

**Wanderlust in Screendance**  
**The body in landscapes**

**By**

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## Abstract

This PhD by completed works draws together a portfolio of creative pieces that have been published in the last ten years and are submitted via a website including links to videos, images of installations and performances, credits, publication details, programme notes and posters. The supporting statement accompanying the artefacts, pursues several lines of enquiry.

By responding to current scholarship and discourse about *ways of knowing* and artistic research (Borgdorff, 2012; Greenfield et.al. 2018; Ingold, 2013) it recognises the specific format of this submission via artistic practice and the way in which the supporting statement and creative works communicate with each other in this thesis. The background and key influences of my artistic practice are identified and situate the work as interdisciplinary practice, that draws on contemporary dance and somatic movement practices (Stemmer-Steckelbröck, 1995) walking practice (Lagerström, 2015), site-specific choreography (Hunter 2010, 2015), screendance (Fildes, 2018; Mc Pherson & Fildes 2013, 2015) and choreographic editing (Fildes, 2018; Pearlman, 2013, 2016, 2017).

The main body of the statement illustrates the iterative development of my artistic screendance practice which has led to the development of the proposed *Wanderlust method* as a site-specific approach for the making of landscape screendance, where the somatic encounter of the body in landscape is utilized as the source of all stages of the creation. The concepts of *site-specific screendance performance*, *the Wanderers method* for the gathering of footage in screendance, the *somatic camera*, and *somatic editing*, are proposed as strategies of screendance making. The artefacts of this portfolio are defined as *visual-aural poems* outlining a new genre within the screendance discipline, as *somatic landscape screendance*.

By exploring the romantic themes of Heimat, Wanderlust, Embodiment of Place, and the particular composition in romantic landscape art, the creative process and the practical outcomes are considered in relation to artistic and philosophical aspects of the early German romantic landscape artists (Koerner, 2014; Rigby, 2004; Verwiebe & Montua, 2018) and it is argued that the screendance works present a re-occurrence of romantic art in the 21<sup>st</sup> century (Saul, 2009; Stone, 2014). The key theme of the self-reflective encounter with nature is

discussed illustrating how embodied accounts of place can be seen and felt in the artistic outcomes.

As a final outcome of the reflection on the practice, the visual *Wanderlust model* accompanied by the *Wanderlust scores* are presented, offering a practical guide to explore the *Wanderlust method* as a holistic way of screendance making.

## **Glossary of terms**

### **The Wanderers strategy**

A strategy of gathering footage in screendance that employs the somatic camera.

### **Site-specific cinematography**

A holistic strategy of screendance making, which involves site-specific screendance performance as well as the somatic camera.

### **Site-specific screendance performance**

The instant composition of the live body and the screen body. The dancer engages in site specific performance, dancing on the real site, while at the same time imagining the design of the screen site in the camera frame.

### **Somatic camera**

The somatic camera incorporates the vital aspect of the visceral experience of the body to the process of filming, the somatic encounter of the camera person's body in landscape.

### **Somatic editing**

An approach to editing in which the editor recalls the visceral memory of place (the experience of being at the site) to inform the rhythm of edit (off-site in the edit suite).

### **Somatic landscape screendance**

Screendance developed using the Wanderlust method, where the somatic encounter of the body in landscape is utilized as the source for all stages of the creation.

### **Visual-aural poem**

A screendance that is based on the memory of a journey and composed by putting fragments together to communicate the atmosphere of an experience of place which has been captured through the framing, camera movement, sound and rhythm of the edit.

## **Wanderlust**

is a term that describes the strong desire to travel and explore nature by foot without having a pre-conceived journey.

## **Wanderlust method**

a site-specific holistic approach for the making of landscape screendance, where the somatic encounter of the body in landscape is utilized as the source for all stages of the creation. All roles, the dancer, camera and editor are drawing from the somatic encounter with place.

## **Wanderlust model**

The graphic illustration of the Wanderlust method. The Wanderlust model provides a visual overview detailing the various stages of the process, illustrating how the body-site relationship informs each single step of the making process and how the various aspects employed in the practice are interlinked. The model is organized in the 'Making' process and the 'Artefact' and includes four sections:

Wandering, Site Specific Choreography and Cinematography, Somatic Editing, Presentation  
Visual and Aural poem

## **Wanderlust scores**

Practical experimental scores to explore the Wanderlust method for the development of somatic landscape screendance.

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This doctoral submission presents part of a journey of my artistic practice. The submission of the practical work in the format of screendances, performances, screenings and exhibitions has only been possible through the collaboration with wonderful artists, who I had the pleasure of working with.

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The submitted pieces are the result of my nomadic practice and the written contextualisation has as well been produced in many places. This piece has been written in Germany, Malta, North Carolina and the United Kingdom and I am grateful for the space and support provided by my generous hosts.

## Introduction

This thesis presents the accompanying contextualisation of a portfolio of five published artistic works created by the author, in Denmark, Iceland, United Kingdom and United States, between 2009-2019. The pieces consist of the installations ***Bekkur/Baenk 1,2,3,...*** (2010) and ***Krummi*** (2014) which have been exhibited at international venues and screendance festivals, the screendances ***63° 24' 10" N 19° 6' 49" W*** (2014) and ***Home*** (2014) that have been selected and curated as part of international screendance festivals and the screendance ***WECreate Ice*** (2016-19) which has been performed as a live performance at international theatre venues, installed at a gallery and developed into a series of screendances for the submission to screendance film festivals in the future.

The documentation of the pieces and the complete overview of publications is available via the online portfolio website *Wanderlust in Screendance – The body in Landscape*: <https://heikesalzer.wixsite.com/wanderlust>

This synthesis offers the underlying concepts and working methods from a personal perspective that have been developed in the making of these pieces. As an artist, I am operating in several roles within my practice. I am the producer, director, choreographer, performer, videographer and editor and fluently switch between these roles to varying extent in each project.

Independent to which role I am operating in, all processes involved are influenced and guided by the same process of somatic sensibility, a method which I call the *Wanderlust method*. This method is proposed as an embodied approach of screendance making that is applied at all stages of the process: Journey and Location, Choreography and Performance, Cinematography, Editing, and Presentation.

The knowledge and understanding gained from each role influences the practice within the other, and as such I am in a constant iterative cycle of knowledge production via the making, which Ingold describes as '*thinking through making*' (2013: 6). Intuitively each work has brought up an additional understanding that has enriched the process, and in retrospective I have realised how each work has investigated a different aspect, each one bringing me a step closer to the sophistication of the *Wanderlust method*, and the realisation that the works

share specific characteristics that I propose with this submission to categorise as a new genre in screendance, as *landscape screendance*.

While the identification of a method and genre is the outcome, it is important to acknowledge that the creative works were not planned to culminate into the development of such, but rather are the results of an organic process of art making, triggered by the re-occurring philosophical questions of 'experiencing space' and 'finding place', in my respective environment. Following Borgdorff's (2012) definitions of artistic research<sup>1</sup>, the creative works offer a contribution to artistic research from the *immanent perspective*, which he defines as 'practice that is infused with theory' (Borgdorff, 2012:21). This perspective suggests that practice in itself 'embodies concepts, theories and understandings', and are 'saturated with experience, histories and beliefs'. Borgdorff explains, 'Doing is also thinking, albeit an exceptional way of thinking' (2012:21). This practice is therefore the result of an on-going reflexive practice where practice and theory are in constant dialogues. He further explains:

Common to artistic practice and theoretical reflection is that both relate to the existing world. But art knowledge is always also embodied in form and matter. Creative processes, artistic practices, and artworks all incorporate knowledge which simultaneously shapes and expands the horizons of the existing world – not discursively, but in auditory, visual, and tactile ways, aesthetically, expressively, and emotively. This 'art knowledge' is the subject, as well as partly an outcome, of artistic research as defined here.

(Borgdorff, 2012:21)

The written contextualisation provides an *interpretative perspective* (Borgdorff, 2012:19) to the creative works, situating the pieces in the wider field, and retrospectively reflecting from a distance on the artistic practice and its outcomes from a philosophical point of view.

The viewer is invited to watch the pieces as an experience that is ephemeral, not only looking at the works from an empirical analytical perspective of 'knowing that' and 'knowing about' but entering the in-between space, allowing the senses and the imagination to be activated

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<sup>1</sup> Artistic research is a term used in continental Europe (Borgdorff) and in the Nordic countries (Nordic Summer University); practice-as-research is the term mostly used in the UK. (Ellis, 2018:481)

and be interested in the 'knowing how' and 'knowing who' (Mock, 2018:21). This asks the viewer to regard the pieces from [with] 'in the thick of things'. Allowing as Conquergood Dwight's identifies it, as knowledge grounded in personal connection and experience. This way of viewing echoes the thinking of the artistic researchers of the Nordic Summer University (Greenfield et.al. 2018) who see artistic research as 'an epistemological connection between creativity, critique, and civic engagement [that] is mutually replenishing and pedagogically powerful' (Conquergood in Greenfield et.al.2018:21-22).

Independent to the form of the pieces, which fluidly sit between cinematic screendance screenings shown at festivals, displays in public spaces, installations, and theatre performance setting, I propose that all outcomes have one essential concept in common: They include moving imagery, in film and live performance, composed as interrelated rhythms on the screen and the stage space, presenting impressions from my travels through landscapes, creating what I call *visual and aural poems*.

These visual-aural poems, are outcomes that are hybrids between disciplines of Choreography, Film, Installation Art and Performance, echoing pictorial composition, as well as the philosophies, of landscape artists and particularly of the 18<sup>th</sup> century German romantics.

As such the works can be located as 'alt-modern', as Bourriaud defines, 'Altermodern art', being 'read as a hypertext when artists translate and transcode information from one format to another, and wander in geography as well as in history' (Bourriaud, Tate Britain, 2009).

While attempts have been made to define screendance by various authors (indicatively by Dodds, 2004; Rosenberg, 2012), the field is still in discussion of where to locate screendance, and how and if the framing of screendance is required. (Kappenberg, 2014).

To frame my work in this context of my doctoral submission, I want to refer to Pottratz's (2016) proposition of a definition of screendance which acknowledges the 'choreographic' as the starting point, yet seems to only relate to screen-based two-dimensional works.

Screendance is a moving image work, the content of which has choreographic compositional intention, combined with the technical and creative language of cinema.

(Pottratz, 2016: 182)

Since my practice encompasses pieces that add another 'three dimensional screen', and I would argue that the stage space can be considered as yet another screen, the proposition by Kappenberg (2014) who suggests seeing screendance as a genre 'that builds on multiple histories and arts practices and which ought to expand on this hybridity', speaks to me at least partly. She refers to Martin who sees 'screendance as a predicament, which occurs within a complex field of tensions, and the editorial *Cairon 11* (2008) which describes screendance as a mode of thought generated by at least two forms of writing, cinematography and choreography (Kappenberg 2014: 89, 90; Sanchez and Navaran 2008: 237, 238). The concept of 'writing' is a possibility in looking at work that is not easily categorised; however, it also seems paradoxical to return to a linguistic term for work that is solely visual-aural.

I therefore propose the mode of thought of 'composing' instead of 'writing'. The action of composing is here seen as an activity that balances elements within a medium. For example, in film by arranging the visual elements within the frame to a complete whole, (Ward, 2002:10), by creating trajectory rhythm in the edit of a film work (Pearlman, 2016) and by choreographing the relationship between the strands of the performance nexus of performer, movement, sound and space (Preston-Dunlop, 2010) in the three-dimensional frame of the stage space. Composing is non-prescriptive with regards to a medium, the essence of composing is an awareness of the relations between elements no matter what form they take. This also allows the extension of the work to 'live on the screen' and in connection, with the live theatre space.

Though categorization might not be important regarding the submitted work, and the work could be located equally in performance or experimental film, as an artist-scholar I identify as a screendance maker, an interdisciplinary artist working at the intersection of choreography and filmmaking in the broadest sense, yet always working with what Pottratz called the 'choreographic compositional intention'. Furthermore, considering that the screendance field has taken a long time to claim its place in academia (Guy, 2016: 591), I aim to contribute to

the merging voices that articulate this hybrid field by identifying the working methods submitted within this portfolio.. As Kappenberg (2009) has pointed out with the development of her screendance effort graph that maps genres and working practices of screendance: 'Only a few markers have so far been placed on the map and many more could be envisaged to develop our knowledge of the field to further the diversification of screendance practices and challenge existing methodologies' (2009:103-104).

Therefore, the critical investigation will position the practical pieces of the portfolio in the screendance field and suggest another new landmark on the screendance mapping graph as *landscape screendance* and the *screendance method of wanderlust*.

### **Mapping the terrain - background of practice**

This doctoral submission consists of five practical screendances created over a period of ten years, accompanied by the written contextualisation. My embodied practice of which the screendances are an outcome, is informed by numerous influences throughout my life-long professional development. The discussion of which are beyond the scope of this submission, and are inherent in the practical work itself, however the following section will provide a brief overview of the artists and practices that have been significant and some of which I will return to in this contextualisation

My training and background as a contemporary dance artist employing somatic principles, is at the core of my practice. I am using the term somatic practice as in 'trusting the intrinsic intelligence of the body', as defined by Olsen (2014: preface xv) and Fraleigh's explanations, who interprets soma respecting its origins in Greek, as 'embodied conscious awareness, including [...] the body perceived by the self, [...] the experience of body, self, and otherness, and also [...] body as nature in lived experience'. (Fraleigh, 2015: xxi). These definitions are similar to the concepts experienced in my first movement education as a *Gymnastik Teacher* in the *Anna Herrmann Method* in Germany which has been influential in the approaches I take within my work and my philosophy of life. As one of the first somatic body techniques of the 20<sup>th</sup> century the *Anna Herrmann Method* considers the human being in its entirety of body, soul and spirit. This stands in contrast to the western dualistic thought of a separation between body and mind. In Herrmann's words, 'Die Harmonie des organischen Körpers

erfordert die Harmonie des Ganzen' – 'The harmony of the organic body requires the harmony of the whole'<sup>2</sup>. (Stemmer-Steckelbröck 1995: 3)

As I will discuss in the submission, this holistic philosophy of the 'organic' relates to my positioning within the world. The 'harmony of the whole' considers myself within the broader context of the earth, not only the harmony of my emotions and physical condition as an individual, but the position I take within the whole of existence. My movement practice (including my moving screendance practice) is fundamentally connected to this view.

Also, scholars of this century advocate similar somatic perspectives of positioning. Reeves (2011: 50) argues for 'movement as something we are' and not only 'something we do', and Kieft advocates for a 'return to wholeness' in scholarship. (Kieft, 2018:459)

This proposition therefore points to the spiritual content of this submission, and relates to the scholarship of embodied practice, and Dance, Somatics and Spiritualities such as Halprin A.(1995), LaMothe (2015), Morein (2014), Poynor (2014), and Reeve (2011, 2018).

I am presenting a method for screendance making, and a genre within the screendance field, and therefore also proposing a philosophical positioning of self, which is presented through my practice, literally by positioning myself in the real space and the visual space of the works, and developing outcomes that position the viewer by the compositional design of the visual-aural pieces.

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<sup>2</sup> The Anna Herrmann Method has been taught in Germany since 1922 and the 'harmony of the organic body' is achieved through three key principles:

- Dem Bewegen aus der Ganzheit des Körpers / Moving out of the wholeness of the body
- Der Führung der Bewegung im Bewusstsein der Körpermitte / Movement in awareness of the centre of the body
- Dem Spannungsgesetz im Körper, dem Zweikraefteprinzip / The concept of counterbalance and multi-directionality - the dual-force principle  
(Stemmer-Steckelbröck, 1995)

The 'harmony of the organic body', which is taught via the *Atem- und Leibpädagogik/Breath- and Body Pedagogy*, also considers the human's position within the broader context and the positioning within the world. It is influenced by the philosophy of Spinoza, who considers the mind and matter as different attributes with the same fundamental substance. 'God' and 'nature' are the same (*deus sive natura*). All finite appearances (things and ideas) are modes (existence beings) of the one substance. God lives in all things and is the cause of all things. This philosophical approach does not allow any otherworldly god, all things are preserved in the "absolute" substance. The body is divine substance. Everything that happens in the body has its correspondence in the soul, which is no different than the idea of the real body. (Translated from Steinaecker, 2000: 85)

As a self-taught screendance maker the work of a range of artists and practitioner-researchers from different fields and eras have informed the development of my practice such as – the visual poetry of the dance film *Reines d'un jour –Queens for a day* (1997) directed by Pascal Magnin and choreographed by Marie Nespolo in the Swiss Alpes, contemporary artist Thierry de Mey (Composer and Filmmaker) and his approach of capturing the rhythm of dance and space via the camera sound and editing, (*Love Sonnets* 1993; *Ma mère l'Oye : un film* 2005; *One flat thing – Reproduced* 2006; *Rosas danst Rosas* 1997), Katrina Mc Pherson and Simon Fildes' films in landscape (*Coire Ruadh* 2015; *The time it takes* 2013) and their practice of capturing movement in nature, as well as Simon Fildes concepts on musical structures in editing (*Six Solos* 2016, *Trio for a quartet* 2017), Vicky Hunter's (Practitioner-Researcher in Dance) model of site specific choreography (2015), Icelandic musicians such as Sigur Rós (Music Ensemble) and their film *Heima*, Björk's (Musician) *Náttúra* (2008) and Olafur Arnalds (Musician) *Islands Songs* (2016), whose compositions and videos are inspired by the Icelandic nature, portraying a romantic landscape to remind the viewer of the ecological crisis and the need to protect the environments from the neo-liberal exploitation of current governments and economic structures (Størvold, 2018), Olafur Eliasson (Sculpturer and large scale Installation artist) who recognises his relationship with nature as one of personal reflection (Grynstein M. et.al, 2008), Ragnar Kjartansson (Multiple media and Performance artist) whose nine channel multi-screen video installation *The Visitors* (2012) explores themes of nostalgia and friendship, and experimental video artist Bill Viola (*Five Angels for the Millennium* 2001, *Ocean Without a Shore* 2007) whose films explore life's biggest questions of mortality, life and death, infinity and transcendence. Finally, the artists of the German Romanticism period, Caspar David Friedrich (1774-1840; Romantic Landscape Painter) and Joseph van Eichendorff (1788-1857; Poet) who both are considered as some of the most important artists of the early German Romantic era, creating works that position the artist and audience in such a way in the art, that enables the reflection of the individual on the nature encountered.

The compositional tools developed in the romantic era, are apparent in many of the above-mentioned artist's works and I will discuss how those are traced within the submitted portfolio of work drawing from current scholarship in Romanticism and its re-occurrence in the 20<sup>th</sup> and 21<sup>st</sup> century, such as Cahen-Maurel (2014), Koerner (2014), Prager (2007), Ribgy (2004), Saul (2009) and Stone (2009).

Furthermore, apart from my movement and dance training as a professional dancer that covered a range of contemporary dance techniques (German Expressionism, Joos-Leeder, R.v. Laban, Limon-Humphrey, Release the beast<sup>3</sup>) as well as improvisation, *walking in nature* has been part of my life since childhood. Living at the edge of a small town with neighbouring fields and forests, much of my upbringing has been spent outside in the woods. *The Philosophenweg – Philosopher’s Path* which passes close to my family home has been a regular destination on walks and strolls, and is a literal signpost of how the practice of *walking and thinking* is culturally embedded in my German heritage.<sup>4</sup>

There has been a considerable amount of writing and discourse about walking practices in the last years that considers walking historically (Solnit, 2014), philosophically (Gros, 2015), experientially (Clare, 2018; Anderson, 2004), or as tool for arts and performance practice (Bannon, 2011; Lagerström, 2015; Pujol, 2018). Independent of the context, all authors acknowledge walking as a tool that initiates various ways of thinking and an opportunity for self-reflection, an aspect that I recognise and apply in my arts practice. My walking practice that leads to the production of artefacts has been mostly in nature, seeking out a reflective encounter with extreme landscapes, which is also recognised by Pitches (2016-18) who explores unique understandings of the meeting points between mountains and performance.

The *subject of walking* and the artist wanderer in nature, has been present in the visual arts, poetry and music, since the 19<sup>th</sup> century. The exhibition *Wanderlust - From Caspar David Friedrich to Auguste Renoir* (2018) at the Alte Nationalgalerie in Berlin, and its accompanying catalogue frames the topic of Wanderlust in a broad range of artefacts and critical writing. I consider myself an artist wanderer of this lineage, however I am walking with the camera, and as such my work extends landscape art into the discipline of screendance.

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<sup>3</sup> Release the beast technique is a contemporary floorwork technique developed by Tony Vezich

<sup>4</sup> The forest is considered a national good in Germany.

The Bundeswaldschutzgesetz - The Federal Forest Act ensures that all forests are publically accessible, even if they are privately owned.

Bundeswaldinventur – National Forest Inventory: Almost 40% of Baden Württemberg in the South of Germany is covered by forest.

In relation to the wider aspect of human relationship with space, the dialectic connection between place and people has been considered from a range of perspectives, phenomenological (Merlau-Ponty, 1962), geographical (Tuan, 1974), and philosophical (Bachelard, 1964) to name several. Hunter's model of site-specific performance which identifies the process of creating choreography on site (Hunter, 2010) has been an influential method in the development of my dance practice. Having been introduced by Hunter to the model in 2003 during my MA Choreography at Bretton Hall, University of Leeds, I have continually explored those ideas and themes when creating choreography on location.

There has also been discourse in screendance that has acknowledged the significance of place, locations and site, and contextualised it from a range of perspectives. Briginshaw (2009) reflects on the subjectivity of place created through the camera lens, Kloetzel (2016) acknowledges location as a collaborator in screendance and Vitaglione (2018) proposes emphasising materiality to theorize screendance shot on location. Norman (2015) dedicates her doctoral thesis to the exploration of the role of site, place and location in screendance practice. Rosenberg defines the screen space as a 'site', a concept that I have further developed through the proposed *site-specific screendance performance*.

The aspect of *choreographic editing* has been considered by Fildes (2018), Guy (2016), Hayes (2016), Norman (2015) and Pearlman (2013, 2016, 2017). The discussion focuses on comparing the principles of choreography and editing, and the similarity of kinaesthetic responses when viewing live movement and movement on sites and on the screen. Most of the work submitted has been produced before the publication of these works, yet I recognise *choreographic editing* as a feature within my practice. My proposition of *Somatic editing* as an editing method, recognises the kinaesthetic responses mentioned, however it also proposes the use of embodied memory of the real site as an influential aspect during the edit process in the post production.

That means a considerable amount of research and practice has taken place that reflects on the relationship with place, in various contexts. While the above list of research discusses the meaning of spaces that we encounter (and by we, I refer to the artist and the viewer), how

we might engage with the site via embodied ways of doing, be it walking, dancing or editing, none of the discourses consider what happens *before* we arrive at a place or what happens *after* we leave it. Preston-Dunlop considers how space becomes a place, she suggests that by the way the dancers engage with it ... 'they inhabit space, it becomes a place'. (Preston-Dunlop,1998:122). This submission will discuss how we make that initial decision of engaging with a space and it becomes a place. It will demonstrate how we choose a site, and how the embodied experience of being at the location determines all following actions of screendance making, such as filming and editing after we have left the place.

With the submission of the practical works and the contextualisation that provides background on the methods that I applied to produce the work, I am proposing the *Wanderlust method*, as a somatic method of screendance making, identifying and offering a new method of screendance adding to the existing discourse of Screendance. The *Wanderlust method* is guided by the concept of *wandering*, echoing much of the practice of *walkers* from all era's, but particularly connecting to the philosophical concepts and the relationship between landscape and wanderers, going as far back as the inventors of Wanderlust, the artists of the early Romantics in Germany.

This submission will illustrate how the 'right place' can be found, or better how this process is one of a dialogue with nature where the body in landscape is central to all actions. It will discuss the method of *wandering with a camera* as a tool to find locations in screendance and demonstrate how the encounter with nature, as an intuitive and visceral experience can be one of an equal dialogue where the place *talks* to the artist, rather than the artist choosing a place and imposing the work onto it. It will present a method of screendance making, in which the body in landscape is the source for every stage of the development of the work, and discuss the effect it might have on the viewer.

