

# Visible Knowledge in the Imagined Landscape

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## ABSTRACT

This paper discusses the value of process, productive tension and creative limitation in the revision and development of a practice-based research methodology. Using a combination of methods relating to artistic practice and fieldwork, for example drawing and photography, the aim of the research is to reveal engagement with the landscape through dialogue between researcher and participants as collaborators. Visual artefacts made by participants will be collated and reinterpreted by the researcher into a non-fiction film, overlaying 16mm film footage to collaboratively document the landscape. Joining experimental film techniques, visual ethnography and social research, images act as material objects of engagement, where a connection between creator and landscape is evidenced through the materiality of the images and the film grain.

## KEYWORDS

Co-creation, Arts-based methods, Materiality, Landscape, Experimental film

## Introduction

The process of conducting research is always a meaning-making activity. Whether conducted within a paradigm based on ‘discovering’ and ‘revealing’ meaning, or one that posits the ‘creation’ and the ‘construction’ of meaning(s), *social research is about generating meaning from data.* (Leavy 2015, 243)

My research project concerns alternative ways of looking at and documenting the landscape, in this particular case, the Cornish landscape, as a site of social connections to the natural world. I am interested in how the tools with which we engage and record the landscape can visualise potential connections as knowledge. To get there, the process or methodology I am applying involves multi-sensory activities that draw on the ways the landscape can be seen or imagined, through an engagement with tools as material ‘things’ (Woodward 2020). The main basis for approaching my research in this way is due to lockdown restrictions. My research was to be carried out collaboratively and physically in the field with members of the Sensory Trust, an organisation that works with people living with dementia and their carers. Its aim is to make the outdoors accessible, improving the wellbeing of people through walking, being in nature and artistic activities. However, following COVID-19 Government advice, they decided to pause their working groups and looked to alternatives to face to face activities.

A large part of my research involves finding formal ways to subvert the power dynamic and vertical hierarchy traditionally found in documentary film production and visual anthropology.

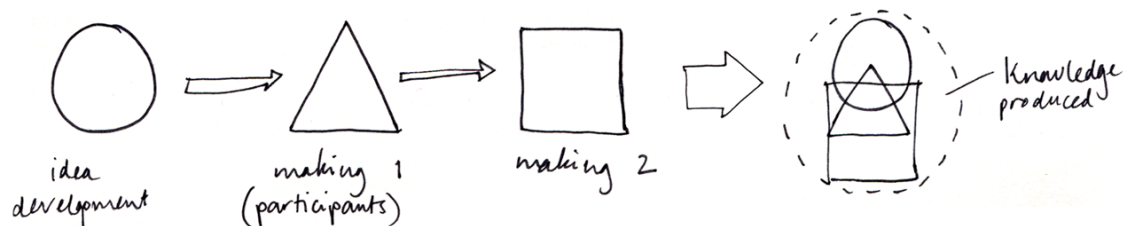
This ‘othering’ is challenged by cross-disciplinary filmmaker and academic, Trinh T. Minh-ha, who employs formal camera and editing techniques to challenge conventions derived from patriarchal and colonialist epistemologies. She creates a dynamic between viewer, maker and film that subverts an inherited language of nonnarrative filmmaking. My intention with my own practice was always to work with people who do not necessarily have, or are not given, a voice. In the case of people living with dementia, the area of the brain responsible for language becomes impaired, however other parts of the brain that relate to creativity, touch and smell often become heightened. Placing the focus on experiential and multi-sensory forms of meaning-making, I felt I could develop a non-didactic approach to making a collaborative experimental research film with non-verbal actors, including the landscape as a participant.

My practice is in film and falls somewhere between the documentary and experimental film, at times taking on the role of interdisciplinary research document. Throughout my work I have often found myself influenced by collaboration and the social interaction or social exchange that pervades films about people and place. In addition, disciplines that employ filmmaking as a way of communicating research and that use the medium of film as an output of research, such as cultural geography and visual anthropology. I am interested in making films that demonstrate or can iterate knowledge attained through socially-engaged research, which, in turn, draw connections to other disciplines.

During lockdown, I found myself dismantling and picking apart my research practice in order to relocate its centre and plan how the methodology could now unfold with restricted access to participants and the field. Since I could no longer carry out the research activities with participants as I had originally intended, the methodology and practice had to take on a new form. I realised during this disruptive process of dismantling and piecing together that I was enacting or putting into effect precisely what I do with my art and filmmaking practice: I take fragments of visual ideas and put them together to find new meaning. I often work through my practice using collage, and this technique of breaking up and placing or stitching together eventually mirrors what I do in the edit, which is where I find the film’s story or, rather, *structure*. In montage theory, the idea that placing two shots side by side creates a third meaning or different emotional response in the viewer depending on the combination of shots, is something I enjoy experimenting with and discovering when I edit. I seldom have a pre-conceived idea of what I want a film to look like, I collect, collate, reshuffle, and then make sense.

I returned to drawing as a way of visually thinking through my disrupted research. I felt the need to return to the visual as a focus in order to realise and make evident the connections between all areas of the research practice or praxis. I started drawing diagrams to reengage myself with my research, which I found an effective tool or strategy for creating knowledge and developing ideas, joining up all areas of the practice. In *Method Meets Art*, Patricia Leavy suggests that cognitive mapping is a practice and methodological tool where ‘ideas percolate, patterns emerge, and original conclusions develop’ (2015, 244). In a sense, I am constructing a map for my own visual research and practice.

The idea that diagrams can communicate knowledge or characterise manifestations of thought more efficiently than words is suggested by psychologist Barbara Tversky. The premise of her research counters the dominant view in cognitive science and linguistics that thinking starts with language; rather, she argues, it actually comes through an awareness of space through movement. Movement can be represented by graphics or gestures as spaces of action where relations to concepts are built, interpreted through maps and diagrams and their corresponding spatial schemas (dots, lines, boxes, circles). She suggests that the mind makes sense of the world and expresses meaning directly through graphics and gestures, whereas, through words it does so indirectly or symbolically (Tversky 2019). From my own experience, words organise thoughts, and from that written organisation can then express meaning; however, diagrams have the potential to communicate a more immediate relationship between ideas.



**Process-driven co-created knowledge, 2020. Credit: Rachael Jones**

I have indicated a cognitive approach for mapping my research, however, I would like to make clear that throughout this project I will not be delving any further into cognitive psychology. Although it is clearly an area that my research touches on, it is also too complex a discipline to position myself within. Rather, I will propose that my research is transdisciplinary, as although it connects with many disciplines, it is not adequately contained by any specifically. Transdisciplinary research favours a unity of ideas that reach beyond the particular perspectives of those disciplines. The idea of moving away from bounded disciplines has been described as the ‘material turn’ (Hicks 2010), which follows on from the ‘cultural turn’ in the social sciences and humanities in the 1970s. Rather than placing culture at the centre of analysis and debate, the material turn measures human behaviour between cultures and institutions based on the spaces we inhabit and the objects we use. According to Latour, this focus on the material or materialism can be seen as ‘the way we move knowledge forward in order to access things that are far away or otherwise inaccessible’ (2007, 139).

Here, the focus on the material seems relevant to a project which, while aiming for humanist connections, is largely about the landscape as the subject. Moreover, it is about the visual artefacts that capture it, offering a material connection. The landscape is the centre of my research, the place or point from which all ideas pivot. This is an idea that relates more closely to cultural geography rather than anthropology, where people not only shape their environment but are shaped by the landscape. However, in this post-industrial time we seem to have lost our connection to the landscape, except to admire it as a piece of scenery, which, perhaps, we are no longer a part. There are different ways of conceiving the landscape, whether it is seen as part of the environment or a distant view. John Wylie draws on human geography, art and cultural geography, asking questions that relate to perception and representation: ‘Is landscape

a scene we are looking at, or a world we are living *in*? Is landscape all around us or just in front of us? Do we observe or inhabit landscape?’ (Wylie 2007, 4).