I am proposing that all stages of the making process, the Journey, the Choreographing and Filming, the Editing and the Presentation are influenced by the experience of the body within the site. I will identify *modes of making* that are informed by the visceral experience of the

site. These are informed by firstly the production that is taking place *on the site*, which is covered in Section One by:

- The Shared Journey – Wandering with a camera
- Site specific Screendance Performance and the Somatic Camera

Followed by the post-production that takes place off site and is informed by the *memory of being at the site*, in Section Two and proposes:

- Somatic Editing
- Presenting Place

The submission of the practical pieces and contextualisation therefore will propose how *Wandering* as a method can be employed to create *Landscape screendance*.

As a result of my practice that is submitted in the portfolio via the screendances, I have developed the *Wanderlust model and scores* which are offered in the third and final section, framing the *modes of making* that evolved in the development of the practical pieces. The model and the scores provide the reader with insight into the actual activities of the production. They offer a practical guide to explore the practice of *Landscape screendance* making and as such contribute an original collection of specific scores to apply the *Wanderlust method* in screendance.

Scores are a useful way to guide others to become familiar with a method. There have been a range of artists that have offered insight into their performance practice such as Oliveros' (2005) *Deep Listening Score- A composer's sound practice*, Pujol's (2018) *Walking Art Practice- Reflections on Socially Engage Paths*, and Reeve's *Move into life* (no date) movement cards. The encounter with the environment, either via listening, walking, or dancing is central to their work, and I recognise as well as vital themes in my own dance practice.

In the screendance field, Mc Pherson's (2018) *Making Videodance-A Step-by-Step Guide to Creating Dance for the Screen* is the only 'how-to' guide for dance on screen. Her book, includes suggestions of how to develop scores for the dancer and the camera, however the approach is from a technical and practical perspective.

Furthermore, a guide for media makers, filming on a site is offered on Olsen's (2015) *Body and Earth* website. Despite the content of the site being focused on the somatic encounter with place, which is presented through the seven films of *Web-Based Somatic Excursions*, the guide only considers basic technical film aspects such as framing and varying shot sizes in the edit and does not take the camera person's positioning on the site into account.

Therefore, while above methods offer a range of perspectives that either consider the relationship of the performance with a site, or how the camera might frame a body on a site, no connection has been made yet between the intrinsic enquiry of the body with place and screendance making.

The *Wanderlust method* and *scores* therefore present a combination of somatic dance practice and screendance, that considers both, the choreographic and the cinematic potential of place. Through the visceral engagement of the dancer with site as well as the intrinsic engagement of the camera and editor with the location, a holistic screendance method is proposed. Having been in all the roles of the making process has resulted in a practice that encompasses all roles in an interlinked reciprocal intuitive process.

This also means that it is vital that all members of the team are part of the initial journey, as otherwise the instinctive engagement with the site is impossible.

Due to the nature of the work being interdisciplinary I have collaborated with international artists: *Bekkur/Baenk 1,2,3,...* (2010), *63° 24' 10" N 19° 6' 49" W* (2014) and *Krummi* (2014) have been created under the name of Salts with visual artist Ingi Jensson as co-director.

*Home* (2014) and *WECreate Ice* (2016-19) in collaboration with videographer Ana Baer under the name of WECreate Productions.

While the works have been made with the contribution of others, the thesis submitted focuses on a method of screendance making, which is solely based on my individual practice and the reflection on the developed methods. Each work has brought me closer to the

realisation of this method and in *WECreate Ice* (2016-19) the latest project, the artistic team has been guided by my notion of *Wanderlust*.

Details and credits of the collaborators are included in the list of works and collaborator's statements are available in the appendix.

### **Viewing and reading the portfolio of creative works and the written thesis**

As a PhD by published work, the submission consists of artefacts that can be viewed online, and are accompanied by the written text. The design of this presentation, combining visuals with text, is aimed to enable a viewing/reading experience that allows the spectator to view the artefacts as stand-alone pieces as well as becoming familiar with the method that has been developed as a result of the making of the pieces. There are therefore two strands of 'visual illustrations' offered in this submission.

There are photographs in the text that document the process of making, providing visual accounts of the practice of the *Wanderlust method*, with images of our journeys and photos witnessing the filming on location. Additionally, there are the *Landscape screendances* as artefacts, which have been produced by applying the *Wanderlust method*, and which can be viewed as videos on the website. References to specific moments in the films are made throughout to support the understanding of specific compositional tools or techniques applied that I am proposing. This combination of visuals and texts, is designed to create a viewing situation in which the viewer can witness the iterative process of the development of the method and identify the proposed techniques in the artefact.

Undertaking a PhD by published work requires reflection on the work itself and the remembering of the making of the work in the past. Since life and art are intertwined for me, it is vital to acknowledge the way in which I make sense of the world and how this influences the way in which I can communicate that is natural and organic for me.

Therefore, this submission at the same time as it is an academic endeavour also acknowledges my individual constitution and autobiographical encounters and events that have influenced or even triggered the production of the submitted pieces.

Inherent in my art making is the need to express to others, the way in which I experience the world. As a person with 'sensory processing sensitivity' (SPS) or 'high environmental

sensitivity' (ES) as defined by Acevedo B. et al. (2018) I belong to 20-35% of the population 'characterized by a deep integration of information and intricate memory processing'. In practice that means that the experience of the environment and its stimuli is experienced more strongly than by others. Stimuli such as smell, light, atmosphere such as wind, temperature and humidity, as well as emotions by others are sensed with heightened sensitivity. As an artist, this visceral experience maybe considered a gift, as it allows me to apply this greater awareness of my surroundings to inform the artistic process. However greater awareness can also be overwhelming and it seems to be the very reason for the type of work that I create, escaping into nature, developing solo pieces in digital format, working in very small groups and therefore avoiding interacting with too many people.

The ability of heightened sensory processing, memory of environmental details and kinaesthetic intelligence (Acevedo B. et al., 2018) has been a useful tool in the reflection process of looking back in time, retrieving processes and moments of decision making.

By watching the videos, listening to fragments of the footage that still has the original sound of the places that we filmed, hearing our voices and conversations, I can sense and place myself into the moment; I am there, I feel the wind, the sun, the sensation of our conversation. The footage helps me to re-sense, and remember the process. It transports me back and I can access memories that without the help of the footage I would not be able to remember. The visuals and sounds trigger the memory of the feeling, the rhythm of the work and the memory of the making.

As much as the videos for the audience can create an experience, it helps me to reflect and access my kinaesthetic thinking.

This echoes Antilla's concept of 'body memories' who describes the ability to tap into unconscious memories via the body.

The idea here is to use body memories as a research method. [...] The idea is that the body carries our history within it [...] these memories remain relatively unaltered although we interpret our life events in new ways...according to this conception, the body remembers more than we know and that the mind cannot direct our body to remember.

(Antilla, 2004:29)

Reflecting on the way I explore, develop and communicate ideas has informed the two-fold format of this submission consisting of a portfolio of visual-aural art works and a supporting written text. As an individual who identifies as a visual-spatial, musical, bodily-kinaesthetic and naturalistic intelligent person, based on Gardner's (1999) proposed model of Multiple Intelligences, the most natural way of thinking and communicating is via the creation of visual artistic outcomes and I identify with Robinson's definitions of schematic and systemic symbols. He explains that:

In visual form, we can express thoughts that do not fit the structures of words. Paintings, poems, music and dance are examples of schematic symbols. Their meanings are uniquely expressed in the forms they take.

(Robinson, 2011:149)

He further argues for the particularity within a medium and states that

The meaning of a work of art is available only in the particular form in which it is expressed. The sound and feel of work in the arts is inseparable not only from what it means but from how it means.

(Robinson, 2011:150)

This means that the format that is chosen and the content it communicates is only available in the medium it is proposed and the discussion of it via words can only be a translation.

Eisner defines this as the form-content relationship and explains that 'Not everything knowable can be articulated in propositional form. The limits of our cognition are not defined by the limits of our language'. (Eisner, 2002)

As such the written contextualisation aims to illuminate the background and working processes, using language and its systematic symbols. It will not try to explain the schematic symbols that are inherent in the art work itself. These must be considered in the medium they are proposed and viewed through the experience they provide. Knowledge here is communicated via a particular form, that can't be repeated in another.

As Barnacle states:

There is need, [therefore ] for stories of being with the work to be told, so that such approaches can receive greater recognition and understanding as a way of analysing and communicating creative research practice.

(Barnacle p.73-74)

Therefore, the reader is encouraged to view the practical portfolio alongside the reading of the contextualisation, so the work 'can speak for itself'. Links to videos of the works are added throughout the text, directing the reader through the work. Each section will give directions on the sequential order of viewing and reading.

Therefore, this submission follows a two-fold path: the creative works offer a *soulful space*; a space where the experience of the non-tangible, the emotional response of the viewer is given room and value, and the recognition that the response is individual and non-descriptive, yet as it has affect and impact, fulfils the purpose of communicating knowledge. Alongside this practical and physical experience, the submission offers a written text that apart from the links to the videos, is closely intertwined with images of art works, illustrations, audio links and stills of the creative pieces, broadening the experience for the reader, and allowing myself to engage in schematic thinking to be able to develop my thread of linguistic, symbolic thinking. When thinking in words, the flow of my thinking slowly stagnates as I get detached from my senses. When seeing images, hearing music, or move, I re-connect to my senses, my kinaesthetic awareness, and the flow of thought develops again.

As Damasio (1996:107-108) suggests 'images are probably the main content of our thoughts, regardless of the sensory modality in which they are generated'. To be able to 'translate' the rhythm of my image-thoughts into writing, text, visuals and audio links are interlaced throughout the text, guiding me on my thinking path. At the same time as it is designed to create a viewing experience for the reader, it has also supported the translation of my embodied knowledge into words.

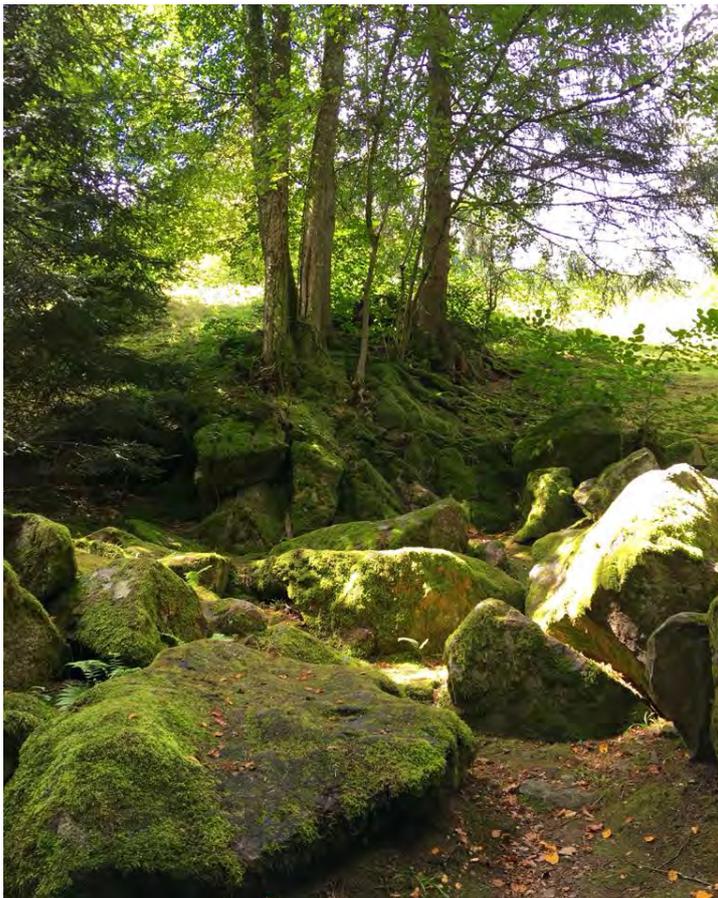
Bettina von Arnim observes about the connection of rhythm of movement and thinking:

*Ich fühl's wenn ich gehe in der freien Luft, im Wald oder an Bergen hinauf,  
da liegt ein Rhythmus in meiner Seele, nach dem muß ich denken,  
und meine Stimmung ändert sich im Takt.*

*I felt it in the free air when I wander in the woods, up the hills;  
then moves a rhythm in my soul with which my thoughts must flow in accordance,  
and my moods change in time.*

Bettina von Arnim

Correspondence with Karoline Gründerode, 1804-1806



(Salzer, 2017, Photograph, Shot during a hiking trip in the Black Forest, Bad Wildbad, Germany)

I am inviting the reader to join me on a wander through my work, similar, to my wanderings when making the art works, which couples walking and thinking, thinking and walking. A walk between the practice and the contextualisation, as Bannon explains her choice of using various stylistic texts such as scores, poetry and academic writing alongside photographs in an article about walking practice, 'The challenge is to unfold writing intertwined with walking ... the focus is not to objectify walking by writing about it, but to evoke a sense of subjectivity. (Bannon, 2011: 98).

The visual and audio elements, scores and visual poetry can be seen, as aspects that allow for a critical dialogue between the two strands, not only functioning as references but offering gaps and in-between spaces for 'attentive dwelling'. A landscape of reflection on the two-dimensional paper to be drawn into. Exploring the concept of the Romantics of *wandering and positioning* the viewer into the work, a concept that I will illustrate and refer to in this submission.

Long's reflection about employing Heidegger's 'attentive dwelling' as a useful process in making meaning of her experiences speaks to me, when she writes:

*My perception of the world around me and myself within it,  
my understanding, awareness and meaning arrive from my body and my senses. ...*

*If my understanding of the world is in the body and the senses,  
then I want to allow myself to speak from this place. ...*

*The balance between the thinking and questioning, and the sensing and feeling  
allows me to make meaning of experiences.*

(Giddens, Long, Spencer, 2018:57-58)



(Salts, 2010, Screenshot, extract from the project *Bekkur/Bænk 1,2,3,...*. Filmed in Snæfellsnes, Iceland 2009. It can be viewed at: <https://vimeo.com/10867193> )

Since the creative works cannot be experienced by the viewer in its original set up which has taken place in the past, in the café's, the screening venues, the theatre or the gallery, they are displayed on a website as an online portfolio. The viewing experience is therefore one of the documentation of the works, which poses challenges to the request that I mentioned above of viewing from a *soulful space*.

The term documentation and the challenges of the experience of the artwork, and the documentation of that experience has been discussed by various authors. (Crawley 2018, Ellis 2005, Kershaw 2011, Phelan 1993) My perspective aligns with mentioned authors in seeing the works online to remember and a way to imagine.

The advantage of most of the pieces being in the medium of film and not an ephemeral performance is, that the viewing experience although in a different format than the original one, offers the opportunity to view the work from an individual context. This personal set up, allows to view the work as an experience; a different one to the original presentation, but since it is only the size and type of screen and the surrounding context that has changed, and

not the film itself, I hope that the work provides a soulful space that can be entered when viewing.

The works were screened on either big TV screens, vast cinema screens, theatre gauzes or gallery walls. Therefore, it is recommended to view the films full screen with good quality sound, to allow for the visuals to develop a resonance of the original screening intention. Additionally, viewing the online pieces with an internet connection that can stream high-definition video is suggested.

### **Interweaving body and site in screendance**

Location as a key element of the cinematic mis-en-scene, has been acknowledged by makers and academics as an important aspect in screendance. In fact, most screendances are shot on a site and not in a theatre or dance studio. BBC 4 Producer Bob Lockyer, who produced the first series of *Dance for the Camera* on television, argued that the camera has given dance 'a new place for dancing' (Lockyer, 2002: 158-160). He referred to the shift of choreographers taking their work outside of the traditional dance spaces, to fields, beaches and office buildings, which allowed for a new way of making choreography; one that not only considers the choreography of the dancer, but also the choreography of the camera.

The movement of the camera, and the possibilities of the editing, allows filmmakers to create visual narratives that are impossible to be produced live, for example in the theatre. Physical laws of time and space can be altered by the technical possibilities of the camera and the editing process. Kloetzel analyses how for example framing, such as the use of the close-ups and long shots, and rapidly changing or unusual angles highlight the relationship of human bodies and place, arguing that bodies that show influence on place or vice versa stand out in terms of kinaesthetic impact'. (Koetzel, 2016:31)

Walton recognises the somatic power of the settings in the dance films by Thierry de Mey, and states:

De Mey's settings are not only visually striking and poetic, but they heavily influence the dancers and specta(c)tor's body states and they form a matrix of particular movements. Far from being a mere piece of scenery, they form complex milieus that the dancers confront, to which they must adapt, and, hence, by which they are informed in their very flesh.

(Kloetzel, 2014: 34)

Both examples refer to the embodied experiences of the spectator when watching movement, the sensation of kinaesthetic empathy, which Wood argues

can be loosely defined as the sensation of moving while watching movement, where the viewer can sense, as Ivar Hagendoorn points out, “the speed and effort, and changing body configuration” of the dancers, as if performing the movement themselves.

(Wood, 2015: 29)

While kinaesthetic empathy can be experienced when watching any movement, live and on the screen, Wood discusses this sensation in screendance as ‘corporeal knowledge and empathetic viewing’ and refers to the same concept which Kuhn & Westwell in the framework of film studies defines as haptic visuality. This describes cinema that engages the viewer physically, and

offers a kind of immersion that is a more all-encompassing, visceral, emotional, sensuous, form of cinematic engagement than that proposed by a mode of film spectatorship defined exclusively in terms of vision.

(Kuhn & Westwell, 2012)

Haptic visuality does therefore not only refer to movement of the body, but also to the movement of the camera and its relationship with the bodies and the environment, as well as the sensations that are felt by the rhythm of the edit and the sound. It is this aspect of a sensory experience for the viewer that is interesting for me to produce in my work. I propose that by allowing the relationship of the body in landscape to be central to all stages of the making process, dance – camera – edit – presentation, a viewing experience can be achieved that allows the audience to make a sensory connection with the location.

There are several screendance artists such as Mc Pherson & Fildes (*Coire Ruadh* 2015; *The time it takes* 2013; *Uath Lochans* 2016), Allinson (*Marmo* 2016, *Water on stone* 2018) and Hagan (*Cygnus* 2018) to name only a few examples of the films that are currently touring the screendance festivals, where the dancing body in landscape captured by a camera is central and the engagement of the dancer with the site features as an important aspect, rather than a visual backdrop for choreography.

However, as Sylvie Vitaglione argues in her article *New Materials: Natural Elements and the Body in Screendance*, in the *International Journal of Screendance* (2016), there has been a lack of detailed explanation of the process of the site-specific engagement between site and screendance maker, and she rightly highlights the vagueness of explanation that 'we' site specific screendance makers, Katrina Mc Pherson, Kyra Norman, Ana Baer and myself offer in explanation of that process. She recognises the difficulty of applying the term of site-specificity to both dance and film, and her investigation leads her to a proposition of emphasising materiality 'in order to theorize screendance shot on location'. (Vitaglione, 2018)

I can appreciate the frustration of Vitaglione about the vagueness of explanations from the practitioners that she considers: Norman describing the process as 'inhabiting a place' and to 'engage space directly through the body,' to focus 'attention to active vision and responsiveness to place.' (Vitaglione, 2016: 96) Myself referring to 'a dialogue between the environment, the dancer and the filmmaker' (Vitaglione, 2016: 96), and Ana Baer referring to 'situational dances'. (Vitaglione, 2016: 96) She feels that Mc Pherson's (Vitaglione, 2016: 96-97), approach of physical touch of objects is the most practical approach in explaining what happens when filming. This practicability seems to me also apparent in her proposition of emphasising materiality, which is an approach that focuses on the dancer's engagement with the site, and the camera barely being an observer of that process.

However, as much as I understand the proposition and desire for clarity, to me the most important aspect, the one of the 'journey', which allows to capture the atmosphere of a place, is not considered within this kind of a material approach which focuses on material specificity. Here the emphasis on materials is limited as it does not allow for the journey, and the 'soulful language'. The holistic perspective of being part of the environment in the continuum of time and space.

I agree that materials form an important aspect of the engagement with space, however the experience when being on a site, encompasses much more than an investigation of touching materials. In my work, having travelled days through a landscape as a team, hiked up mountains with equipment, spent nights in a camper van under clear skies in seclude locations, being in the landscape throughout the wandering, engages the maker in much

more than the investigation of materials, which Vitaglione proposes. For me, it is the self-reflective sensation of being in dialogue with a landscape that wandering enables. The same experience that the romantics are practicing through their wandering which informs the process of making. There is the desire for the extraordinary experience of the confrontation with the unforeseen. As Kittelmann & Gleis (2018) explain:

Being on the road in new ways not only allows you to gain new impressions, to change your perspective and to keep an inner view, but also to let your creativity run its course. The freedom to make self-determined decisions about direction and speed at the time of unintentional wandering, opens up the possibility of yielding to chance, and opens up new spaces of reflection.

(Kittelmann & Gleis, 2018: 9)

The wanderer of the German romantic tradition takes journeys to experience and the artefacts are reflections of memories of the travels taken. They are not necessarily real depictions of the natures encountered but, a culmination of the reflective memory of the experience. (Verwiebe, 2018: 15-16)

In a similar way, my screendances are based on the unforeseen. I for example don't scout locations but find the places for shooting through wandering, and the memories of the travel that encompasses several days, informs the composition of the edit of the work. While the film footage of the locations captured is of course showing real locations, the composition of the edit, through the editing of fragments of different locations is based on the experience of the whole journey. That means rather than creating a sequential documentation of our journey in the macro-structure showing for example locations in the order of the days, or in the micro-structure by keeping the choreography of a moment in sequence through seamless editing on one location, as for example can be seen in Hagan's *Cygnus* (2018)

[ <https://vimeo.com/315486390> ], the edit is based on the memory of the experience of the whole journey.

This combination of fragments of moments from different points in time and space can be seen for example in the shorts *strönd/beach*, and *rými /space*, from the project *Bekkur/Baenk 1,2,3,...* (2010), where the dancer Søren filmed in Denmark dances together with Saga who is filmed in Iceland.

The footage in *strönd/beach* quickly jumps from one location to the other,



(*strönd/beach*, 2010, Screenshot. This film can be seen at: <https://vimeo.com/10586620> )

and in *rými /space* both locations are over layered onto the same screen, merging the two places in Denmark and Iceland onto one image.



(*rými /space*, 2010, Screenshot)

To view *rými /space* (2010) go to: <https://vimeo.com/10589293>

A second example can be seen in *WECreatE ICE* (2016-18) filmed in Iceland, which combines footage of a red sand beach with footage of a glacier ice lagoon.



To view this section, watch from 0.00-4.40 minutes at: <https://vimeo.com/332514942>

These sites are two contrasting environments which are at opposite locations of Iceland. The red sand beach is on the west filmed on our second day and the ice lagoon is several travel days away on the south coast, filmed on the last day of our ten-day journey. For me, while there is a contrast of the colours and the temperature, the sense of scale and vastness of space, and my sensation of feeling small within this space was similar at both places. Therefore, combining these fragments felt like a poetic memory of my experience.

It is therefore the visceral sensation of the atmosphere of the site in a much broader sense, which includes the sensation of a place, that captures more than the materials. I argue that this approach that encompasses an experience of a longer period of time, also sets my work apart from other screendances. The composition of the edit does neither aim to be narrative, nor seamless choreographic. The principle of capturing an atmosphere of an experience leads to the composition towards what I call a *visual-aural poem*.

After all it is about the self-reflective experience, that is portrayed in the work. It captures the atmosphere of a landscape. It might capture the energies of a community, concerns of political, socio-economic or environmental aspects. Not by rationally investigating, via touching or looking, although that might be part of it as well, but through the immersive

sensory embodied experience of the memories that are collected throughout a journey. Referring to the concept of landscape of the romantics, which Rigby describes, landscape being

acknowledged to actively calling forth feelings and ideas which are traced in their art work, here the initiative lies with the phenomenon and not with the gaze, repositioning the artist/poet as a recipient rather than as producer.