Landscape architect and theorist, James Corner, writes ‘Landscape and image are inseparable. Without image there is no such thing as landscape, only unmediated *environment*.’ (Corner, cited in Corner and Hirsch 2014, 241). Assuming a photograph or drawing can provide this connection, then, for the purposes of my research, the subject becomes just as much the landscape as it is the material object or image. It is with these thoughts in mind, together with a consideration of material approaches, that I am framing this research project. One of my research questions asks, ‘whether material methods can produce documents of co-creation and form a working practice or model for collaborative engagement with the landscape?’

In the eventual iteration of this research, I will make a film that will embody and reflect the methods used, acting as a research document. However, for the purposes of this paper I will mainly focus on the evolving methodology that is deepening my research practice.

### **Mapping a research practice**

In modifying a methodology so that it can still function under lockdown restrictions, I have discovered a layered approach that substantially benefits my artistic research. The three phases of ‘data collection’ mean that I am placing myself in less of a *mediator* role and more of a fellow *artist-collaborator* one. In the first phase, participants take on the role of collecting ‘fieldwork’ or audio-visual artefacts by following one of four circular walks around an area of Cornwall. I have plotted routes that can be easily accessed, and will include diverse views that intersect with an aspect of Cornwall’s post-industrial history, for example, the clay country and Dean Quarry. These four routes also include megalithic standing stones, connecting to Cornwall’s geological and Celtic history. Apart from these more obvious features, I am interested in what is picked out from the landscape at different points during the participants’ walks. For example, will they notice specific plants or distant forms and colours? To engage the participants, they will respond to a set of instructions that limits their engagement to three points where they can stop and take photographs and audio recordings as fieldwork during the walk.

The first phase of the research practice involves individuals *with* access to the landscape: they will record a walk using an audio device and take photographs. The visual and audio material or ‘data’ collected by each of the fieldwork participants will be consolidated into a pack. In the second phase, those materials will be delivered to a participant from the Sensory Trust, someone *without* access to the landscape. This second set of participants will respond to prompts devised by the first set of walking participants, to make an artistic response to the audio walk using the photographs, with additional artistic interpretations such as drawing.

The final phase of the methodology is where I respond to the data, or audio-visual knowledge collected, through film. I will be using a 16mm Bolex camera to shoot the same landscapes both sets of participants experienced. In order to express the participants’ involvement as collaborators, I will include some of their visuals as animated collages and impositions over the footage I collect. The result may resemble the ecocritical work of Gill and Vangad, which

addresses the aesthetic and political effects of environmental destruction. *Fields of Sight* (2014) was a collaborative research project where researcher-photographer, Gauri Gill, took photographs of landscapes in Maharashtra, India, which were then painted over and inscribed by Rajesh Vangad. Vangad's paintings contribute another layer of understanding of the landscape, infused by his own cultural perspective and Warli iconography, 'His painting constitutes and inscribes the particularity of place [...] Gill's photographs become both a setting and a match for Vangad's intensities' (Grewal 2015).



**Mountains and Trees, from 'Fields of Sight', 2014. Credit: Gauri Gill and Rajesh Vangad (open access)**

This layering effect, in my mind, does two things. Firstly, it levels the voices of participant and researcher as there is no vertical hierarchy exhibited. Secondly, it disrupts the traditional artistic representation of the landscape, creating a new way of seeing and a new language removed from identifiable themes. For my own practice, impositions and layers become their own voices that lie on top of the film image. They are markers of engagement and understanding of a subject beyond figurative representation. The effect of impositions will, hopefully, provide their own particularities that will reveal a collaborative understanding of place.

There are significant ethical implications to consider with this research project. Firstly, working with vulnerable adults means that some may not have the faculties to fully understand their involvement. I am working closely with an officer at the Sensory Trust who will act as the project's gatekeeper, ensuring that the correct measures are taken so that participants and their carers understand and agree to the conditions of the project. It will be framed for them in a manner they are used to, adopting the Sensory Trust guidelines. A second ethical consideration is around the incorporation of participants' visuals into the eventual film. There will be a degree of selecting and editing the work of other people to create an aesthetic of my choosing. However, in my hope that my research reveals a democratisation of participant research, I am

aiming to exhibit the final works side by side, in dialogue with each other. Placing my film alongside the work created by the participants deprioritises the film as an outcome and celebrates the research process.

In *Method Meets Art* (2015), Patricia Leavy proposes that visual arts-based participatory methods involve strategies to promote collective knowledge construction through experience, where researchers can learn from participants' artistic interpretations. They have much transdisciplinary potential, moving beyond how conventional research practices understand art as research (Leavy 2015). Specifically, Leavy cites cases in social research where maps, diagrams and models are employed with participants to allow information as data to become visible, so a researcher is able to see her research differently 'during multiple interpretive moments' (2015, 244). Leavy (2015) explains how these visual methods or tools can provide a multi-media space for research participants to make meaning through visual art, which can both serve and represent data as subjective experience and interpretation.



Field, analogue and digital photo-collage, 2019. Credit: Rachael Jones

A visual arts-based participatory methodology seems appropriate, as it not only mirrors my own practice – informed by the experience of collaboration, interpretation and mixed-methods – but it also connects to one of the aims of my research project: to construct a film based on co-creative multi-sensory, interpretative and artistic strategies. As in Leavy's reports on visual arts-based participatory methods, the participants' interpretations and making will lead to my own artistic responses or conclusions. Where conventional qualitative research often prioritises analysis, and interpretation is not always included as part of the process, this approach can provide unexpected and insightful conclusions (Leavy 2015).

### Process and praxis

The foundations of my research practice emerged from a perceived dualism or gap between theory and practice, where each occupy their own separate space and function. In order to reconcile my (mis)understanding of practice-based research, I started exploring an approach to more effectively carry out my research project, creating a visual methodology that speaks to all areas of the research and that can be called a praxis. To be clear, I equate the terms *methodology* and *process*, not just to reinforce an idea of praxis, but where the methodology is central to this research project, it is in the processes (the tools and approaches of the practice)

that it is realised and developed. These include, the physical bodily processes such as walking and looking, and the physical and chemical camera processes used to capture and record.

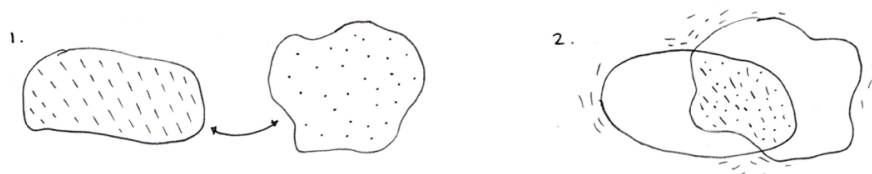
Although my practice is in film, my process as central to the practice involves photography and drawing. I make films that incorporate the photographic image and layer drawings as impositions for additional connection or interpretation. I employ a collaged mixed media approach to engage and inform a creative practice, where connections between mixed methods prove helpful in creative problem solving and idea generation. Collage artist and photographer John Stezaker suggests that ‘Collage offers the possibility of challenging the hold which pictures exert upon our imagination, perceptions, even our situation (vantage point) in the world.’ (Stezaker 1978, 5). The collaged approach is similar to what Derrida (1978) calls ‘bricolage’, which essentially means to explore a subject with the instruments or tools at hand. In a similar fashion, photographer Liz Wells reflects on how photographers use the complexities and depths of process to engage with their craft:

Artists collect, log and sift through a diversity of information about places in order to deepen the insights that will inform photographic method and processes. They are not journalists going in and getting the shot; rather they are storytellers whose depth of research and analysis is reflected in the philosophic perceptions and visual rhetorical strategies which characterise their picture-making. (2011, 10)