(Rigby, 2004: 14)

The submitted screendances are therefore not a planned project that start with an inquiry of materials, but the landscape screendance in this portfolio is a self-reflective positioning, which is triggered by our being in landscape. This means that as Koerner reflects on the self-reflective art of the Romantics,

These pictures [screendances] compare not so much the objects in a world, as your experience of the world you see, the spaces you inhabit and the infinities you desire. ...but rather through their shared address of an experiencing subject....., 'experiences' metaphorized as moments within a journey when the wanderer pauses and beholds.

(Koerner, 2014:15)

This submission aims to fill the gap of the explanation that Vitaglione is looking for.

I argue that there is a way of screendance making where the body in landscape is the source for all actions involved. I will illustrate how the process of the *Wanderlust method* proposes an explanation of 'this dialogue' with landscape, and how it informs the steps of the making process.

This introduction has presented the specific format of this submission as a PhD by completed work, which is accompanied by a written contextualisation. It discussed how the two strands of knowledge, the visual and the written text, are designed to link the different ways of knowing. I have provided recommendations on how the work may be approached by the reader, inviting the viewer to shift between watching and reading. I have briefly mapped the terrain of the field and positioned my practice and the submitted pieces in relation to current practice and scholarship in dance, screendance and walking practices. I have introduced the

key propositions of my submission: The *Wanderlust Method* as a new method for screendance making and *landscape screendance* as a genre within the field. These two strands will be discussed in depth in the following sections, closely interlinking the reflection of the experiential modes of making, with the final results of the screendances submitted in this portfolio.

I would like to mention that while sound and music play an integral role in my work, the discussion can only briefly touch on it. An in-depth consideration is beyond the scope of this submission.

To illustrate the inspiration and motivation that have instigated the making of the creative works, I will start by looking back at the beginnings of my arts practice provided in the portfolio, and consider how autobiographical circumstances have formed the way in which I create. I will identify the key themes that are inherent in the work and illustrate how these have led to the arts practice and the development of the method that I present within this portfolio.

Section One will focus on the process of the making of the submitted works, demonstrating the iterative process of the development of *the Wanderlust method*.

The following Section Two, will consider the artefacts of the portfolio and illustrate how the approaches and modes of making have influenced and are seen in the actual outcomes as *landscape screendance*.

## **Section One**

### **Heimat, Wanderlust, and Embodying Place in Screendance**

We do not need to know the destination.

We do not need to know the way.

We only need to know ourselves.

(Ernesto Pujol, 2018:15)

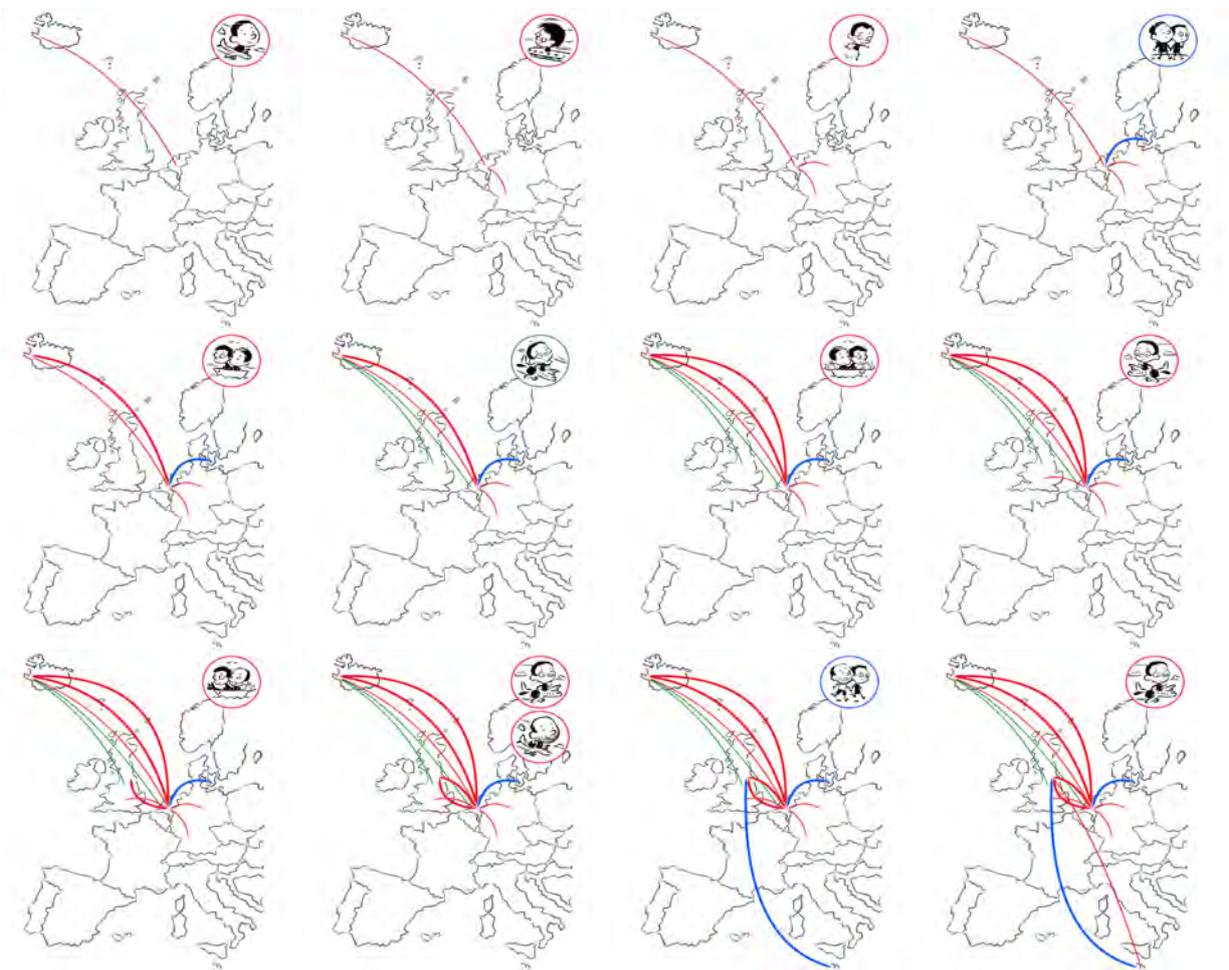
### **Heimat, Wanderlust, and Embodying Place in Screendance**

This section will discuss the processes that take place on the site in the making of my screendance work. It will consider the key themes of *Heimat, Wanderlust and Embodying Place in Screendance*, and lead the reader through the philosophical and artistic themes that have evolved through the making of the submitted pieces of the portfolio.

It will look at each stage of the making process and discuss *Wandern as a method for the making of screendance*. It will consider the experience of *Wandering together and the shared journey*, and suggest that the visceral engagement with place as a director, dancer and camera person can lead to a holistic way of filmmaking. I will propose the concept of *site specific screendance-performance*, and *site-specific cinematography with the somatic camera*. The section concludes with the proposition of *The Wanderers* as a new strategy for the gathering of footage in screendance

## The theme of Heimat – Home

My journey as an artist has been closely related to my living circumstances as an adult. By the time I created the first piece *Bekkur/Baenk 1,2,3...* from 2008-2010 my working and personal life had been taking place in several countries. Within a span of 10 years I had relocated from my home country Germany to The Netherlands, to Iceland, back to the Netherlands, and then to the United Kingdom, alongside regularly working periods in Denmark, and Malta.



(Jensson, 2015, Illustration)

It is therefore no surprise that in my nomadic life, which is a consequence of my profession as a dance artist and the opportunity of freedom of movement in Europe, rather than a choice of adventure, I have a romantic connection to home or more fully described in German as the untranslatable word *Heimat*, and specifically to nature.

The word *Heimat*, as the philosopher Sloterdijk (Sloterdijk in Staudacher, 2018) explains is a word of the atmospheric loaded German core vocabulary that is untranslatable and non-existing in other languages. The concept and feeling exists, yet the word *home* in English, does not fully encompass the multi layered emotional associations that *Heimat* represents. As Schüle (2018) observes *Heimat* is not only about the geographical belonging to land or place, but also about the inner feeling of belonging and feeling settled. When the inner and outer *Heimat* are not connected anymore, feelings of loss appear. *Heimat* in our days, he proposes is also inherently connected with pressing matters of identity and belonging: origin, migration, resident permission, and the related debates about collective identity, inclusion, immigration and assimilation.

For me, *Heimat* is therefore an emotional inner state that provides a feeling of connection, safety and protection, which I can find at least to some extent again at another place beside my original home, by connecting to an outer place, and being in nature. Re-connecting to something I know, smell the air, sense the wind and talk to the trees. A feeling of being able to be as I am, it is a meditation, a moment of stillness, allowing to reaffirm myself and escape from many unknowns of a new environment, the busy and digitised daily activities, the economic neo-liberal brutality of work life, and the challenging and worrying 21<sup>st</sup> century political landscape.

Furthermore, being in a multi-national relationship with a partner from Iceland, has added an additional cultural aspect to my experience. We are from two different countries, speak different languages and our families and friends are located at many places. I have picked up and adjusted my behaviour to new cultural codes, operate in two to three languages every day and therefore I am in a constant state of translation, balancing the 'cultural authentic self' with the 'cultural adjusted self' in the respective environment. As Salman Rushdie writes about his own experience, 'Sometimes we feel that we straddle two cultures, at other times we fall between the two stools'. Inhabiting a new space demands getting to know a space

afresh, learning about its conditions and conventions such as the climate, social and cultural codes and establishing personal living routines, for it to become again a meaningful personal place, a new home<sup>5</sup> to which I have an emotional connection.

As philosopher Tuan explains:

‘Home’

Sense of place can be a passing emotion, like a fragrance, and it can be rich, deep, and enduring, with as many elements and layers as those that constitute a human personality. Home is the outstanding example of a strong and rich sense of place.

(Tuan, 2004:46)

Despite having made a satisfying life in new places, this mobile lifestyle has impacted on my sense of belonging to a place; feeling as having a mobile identity.



(Home, 2014, Screenshot)

An identity that is connected to many places, yet no home is as secure and stable as the first home. Tuan observes this modern phenomenon and states:

Also in modern times, we may have lived in several homes by late adulthood, but the place where we grew up is home in a special sense, with a foundation of meaning not available to other homes, for childhood is the period when our senses are most acute and our imagination most vivid.

(Tuan, 2004:46)

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<sup>5</sup> - meaning *Heimat*, as explained above. For coherency of language ‘home’ will be used in the remaining the text.

I connect with Tuan's observations for which I experience a strong connection of place and particularly the landscape of my home in the South of Germany. Wherever I am, I miss the forests and fields, the rolling hills, the views, the climate and most important the quietness of the landscape, only filled with subtle noises of the movement of the countryside and its inhabitants. A landscape often so pretty that it almost borders on kitsch.



(Salzer, 2018, Photograph. Kraichgau, Germany)

Rosemary Lee observes this special connection that we humans have with our native environment. In her reflection on her site-specific performance *Calling tree* (2014; 2016) she notes that the absence of familiar trees and other flora around her makes her feel less rooted and more alien (Lee, 2018:194).

She goes on and wonders about the affect of trees on us and asks:

Does its living silence and apparent stillness calm us? Facilitate people talking together? Give us a different sense of time?

Breathe,  
breathe with me.  
Listen to this tree,

listen, wake up;  
we are all part of this.

(Lee, 2018:194)

Although her account does not suggest 'that the tree is anything other than itself in its tree-ness', there is an acknowledgement of some kind of 'dialogue'.

Nature plays an important part of my understanding of being in the world, it is my anchor in my nomadic life that provides me with re-assurance, and it is exactly this realization of nature as an equal partner, rather than something to 'project on', that forms the essence of my work.

The relationship of human beings with nature as one of being *in dialogue* has been discussed by dance/movement artist-scholars in various ways. It goes along with the earlier introduced concept of 'The harmony of the whole' (Stemmer-Steckelbröck 1995: 3) and Reeve's suggestion of 'ways of moving that stimulate an experience of 'being part of' [nature], 'being among rather than being at the centre' of nature. (2018: 75). Bateson introduced a term that describes the process of contextual, mutual learning through interaction that takes place in and between living entities which she coined 'symmathesy' (Bateson in Reeve, 2018: 75) and LaMothe developed the principle of 'bodily becoming' arguing for dancing as a human connection to the earth. (2018: 138). Although these concepts are introduced in the 21<sup>st</sup> century, similar thinking about the relationship with nature has already been articulated and practiced by the artists of the early German Romantic era in the 18<sup>th</sup> century, who take a position that elevates nature's role, which as Rigby (2004) argues is still unique in the history of Western dualistic thought, which has been the one of passivity. The reconceptualization of nature as a dynamic self-generative unity-in-diversity of which humans are integrally part of, in the 18<sup>th</sup> century fostered a new awareness of place and time, which seems to be echoed in current writing. Rigby argues that romantic art repositioned the artist 'as a recipient of nature rather than as a producer', and the relationship between artist and nature as one of a 'two-way dynamic of place and perception'. (Rigby K. 2004:13)

It is interesting that the romantics, as Rigby suggests 'pre-empted the insights of twentieth century philosophers of place in disclosing the ways in which, as Jeffrey E.Malpas puts it, 'our

relation to landscape and environment is indeed one of our own *affectivity* as much as of ability to *effect*'. (Rigby, 2004: 53). Rigby also notes the transcendental aspect that the romantics connected with the dialogue with nature. They saw themselves being part of it. She explains:

The revelation of place in the sense of landscape was also connected with romantic recovery of a sense of the divine as manifest in the more-than-human natural world. For this implied a sacred space was no longer restricted to places made by humans [...] it was rather, always already there, waiting to be discovered as given in places that were open to the earth and sky. Romantic poets of nature and the imagination therefore became topographers of the sacred, tracking the trace of the holy in landscapes, which were, perhaps, co-created by the mind but also, importantly felt in the flesh.

(Rigby, 2004: 53)

This philosophy of being part of the bigger whole, and therefore being able to be in dialogue with nature has also been the impetus for other walking artists throughout the centuries, which I will discuss in the next section.

### **Wanderlust – Wandern as a method for composing a dialogue with nature**

As I have discovered in the process of making my first screendance project *Bekkur/Baenk 1,2,3,..* (2010) wandering has been the originating action that has driven the making of the work. While I was not consciously aware at the time in 2009 when we went for our journey that this could become a method, my practice intuitively developed into a wandering practice. For *Bekkur/Baenk 1,2,3,..* (2010) our daily filming schedule was based on the curiosity to explore our surroundings and be surprised by the unpredicted events and confrontations that we might experience. I discovered that my encounter with nature and the environment triggered an interior and exterior dialogue. A self-reflective power of landscape art that has been explored since the early German Romantics and that is a key feature that I will discuss in the following paragraphs.

As the exhibition, *Wanderlust - From Caspar David Friedrich to Auguste Renoir* (2018) in the Alte Nationalgalerie Berlin illustrates, the subject matter of the *Wanderung* has been a topic in paintings and visual arts since the 18<sup>th</sup> century. The reflection on landscape has continued to inspire many contemporary artists of various disciplines. Examples of the 20<sup>th</sup> and 21<sup>st</sup>

century are painter Martin Rothko, landscape photographers, Peter Bialobrzeski and Peter Wilkinson, the installations of multi-disciplinary artist Olafur Eliasson, and musicians such as the band SigurRós and singer Björk.

*Wanderlust*, is a term that describes the strong desire to travel and explore nature by foot without having a pre-conceived journey. The German word, *Wanderlust*, appears for the first time in the English language in 1902 and literally translated means the 'desire for wandering, an impulse, longing or urge to wander or travel'. (Verwiebe, 2018: 15) It belongs to the same group of German words that has been adopted by other languages as the earlier mentioned *Heimat*. *Wandern*, which can be translated into English as 'wandering' or 'hiking', is a relative modern cultural phenomenon, which has its origin around the 18<sup>th</sup> century during the epoch of the French and industrial revolution. On the backdrop of these 'profound experiences of momentous political, and social and intellectual revolutions' (Seyhan, 2009:1), it can be considered as a counter movement with the aim of the 'Entschleunigung', the deceleration of life. (Verwiebe, 2018: 17) *Wandern*, has been popular from the 18<sup>th</sup> century, until now, and usually is practiced with the aim to experience re-connect with nature and find moments of spiritual stillness in the turmoil of the environment. Entering a journey when one might encounter the unforeseen, possibly even be in dangerous situations, while at the same time enjoying the companionship with nature. It enables seeing the world with different eyes, collecting impressions that allow to connect with oneself, as well as with the surroundings. As Wesenberg states, 'A hike is also a search for your own identity'. (2018: 42)

The core subject of nature and specifically the act of *wandern* in landscape therefore as an authentic experience, and a self-reflective practice was a key development of innovation within the arts of the late 18<sup>th</sup> century in Europe. The subject of landscape in art, offered an outlet for the presentation of subjective experience and reflection.

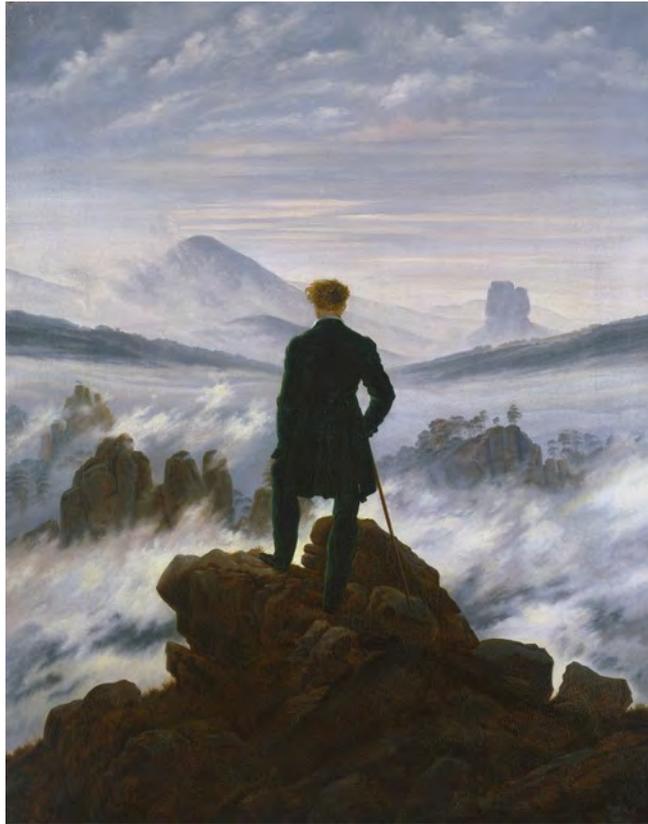
The art of the romantic epoch in Germany (approximately 1780-1850) influenced all art forms including music and literature. *Wandern* was applied as a method to create art and became the theme of the produced work. The artworks represented the experiences of the artists on their journeys, while at the same time, the 'wanderer' as a subject functioned as an allegory of life, a path of experience and knowledge. (Verwiebe, 2018: 15-17) The idea of *wandern* as a self-determined way to explore the world and to gain a philosophical understanding of being

in the world, can also be traced to the Nature Philosophy of Jean-Jacques Rousseau (1712-1778), whose socio-critical 'Back to nature' concept equally criticized the convention of the Bourgeoisie as well as the rationalism of the enlightenment period. (Verwiebe, 2018: 21)

As such the journey in nature, and the walk through the dangers and beauty of life, became a metaphor of being. It changed the way of seeing, not only were details noticed that one came across at the side of the paths but most significantly the subjective view became an acknowledged theme to be presented in art. (Kittelmann, 2018:19). A shift from landscape painting that illustrated nature realistically, to landscape art that showed memories of the artist's journey undertaken.

Caspar David Friedrich's *Wanderer above the Sea of Fog* (1817) is a famous example that is considered as a seminal work that represents this philosophic reflection on life, and the concept of subjectivity. In this image, the content of the painting shows a wanderer who has climbed a mountain and is resting, while gazing upon a mystical landscape. 'He is an observer ("Schauender"): someone who takes pleasure in observing nature, someone whose only objective is to share a mood that is common to the individual and his landscape.' (Quinteiro, 2006: 3).

He is not a climber who simply paints an image of the place that he has visited, but as Pfäfflin (2018) argues, although all motifs of the work are based on daily wandering, it is the summary of the journeys that are concentrated in one painting. When looking at Caspar David Friedrich's *Wanderer above Sea Fog*, he states, despite it having little resemblance to the topography of the landscape, the painting presents the atmosphere of the places encountered, in the imaginary mountains range. (Pfäfflin A.M., 2018: 81-82)



Caspar David Friedrich (1817) *Wanderer above the Sea of Fog*, Kunsthalle Hamburg

The wanderer's body effort is one of quiet contemplation, and the viewer is drawn into the image, participating in this moment of reflection by being placed behind the Rückenfigur. The fog and mist covers the mountains rendering the landscape insubstantial and unstable, forcing us, the viewer, to participate directly in what we see. (Koerner, 2009: 2011-2012)

The relationship between the painting and the viewer is one of exchange on an equal level. The figure does not 'present' the landscape as something he owns, but allows the viewer to experience a shared inner reflection. The instability of the landscape contributes to the ambiguity of the reading of the image. While the view seems grand, the viewer is unsure what dangers or what future lies beneath the fog. (Koerner, 2009: 213)

The journey that we see the wanderer has undertaken, *the climbing, resting, looking, and the soon to be taken descend*, to one extent illustrates the journey of the artist and his experience and, strikingly also stands as a pictorial metaphor of life itself: Our journey from the beginning of birth, through life, until death. (Wesenberg, 2018: 35)

It is noteworthy that the wanderers in paintings in the romantic era will have been mostly male, middle class, shown in clothes that evidence their well-off status. Walking as a voluntary pleasurable activity, travel without the *travail*, was the emergence of a new form of masculine, middle-class self-fashioning. (Robin, 1997: 155) Friedrich painted several female depictions however the woman is shown in a safe and restricted environment either inside, looking out of a window as in, *Woman at the window* (1822), or as in *Woman before the Setting Sun* (1818) standing on a path that leads to nature. On both paintings, the women are looking at the landscape rather than having entered it.



*Woman at the window* (1822)



*Woman before the Setting Sun* (1818)

This restriction of the positioning of the female subject within the image, illustrates the positioning of women in society at the time, who would have not had the chance to wander alone in nature.

The first depiction of a solitary, unaccompanied woman as a mountain climber was *Bergsteigerin – A Mountain Climber* (1912) by Danish painter J.F. Willumsen. 'Her view into the sun with hopeful expression', as stated on the didactic panel at the *Wanderlust - From Caspar David Friedrich to Auguste Renoir* (2018) exhibition, 'is often seen as symbolic of equality. In Denmark, the goal of equality soon came to particle fulfillment when the county,

in 1915, was one of the first to introduce women's suffrage.' (Staatliche Museen zu Berlin, Alte Nationalgalerie, 2018)



Jens Ferdinand Willumsen, *Bergsteigerin*  
(trans. A Mountain Climber) (1912)  
Statens Museum for Kunst, Copenhagen

*Wanderer above the Sea of Fog* (1817) and *Bergsteigerin – A Mountain Climber* (1912) demonstrate, while keeping similar compositional structures, how art mirrors societal and philosophical environments of the times they are created in.

Both images allow for the viewer to participate in the 'event' of the journey. In *Wanderer above the Sea of Fog* the viewer stands on unstable ground, behind the wanderer, looking above his shoulder into a valley partly hidden beneath the fog, in the *Bergsteigerin*, the position of the subject has shifted towards a more open relationship, the woman faces her front to the viewer and the viewer's perspective and her seem to stand on equal stable grounds. From today's position one could critique the compositional structures and the visual clues regarding gender and class, however these are signifiers for the times the artworks have been made in, and therefore beyond the point of the discussion for my work. Both works deal with the wanderer's encounter with nature, and the self-reflective power of landscape art that triggers an interior and exterior dialogue.