In her book *Material Methods: Researching and Thinking with Things* (2020), Sophie Woodward suggests that a material approach to research can help an understanding of a multi-dimensional and multi-sensory world. This concept promotes a more creative response to doing research, engaging with methods which, ‘tap into ways of knowing that are more attuned to material, embodied and multi-sensory ways of being in the world’ (Woodward 2020, 55). For example, collage relies on making connections as well as contrasts that may relate to visual and material elements that have no direct relationship. Here, the positioning of disparate images can allow ‘material and multi-sensory ways of knowing’ to emerge:

Although some of the possibilities for unusual juxtaposition are particular to the practice of collage, it clearly carries some of the potentials of other material methods, where it can ‘jar’ people into seeing or thinking differently. (Woodward 2020, 71)

Considering these approaches and relating them to my own method of working, I have developed a concept for a working praxis, which, in order to generate visible knowledge, I will argue, needs to be symbiotic and reflexive; open to movement, shifts, juxtapositions, and an overlapping of ideas that come out of a focus on the material and process.



Reflexive and emergent, 2020. Credit: Rachael Jones

## Form and content

As a filmmaker, informed by non-narrative filmmaking strategies which are, in turn, informed by artistic practices, I draw on avant-garde and experimental filmmaking. Form and content are typically aligned in the experimental film, how a film is made is indicative of its subject and content. More specifically, in the materialist or structural film, attention to the material, physical and mechanical methods of a film's construction become the subject and what is revealed to the viewer, providing a 'non-illusionist' alternative form of engagement to narrative film viewing (Gidal 1976). I am fascinated by process in all forms of art making, where the rough lines of a drawing or the chemical splodges in a hand processed photograph are where process is made visible. In *Landscapes: John Berger on Art*, Berger reflects on the drawing as the lines on paper as traces left behind from the artist's gaze (2016, 22). According to Berger, drawings, as opposed to paintings, are unconstructed and unfinished autobiographical records. A similar reflection on drawing but related to visual ethnographic research methods, is in Azevedo and Ramos' work around inter-subjectivity and drawing workshops. Here, drawing is 'not a finished product or artistic form, but as a mark of one's process, coming out of research' (Azevedo and Ramos 2016, 144).

If we do not concentrate so much in drawings as finished products but as steps in an unfinished – and ending – process, their layered and connecting nature is revealed, be it in the individual drawing itself as it comes into being, in its paradigmatic relation with other drawings in a never-ending flow of (re)invented lines. (Azevedo and Ramos 2016, 145)

Drawing is a research tool that not only intersects different disciplines from art to science to the humanities, but that can also *produce* knowledge, as opposed to simply representing it. Artist-researcher Gemma Anderson (2018) believes drawing is an important tool and process for knowing, connecting art and science, in particular, biology. She creates collaborations or interdisciplinary exchanges between artists and scientists with the intention of integrating scientific research into artistic practice, as produced through drawing and dialogue. For Anderson (2018), drawing is a tool for knowing, where visual representation can communicate and lead to process-centred understandings of the natural sciences. In addition, drawing can communicate knowledge across disciplines, making visible 'relations between things that otherwise remain invisible' (Anderson 2018, 16).

In tracing connections between the importance of form and process across different disciplines, I have turned my focus to making a research project that can be visualised. Ideas can be communicated not just through the writing on the page, as is being done here, but through a *visualised material process* and understanding that can contribute to knowledge on a subject.

## Thinking through diagrams

The framework of this research incorporates new materialist thinking towards object-oriented ontology, in particular Manuel De Landa's (2016) new materialism and assemblage theory, accommodating my own positioning and reactivation of diagrams and collage for knowledge production. New materialism's functional relationship to the diagram is in its transversality:

connecting and thinking across disciplines. According to Panayotov (2016), the diagram plays in the in-between space of both materiality and its non-indexicality, producing rather than reducing: it shows a relation to the incorporeality of matter and object without representing or signifying.