The *Wanderer above the Sea Fog's* pivotal compositional device of the *Rückenfigur* (turned figure) standing in the centre of the painting is responsible for the specific relationship the viewer experiences with the painting. It draws the viewer firmly into the image: it is as if we were standing with the wanderer on the mountain looking out on a landscape. The artist therefore places us into the picture triggering our own reflection. The landscape which is covered by fog, and partly hidden by the figure leaves us wondering what is beneath the mist and in front of the figure. We imagine our own view. As Koerner describes:

The wanderer's perspective internalized into the structure of the painting-as-experience, has now become our own.

(Koerner, 2009:27-28)

This personal reflection that the viewer engages with, by being placed into this unstable landscape of the fog and mist, seeing what has been seen by the artist, while at the same time, imagining oneself within the landscape, allows for the development of a consciousness of the viewer that lies in his own imagination. The endlessness of the sight over the mountains into the distance, at the same time directs us to look towards our inside. It is the subject of landscape that we seem to be in dialogue with, and as Quinteiro argues: 'Landscapes becomes a link and passage between interior and exterior, between the earthly and the religious revelation'. (Quinteiro, 2006: 9)

It is this possibility of the reflective dialogue for the maker as well as for the audience, that specific compositional tools in landscape art offer, which is a key concept in my practice of landscape screendance.

Besides the use of the *Rückenfigur*, compositional tools such as the merging of colours and tones, the immense scale sometimes in relation to a small figure, and the use of opacity and transparency of the elements of nature can be visual sources of this particular dialogue. These are all concepts that I have explored in my work, as I will show in comparison to other landscape artists.

Furthermore, my wandering with the camera and the exploration of nature, is inspired by reasons that are not so unlike to the German Romantic's travels of the contemporary artists whose works trace romantic themes that I will discuss below. The motivation for me to *wander in nature*, originates in the need to retreat from a busy digitized life, confronted with

insecure living circumstances, a sense of loss of belonging and worries about the state of the earth. When wandering, I am trying to re-connect with my surroundings and through that finding my place in the world again.

The aspect of scale in combination with small figures for example can be seen in photographs of the contemporary landscape photographer and wanderer Peter Wilkinson, and in the photography book *Heimat* (2005) by Peter Bialobrzeski. These works are set below in comparison to *Das Wetterhorn* (1830) by romantic painter Eduard Biermann and a still of one of my screendances *WECreate ICE* (2016).



Wilkinson P, *Getting There* (2018)  
Instagram



Bialobrzeski P, *Heimat 01* (2005)



Biermann K.E, (1830)  
*Das Wetterhorn*, Staatliche  
Museen zu Berlin,  
Nationalgalerie, Berlin



WECreate Productions, *WeCreate Ice* (2016-19)

The aspect of scale and dimension is explored in *WECreate ICE* through similar framing of a mountain range and a singular figure. In my work, I would argue that the medium shot and then following close-up that is seen in the same section of the film intensifies the perception of scale even more through contrast.

To view *WECreate ICE, Hnjúkalúr - Sleeping summit* (2019): <https://vimeo.com/319040948>

Transparency and opacity in combination with scale is seen below in another photograph by Bialobrzkeski in relation to a still of *WECreate ICE* (2016).



Bialobrzkeski P, *Heimat 34* (2005)



WECreate Productions, *WeCreate ICE* (2016-19)

This section of *WECreate ICE* (2016-19) can be viewed by following this link: 0.00-0.38 minutes, <https://vimeo.com/311181759>

The sky, the sea and the beach take a big amount of the picture, and the solitary figure is small, providing an anchor point for the dimension of the space.

Scale can also be shown through 'emptiness' without a human figure as for example in the installation *Notion Motion* by Icelandic multi-disciplinary artist Olafur Eliasson,



Eliasson O, (2005)  
*Notion Motion*,  
Museum Boijman van  
Beuningen, Rotterdam

seen in connection, with a still from the installation *Krummi* (2014).



This scene of *Krummi* (2014) can be viewed at 1.08-3.00 minutes.:  
<https://vimeo.com/100446432>

Another aspect that many of these works have in common is the combination of beauty and unease. While being in awe of an incredible view at the same time we might experience a feeling of discomfort.



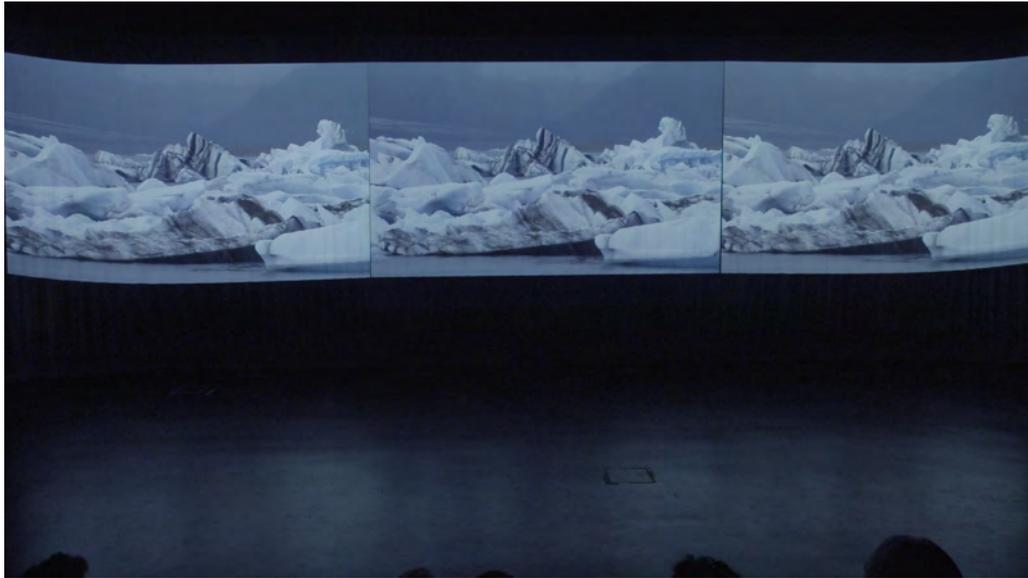
Caspar David Friedrich, *Mönch am Meer*, (trans. Monk by the sea) (1808-10)  
Nationalgalerie, Staatlichen Museen zu Berlin, Germany

The specific pictorial composition of the sea and sky in *Monk by the sea* (1808-10) taking in more than two thirds of the painting, in contrast to the tiny figure on the shore, emphasizes the huge dimension of nature in relation to the small human figure. The stark contrast of dimension and scale trigger an 'overwhelming shudder' of the sublime. This is similar, to Schopenhauer's perception of the sublime, who suggests that the feeling of the sublime can occur in the presence of objects, which due to their spatial size as well as their old age, that is, their temporal duration, make us feel insignificant and reduced to nothing. (Montua, 2018: 28-29)

Today, during an acknowledged ecological crisis<sup>6</sup> the subject of landscape might also remind of the *Anthropocene* and the effect of human destruction of the earth on a geological scale. Visual landscape art, 'as beautiful as it is disconcerting'. (Burtynsky, 2018) as for example in the final shot of the performance of *WECreate ICE* (2016) when the iceberg slowly falls into the sea. As spectacular this moment is, for me it is also a reminder of the melting of the glaciers due to rising temperatures and global warming

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<sup>6</sup> See the Global Risks Report 2019, at the World Economic Forum in Davos, Switzerland.



WECREATE PRODUCTIONS, *WECREATE ICE* (2016)

To view this final section, go to 32.10-33.40 minutes at: <https://vimeo.com/331268296>

Finally, a last example of a re-occurring theme of landscape artists that could be seen tracing themes of the German romantics is Björks's *Wanderlust* (2008) digital 3-D Video Installation in which she fights a dragon that destroys the landscape. Her work to me seems a visual protest against the destruction of the Icelandic highlands, produced by the building of a geothermal hydropower plant. Caused by the same worry that the romantics expressed when being concerned about the loss of connection to nature through the industrialisation.



Björk, *Wanderlust* (2008)

These examples show how landscape art today refers to themes of early German romanticism. As scholar Saul discusses the cultural legacy, relevance and currency of German romanticism today by stating:

Yet, the trials of our modernity still carry the not so distant echoes of German Romanticisms' anxiety of a world in which individuals, communities and nations struggle for freedom and agency, as they face the seemingly insurmountable challenges of consumerism, intolerance, lack of ethical vision, religious fanaticism and the twilight of creative reason and empowering art.

(Saul, 2009: 19)

It seems to me, that many artists including myself, whose work echoes early German romantic themes are essentially concerned with an ethical and moral question within their work. As Stone argues, that to be able to tackle the ecological crisis,

a fundamental re-thinking of our deep-rooted understandings of the self and nature needs to take place. These understandings—the ideas that the human self is detached from nature, able to stand outside and comprehensively survey and master nature—are a major strand of the modern, Enlightenment tradition of thought and are entangled with the mainstream of modern science. These ideas are also plausibly regarded as one source of the contemporary ecological crisis. To that extent, if we are to address and respond to this crisis adequately then we need to re-orient ourselves intellectually, and to rethink and reimagine what it would be to be reconciled with the natural world, in the far-reaching way that the Romantics attempt.

(Stone, 2014: 54)

### **Wandering together – the shared journey in *BB1,2,3,...* (2010) and *WECreat ICE* (2016-19)**

Having discussed the dialogue with nature and how this relationship is composed in landscape through specific compositional tools that trace themes of the early German Romantic artists, I am now moving towards the discussion of the making process that has been applied in the making of all the creative works. This section will discuss the importance of the journey as a shared process.

The imagery provided for this part of the text is drawn from the journeys of the development of the projects *Bekkur/Baenk 1,2,3,..* (2010) and *WECreat ICE* (2016-19). The photographs were taken during our travel and provide visual documentation of the places we encountered as well as documentation of the team during the walking and the filming.

In contrast to the solitary wanderer of the Romantic era, my journeys are always accompanied by artist friends. I am inviting others to come with me on expeditions to explore together. Shifting from the sole authorship of the romantic painter who presented his memory of the journey, to the presentation of a shared encounter, developing towards a democratic collaborative way of making, where the voices of all contributing with ideas, reflections and suggestions are heard and considered. (Butterworth, 2009)

Here the experience becomes a joined adventure, time is spent as a group which leaves the participants with shared memories. The act of filming screendance by default is a practice that requires various people and skill sets, the director/s, performer/s, cinematographer, editor and producer, who are often however working in a hierarchical structure, led by the director. In our projects the relationships between the participants was one of a team. I and my collaborating director initiated the projects and directed the overall artistic direction of the pieces, however this process also included times working as facilitators, making space for contributions from all which resulted in a team experience. When possible we also invited a photographer to join us. Throughout all projects the number of people involved varied between two and five, where I often took on several roles of the above mentioned, yet what all journeys had in common was an extended period of travelling together. This included trips to other countries living in small proximity with each other, either in a shared flat or by travelling in a camper van.

All the pieces have been influenced by the experience of this *shared journey*

For *WECreate ICE* (2016-19) for example I travelled with my collaborators Ana Baer (Direction, Camera, Editing, Production) and Ingi Jensson (logistic and technical aspects), for two-weeks with a camper van through Iceland's extreme landscapes.



(Jensson, 2015, Photograph, Iceland)

Our trip brought us through contrasting environments including wide sand and rock beaches, geothermal fields, a small arctic island and an ice lagoon. The vastness of Iceland and its untouched nature allowed for a wandering on a big scale. Although we travelled the large distances by camper van, and shorter distances we walked by foot, the sensation of travelling felt like a wandering. Our journey through this uninhabited setting was unplanned having no



(Salzer, 2015, Photograph, Iceland)

confirmed final daily destinations or booked accommodations. Also for *BB 1,2,3,...*(2010) we spent 10 days each travelling through Iceland and Denmark, and *Krummi* (2014) was filmed on a three- day visit to a seclude accommodation below a glacier in the dark Nordic winter where the two of us were the only visitors on site.

We had broad ideas of the area we are travelling to each day, for example the South coast of Iceland, close to the glacier, the new building development in Reykjavik, or the area around the old cemetery in Copenhagen, however the exact sites presented themselves to us. Staying as long at a site as it felt right, continuing the journey when we had shared our stories with the place, giving and receiving energy. When our *conversations* with a place had come to an end, we travelled on.

That means that we were not scouting places, and returning there for filming, but stopping at locations that caught our attention while we were wandering. We wandered big distances by foot, spending days and night together. Perhaps similar, to the Wanderer who climbed the mountain in *Wanderer above the Sea Fog*, our journeys were about drifting in real space and our head space. As a team this intuitive passage was about the sites as well as the flow of the group. Resting when it was needed, exchanging the reflections that occurred. When being on a longer journey away from your usual home and the routines and familiarity of the known environment, there is time for extensive pondering, and realisations of re-occurring thoughts. Walker and author Horatio Clare describes the intensity of this self-reflective process that accompanies walking when he talks about his experience of tracing the walk of the young composer J.S.Bach (1675-1750) who went on a 250 miles journey in 1705 from Arnstadt to Lübeck through the German landscape. Clare says:

You develop a kind of itinerant persona on a long walk, part pilgrim, part passage migrant, at home in your own space, which you bring into every village and hamlet. You sometimes see an extreme form on pilgrim trails where a rangy figure in conversation with him - or herself barely seems to see you, so intent is he or she upon the way, the road or hostel.

(Clare H. 2018: 55)

The tight physical closeness to each other which was common to all adventures of the making of the creative works, sharing not only 'work' but also 'life' means that our itinerant personas were not only in conversation with ourselves but also with each other, and an exchange of thoughts and impressions takes place that is beyond a working relationship. This exchange of different perspectives was enriching, allowing for the subjective experience to be influenced by thoughts of others. This communicative aspect extends the reflective perspective from the

solitary romantic wanderers, where there is only one voice and no opportunity to develop a reflection further through conversation with another.



(Ólafsson, 2009, Photograph, Iceland)

Stories are told which are triggered by a view, the weather or a memory, discussions about the state of the global affairs, personal dreams and worries are exchanged, culminating in an evolving sense of knowing each other, brought out by the places we encountered. The intimacy created by sharing physical space, the shared encounters with nature and the contrasting great distances that we travelled together especially in the making of *Bekkur/Baenk 1,2,3,...* (2010) where we travelled in two countries, *Krummi* (2014) that brought us into the Nordic winter and *WECreate ICE* (2016-19) where we travelled around the whole island, were profound aspects in the memory of the journeys.

It seems that I instinctively brought together people who shared the curiosity about place and walking as a practice. Artists who embrace the 'ambiguous and open-ended character of

walking', who celebrate the aimless movement of walking and the plenitude of meaning it provides space for' (Stalpaert C. & Byttebier K. 2014: 74).

All were interested and able to *listen* to the environment and situations that were unfolding, discovering shifts of perception of the everyday via *observant moments* (Lagerström 2018:



(Salzer, 2009, Photograph, Denmark)

152). Being attentive to the surrounding and others, a skill that we had practiced in our individual fields as dance and visual artists and which we were now applying in the making of screendance. Our attention as walkers connected observation with creativity, a process that Lagerström (2018: 157) has defined as *imaginative attention*.

Like the romantics, our journey and encounter with nature becomes a significant experience in the making process. We are in it together, we are in awe of the vastness of the space and the silence surrounding us, we are warmed by the sun and comforted by the softness of the moss, we are freezing in the arctic wind, and we are tired and hungry after a long walk up to the waterfall. We are touched and concerned by what we see and feel. An abundance of experiences of the senses that immerses us into the place. Life becomes about being in the moment, entangled with a place.

It is this shared moment of being there together, which influences the way in which we reflect on the landscapes we encounter. Being somewhere together is different than being somewhere alone. As Rosemary Lee says about connecting with others, ‘We learn about and understand each other through our presence’ (2018: 200). It allows us to not only reflect on ourselves in nature, but on ourselves in nature and our connections with others. These ‘somatic modes of attention offer culturally elaborated ways of attending to and with one’s body in surroundings that include the embodied presence of others.’ (Csordas in Reeve, 2011: 19). This shared journey, wandering as group extends the wandering of the sole traveler of the romantic. There is the personal reflection in the encounter with landscape that takes place within ourselves, as well as the shared communicative reflection that evolves through the presence and conversation with others.

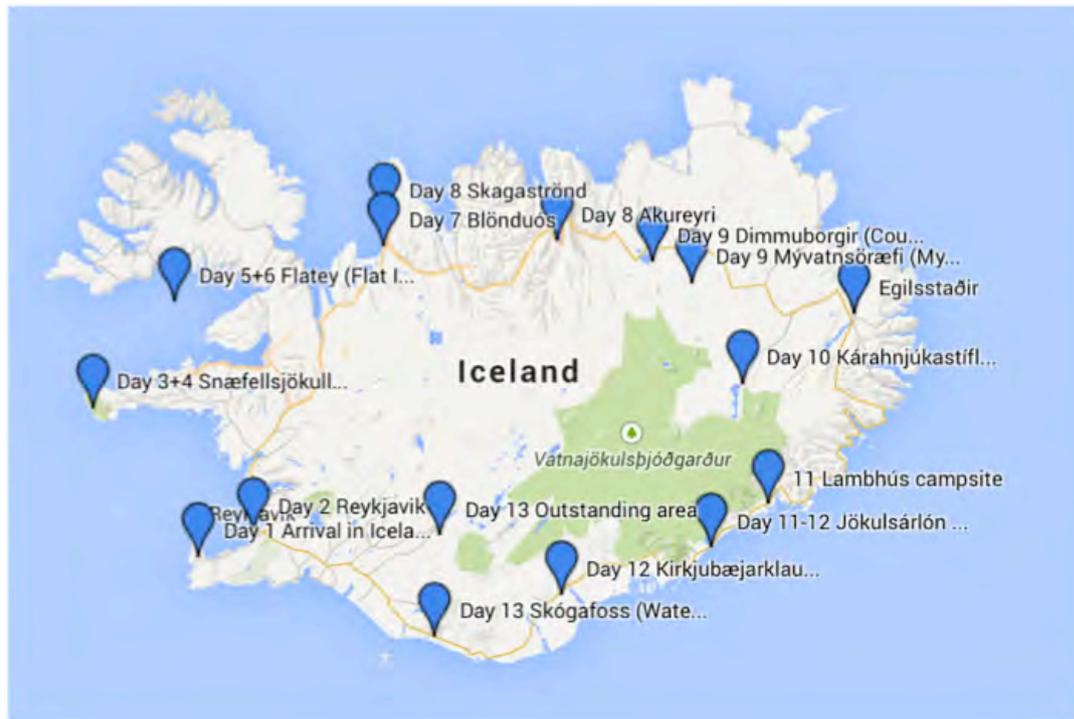
We can find our place as a human in this world.



(Ólafsson, 2009, Photograph, Iceland)

The next visual section illustrates the reflective process during the journey through Iceland for *WECreate ICE* (2016-19) in the summer of 2015. The photographs show both, individual accounts as well as shared moments of the journey.

To provide a geographical framing and sense of distance travelled, the illustration below displays our journey around the whole of Iceland



(Salzer, 2015, Illustration)

The following photographs show moments of our journey as well as documentation of the making process. This photographic passage presents a visual account that is not part of the final outcomes. However, the experience of being at these locations has influenced the memory of the atmosphere of the places.

*WECcreate ICE (2016)*

*we felt the softness of the moss, the crispness of the air and the energy of the sun*



*magical signs of the gentleness and care in the world*

*we explored an endless beach*



*where the sky was never-ending and the sound invigorating,  
reassuring us of all the possibilities that exist*



*we travelled over the blue ocean to an arctic island  
where time seemed to have slowed down*



*and we spent days listening*



*sensing the echoes of the past*



*we climbed rocks which showed us strength and stability*



*yet presenting obvious evidence that it takes time for change to take place*



*we  
discovered  
the small  
within the  
vast*



*realizing  
that  
everything  
is a matter  
of  
perspective*

*our skins were touched by the humid heat from deep within the earth*



*and the cutting chill of a glacier*



*undoubtedly convincing us of the immense powers of the earth*

*leaving us with memories of a journey*



*that taught us more about ourselves  
and  
what it means to be human*

(Jensson & Salzer, 2015, Photographs, Iceland)

### Embodying the site – holistic film making

After having considered how wandering together, influences the dialogue with nature, this part will discuss how the interaction with landscape and the knowledge and awareness of the perspective of each role, the director, dancer, and camera person, influences the modes of making in our respective roles. It proposes that by making the awareness and engagement of the body in landscape the source for all actions, filmmaking can become a holistic process.

I will start with the discussion of one of the fundamental decisions in filming, which is the choice of the location for shooting. The images used to illustrate our actions are taken from our journeys in Denmark and Iceland, as part of *Bekkur/Baenk 1,2,3,...* (2010)

The way in which we made decisions about what site we are going to stop to dance and film and how specifically the performer engages with the site, and the camera captures the body in the site, was solely informed by our ‘conversations’ with the locations. Here the wandering and dialogue with nature expands from the interior reflection to the exterior action, via the body physically engaging with the materials and the rhythm of the atmosphere of the place.



(Ólafsson, 2009, Photograph, Iceland)

When something caught our attention, we explored the space with our senses and often slipped into the roles of the others, the performer, camera, and director, trialing the

perspective of the role which was not our assigned one. Taking in the modes of actions by putting ourselves into the place of the respective modes, which inevitably informed our actions in our own role. Below show examples of the team exploring the perspectives of the others.



Camera operator Sigurður laying on the ground like Saga the dancer.  
(Ólafsson, 2009, Photograph, Iceland)



Director Heike exploring the site with her body  
(Ólafsson, 2009, Photograph, Iceland)



(Ólafsson, 2009, Photograph, Iceland)



All of us listening to the space, during the 10-15 minute long shots of the sitting/standing/laying scenes.

(Jensson, 2009, Photograph, Denmark)

Inhabiting the site through the different lenses by being in front and behind the camera.



Dancer Saga checking the framing of the body in the site  
(Ólafsson, 2009, Photograph, Iceland)



Director Ingi exploring the site via movement and the dialogue with the camera  
(Ólafsson, 2009, Photograph, Iceland)

By becoming aware of the bodily engagement with place through the different 'lenses', the film making becomes a process, in which the awareness of the body in the environment is the source of all actions.

In the next section I will discuss how this awareness of place and of the perspective roles influences the modes of making and propose *site-specific screendance performance* and *site-specific cinematography* through the *somatic camera* as a strategy for site-specific screendance making.

## **Engaging with the site – developing site-specific screendance performance, site-specific cinematography and the somatic camera**

The trajectory of the development of my screendance practice has developed from being in the director / camera role in *Bekkur/Baenk 1,2,3,...* (2010), *63° 24' 10" N 19° 6' 49" W* (2014), and *Krummi* (2014), to additionally dancing in front of the camera in *Home* (2014) and *WECreate ICE* (2016-19). This shift from directing and seeing the dance through the camera to the one dancing in front of the camera has enabled me to become conscious of both perspectives. By starting to consider the dancer's engagement with the site, this section will demonstrate how the knowledge of the other roles, can develop towards a reciprocal dialogue between the site and all making modes. It will explain how the body's engagement with the site can inform all processes involved, the dance, the filming and the editing. In this part, I am proposing *site-specific screendance performance* and the *somatic camera as site-specific cinematography* and *The Wanderers* as an additional strategy for the gathering of footage in screendance.

The approach that we have taken to engage with a site through our bodies in all projects was site-specific. Hunter has defined the connections between the choreographer/dancer and the site and distinguishes between work that presents site-dance performance 'about' the place in which it is situated, and work that tells 'of' the site and location (2016: 301). The actions we engaged in are of the second type, of which the process is one 'of immersion and embodied engagement with the site' (2015: 303). She describes this practice as

a more holistic, environmentally responsive dance-movement practice that tends to focus on the exploration of improvised, organic movement responses, resulting in an immediate unfolding of process and product, a form of choreography-in-the-moment.

(Hunter, 2015: 301)

I also resonate with the method of 'locating' by Gretel Taylor discussed by Hunter, who as well talks about 'multi-sensorial listening'. Taylor explains:

The locating dance is the relationship between my body and the place: it is simultaneously the seeking of relationship and the expression, enactment or illustration of it.

(Taylor in Hunter, 2015: 303)

Hunter draws parallels with her own definition of site-specific dance 'abstraction' processes where the body's movement gives form to a range of phenomenological responses experienced through an embodied interaction with the environment. It is precisely this engagement with a location that I undergo when encountering a place. However, for my screendance practice and the actions described above that everyone in the team went through, this engagement takes place not only as a dancer/choreographer but zooming into the space is a multi-fold process. There is sense-making between the site and all aspects involved in screendance making. There are dialogues between the site and all actions involved: Site - Dance / Choreographer - Camera - Editing – Presentation.

As such besides the site-specific phenomenological inquiry of place via the body as a dancer/choreographer my methods of creating landscape screendance encompasses phenomenological processes of *site-specific choreography* and a process that I call *site-specific cinematography*. *Site-specific cinematography* involves the perspective of the dancer and the particular performance mode that I describe as *site specific screendance performance* as well as a specific approach of camera operation, which I coin *the somatic camera*.

I will firstly look at the perspective of the dancer and explain what I mean with *site specific screendance performance* to then focus on a discussion of the *somatic camera*.

Ranstad provides some initial thinking about the relationship with the camera from the dancer's perspective and observes that, dancing in front and with a camera for just a couple of people is different to dancing in front of an audience. She suggests that dancing in front of a camera requires a 'unique climate of attention' As a dancer, one can track where the lens of the camera is pointed, especially when close by, however when further away 'you have to be present in every cell of your body', because you can't tell when and how the body will be recorded. (2006: 55)

Furthermore, there is writing considering the role of the camera when filming dance on site (McPherson 2018, Morein 2014, Norman 2015) however there is no writing that I am aware of that considers the mode of performance when dancing on site for the screen. From the perspective of the dancer, the performance I propose can be informed not only by the geographical site but as well by the knowledge of the body within the *screen site*.

Here, the site-specific improvisation with the site extends towards a site-specific dance improvisation with the site and the camera as a partner, in which the frame is another site. In the works in which I have been dancing myself, *Home* (2015) and *WECreateIce* (2016-19) I was designing movement via engaging with the site, within the real site and considering the composition of the frame in the *screen site*.

As Preston, explains Rosenberg's concept of the site on screen,

The choreography of movement on camera, like dance, relies on distorting the elements of space and time in order to achieve meaning and create strong imagistic and syntactical relationships. Rosenberg refers to the film or video camera as the 'site' in which the videodance/dance-film occurs, stating, 'If a dance is created to be viewed only in the medium of film or video, it must be critiqued in terms of the architecture of that particular space'

(Rosenberg, 2000, p. 5). (in Preston, 2006: p.80)

The implication of working site-specifically evolves here towards a site specific screendance making that encompasses a tria-logue between *site - performer - camera*, in which each process is informed by the kinaesthetic ability that I have gathered by exploring the different roles involved. This means as a performer, by being aware of how the body is captured within the frame, one can design the body live as well as within the screen space.

This skill of *site-specific screendance performance* is one that I have slowly developed in the progress of the various projects. In *BB 1,2,3,..* (2010) I directed the dancers by my somatic experience of the site, however my directions were then informed by how the dancer's body engages with the site and is then framed in the screen. It was apparent to me that there was a dialogue between *site - performer - camera*, where the camera was used in a site-specific way capturing the body in the landscape on the screen site. The perspective of this collaboration was one of 'looking at' the dancer through the camera within a site.



(Jensson, 2009, Photograph, Denmark)

These directions were informed by my sensory engagement with the site, yet through the perspective of the camera.

### ***Home (2014)***

In *Home* (2014), filmed at a train track in San Marcos, Texas, I was able to perform in front of the camera using the knowledge of framing the body on the screen site that I had gained in *BB1,2,3,...* (2010). Being the performer in this piece I discovered how the knowledge of directing and filming influenced the way in which I performed. My awareness of engaging with a site and translating this sensory knowledge into choreography made me become a dancer who not only improvised on location but at the same time I became a dancer who was aware of the choreography and camera simultaneously. My sensory focus expanded into multi-directions. I sensed how my body engaged with the site, while at the same time sensing the presence and viewpoint of the camera. Moreover, I was aware of the image the camera was capturing and it felt as if a new partner had joined the conversation of the site.

Being aware that my creative movement impulses were constantly questioning how the body might be framed on the screen, I asked Ana who was filming to communicate with me the way she was capturing me in the screen space. Directions such as, 'close up only your feet',

‘whole body, super wide shot’, ‘following you through the space along the tracks’ etc. allowed me to move with this multi-layered awareness on two sites, operating intuitively engaging with the natural space, while at the same time reacting analytically when imagining the screen frame. *Home* (2014) can be viewed at: <https://vimeo.com/162735709>



(*Home*, 2014, Screenshots)

The short verbal instructions provided simple information that allowed me to direct myself in space, yet they were not distracting to get me out of the *attentive mode*. The function of my analytical mind that processed the verbal information was one of awareness, close to what Poynor describes of the role of the mind in movement practice, an ‘ally focusing our attention on what we are doing, on our body and where we are’ (Poynor, 2014: 229)

In a similar way, I know this combination of intuitive movement and analytical reaction in Contact Improvisation. For example, to be able to approach another body I will assess the proximity, height, speed, and movement direction of the partner, however this analytical thinking does still allow me to continue being in the moment and following intuitive instincts.

This contact duet with my other digital self on the screen, being in front of the lens and at the same time ‘looking’ though the lens in my imagination, the dialogue between *site – performer – camera* felt even more holistic. The gap between the viewpoint of ‘looking at’, and being ‘looked at’ had narrowed. I became aware of the composition of the body in the space in relation to the site as well as I could imagine the composition of the body in the site in the frame as seen through the camera. I was dancing on the real site, while at the same time imagining the design of the screen site, developing a *site-specific screendance performance* in dialogue with the camera by instant composition of the live body and the screen body.



(*Home*, 2014, Screenshot)

Similarly, to the site-specific awareness of the dancer's relationship with the site and the camera site, I argue that the camera operator's framing of the body on the site through the lens can equally be informed by the visceral experience of being in the site.

The camera frames the body in the location, with the sensory awareness of being at the location, influencing the composition of the frame which is negotiated between the performer's movement and the movement of the camera. The process of the camera is one of improvisation with the site and the performer, visually capturing the sensation of a site, and the body engaging with the site. Here the camera goes beyond the role of being an



(Jensson, 2009, Bekkur/Baenk 1,2,3,..., Photograph, Denmark)

observer which follows the dancer's movement, the camera equally engages via a site-specific somatic process, a *somatic camera*.

As mentioned earlier there has been writing about the role of the camera in filming dance on site by for example Mc Pherson (2018), Norman (2015) and Morein (2014). However, there has been little discussion about the somatic possibilities of the camera person in screendance which I call the *site-specific somatic camera*.

Videodance maker McPherson reflects on her improvisation practice (2018: 58-61) and describes her process of 'mis-en-scene directing' where she applies improvisation with the camera to film improvised movement of the dancers, by ensuring that the site is a carefully scouted and 'visually' controlled site. She acknowledges the importance of how the dancers look through the frame in a site, and how she therefore selects a site that allows for an improvised approach, so both the camera and dancers can move freely without having to be concerned of any visually distracting aspects such as for example a trash can in the background, visually distracting from what is intended to be seen in the shot (2018: 89-91).

Norman references screendance artist Edmunds who explains how place has a direct effect on her camera work, and how for example densely populated areas such as the South East of England found her addicted to close-ups, and the experience of vastness of Argentina attracted her to use of extreme wide shots and long takes (Norman, 2010:18).

Although Olsen's *Body and Earth* Web-based Somatic Excursions includes a film guide for media makers filming dance that is somatically informed by the site, the information does not go beyond the 'traditional' technical film principles such as framing, exposure, depth of field and camera motion, approaching the role of the camera person as the one documenting and witnessing the dance on site and not considering the felt experience of the camera person on the location.

While the ways in which a felt experience of place might be later seen in some of the films mentioned, the discussion does not consider the camera person's somatic experience of the

site and how this influences the decision making in framing the body on the site with the camera.

Looking at a neighbouring discipline, the photographer Shusterman, operating with still photography, talks about performative photography acknowledging a somatic communication between himself and the person he photographs, reciprocally sensing and responding to each other's energy and developing an auratic quality of aesthetic co-creation. (2012: 259-260)

Morein deliberates on her photography practice and how an image captured via the camera can contain the vividness of the moment and the experienced perception of nature, and how that can be transmitted in art. Her concept of 'BILD and ABBILD [Image and its representation]' describes the 'first-hand experience of the visceral experience of connecting with nature, versus 'framing', the elementary connection to the moment, the air, the light, the textures, the situation and the image of this experience in terms of an art-language'. (2014: 255).

This concept of BILD and ABBILD is interesting and seems closer to the experience of the tri-  
alogue that I observe in my practice as it acknowledges how visual art might capture the felt  
sensation of a mood, or atmosphere of a place.

I argue that the *somatic perception of the rhythm of a site* encountered, is translated into the  
rhythmic qualities of the choreography and the rhythmic pictorial qualities of the  
cinematography. The somatic camera captures the atmosphere of place via the composition  
of the frame/s.

An example of this is the close-up of the dancer Saga in *Strönd/Beach* which is part of  
*Bekkur/Baenk 1,2,3,...* (2010). The colours of the red hair, the green grass and the blue sky,  
capture the movement and mood of the day we experienced in Iceland. The wind moved  
everything, and the close-up of hair and grass moving together for me captures the  
movements of the site.



(Strönd/Beach, 2010, Screenshot)

*Strönd/Beach* can be viewed here: <https://vimeo.com/10586620>

The affective quality of spaces as having distinctive affective tonality, mood, or atmospheres and their feature of rhythm as a conceptual-empirical vehicle for experimenting with experience has been proposed by Mc Cormack. (2013: 3) Furthermore, Reeve elaborates on the reciprocal relationship with nature and describes the cultivating of an awareness of atmosphere, of mood, [...] of patterns of time and of her own rhythm and feeling how they interrelate. (Reeve, 2018: 77)

I propose that this affective quality and the perceived rhythm of place is translated into the composition of the frame. In a similar way that the dancer can map the environment through the senses, using a *sentient dance body* (Sweeney 2012: 82), and translating immediate sensorial encounters with the environment into a choreography as *cartographic process* (Sweeney 2012: 82), I argue that the same kind of mapping of space can take place in the process of filming with the camera and the composition of the screen. The decision of framing the body in landscape with the camera is influenced by the sentient body of the camera person, instigating a self-reflective interior-exterior encounter with landscape that is visible in the way the frame is composed.

The experienced rhythm of the site, is translated in the visual rhythm of the frame. As McCormack by referring to Deleuze's discussion of the 'Logic of Sensation' discusses the transversal power of rhythm.

The figural is also a profoundly rhythmic space. [...] The painter would thus make visible a kind of original unity of the senses. [...] This power is rhythm, which is more profound than vision, hearing, etc. This is a "logic of the senses," as Cézanne said, which is neither rational nor cerebral. What is ultimate is thus the relation between sensation and rhythm, which places in each sensation the levels and domains through which it passes. This rhythm runs through a painting just as it runs through a piece of music. It is a diastole-systole: the world that seizes me by closing in around me, the self that opens to the world and opens the world itself.

(McCormack, 2013: 86-87)

This translation of the senses into the framing of screendance is however, I argue, only possible if the camera person possesses the ability to 'tune into the site' similarly to the dancer tuning into the site, as discussed above. Meaning that the camera person must have developed the ability of somatic awareness with place to be able to translate the sensorial information into the visual medium.

Deleuze and Cézanne are referring to the process of the painter, who has the choice of placing paint on the canvas at any time, in screendance the camera captures live movement and must make instant and intuitive decision, and therefore it is vital that the conscious and sub-conscious awareness of space can instantly be implemented in the camera movement.

I therefore argue that a camera person operating in landscape screendance interested in achieving an authentic encounter with place, requires the ability to act with somatic awareness of the moment, as otherwise the sensation for the viewer stays distant, and one of an observer.

The somatic awareness of place and the ability to translate this into the visual form, the framing and the movement of the camera, seems to be essential to create a 'kinaesthetic effect and enhance kinaesthetic experience, promoting the disappearance of boundaries between screen and viewer' (Wood, 2016: 14) This is the reason I argue that screendances created and filmed by dance artists often have a different 'feel' than dance films shot by camera people coming from a cinematic background.

With the somatic camera, I am proposing an additional strategy of gathering footage in screendance.

Fildes (2018) has identified three strategies that he suggests are applied in filming screendance:

“Farmers” - Plan their shots. Sow, nurture, harvest. Everything is storyboarded and carefully designed. [...] For dance I think it can have a very staged feel unless rehearsed well.

“Hunter-gatherers” - Search for their material. Forage for shots. The camera reacts and responds to the actions of the subject(s) of the film. [...] It can often have a very ‘edgy’ feel.

“Fishers” - Set up the conditions to catch a shot they think will happen. Throw out a line and hope for the best. It sometimes involves creating camera ‘scores’ and sometimes involves patiently waiting for action to come into shot. [...] This is a risky strategy particularly with unknown and unpredictable action because like with fishing the ‘big ones’ might get away.

(Fildes, 2018: 191-192)

Fildes clearly recognises the difference between cinematic and televisual visual strategies, that the Farmers apply, and the potential of the ‘choreographic’ in screendance leading to what he calls a *hybrid visual moving image voice* (Fildes, 2018: 203-204), which could be the outcome of the Fishers. I would argue that to fully explore the potential of this *hybrid visual moving image voice*, an embodiment of both the cinematic and the choreographic is necessary.

The somatic camera therefore adds to the Fishers strategy, incorporating the vital aspect of the visceral experience of the body to the process, the somatic encounter of the camera person’s body in landscape.

I propose to call this method the “*Wanderers*” – They wander to find the conditions to catch the shots they are witnessing to happen. It sometimes involves creating movement scores for the camera and the dancer. They look at the subject in the landscape as well as listen to their own bodies while filming and make decisions on framing and camera movement based on their somatic visceral experience of space. The Wanderer’s process of filming screendance requires patience and trust for the action to appear as it often engages with conversational shots where the movement of the body and environment slowly reveals itself. It is unplanned

and unpredictable and is founded on the understanding, that by listening to each other and to the site, the movement of the camera and dance will evolve.

Below image shows an image of my collaborator Ana Baer and myself, captured by the third wanderer in the team, Ingi Jensson, in Iceland wandering the beach at Rauðasandur.



*WECreate ICE* excursion (2015) Ana Baer & Heike Salzer at Rauðasandur, Iceland  
(Jensson, 2015, Photograph)

## **Section Two**

### **Composing Landscape Screendance**

... something wrested from nature:  
not pictures brought back to the city from the artist's travel in the countryside,  
but memories of that travel somehow refashioned into pictures.

(Koerner, 2014:17)

After having discussed my screendance practice that takes place on the site, Section Two will focus on the processes that take place 'off site', when the journey has been completed.

By discussing the creative works submitted in this portfolio, I will illustrate how the memory of the experience of the site informs the editing, composition and final presentation of the work.

Starting chronologically with *Bekkur/Baenk 1,2,3,...* (2010) I will consider how screendance can capture place and produce knowledge about the emotional geography of spaces.

By reflecting on the piece *63° 24' 10" N 19° 6' 49" W* (2014) I will discuss how the individual embodied experience of the site influences the rhythm of the edit of the footage.

This is further examined by discussing the pieces *Krummi* (2014) and *WECreate ICE* (2016-2019) where I will illustrate how the memory of the rhythm of the sites, and their affective qualities have been translated onto the screen through the camera and the edit. Throughout the text, I will draw links to compositional tools of the techniques of landscape artists of the early German romantics to today and demonstrate how my work echoes some of the philosophical and artistic concepts.

The last part that considers the presentation of place via screendance in various settings and contexts, completes the *Wanderlust method* as a somatic method for screendance making, and proposes the *visual-aural poem* as a genre within *landscape screendance*.

### ***Bekkur/Baenk 1,2,3,... (2010) - Capturing place on screen***

(*Bench/Bench 1,2,3...* in Danish and Icelandic)

A multi-locational installation piece in Denmark and Iceland including screendances on three different platforms:

***Bekkur/Baenk 1:*** two 90 minute long installation videos

***Bekkur/Baenk 2:*** four short online videos: strönd/beach; rými /space; skógur/forest; höfn/harbour

***Bekkur/Baenk 3:*** two short telephone clips

Still images on free postcard flyers accompanied the work in both countries.

The documentation of *Bekkur/Baenk 1,2,3,... (2010)* can be found by following this link:

<https://heikesalzer.wixsite.com/romanticism/bekkur-baenk-1-2-3>

The site-specific dance film installation *Bekkur/Baenk 1,2,3,... (2010)* was filmed in Iceland and Denmark, installed simultaneously in both countries. The different videos were screened simultaneously in multiple locations and platforms and as such explored rhythms of space and time in screendance. Audiences were random passers-by in public spaces who discovered videos in real locations and on digital platforms.

By discussing the imagery and the specific presentation of *Bekkur/Baenk 1,2,3,... (2010)* I will consider how embodied accounts of place can be captured through screendance. Furthermore, I will discuss how landscape screendance can enable a subjective experience for the viewer, and explain how this particular concept of ‘drawing the viewer into the canvas’, which is a compositional principle first practiced by the early German romantics, differs from romantic art elsewhere in Europe.

The project *Bekkur/Baenk 1,2,3,... (2010)* consisted of three elements:

***Bekkur/Baenk 1*** (April—June 2010) were 90 minute videos of which one was filmed with the Icelandic dancer Saga Sigurðardóttir in Iceland and the other with dancer Søren Linding Urup in Denmark. These were simultaneously screened as public space installations at the cafes,

Tiu Dropar in Reykjavik (Iceland) and Café Salonen in Copenhagen (Denmark). Each installation included a version with Saga and a version with Søren in the same place.

The videos were installed site-specifically, taking into consideration the architectural design and layout of the café. Both cafes are similar in the style of their design and type of customers being mostly local and many regular visitors. The walls are decorated with old photographs, paintings and embroidered pictures showing Icelandic or Danish countryside, its native animals and people.

To represent the physical separation of the two protagonists who were filmed in different countries, the installation videos showed either Saga or Søren, and the distance of their separation was enhanced by the simultaneous screening of the works in two different countries. <https://vimeo.com/260736185>

The architectural features of the café space, the scale and sizes of walls, the position of the furniture, the already present pictures and the way visitors engage with the space, determined the location of the hanging of the frames that held the TV's screening the videos. The videos were looping during the opening times of the cafes throughout April - June 2010.

To view the installation videos, go to:

Footage from Iceland:

<https://vimeo.com/259675325>

Footage from Denmark:

<https://vimeo.com/260736185>



In Reykjavik, at Tiu Dropar, which was the oldest café in the capital, four small digital picture frames were installed in tailor made wooden frames, and hung at the walls of the two rooms.



Illustration website Bekkur/Bænk 1,2,3,...: Jenson, 2010



(Salzer, 2010, Photographs)

At Café Salonen in Copenhagen, two 22 inch sized TVs, were hung in golden coloured frames; one being placed in the front of the café and the other in the space further to the back.



(Salzer, 2010, Photographs)

The 90-minute-long videos consist of about 2 minutes long scenes of the dancers in a range of locations in the retrospective countries, filmed in long and medium shots.

The performers are sitting on benches,



standing in natural and urban landscapes,



and laying on the sites as if they had just landed from the sky.



*(Bekkur/Baenk 1, 2010, Screenshots)*

The dancer's movement is minimal and subtle, almost unnoticeable. They are slowly moving into or out of a pose, turning the head, shifting their weight or taking a couple of steps to reach another position. The only constant movement is the movement of the environment, such as the clouds travelling in the sky, the grass leaning in the wind, the light changing due to the sun. Due to the length of each shot, the static camera, the slow edit and the little movement, the videos almost feel as if they are still images. Moving photographs that provide a sense of slowed down time. Time is expanded – a very slow choreography of changing scenes, adjusted to the still images on the walls, bridging the gap between real time and a moment in time detained in the paintings and photographs.

**BB 2**, the second layer of the work consisted of four screendance shorts *strönd/beach*, *rými /space*, *skógur/forest*, and *höfn/harbour*, which are between 1-2 minutes long. Two solo vignettes and two duets. Filmed with medium shots and close-clos ups, capturing the dancers dancing at several locations. In two of the pieces, *strönd/beach* and *rými/space* the dancers share the screen-space The footage is separately filmed in each country and edited together on the screen, allowing the dancers to meet on the screen.



(*strönd/beach*, 2010, Screenshot)

To view *strönd/beach* see at: <https://vimeo.com/10586620>



(*rými/space*, 2010, Screenshot)

To view *rými/space* see at: <https://vimeo.com/10589293>

The other two videos are short solos.

*Skógur/forest* is a filmed with Søren in Denmark and *höfn/harbour* with Saga in Iceland.



(*skógur/forest*, 2010, Screenshot)

To view *skógur/forest*:

<https://vimeo.com/10588786>



(*höfn/harbour*, 2010, Screenshot)

To view *höfn/harbour*:

<https://vimeo.com/10669365>

In all four shorts the rhythm of the edit is fast, and movement choreographed via the edit. These videos are available online and viewed on a computer, most likely at home, since mobile phone viewing at the time in 2010 was only just about to start being possible. This brought the installation into another space, the private space.

The last platform was **BB3**, two very short 10-seconds long mobile phone clips of each dancer at one location functioning as trailers. These super short versions offered very short glimpses into the world of the two characters.



To view the mobile phone clips go to:

<https://vimeo.com/292550878>



(*Bekkur/Baenk 3*, 2010, Screenshot)

<https://vimeo.com/292550980>

The set up of *BB1,2,3,...* as a multiplatform installation, taking place on several sites and cities, in a variety of formats, as well as on the internet, at different times, challenged the traditional modes of presentation and was as Glnslov argued 'bending cinema'. All these formats, platforms and sites, she observed, break and challenge the viewer's perception of dance video. The three variations are edited regarding time in relation to the format. The installations, placed among pictures and seen from the passer by, use an unusual slowness, through the long shots and the minimal movement. The 'volume' of speed and rhythm is enhanced in the online formats, when the screen is smaller and the viewer's attention is more focused. The mobile phone clip, is the shortest, seen by people who are on the go. By changing the parameters of the outcomes to exist on the different viewing platforms, the traditional expectation of viewing dance video, as for example in a cinematic environment, viewing a piece from the beginning to the end at one session and one place, has been 'bent' for the audience. (Dancetechtv, 2010)

### Themes and realisations

Initially the work explored the themes of *home and migration*. The historical Nordic bond between Icelandic and Denmark that exists due to many families having members living in both countries, (18 000 Icelanders of a population of 330 000 were living in Denmark in 2011; Demark. Danmark Statistik, 2011), our own experiences of being nomad and moving countries, and the accompanying emotional turmoil that comes with such upheaval of life circumstances.

Moving home means being uprooted, leaving people behind. It means finding yourself in an unfamiliar environment, landing somewhere that you don't understand, feeling out of place, not fitting in.



(*Bekkur/Baenk 1*, 2010, Screenshot)

The physical distance experienced is presented via the multi-locational filming and the multi-space presentation of the works, by installing it in two countries and on several platforms. This distance and lack of physical connection of the works, not being in one space, stands as a metaphor of the distances and disconnection from each other.