It is not uncommon for practitioners, researchers, artists, and thinkers to incorporate diagrams in their work. There are many who use maps and diagrams beyond simply working through and revealing the formation of ideas. Here, the diagrams become the work itself, evidencing knowledge and thinking beyond representation. A clear example of this practice is in the work of the Situationist International, a group of social revolutionaries mostly active during the 1960s. The group constituted avant-garde artists, intellectuals, and political theorists who mapped urban environments as a cartographic practice, subverting pre-existing maps as objects of power. It was Guy Debord who coined the term 'psychogeography' in 1955, as a way to explore the soul of a city through the concept of 'drift' or walking and becoming lost.

I began using diagrams to help mobilise my research practice into a praxis, to iterate a form that communicates and connects without relying on words to explain. As Deleuze suggests, the diagram is a possibility of fact that is not the fact itself, therefore, an ideal tool or symbol for research that is process-driven (cited in Mullarkey 2014). The diagram can be used to map theory, producing rather than reducing information (Mullarkey 2014). Similar to Anderson's drawings described above, the diagram can help make connections, sparking knowledge and ideas. In *Deleuze and the Diagram: Aesthetic Threads in Visual Organisation*, Jakub Zdebik (2012) argues for the diagram as a methodological tool. He traces Kant's concept of the 'schema' as embodied in the diagram, a device which is powered by the imagination.

The schema, as described by Kant, is what permits the movement of thought from empirical intuition to pure understanding, as it is through this device (an incorporeal machine) that concepts are formed. (Zdebik 2012, 126)

A schema joins up thoughts as lines providing a blueprint or a structure for ideas, and, according to Hannah Arendt, it provides the image for the concept (Zdebik 2012, 125). Similarly, the diagram is a 'critical mode of representation of an image that is not quite an image or, more precisely, the terrain between the visible and the articulable...' (Zdebik 2012, 139). Literally speaking, 'dia – gram' means through or between – form (writing / drawing / line). It can represent ideas and research in motion.

In Paul Klee's posthumously published notebook, *The Thinking Eye*, one of his main concerns is visual thinking, where drawing can be described as a line that has been 'taken for a walk' (cited in Spiller 1961). Lines join up ideas, form explicit relations and create a diagrammatic structure. As Tim Ingold suggests, 'The line is [...] between the finality of objects and the potentials of things' (2011, 18). The process of forming ideas through practice, in an 'in-between' state, is perhaps then where I need to be with process-driven visualised knowledge. As the content and form of my practice shifts between still images and moving ones, the diagram seems an appropriate tool to capture these developments of my praxis. They reflect

the working-out of ideas in motion, process and an in-between state where knowledge can emerge.

[T]he practice of drawing has little or nothing to do with the projection of images and everything to do with wayfaring—with breaking a path through a terrain and leaving a trace, at one in the imagination and on the ground, in a manner very similar to what happens as one walks along in a world of earth and sky. (Ingold, cited in Geismar 2014, 106)

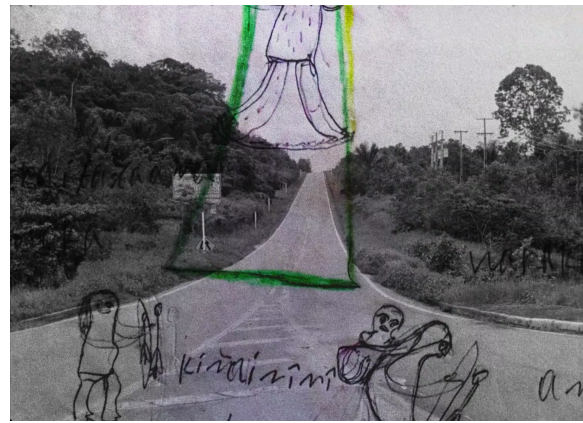
### **Knowledge made visible**

In his essay ‘Visible materials, visualised theory and images of social research’ (2006), Jon Wagner discusses the disregard that social researchers have towards visualised interpretations, even when they do inform a large part of their work. The reflexive relationship between ideas and visible materials can be encouraged, not just in acknowledging their importance, but by working directly with photographs or drawings, helping social researchers enrich their research by visually communicating ideas with others.