The sitting, standing and laying provides space for the pondering of the emotional perceptions of 'home' and 'the other'. The imprints of the places on the journey of the nomad that prevail, the subtle connections from the past that trace into the present and influence the future. The lost home that has been left behind, missing the people one has left. Speaking from my own experience. these situations trigger various melancholic emotions, such as feelings of separation and loneliness and most present, the action of waiting. When starting a new life in a new country, waiting is an activity that accompanies you. This can encompass waiting for the next message from your family, waiting to find a home, waiting to find work, waiting to get a residency permit, waiting to make new friends, waiting to learn the language, waiting to get accustomed, waiting for the next visit of somebody from home, waiting to be able to go home, waiting, waiting, waiting.

We are waiting for the moment when we feel normal again, connected and part of something.



*(Bekkur/Baenk 1, 2010, Screenshot)*

In my experience of waiting my thoughts are wandering and I might daydream. I get lost in memories or imagine the future, finding comfort in an imaginary space of my daydream. A space that can be shared with close ones that geographically are far away, indulging in memories of home, remembering the familiar and the shared activities or envisaging upcoming encounters. When we wait, we daydream. As Bachelard points out about daydreaming:

In point of fact, daydreaming, from the very first second, is an entirely constituted state. We do not see it start, and yet it always starts the same way, that is, it flees the object nearby and right away it is far off, elsewhere, in the space of elsewhere?  
(Bachelard, 1964:183)



(Bekkur/Baenk 1, 2010, Screenshot)

By no means am I the only person experiencing this. I believe that most immigrants who try to make a life in a new place, independently where in the world, experience a sense of loneliness and loss. This is where the word being homesick must be coming from.



(Bekkur/Baenk 1, 2010, Screenshot)

When we developed our proposal in 2008 it was this personal experience and the historical connection between the countries that led the concept. Yet by the time we went on our excursion to travel and film in Iceland and Denmark in 2009, the country and the world had been hit by the financial crash and Iceland was declared bankrupt. When viewing the work

for the edit, I discovered that the footage reveals much more than the score that we set out to do. It is intriguing to see that we captured an atmosphere, a state of being, something non-tangible, with our bodies, and revealed through the visual choreography of images.

The footage shows more than *sitting, waiting and landing, or dancing on a site*.

Our embodied accounts which were illustrated via the dance, the camera and the edit, captured the atmosphere of the places. The emotional atmosphere that was in the air. It is as if via our bodies, we mapped the spaces from a sensory perspective that encompasses more than the geographical scientific facts of colours, shapes, or temperature. We also mapped the emotional geography of the space.

The footage that we collected when travelling through Iceland and Denmark for those 20 days in 2009 present for me an emotional account of place. The effects of the recent crash in 2008 when families had been unable to pay their mortgage and building projects stopped. Families having to change their lives, some moving abroad to start afresh in an environment that was more affordable, leaving behind the lost dream. For me, there is a devastating sense of defeat, and abandonment in some of the images.



(Bekkur/Baenk 1, 2010, Screenshot)

Yet there is also the sense of optimism and new beginnings, the look towards the future.

The female dancer Saga in the Icelandic installation and the male dancer Søren in the Danish installation seem to stand for this separation. Being apart yet looking at each other over the pond.

The journey, the wandering as filmmakers through the two countries seems to reveal unexpected knowledge, an emotional perspective of place. Lagerström recognises the power of walking and how it 'enables us to see life and existence from new places. Our wandering as a team through landscape, placing bodies in places, and capturing this via film, has allowed us to see what we otherwise would not see. 'Walking and wandering' she explains by referring to author, historian and activist, Rebecca Solnit, is 'a deeply human activity, in that it recreates a sense of connection, both to oneself and to the environment' (Lagerström, 2012: 61) and as Judith Butler argues it is a method of making sense of ourselves in the world. She says

In the corporeal understanding of what is happening in the outside world, there is imbedded information about the society and the political and social conditions that form our lives. (Lagerström, 2015: 61)

It is similar, to the need of humans to escape in different ways from our current neo-liberal environment which is driven by objectification, bureaucracy, quality assurance and control, and the environment of a digitized culture with overwhelming information flow, hardly allowing for quiet contemplation to be with 'oneself'.

Apart from the mindful effect of nature on humans, nomadic encounters in nature are also encounters with place and the local, for which nomadic art can create an embodied account of a location. As Lagerström notes about her exploration of the local, that

The nomadic perspective, the environment, the outside, is a reversion or membrane of the inside, the world is a texture of the intimate. It is a de-individualized view of the subject. (Lagerström, 2018:67)

It is also an opportunity to learn about our place in the world, as Mock by referring to Braidotti suggests that:

To perform a politics of location is to create materially embedded, ‘embodied account’ that illuminate and transform our knowledge of ourselves and of the world.

(Mock, 2018:23)

It can therefore be suggested that explorations with place are in fact a visualization of *ourselves* within place. Exploration of place can be as much an analytical investigation of the materials of a location as an embodied transcendental experience.

This transcendental realisation of an encounter with place was also recognised by the artists of the romantic period in Germany, the quest to re-connect with nature and escape from the constraints of society and industrial ways of living, was a result of the unrest after the War of Germany with France (1765-1763, Seven Years’ War) and the migration of people into the cities due to the industrial revolution. The discovery of place for the Romantics as Rigby suggests ‘was conditioned by dislocation, largely in connection with the modernization of agriculture and the beginnings of industrialisation’. (Rigby, 2004: 54)

It is interesting to realize that more than two hundred years later, the concerns of our society are still very similar.

The enlightenment period with its rationalization and belief that, what can’t be explained is non-existent, left little space for the individual experience, the unexplainable, the spiritual or transcendental. Oppositional to the growing value of science and changing living patterns of the manufacturing industry, Wanderlust is a movement that emphasized the individual and his subjective experience, the belief in the absolute and the notion that nature is all encompassing of which we humans are part of, rather than separate entities.

The socio-political environment of the industrial revolution with its relocation and migration of workers and their families into the cities left many people with a sense of a lost home<sup>7</sup>. The felt sense of *Heimweh*<sup>8</sup> which describes a melancholic feeling of a lost home as a result of

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<sup>7</sup> Home - meaning *Heimat*, as explained above. For coherency of language ‘home’ will be used in the remaining the text.

<sup>8</sup> Heimweh – transl. homesickness

dislocation, be it physical or metaphorical is seen in many of the works of the romantic era by making landscape its subject. Solitary figures in beautiful yet mystical landscapes, portray the nostalgia for home and the feelings of a lost community and the related loneliness. The opacity or sometimes blocked view, also represents the uncertainty and danger of the future path.

A feeling also many citizens in our current world are experiencing.

While some of the reasons for the loss of Home are similar, a home can also be lost metaphorically without the actual physical displacement. Europeans in the United Kingdom might have felt the loss of home on the day of the Brexit election in 2016, when their perceived status changed from being a native European to a foreign immigrant. Home can be lost before even being confronted with a possibility of having to leave. The perception of place changes because the person's view has changed.

It is the realization of ourselves that evolves in our relationship with place, a self-reflection made possible through the encounter with the environment.

There is a three-way process in the screendances of *BB1,2,3,...* (2010). The characters on the screen *dwelling* and engaging with landscape in *BB1,2,3,...* captured with the camera, portray the relationship of ourselves (the artists) with place, and visually reveal embodied accounts of atmospheres of place. By viewing the work the audience encounters the experience of the artist being in a place, as well as experiencing their own encounter with the landscape when seeing the work.

This aspect of drawing the viewer into the visual canvas, enabling a subjective experience for the viewer with the presented landscape on the painting, was an aspect that firstly came into account in the landscape art of the early German Romantics.

While there are acknowledged similarities in the themes of romantic art in Germany, France and England such as 'imagination, symbol, myth, and organic nature,' and the consideration of art as a 'great endeavour to overcome the split between subject and object, the self and the world, the conscious and the unconscious' (Wellek R. 1964: 35), the German Romantics were deliberating the fusion of philosophy and art, an aspect not seen in romantic art in other parts of Europe. There was a spiritual concern, a critique of society. As Littlejohn points out 'Art was no longer conceived as a medium of entertainment, edification or even aesthetic

gratification; rather, its function was to body forth insights into the transcendental.’  
(Littlejohns, 2009: 227)

Consequently, the way that German Romantic art distinguishes itself from other European romantic movements, is as Koerner argues:

By their unique fusion of nature and consciousness, a fusion which occurs not only within the landscapes they represent (as when the poet’s perceiving mind seems to merge with the scene perceived), but as well, and more radically, in the way these landscapes address their readers or viewers.

(Koerner, 2009: 113)

It is this particular relationship with nature and the aspect of composition that addresses the viewer, which I consider in the following section, as a principle that is apparent in my work.

Similarly, to the discussed somatic relationship of site-dance-camera, I discovered when editing the piece *63° 24’ 10” N 19° 6’ 49” W* (2014) that my editing process as well is based on somatic awareness. While I was aware when being on the site dancing and filming, realising how the memory of the journey, my embodied account of an encounter with nature determines my decision making in the edit of the rhythm of the screen and later the ‘edit’ of the stage/gallery has been an interesting discovery.

Weeks or years after the filming of the footage has been completed, I can access the somatic experience of the site by viewing the raw footage and accessing my kinaesthetic memory, and use this embodied information of the rhythm of the site, to inform the way in which the different layers of the screendance, the movement on screen, on stage and sound, are brought together. My edit choices are based on the memory of the experience of the site, an aspect not so unlike the methods applied by the romantics.

Koerner discusses Friedrich’s paintings and his method of wandering and painting as one that is not based on ‘images produced immediately in the landscape’ (Koerner, 2009: 17) but generated from the experience of the journey. ‘It [the painting] signifies something wrested from nature: not pictures brought back to the city from the artist’s travels in the countryside, but memories of that travel somehow refashioned into pictures’. (Koerner, 2009:17)

Koerner also points out how the specific composition of the German romantics, positions the viewer in such a way that the spectator encounters nature through the image. Meaning that the spectator does not witness the ‘interpretation’ of the painter of a landscape, i.e. only the artist’s subjective view, but rather through the specific composition, the artist shares ‘the moment of pause and behold’ and pulls the viewer into the image. He argues that this composition ‘locates us [the viewer] in *our* subjectivity’.

As described for *Bekkur/Baenk 1,2,3,...* (2010) the image ‘does not so much place you as embrace you’ (Koerner, 2009:14). I argue that similar to the romantics, the solitary figures in my work, might trigger a similar experience for the viewer. Pictures of ‘the wanderer’s perspective internalized into the structure of the painting-as-experience’, which ‘has now become our [the viewer’s] own’. (Koerner, 2009: 27-28).

In the following section I will discuss further how the memory of the experience of a place influences the edit by looking at the process of the piece *63° 24’ 10” N 19° 6’ 49” W* (2014).

### ***63° 24’ 10” N 19° 6’ 49” W* (2014) – The somatic memory of place**

*63° 24’ 10” N 19° 6’ 49” W* (2014) was filmed on a black beach in the South of Iceland on the same journey as BB1,,2,3... Some still images were included in the BB1 Iceland installation. In 2014, five years after the journey, I returned to the footage and created a short screendance, which has been published as a stand-alone piece. To view this work: <https://vimeo.com/100328202>



(*63° 24’ 10” N 19° 6’ 49” W*, 2014, Screenshot)

It is in the edit process of this piece that I fully understood how much the memory of my individual embodied experience of the site influences the rhythm of the edit of the footage. Five years after the original filming, I was still able to access my sensory memory of this space. By viewing and listening to the footage it was as if I was recapitulated into the location and could sense the space. I could imagine the feeling of the wind and the texture of the air, hear how the sounds resonated in this enclosed stone beach, and remembered the sense of slight weirdness that had occurred in my body.

When arriving at this stone beach, we all felt slightly dizzy. There was something magical and uncanny about this space. Our heads were light, we were quickly fatigued without having engaged in strenuous movement. This space impacted on our senses without even trying 'zooming in'.

Perhaps this was triggered via the specific geographical formation or geo-energetic features of this place. Or being immersed by ancient rocks and the horizon above the endless sea accompanied by the repetitive sound of the incoming waves made us aware of our insignificant presence on the earth, like the earlier mentioned 'overwhelming shudder' that can be caused by being in presence of objects that due to their spatial size as well as their old age, that is, their temporal duration, make us feel insignificant and reduced to nothing. (Montua, 2018: 28-29) The rocks have seen millennia and the ebb and flow of the waves will continue long beyond our existence. These powerful physical memories of my sensations were influential in editing the rhythm of images and sound.



(63° 24' 10" N 19° 6' 49" W, 2014, Screenshots)

Editor Karen Pearlman explains rhythm in film editing as 'time, energy and movement shaped by timing, pacing and trajectory phrasing for the purpose of creating cycles of tension and

release.’ (Pearlman 2016: 86) She suggests that editors when viewing footage ‘physically imbibe the rhythms they see and hear, and shape them to feel right in response to the feelings they have for them in their own bodies’, creating affective experience for the viewer for the purpose of designing movement in editing that creates complex embodied responses. (Pearlman, 2017: 82) She proposes that ‘the editor's intuition is an acquired body of knowledge with two sources’ the rhythms of the world and the rhythms of the (editor's) body. (Pearlman cited in Norman, 2015: 110)

This idea is supported by Gallese and Guerra (2012) emotional response theory which proposes that a ‘sensory description of others’ actions, emotions, and sensations’ is mapped onto our own embodied ‘representations of those actions, emotions, and sensations’ (Gallese 2011: 197), and this allows us to perceive other people’s actions, emotions, and sensations as if we are performing or experiencing them ourselves.

Gallese and Guerra suggest that we have these responses when viewing live movement or on screen movement, and Pearlman takes this a step further arguing that the editor experiences this twice, by interpreting the raw material and then using this emotional simulation response while ‘shaping’ the edit.

Norman (2015: 110) discusses editing as an embodied practice and proposes ‘that an attention to one's own physicality and bodily reactions whilst engaged in editing might serve to reintroduce something of the sensuous engagement with the footage’.

In my case, being in the work through all stages of the development, I propose that by accessing my embodied memories of the site when editing my work, via the tria-logue that I have experienced with the site - dancer - camera, I am editing in an embodied way, which is based on my own visceral experience of the actual moment at the site. My emotional response is not only triggered by the footage that I see, as suggested by above authors, but in fact by seeing the footage I am able to transport myself back to the site and access a somatic memory of the visceral experience.

When I sit in the edit and I see the images on the screen, the colours and materials, I hear our voices and the sounds of the site, this allows me to be transported myself back onto the site - I remember the atmosphere - the emotional and the geographical, I can feel the air, the temperature, the weight and energy of my body. I am brought back to that moment and can access this kinaesthetic memory. This awareness informs my decision making in the edit. It guides the way in which I shape the flow of movement of the visuals and the sound. I am not looking to recreate landscape or follow the flow that I see on the footage, but to create a *visual and aural poem*, based on the memory of the journey. Fragments put together to communicate the atmosphere of the moments experienced at the sites, visual-aural metaphors of the memory of the sensations of a journey.



(Ólafsson, 2009, Photograph, Iceland)

There is therefore a difference to the process of the kinaesthetic that is described by the named authors. While we share the importance of the kinaesthetic aspect in the edit where the 'editor draws on their own innate body rhythms in choosing when to cut material, in a way that is



(Ólafsson, 2009, Photograph, Iceland)

similar to a dancer working from their own body as the basis for movement' (Norman, 2015: 124) my process is informed by the kinaesthetic memory of the moment at the site, and the journey as a whole, incorporating the experience

of a longer timeframe of the journey. The memory is brought back to me by seeing the footage connecting not only to the bodily response that is generated by what I see on the screen, but also to the bodily response of the moment of engaging with the site.

This experience resonates with thoughts of photographer Wilson (2016: 16), who talks about 'somatic photography' when processing digital files to print. She uses 'body memory to recall or re-imagine light's movement at the time of creation' and calls this somatic photography. My work expands this idea and the process includes a more holistic and expanded experience of 'the moment'. It includes a fundamental engagement with a place via the multi-sensory approach with the site through a range of sensory, visceral and kinaesthetic processes, that reminds me, as Hunter puts it of my own organic relationship to the world (Hunter 2015: 298-299) and expands the single moment to a much longer period of the journey that encompasses many moments of the *Wanderung* which are accessed and re-experienced when sitting in the edit suite.

I suggest that the ability to recall this kind of sensory memory requires a specific skillset of embodiment. As a person with 'sensory processing sensitivity' (SPS) or 'high environmental sensitivity' (ES) Acevedo B. et al. (2018), and intensive training in somatic techniques, which I discussed in the introduction, it seems that I have been able to develop a somatic kinaesthetic memory which I can draw on to access visceral sensations of my affective memory of place.

Capturing, composing and editing an embodied encounter of place I propose, therefore includes somatic encounters throughout every stage of the screendance making process. All roles, the dancer, camera and editor are drawing from the somatic encounter with place. This holistic way of screendance making produces films that offer a 'hypersensoriality' and an invitation for the audience to experience a screendance with all its senses. (Walton, 2014: 40) It provides *visual-aural poems* of the experience of a journey of place.

Having described the role of the kinaesthetic memory of place in the editing process the next section will look at how this embodied knowledge has informed the editing of the pieces *Krummi* (2014) and *WECreate ICE* (2016-19) and draw links with the compositional pictorial principles of landscape art that have been introduced through the work so far

### Compositional cinematic tools in landscape screendance

By discussing the pieces *Krummi* (2014) and *WECreate ICE* (2016-2019) I will illustrate how the perception of the rhythm of the sites, and their affective qualities have been translated onto the screen, using pictorial composition that reminds of the compositional tools of the techniques of landscape artists of the early romantics to today.

The analysis will focus on the use of the camera and the editing, and consider how the romantic tools have been developed in the cinematic context.

Working in the sequential medium of dance and film, there are several features that allow for the use of romantic compositional themes, through developing the framing, camera movement and editing of the work, including the sound.

Apparent in my work are the particular composition of scale and dimensions,



*WECreate ICE* (2016-19)

the positioning of the body in the landscape (Rückenfigur),



*63° 24' 10" N 19° 6' 49" W* (2014)

the transparency and opacity



*Krummi (2014)*

as well as imagery of nature and home,



*WECreate ICE – Thule-Beyond the borders of the known world (2016-19)*

This is evident via:

the presence or absence of a single body

the capturing of nature and locations that provide associations of a sense of home

the colours and textures, bringing an atmosphere of the site onto the screen

the framing of the landscape – the use of close-up's and extremes wide shots, angles and perspectives

camera movements such as panning and zooming in/out

the design of the relationships of the frames – single/split screen and extreme wide shots, creating a rhythmic relationship

the use of time and rhythm, speed and length of shots in relation to the perception of time on the site

the sound.

### *Krummi* (2014)

In *Krummi* (2014) a range of above tools have been applied which I will illustrate by discussing several key moments in the film.

*Krummi* (2014) is a screendance solely with visuals of movements of nature. There are no dancing bodies in this film, the choreography is created by the movement of the elements, such as clouds, steam, water, ice, snow, and ravens. The rhythmic interrelationship of the edit of images using triptych split screen and the compelling accumulative soundscape form an installation piece that challenges the perception of screendance in time, effort and space, and in absence of living dancing bodies creating a choreography purely via the cinematography. This piece could be an example of Peter Delpout's (2015) definition of found choreography where the rhythmical edit of visual images creates the same feeling as seen in a dance choreography. The concept of *choreographic editing* has also been discussed by Fildes (2018), Hayes (2016), Guy (2016) and Norman (2015). While there is similarity with David Hinton's film *Birds* (2000) with regard to cinematographic choreography, i.e. there are no dancing bodies, that consciously design dance on a site, *Krummi* (2014) attempts to capture the essence of a place through visual and aural composition of movement. A sequential poem that captures the atmosphere of the site based on the visceral experience of the body and the memory of that feeling, informs the choreography of the edit.



(Jensson, 2014, Photograph of filming on location)

Above image shows my co-director Ingi Jensson and I on one of the sites during our journey. With temperatures continuously below freezing sometimes up to -20° degrees Celsius the sensation of place had a strong tactile aspect. We felt the cold of the air and the wind in our flesh and skin, and when lucky



(Jensson, 2014, Photograph of filming on location)

were sometimes warmed by the arctic sun, which on a clear day can feel strong and vigorous. Our journey through Iceland which has the largest area of untouched wilderness in Europe, was a secluded one. We hardly met any living beings, apart from the people at our accommodation and the ravens who accompanied us every day. Travelling as a pair through this challenging environment made us aware of our vulnerability. On a windy day, being only a few minutes outside froze my feet and fingers, taking minutes to defrost. Spending the night at a hotel located below a volcano, which had been reported to have shown activity, making an imminent eruption a possibility, made us feel very close to the forces of the earth.

The landscape lacks human interference, such as buildings, electrical posts, road networks etc. which usually are constructs that need to be negotiated when framing landscape. In *Krummi* the framing of the environment through shots that capture this vastness and the moving natural elements in combination with the rhythmic edit of the cuts as well as spatial design of the screen as a landscape panel, split into a tryptic-three frame screen, gives a sensation of our felt atmosphere of the arctic North.

There is an expansiveness of the views, which were taken via extreme wide shots and subtle continuous panning over a long period. One of the continuous slow panning shots at the beginning observes the white fields, and seems never-ending. It is an example of composing scale through framing and camera movement and portraying the crisp silence, clear cold air and tactile experience of this spatial vastness.



(Krummi, 2014, Screenshot)

This scene can be viewed at 1.05-3.09 minutes at: <https://vimeo.com/100446432>

Iceland has strong volcanic and geothermal activity. The Eurasian Plate and the North American tectonic plates meet here and form the Mid-Atlantic Ridge which runs across Iceland from the southwest to the northeast. The island is new compared to other areas of the world and it is still forming. The steam and hot water that can be seen in *Krummi* are movements of this active nature.

There is a big contrast between the freezing ice that seems still, providing a sense of calmness and the powerful bubbling of the extremely hot springs that are coming directly from deep within the earth. These underlying forces are hidden beneath the quiet frozen landscape, and yet the possibility of geothermal forces exploding is an imminent possibility that could take place at any moment. The atmosphere has a strong sense of oppositional states of calm and turmoil.



*(Krummi, 2014, Screenshot)*

It is this unimaginable strength and the unpredictable activities of nature that were fascinating and we tried to portray via the contrasting features of the vast and still landscape, and the details of the moving elements of nature.

For example, the long one frame landscape shots of the snow-covered field with very little movement in the beginning scene referenced above, to the gradually increasing dynamic by



overlaying footage with movements of the landscape in different directions, for example the clouds and the ravens. (3.20 – 4.20 minutes)



(Krummi, 2014, Screenshots)



To then climaxing the 'volume', by using a triptych split screen with oppositional directional moving elements of water, ice, steam, clouds and rocks, (4.20 – 6.50 minutes)



(Krummi, 2014, Screenshots)

and a moving kinaesthetic camera, (8.00-9.20 minutes)



(Krummi, 2014, Screenshots)

embodying the movement of the natural forces and the perspective of the raven flying, in addition to an ever-increasing development of the sound, which emphasises our spatial relationship through the multimodal capabilities of our senses. (Simpson, 2016: 3)

Simpson refers here to the communicative quality of sound in shaping a relationship to space (Simpson, 2016: 3) via the direct sensory way of hearing. Rhythm is inherent in visuals (still and sequential) and in sound, and this interlinked dynamic play between image and sound enhances each other.

Jack Laidlaw the composer and I worked closely together to develop the accompaniment. He used the key and harmonies of the traditional Icelandic folk song *Krummavisur* (coroner coroner, 2010) as the starting point for the composition. We then composed the dynamic development based on my kinaesthetic memory of place, considering the mentioned subtle quietness with the underlying forces of nature. The music score progresses from a calm atmosphere to a powerful chaos, that decreases again, ending with a piano melody, when I imagine, that the lonely raven continues flying above the landscape.

The romantic tools of scale, opacity and transparency and the encounter with nature, are firmly present in this work. The framing and movement of the camera, the movement and textures of the sound and the dynamic climaxing edit in *Krummi* (2014) allows for a strong kinaesthetic connection and positions the viewer into the environment. While there is no dancing body, the somatic experience of being at the site, has been captured through the framing, camera movement, sound and rhythm of the edit. *A visual-aural poem of place.*

### **Somatic Editing - *WECreate ICE* (2016-18)**

Also in *WECreate ICE* (2016-18) cinematic tools have been applied which trace pictorial themes of the discussed landscape art. The following discussion of *WECreate ICE* (2016-19) will focus on cinematic tools that can generate a sense of immersion, through specific camera movements and editing techniques, such as panning and zooming, angles and perspectives; the use of the Rückenfigur; split screen editing; and shots of stillness.

This section will propose that the visceral memory of a place can be used to inform the rhythm of edit, and propose *somatic editing* as a new editing method.

*WECreate ICE*, as well set in Iceland's extreme and diverse landscapes, positions the body as a solitary figure and manifests the scale and dimension of the vastness of the visited places. In addition to the romantic tool of the *small figure* or the *Rückenfigur*, *WECreate ICE* emphasizes the positioning of the body in the landscape through the application of framing such as close-ups and extreme wide shots, various ways of camera movements and split-screen editing, showing diverse angles and perspectives.

### **Creating a sense of immersion**

The combination of camera movements such as panning and zooming, juxta positioning the small body within the landscape as well as the close-ups of the dancer in the foreground of a vast landscape both create an aspect of scale that highlight the immensity of a place as well as the interfering activity that the human might have on nature.

### **Proximity - Panning and zooming, angles and perspectives**

In the section of the beach at the beginning of *WECreate ICE* (2016-19) the camera pans horizontal, capturing the beach, the sky and the mountains, with the dancer entering and exiting continuously, showing the moving landscape passing behind the dancer. This creates a feeling of on-going movement, extending the view into multi dimensions. Interwoven with shots of the fragmented dancing body cutting from different angles and perspectives some of which show the sky above the dancer, the film develops an immersive view of the place, allowing the spectator to almost feel a 360° vision of this site. To view this scene, watch 0.47 – 4.10 minutes at <https://vimeo.com/311181759>





(WECreate ICE, 2016, Screenshots)

In the performance versions, these shots are shown on several screens which are edited rhythmically, either on one, two or three screens, shifting on the projection space.

To view an example of this aspect in the beach and ice section of the 17 minute long version performed at the Patti Strickel Harrison Theatre, watch 5.45 – 10.05 minute at:

<https://vimeo.com/330578066>



(WECreat ICE, 2016, Screenshots)

Additionally, frames are mirrored, repeated or show multiple angles and perspectives, sometimes different moments in time are placed next to each other, showing multiples [the same person] and repetition challenging the physical (Hayes, 2016: 19) and temporal boundaries of a body in space. An example of this can be seen in the *Sleeping Summit* section, which can be seen in the 30 minute long performance at the ATLAS Institute, at 04.00-29.00 minutes at: <https://vimeo.com/331268296>



(WECreat ICE, 2016, Screenshots)

This is reinforced by the live body interacting choreographically with the movement material, dancing variations of the same movement motifs. The viewer can see the body from multiple directions and moments in time simultaneously, which gives volume and dimensions to the body. For example at 13.30 – 14.30 minutes with the rocks scene and the icelagoon finale at 31.00 – 31.10 minutes also at the ATLAS Institute: <https://vimeo.com/331268296>



(WECreat ICE, 2016, Performance ATLAS Theatre)

Zooming in and out is another filmic device that creates the sensation of scale in this piece. In the *Beach and Ice* section the camera captures the dancer laying on the sand, and gradually zooming out, a shot that takes place over a considerable amount of time, intersected with zooming out of the ice lagoon. As the dancer gets smaller and smaller, it feels to me, as if the space is never ending and as a viewer I become aware of the minute presence the body occupies in this environment. The continuous equal speed of the zoom, and the stillness of the landscape and the laying body, increase the sensation of calm of the space. To view this section, watch 0.00-1.00 minutes at: <https://vimeo.com/332514942>



(WECreate ICE, 2016, Screenshots)

### Proximity – The Rückenfigur

Scale has further been explored by framing the body in close-ups, placed in the foreground of a location. In this case, the reflection I argue shifts from the awareness of being small and insignificant in nature, to becoming aware of the powerful possibly destructive force of humans.

The close-ups at the Ice Lagoon for example of the turn that moves the pebbles away, or the slow rolling out of the frame shown in the foreground of the Ice lagoon, leave a disconcerting feeling. A sensation that is recognised as the Anthropocene<sup>9</sup>, discussed earlier in the text.



(WECreate ICE, 2016, Screenshots)

This moment can be viewed in *Thule - Beyond the borders of the known world* (2019) at 2.55 – 4.10 minutes: <https://vimeo.com/332514942>

The size of the body on the screen although rationally recognised as a smaller element within the landscape, occupies a large area of the screen presenting it in a position of importance. The scale of the human's presence overshadows the scale of the location. A fragmented Rückenfigur, occupying the frame blocking the view, places the viewer into the frame, not as an observer but one that has impact. The crushing of the stone

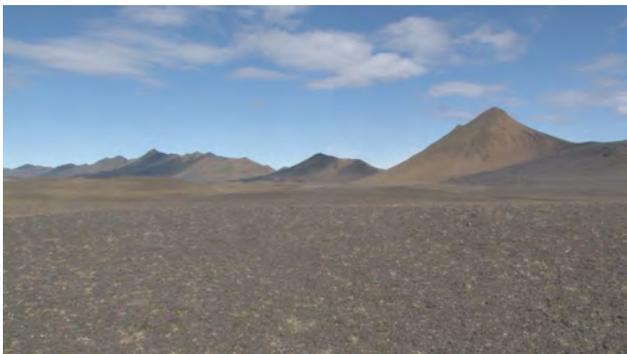
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<sup>9</sup> See pp.55, Anthropocene (Burtynsky, 2018)

s with the feet, producing a dark mark in the grey shore, leaves a sense of destruction. The feet in comparison to the lagoon are very small, yet standing as a metaphor of the human population, it functions as a realisation that a small force nonetheless can be very destructive. The positioning of the body in the landscape, seems to pick up current concerns of ecocriticism, themes that are imminent in this 21<sup>st</sup> century, during which climate change is becoming more and more visible and felt all over the world.

The romantic tool of the Rückenfigur, is also further developed into multiple viewpoints. The spectator faces the dancer, witnessing an intimate moment by entering the kinesphere in the close-up (McPherson, 2018: 26) and then views what the dancer sees through the shift to the perspective to a wide landscape shot.

This aspect can be seen in *Thule - Beyond the borders of the known world* (2019) at 5.50 – 6.20 minutes: <https://vimeo.com/332514942>



(WECreate ICE, 2016, Screenshots)

Filmed through the somatic camera as discussed in section one, capturing the same sensation of movement with regard to speed and direction of the dancer on the site, this creates a kinaesthetic sensation of being with the dancer at the place.

The immersion of the viewer, is further enhanced by an embodied experience that is created through the identification with gestures and movements of the dancer, affecting the spectator kinaesthetically and emotionally because viewers watch with an awareness of their own body. (Wood, 2016: 11) The simplicity of the movements such as running, walking, climbing, laying, and watching, allows the spectator to sense their bodies present in the

space.-These movement are recognisable and the viewer feels that they could do these movement themselves, putting them into the dancer's body, starting to feel their own bodies. (Lee & Heighway, 2017: 130)



(WECreate ICE, 2016, Screenshots)

An example of the rocks can be viewed at 12.15 – 13.15 minutes at: <https://vimeo.com/331268296>

Continuing viewing the scene from 13.15 – 13.45 will show the scene of the next aspect:

### **Becoming one with the site – shots of stillness and engaging with materials**





(WECreat ICE, 2016, Screenshots)

The resting within a site, and the engaging with materials with movement, are repeating motifs throughout all my works, that provide a haptic visuality that involves the viewer in a sensation of the materials of the site by their kinaesthetic imagination, what Wood (2015) calls 'empathetic viewing'. It is as if the body becomes one with the location, tuning into the rhythm of the movement of nature. The moments of laying and sensing the environment with all my senses, giving as Mc Cormack says, 'particular attention to the affective qualities of these spaces' and 'experimenting with different ways of becoming attuned to these qualities' (2013: 3), left a strong resonance of place in me. The dialogue with nature felt the most intense. While the gaze and observation with my eyes provided a sense of the scale of space,

using visual imagination, I argue that my 'laying observations' add a multi-sensibility that offers the viewer a contemplative reflection of place.

Experiencing stills of resting, giving my weight completely into the earth, and the improvised responses to the materials, embracing the shapes and textures, floating among steam and swaying in the wind, enabled me to participate 'in the generation of affective spaces, whose qualities are vague but sensed, albeit barely, as a distinctive affective tonality, mood, or atmosphere'. (Mc Cormack, 2013: 3)

The sensitivity of engaging with textures, shapes and the movements of the situation, giving time, for the moment to unfold, allows to share this moment of deep listening to a place. As Lee observes in her own work, 'time does allow for a more haptic response' [the viewer] has a meditative experience, and this means they'll see in a different way--I mean 'see' in all senses. They'll sense in a different way. (207: 130)



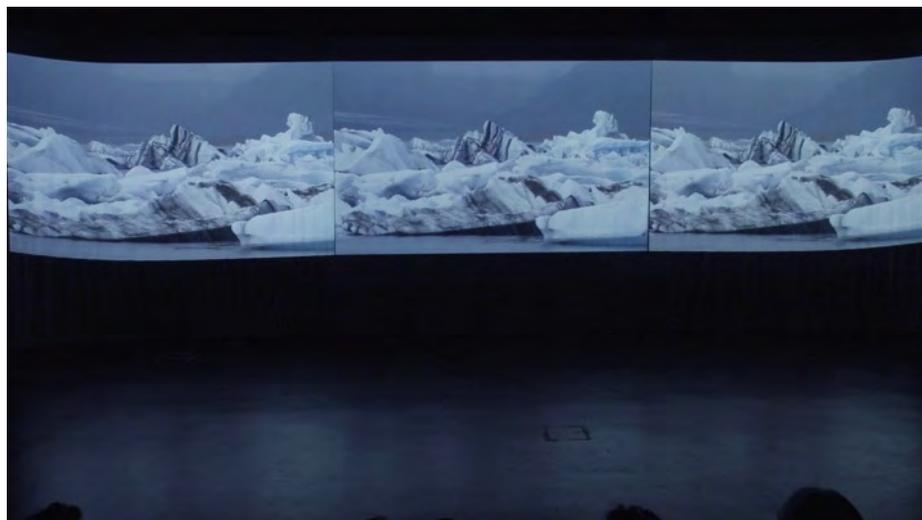
(WECreate ICE, 2016, Screenshots)

Empathetic viewing is further enhanced by the rhythmic edit of the frames on the screen in combination with the sound. For example, the fluctuating frames in the *Rock scene* (provided as viewing example on p. 120: 12.15 – 13.15 minutes at: <https://vimeo.com/331268296> ) where the movement, music and the visuals embody an angular quality, or the contrasting

quieter scene with a long suspense of the breaking iceberg at the very end of the live performance.



These rhythmic audio-visual compositions, are powerful sources of affect (Schmitt et al. 2014: 297), when musical rhythm and movement rhythm synchronize in film, and I argue that this happens also in the combination of film and performance, As Wood proposes, spectators engage with these qualities and a kinaesthetic response may be stimulated. (Wood, 2016: 9)



(*WECreate ICE*, 2016, Screenshot Documentation of performance ATLAS Theatre)

For example, the long final iceberg scene, with its white and grey tones, and the absence of the body, feels cold.

Cold, with regard to the actual temperature and cold in relation to what is to come. This is reinforced by the slow movement of the iceberg and the long 1.15-minute-long shot leaving time for the image, and for the spectator's reflections to unfold. Not only is the tempo of the edit seemingly freezing, but also, we as the audience feel chilling.

This scene is at 32.15 – 33.40 minutes at <https://vimeo.com/331268296>

The decision making of the edit as earlier discussed by quoting Pearlman (2017: 82) is based on the physical rhythms editors see and hear, and shape them to feel right in response to the feelings they have for them in their own bodies. Fildes (2018: 203) refers to his feel to the work (i.e. does it move me) by drawing parallels to musical compositional structures such as repetition and formal phrasing to shape the visual edit. Both concepts are apparent in my work with the simple difference that the 'feel' of the 'flow and dynamic' is based throughout the work on the somatic sensation of the original site.

Pape & Perlman suggest editor's steps as following:

- 1 Watch (watching, feeling , noticing the footage)
- 2 Sort (sorting the raw footage)
- 3 Remember (remembering the footage)
- 4 Select (selecting the good bits)
- 5 Compose (composing the footage into trajectories of tension and release)

My editing process adds the somatic sensation of being at the site and the memory of the journey as a whole, as a decisive factor for the phrasing of the dynamic flow, to what I propose to call *somatic editing*. Before the physical editing off-site in the edit suite occurs, there is a somatic process that prepares and re-engages the editor with the performance site and its affective qualities. The editor recalls the visceral experience of the site and the journey and tunes into the memory of that sensation. In practice I propose following below steps:

- 1 Take a moment to remember the sensations of the original place
- 2 Watch the footage and re-sense
- 3 Sort the footage
- 4 Remember the footage and remember the sensation of the place

- 5 Select based on the sensation of watching and the sensation of the memory of the place
- 6 Compose the footage in such a way, that the whole sequence feels authentic to the memory of the rhythm of the place and the journey as a whole

### **Presenting Place – Choreographing screendance with an editor’s mind**

After having analysed the process of editing the film footage in the last section, I am now progressing to the final stage of the *Wanderlust method*, the presentation of the work in the different contexts and settings. Through editing my work, I have been introduced to a new way of thinking about movement in time, space and effort. The editor Pearlman observes the similarities between choreographing and editing and explains: ‘As in a choreographer’s work, the content an editor works with is movement, and the editor’s decisions are creative decisions about the selection of kinds of movement and its phrasing.’ (2017: 82) Working with several projectors and surfaces, films that might include split screen, and a live dancing body, means that there are several choreographies in my projects that need to be choreographed in relation with each other. Sometimes, the architectural design of the venue and pieces by other authors must be taken into consideration as well, for example when installing a work in a group exhibition in a gallery. To keep an overview of these various layers of ‘movement sequences’ and to make decisions about the phrasing of each strand, I have found that thinking like an editor is an effective solution to shape and choreograph the different layers.

Composing footage in an editing software allows the editor to see all components at the same time, the visuals and the sound. Depending how much one has zoomed in, the whole project can be seen from the beginning to the end. This visual overview, seeing each strand on the same ‘project’ timeline, helps to keep a sense of the different footage involved, and the possibilities of forming the work.



(Screenshot of editing project in Final Cut Pro)

This means that within one screen, I can have an overview of the material that I am working with. By seeing the imagery, I remember the dynamic and the atmosphere of that footage and can consider how the different aspects might function. Throughout the development of my practice, which takes into account the dynamic of various spaces, I have found that a visual overview that shows each strand helps me to imagine how the layers might communicate with each other as a whole.

When working in a medium that consists of a sequence of moving images the composition of the frame extends from the *static* one frame two-dimensional painting/ photograph or three-dimensional installation, to the composition of sequences of moving frames on the screen, and the three-dimensional stage/exhibition space including live bodie/s, as well as the sound. As a sequential medium, screendance therefore has a temporal and spatial aspect, where the rhythm of the composition of the various strands is vital and interlinked. As Tuan observes, 'when we watch a performance, do we say to ourselves, spatial patterns or temporal rhythms? The answer may be neither, because in experience space and time are inseparable'. (Tuan, 1990: 160)

As such the opportunity to present a rhythm of a site is multi-fold. Firstly, pictorial by the composition of the individual frame, as shown above, and secondly by the interrelationship of the visual and aural rhythms of the movement on the screen (the dancers, the cameras,

the sound) and the movement on the stage (the projection and the live dancer) or the audience in an exhibition space.

In my work, the affective memory (Mc Cormack 2013: 33-34), of the rhythm of the geographical site informs:

- The choreographic and cinematic rhythm of the movement on the screen
- The choreographic rhythm of the movement of the live choreography
- The musical rhythm and movement of the sound
- The spatial rhythm of the venue and the way audiences engage with the work

The features of the presentation space that I consider are:

- The amount, size and scale of the projection surfaces available
- The design of the space the presentation takes place
- The absence or presence of a live body
- The viewpoint and role of the spectator
- The acoustic and spatiality of the sound

Two different set ups can be seen in the photographs below of *WECreate ICE* (2016-19) showing the same footage composed as a live performance with projection to the left, and as part of the gallery exhibition, *Espacios Latentes/Latent Spaces* (Latent Spaces, 2018) to the right.



*WECreate ICE* (2016), Photograph of live performance with projection on proscenium gauze, at ATLAS Theatre,



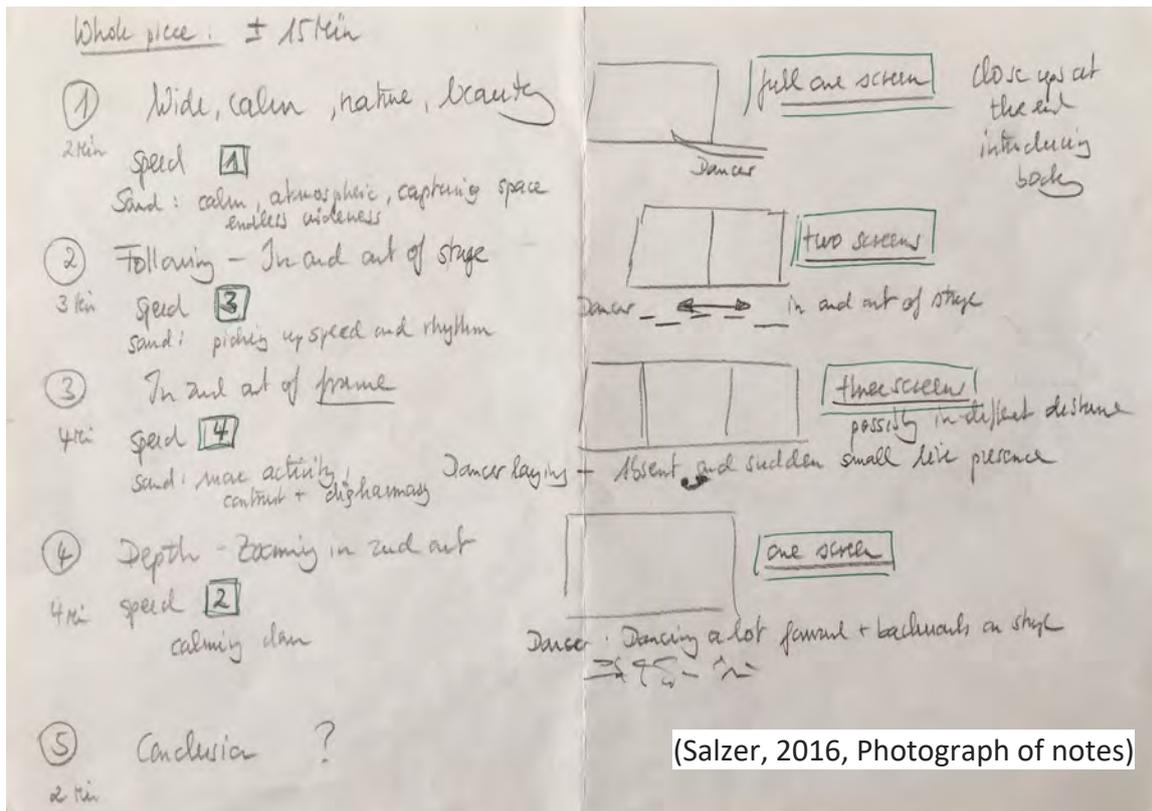
*WECreate ICE* (2018), Photograph of Gallery Exhibition *Espacios Latentes/Latent Spaces*, on two walls,

To view a documentation video of *Espacios Latentes/Latent Spaces* (2018) go to:

<https://vimeo.com/333057999>

When developing the different versions of *WECreate Ice* (2016-2019), I discovered that I design these elements with an editor's mind. I create timelines similarly to the timelines within a film editing project. I am assigning each strand a 'code' such as a number for the intensity, an image of frames for the amount and design of frames, overall tone/intensity of the rhythmic composition etc. With each piece this visual score slightly changes depending on the features of the context of the presentation. Ultimately the purpose of this visual overview, seeing each strand on the same 'project' timeline, is to help to create a dynamic score, that indicates the 'cycles of tension and release' that Pearlman considers an editor's task. The overview visualises the interrelationship of the movements in time and space in one score.

Each aspect composed is informed by the embodied kinaesthetic memory of the energy of the geographical site, and it is the dialogue between the timelines that creates the rhythm of the whole work, ultimately creating an artefact that represents the essence of the experience of the geographical site.



The interrelationship between the timelines aims to compose a balance in the composition of the whole, considering what 'energy' the geographical site inhabited and translating this energy by designing the visual and aural rhythms of the interrelated aspects in such a way that the summary of the whole presents the aspired sequential flow. One can't be designed without being aware of the other which makes the process of creation a fluid and iterative one.

In the submitted pieces, I have explored how the interrelationship of the visual and aural rhythms of all aspects involved, can bring the atmosphere and essence of a site into a theatre/gallery space and become a visual and aural moving poem. I have explored the potential to re-create space on the screen, or a performance/exhibition, aiming to develop a visceral and kinaesthetic experience for the audience.

A sequential event taking place in space and time, bringing the impression and memory of our journey into a presentation space as a visual–aural poem.

By considering the variations of the project *WECreat ICE* (2016-19) in the following section, I will discuss how the interrelationship between the different aspects has been composed.

### ***WECreat ICE* (2016-19)**

The work *WECreat ICE* explored the editing of rhythm in relation to four different settings aiming to develop the timelines for each venue depending on the available circumstances.

*WECreat ICE* (2016) was presented as a Solo live performance with multiple projections, in two different theatres: The Patti Strickel Harrison Theatre in San Marcos, TX, a large scale 350 seat traditional proscenium arch stage, and the ATLAS Black Box Experimental Studio, Boulder, CO, a medium scale 80 seats, long rectangular stage space.

Furthermore, an installation of *WECreatICE* was part of the *Espacios latentes/Latent Spaces-USA* exhibition by Ana Baer (Latent Spaces, 2018), sharing two gallery rooms with four other screendances, at Texas State Galleries, San Marcos, TX. A cinematic eleven-minute-long version, as well as short screendance vignettes are developed for screening at film festivals (2019).

The three different venues in the theatres and the gallery presented different architectural circumstances regarding size, scale and set up and as such each presentation was edited differently to be able to create an experience for the spectator that balanced the movements of the timelines as a whole, in such a way, that it felt authentic to our experience of the original place.

The availability of the amounts of screens, the size of the screens and the stage/presentation space, as well as the proximity and spatial relationship of the spectator to the work, informed the composition of the length, as well as the dynamic of the edit of all movements, screen and choreography.

### ***WECreat ICE* (2016), Performances**

The stage at the Patti Strickel Harrison Theatre, San Marcos, TX, offered two projectors, the proscenium gauze and a big screen that could be lifted out. The piece shared the evening with several other pieces, and I danced an eighteen minute long version. To view the performance:

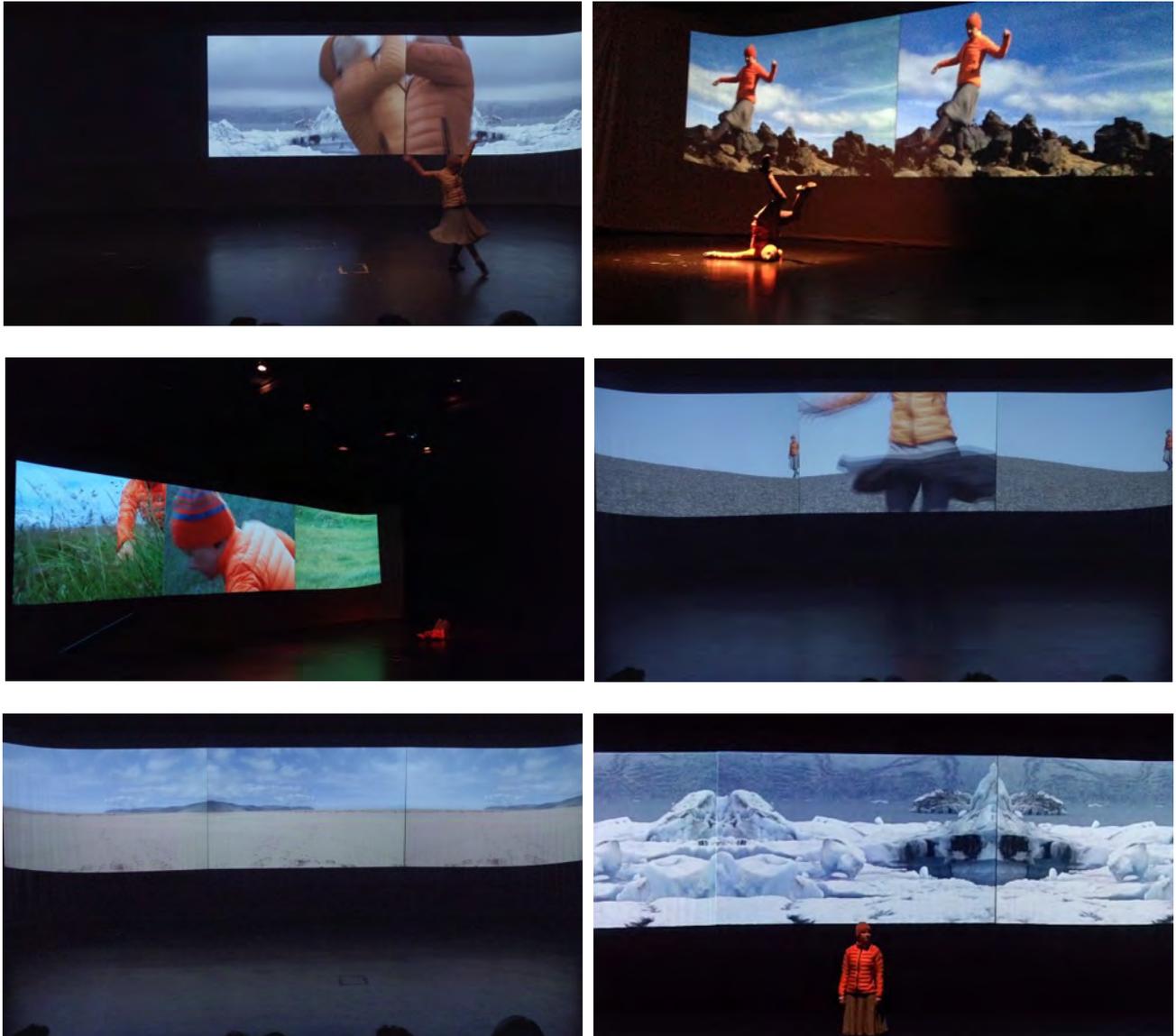
<https://vimeo.com/330578066>



(*WECreate ICE*, 2016, Performance Patti Strickel Harrison Theatre)

The ATLAS Black Box Experimental Studio, Boulder, CO, had three projectors and we presented a thirty-minute version which included live performance and projection as well as film only sections.

To view this performance: <https://vimeo.com/331268296>



(WECreatE ICE, 2016, Performance ATLAS Theatre)

***WECreate ICE, Espacios Latentes/Latent Spaces (2018), Exhibition***

*Espacios Latentes/Latent Spaces* (Latent Spaces, 2018) was an exhibition bringing together several screendances that Ana Baer developed with various artistic collaborators. Our piece *WECreate ICE* (2018) as well as *Wild-er-ness* (2018) a screendance we made which is not part of this portfolio, were two of five screendance works, installed in two connected rooms at Texas State Galleries, San Marcos, TX. The opening evening was launched with a live performance. A video of this live event can be accessed here: <https://vimeo.com/332642524>

While the spectators in the theatres are seated, viewing the work from a frontal position, the gallery setting offered projection surfaces on different walls, and the possibility for the viewer to wander through the space. Here we chose for a triptych projection on one wall and a single frame projection on a connecting wall. The documentation video of the installation *Espacios Latentes/Latent Spaces* (2018) also earlier referenced can be accessed here: <https://vimeo.com/333057999>



*(Espacios Latentes/Latent Spaces, 2018, Exhibition Opening Performance)*

The videos were looping. In contrast to a performance when a certain dynamic of the sequencing follows a certain dramaturgy, the gallery allows for viewers to enter at their own time. Here we added two additional sections. *Whisking Tales* filmed on the island Flatey, showing footage that echoed the lives of inhabitants of Flatey from the past and an extended rocks section, in which the movement of the camera showed details of the stones and moss.



(WECreat ICE, 2018, Texas State Galleries)

The gallery setting and the random pathways of the viewer's, allowed for footage to be included that was less dynamic, and had more stillness, capturing the solitude and quietness of the life on that island.

The triptych installation video can be seen here: <https://vimeo.com/311282642>

The one frame version is available under: <https://vimeo.com/311181759>

**WECreat ICE, *Thule – Beyond the borders of the new world* (2019), Cinematic screendances**

The screendance vignettes of *Thule*, are viewed in a cinematic setting, with audience being seated watching a screen. Without a live body, either it being a dancer or the activity of the spectator walking in a gallery, the attention span for viewing is much shorter than when a live body is involved. As Bob Lockyer observed, '...stage time and screen time are different.' (Lockyer, 2003: 157). Therefore, the films are edited as two-three minutes shorts, which can either be seen as stand-alone films, or combined as an eleven minutes long film.

The eleven-minute version can be accessed here: <https://vimeo.com/332514942>

The vignettes individual titles are: *Dalarfylli | Gullbreiða (Filled valley|Golden width, Hnjúkalúr (Sleeping summit), Öldusvorfið | Fangað rennsli (Shaping waves|Frozen flow) , Eimsýn (Vapour vision) and Braghviða (Whisking tales).*

The rhythm in these edits is much quicker than in the pieces that include live bodies. They are like visual-aural postcards, giving a fleeting impression of a place.



(*Braghviða / Whisking tales*, 2019, Screenshot)

This last stage of the process, the editing and presentation completes the *Wanderlust method* as a somatic method for making screendance which utilizes the body in landscape as the source for all stages of creation.

The body in landscape screendance informs the process of the production, the post-production and the viewing. The making process starts with the Wandering of the journey and the dialogue with nature of all participants involved, the somatic encounter with the place through dance and the camera. This is followed by the post-production process of the edit and the presentation where the memory of the body in place informs the composition and design of the edit and the presentations.

It is the body in landscape, the self-reflective dialogue with nature that is apparent throughout all processes and which produces artistic outcomes in which the somatic experience of the artist is visually sensed in the work and invites the spectator to engage with through their own bodies, via empathetic viewing and the accompanying kinaesthetic sensations.

## Section Three

### The Wanderlust method



The origin for all processes in the Wanderlust method of making landscape screendance is the body in landscape. The somatic experience of place is the source for all activities in the proposed process of the Wanderlust method to develop somatic screendance.

To summarise and illustrate the method, this last section provides a summary of the *Wanderlust method* in the form of a model and a collection of *Wanderlust screendance scores*.

The *Wanderlust model* provides a visual overview detailing the various stages of the process, illustrating how the body-site relationship informs each single step of the making process and how the various aspects employed in the practice are interlinked. This model is organized in the 'Making' process and the 'Artefact' and includes four sections which have been discussed in detail in section one and two:

Wandering, Site Specific Choreography and Cinematography, Somatic Editing, Presentation Visual and Aural poem.

The second part of this section offers a range of scores of the Wanderlust method. These offer a practical guide for the exploration of *Wandering in screendance*, short summaries of the different steps of the making process that has been discussed in detail in Section One and Two.

# Wanderlust in Screendance

W  
A  
N  
D  
E  
R  
L  
U  
S  
T

M  
A  
K  
I  
N  
G

The geographical site is the source for all actions

## Wandering

The dialogue with nature of all participants involved informs

## Site-Specific Choreography and Cinematography

Site-specific screendance performance Framing the movement in the camera site - Somatic camera

Kinaesthetic memory of Wandering

the rhythm of the site and the experience of the journey as a whole informs

## Somatic editing

Rhythm of movement on screen/s

Rhythm of the Installation Space theatre / gallery / film projection – live body - audience

## Presentation Visual and Aural poem

Audience encounters nature and reflects in context of 21<sup>st</sup> century environment

A  
R  
T  
E  
F  
A  
C  
T

## Wanderlust Scores

The Wanderlust scores have been developed by reflecting on the making process of the screendances submitted in this portfolio. They are the result of verbalising a visceral approach into words, attempting to offer guidance to others to explore wandering with a camera as a method.

The Wanderlust approach utilises the somatic encounter of the body in landscape as the source of all stages of the creation, and as such at its core is the trust that the dialogue between body and nature will prompt all actions.

Wandering as a practice embraces the unforeseen, the unplanned and the possibility of encountering the unexpected. As such these scores invite the user to enjoy the moment and to trust that something will always emerge.

This approach is therefore not a storyboarding approach, or a step-by-step guide. The scores are ideas to find a beginning, to envisage what focus might appear, to engage with an unexpected adventure. They invite to embark on a journey and to explore how listening to the environment and being in the moment provides information to develop a dialogue with nature.

The scores can be approached in any order, used as single entities or practiced sequentially one after the other. My ambition for these guides is to facilitate the spontaneous somatic tri-ologue between the site – dance- camera, and therefore following the intuition in the moment is more important than following a guide.

I therefore suggest reading the scores before the wandering. Perhaps they can be seen like poems. Providing imagery that initiates a beginning and can be attended to when a new prompt is desired.

They can be adapted and developed. Depending on individual preferences users might want to record their responses, for example by taking visual notes such as drawing images or taking

photos, reflecting through written responses, or simply as I practice, keeping the reflection as a memory of an embodied sensation.

I invite users to wander with a camera and discover the joyful mode of making by entering a dialogue with nature by listening to their environment and themselves.



## Wanderlust Score

### Wandering together

### Finding place



Choose a geographical area that you wish to explore. A country, a region, an environment. Find one or more travel companions.

They are wanderers like you, interested in an ambiguous journey, curious to experience the adventure of the unpredictable day.

They like companionship. They can live in the moment and are open for atmospheric cues.

Prepare well. Arrange your trip.

Finish the things that need to be completed so your mind is free to leave the place where you are travelling from,

to have space to take in the place you are traveling to.

Take care of your well-being and safety.

Travel light, sleep safe and warm and eat well

Un-digitise. Use the digital tools to help you wander, so you don't get lost.

Leave the other digital distractions to the time when your journey is completed.

Now you are ready to explore and to wander.

Each day travel.

By foot, by car. Whatever means works best for your journey, however, the last leg of your journey is always by foot.

Let your mind wander

enjoy the views

the company

the phases of locomotion

Look around on your trip, and wait for the site to appear,

rather than you deciding to find the site, the site finds you.

Stop at the places that trigger your curiosity, that call your attention

Listen.

Explore.

Leave when you feel the conversation has found an end

## Wanderlust Score

### Embodying Place



Listen.

Listen with all your senses.

Your eyes

Your ears

Your skin

Your taste and smell

Your atmospheric intuition

Decide if there is something you want to find out here.

If yes, stay

If no, keep wandering until you find the site you like to talk to.

Now ...

Engage with the site.

Practice your attentive dwelling moments

Walk around and explore.

Lay, sit, stand for a long time. All of you.

Feel the textures, colours and temperature of the environment

Take in the dimensions of the site

What is the scale between you and the location?

What is moving

The air

The wind

The water

The steam

The sun

The clouds

The grass

The leaves

The flowers

The animals

The cars

The people

...

Find a space to lay and let your weight go.

Find a space to sit and witness

Find a space to stand and witness.

Witness with your body and through the camera lens.

# Wanderlust Score

## Dance – Site – Camera tri-ologue improvisation



When the site has found you. Improvise. Follow your impulses. Start the tri-ologue  
Dance – site – camera

Move within the site, explore the features of the locations, its materials, its spatial rhythm,  
its atmosphere.

Keep talking to each other while shooting

Use your imagination and communicate the aspects that the other can't know.  
Be aware of where you are on the site.

### DANCE

What impulse might you want to follow,  
that the camera person needs to know to  
be able to frame you?

Consider proximity and movement  
Will you start running far distances?  
Do you want to engage closely with  
materials?

Be aware of your relation to the camera  
and imagine how it might look in the  
frame. Design your movement for the  
frame.

### CAMERA

What impulse might you want to follow,  
that the dancer needs to know to be able  
to be in the frame?

Consider proximity and movement  
What shot size are you framing the body in  
the landscape?  
What camera movement do you want to  
use?

Do you want to follow the dancer, or keep  
a still frame?  
Be aware of your relation to the dancer  
and design the space around the body in  
the frame.

**Wanderlust Score**  
**Dance-Site-Camera**  
**tri-ologue**  
**structured improvisation**



Discuss spatial pathways, dynamic of movement and proximity to each other.

Leave room and time for exploration.

When close together, camera person keep informing the dancer how you are framing the body

If you are on a vast site, agree movement and camera score and clear sign language for action and stopping of action.

For example:

**DANCE**

Running, intersected with stops of looking out into the landscape.

Laying on the ground for several minutes. Engaging with the material of the site.

Increasing size of movement and pathways

Arms up and walking back – I am finished

**CAMERA**

Following the running, zooming in on face when dancer stops looking

Slow zooming in and out  
Close-ups following the movement

Camera stops when the dancer is out of the frame, behind the camera

## Wanderlust Score

### Landscape witnessing score



Observe the environment with the camera.

Film very long shots of the environment without the body.

Capture the vast with extreme wide shots and leave the camera running for 1-10 minutes

Capture the miniscule with close-up shots and leave the camera running for 1-10 minutes

Capture the movement from the viewpoint of the one who moves through the landscape.

- How might the camera fly like a bee and hover across the moss?
- How might a raven fly circling around the rocks?
- How might you trace your view across the horizon?

## Wanderlust Score

### Body in landscape witnessing score



Observe a body observing the environment, with the camera.

Film very long shots of a somebody observing the environment.

Capture the vast with extreme wide shots and leave the camera running for 1-10 minutes

Capture the miniscule with close-up shots and leave the camera running for 1-10 minutes

Capture the movement from the viewpoint of the one who observes the landscape and leave the camera running for 1-10 minutes.

## Wanderlust Score

### Editing place on screen



Watch the filmed footage of your shoot.

Listen to the sounds.

Remember the sensation of being at the place.

Can you remember the sensation of your body?

What is your somatic memory of this shoot?

Select all the good bits,

Dismiss all the 'bad bits'.

Now ... engage with the site on the screen and in your memory.

Remember the sensation of being at the place again.

How did you feel at this place? What was the atmosphere of this place?

How were the textures, colours and temperature of the environment?

What were the dimensions of the site?

How were

The air

The wind

The water

The steam

The sun

The clouds

...

moving?

The grass

The leaves

The flowers

The animals

The cars

The people

What was the rhythm of those movements? What sense of time do you have?

What was the rhythm of your movement, what was the rhythm of your breath?

What was the spatial rhythm of this place?

What was the aural rhythm of this place?

Paste rushes on your timeline.

What is the tempo of the cuts?

What is the spatial division of the screen?

How do the visual and aural rhythms relate to each other?

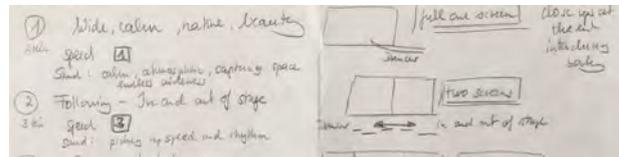
How can you compose tension and release in such a way that the rhythm of the film feels authentic to the memory of the rhythm of the place?

## Wanderlust Score

### Editing place on screen/s on stage/gallery



Engage with the site in your memory.  
Remember the sensation of being at the place again.



How did you feel at this place? What was the atmosphere of this place?  
What was the atmosphere of your journey?

How were the textures, colours and temperature of the environment?  
What were the dimensions of the site?

How were

- The air
- The wind
- The water
- The steam
- The sun
- The clouds
- The grass
- The leaves
- The flowers
- The animals
- The cars
- The people

...

moving?

What was the rhythm of those movements? What sense of time do you have?  
What was the rhythm of your movement, what was the rhythm of your breath?  
What was the spatial rhythm of this place?  
What was the aural rhythm of this place?

Consider the design of the space the presentation takes place.  
What is the spatial rhythm of the space in which the screendance is presented?

What is the size of the room/theatre/gallery?  
What is the amount, size and scale of the projection surface/s available?  
Is there the presence of a dancing live body?  
If so, what is the relationship between the projected screendance and the live body?  
The viewpoint and movement of the spectator  
Are they seated or can they move?

What spatial acoustic does the space have?

How can you compose tension and release between

- The spatial rhythm of the venue and the way audiences engage with the work
- The choreographic and cinematic rhythm of the movement on the screen
- The choreographic rhythm of the movement of the live choreography
- The musical rhythm and movement of the sound

in such a way that the rhythm of the combination of the whole feels authentic to the memory of the rhythm of the place?

Can you use the memory of the site and its dynamic sensation to guide you in the decision making of the dynamic of the strands that work together towards a dynamic whole?

## Conclusion

The first section of this portfolio reflects on the artistic process of the making of the pieces *Bekkur/Baenk 1,2,3,...* (2010), *WECreatICE* (2016-19), and *Home* (2014). The chapter investigates the development of screendance in landscape and specifically looks at the stages of the journey and the somatic encounters of place via dance and the camera. It examines how artistic and philosophical aspects of landscape art, and specifically of the early German romantics such as the themes of *Heimat-Home*, *Wanderlust* and the reflective encounter with nature are echoed within the submitted works. It argues for the relevance and re-occurrence of romantic art in the 21<sup>st</sup> century, with its key themes of the *Wanderung* as a metaphor of the life cycle, the longing for deceleration and the need to re-connect with nature, and the concerns of the human impact on our environment such as the ecological crisis. Focusing on the themes of *Heimat-Home*, *Wandern*, and the shared journey, in the pieces *Bekkur/Baenk 1,2,3,...* (2010), *WECreatICE* (2016-19) the chapter argues how the dialogue with nature is composed in the submitted screendances and embodied encounters with place are apparent in the works. It discusses pictorial compositions within landscape art that enables the spectator to experience a self-reflective encounter with place and evidences how this specifically has been developed within the screendances. Holistic film making, as a method to encounter nature through the camera is suggested and the concepts of *site-specific screendance performance* and *site-specific cinematography with the somatic camera* are proposed by interrogating the process undergone in the piece *Home* (2014). With the *Wanderers* strategy, of gathering footage in screendance on site, a somatic screendance method is proposed that captures the affective qualities of spaces, via the visceral engagement of the body with space, of both, the dancer and the camera, translating the rhythm of place onto the screen. It is acknowledged that this kind of practice requires significant somatic training, and suggested that filmmakers who wish to produce embodied accounts of place via landscape screendance develop somatic awareness. This strategy extends the current practice and scholarship of screendance towards an embodiment of place via the cinematic and choreographic, fully exploring the hybrid visual moving image voice of screendance, as *somatic landscape screendance*.

Following this, the second section discusses how the embodied memory of the rhythm of the site informs the rhythm of the edit and the final presentation of the work and as such translates the affective qualities of place onto the two-dimensional screen and three-dimensional performance/exhibition context.

It explains how the memory of place may influence the aspect of time and space in the installation of *Bekkur/Baenk 1,2,3,...* (2010) and suggests that the work was bending conventions of screendance via the installation at various platform and locations, in the real world and digital space.

It considers in what way the editing process of the piece *63° 24' 10" N 19° 6' 49" W* (2014) revealed how the kinaesthetic memory of place informs the decision-making process of the edit. This somatically informed process extends current practice and scholarship by proposing that a somatically aware editor, who has been at the site, can access the embodied account of the moment, not only via the viewing of the footage, but through the actual memory of the visceral experience of the site. By discussing the pieces *Krummi* (2014) and *WECreat ICE* (2016-19) it is illustrated how the perception of the rhythm of the sites, and their affective qualities have been translated onto the screen and the presentation. It is discussed how compositional tools such as the Rückenfigur, dimension and scale, and proximity are applied through the framing, the camera movement and the edit, and how immersion of the viewer is achieved via kinaesthetic and emotional affect resulting in empathetic viewing experience and a self-reflective encounter with nature for the audience that may involve an awareness of their own body.

As a result, *somatic editing* is proposed as a strategy of editing that is informed by the visceral memory of the sensation of being at the site, and as such, a contribution as a new strategy adding to current screendance practice and scholarship.

Finally, the last stage of the making process of landscape screendance is reflected on by discussing how the somatic memory of the rhythm of place, of the original geographical site and the features of the site on which the work is presented in, determines the way in which the work is installed.

Choreographing the different strands (dance, film, sound, venue and audience) with an editor's mind is proposed as a visual method, that can be applied to balance the rhythm of

the various strands towards a composition of the whole, that represent the rhythm of the place and the memory of the journey.

By discussing the three different outcomes of *WECreat* *Ice* (2016-2018), first as two versions of a Solo Live performance with projection at the Patti Strickel theatre and the ATLAS Black Box Experimental Theatre, then as part of the installation *Espacios Latentes / Latent Spaces* at TXST Galleries, and lastly, as several cinematic screendances, it is illustrated how the balance in the composition of the whole, has been influenced by the various set ups, translating the 'energy' of the geographical site into *visual-aural poems*.

This last stage of the process completes the *Wanderlust method* as a somatic method for making screendance which utilizes the body in landscape as the source for all stages of the development.

It is the body in landscape, the self-reflective dialogue with nature that is apparent throughout all processes and which produces artistic outcomes in which the somatic experience of the artist is visually sensed in the work and invites the spectator to engage with through their own bodies, via empathetic viewing and the accompanying kinaesthetic sensations.

The third section summarises the method by providing the *Wanderlust model* as a visual overview. Furthermore, it offers a series of *Wanderlust scores* providing practical guides for the making of *landscape screendance*.

The submitted portfolio has provided an opportunity to summarise and articulate my screendance practice that has been developed through my journeys and encounters with landscape. In the future, I am interested to explore how the *Wanderlust method* might be applied and amended to investigate a dialogue within urban environments. The first project has already started with the multi-media performance *WECreat* *Spaces* (2018) and the short screendance *WECreat* *Spaces* (2019), developed in collaboration with co-director Ana Baer. Filming took place in Shadwell, East London, immersing myself in a rather contrasting surrounding to dance, in comparison to the landscape experiences in the work submitted in this portfolio. London is a busy and crowded metropolitan place, with concrete, steel, and lots of traffic and noise. The sounds of the city inspired the composition by Jack Laidlaw, the composer with whom I collaborated to develop *63° 24' 10" N 19° 6' 49" W* (2014) and *Krummi*

(2014) submitted in this portfolio. We invited textile designer Rob Burton who explored his memory of the experience of place in East London to design the costumes, and three dancers, Michelle Nance, Kaysie Seitz-Brown and Nicole Wesley, to join me to perform at the live performance. (Salts, 2014) The dancers gained awareness of the qualities of the site we filmed, by viewing the footage we captured in London, enabling us to use our experience to shape the performance with a group of dancers who had not been at the site themselves. Further city explorations are planned in Morelia, Mexico (June 2019) and Limerick, Ireland (September 2019). The works are envisaged to become a series of urban landscape encounters.



(*WECreate Spaces* 2018, Baer & Salzer, Photograph of performance with projection. Dancers on the picture: Heike Salzer, left and Michelle Nance, right. Performed at the Patti Strickel Harrison Theatre, San Marcos, TX, US)

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