They also make visible some elements of culture and social life that we might not otherwise be able to see. But these materials also record the visual perceptions of those who made them, and they can stimulate additional visual perceptions among people who view them. (Wagner 2006, 57)

Researchers can use drawings, diagrams and words to make theoretical concepts ‘visible, visual and understandable’ (Wagner 2006, 61). In addition, by making the construction of data as knowledge visible, we can create critical visual dialogues that are removed from structural bias (Sobande 2018). In my own research, it is my intention to make visual thoughts and discoveries through collaboration and dialogue *visible*, as this I believe will have a democratising effect, documenting participant-researcher understanding and engagement. This visibility will be expressed in the form of participant impositions over footage, as in Gill and Vangad’s co-created research. Although the finished result is still an unknown, aesthetically I imagine it as a layered progression of images, with juxtaposed still images next to moving ones and a soundscape that is equally layered, incorporating the audio captured during the participants’ walks.

In Ana Vaz’s recent film, *Apiyemiyekî?* (2020), drawings as material objects are superimposed onto footage shot by the filmmaker herself. It contains voice-over of the indigenous activist and researcher who collected the drawings of the Amazon community in the 1970s, when their clash with the Brazilian government’s push for economic progress meant displacement and destruction of their villages and culture. This is a poignant example of a film that positions drawings as visual artefacts, creating collaged superimpositions to reflect on collective memory and reconnect to the land (Bittencourt 2020). The multi-layered technique creates a visual dialogue between people and place, where drawings and images can communicate different voices and collective experiences.



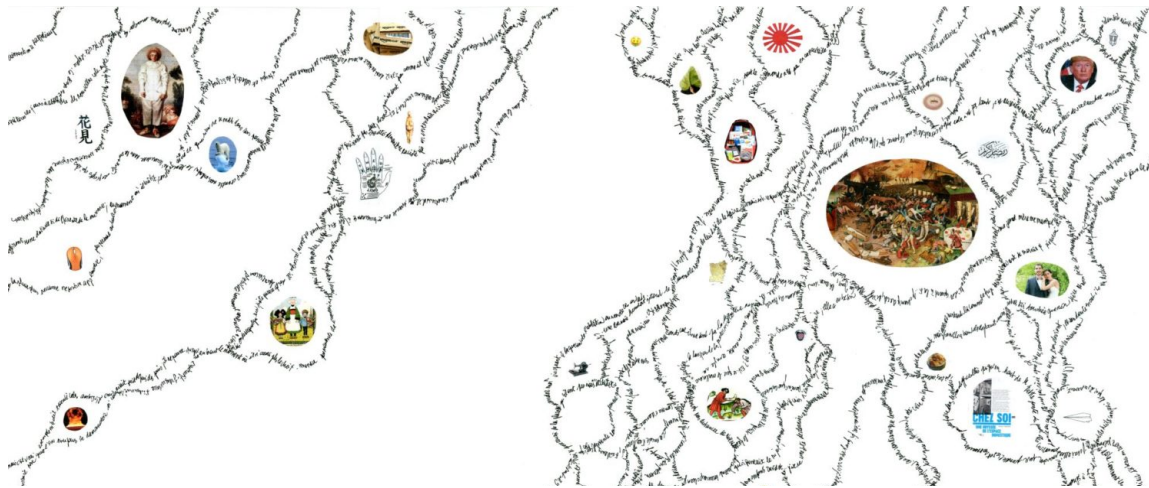
Stills from film ‘Apiyemiyekí?’, 2020. Credit: Ana Vaz (Mubi)

Mark Lombardi was an art historian and librarian turned neo-conceptual artist who wanted to reveal the connections between political scandal and international terrorism. To document this connection, he originally intended to produce a piece of writing, but in attempting to map out these connections he created a set of doodled diagrams that expressed all the information he wanted to be communicated visually. He found that by translating the information into graphic maps or ‘sociograms’ they needed no further explanation. Rather, non-hierarchical mapping can allow the viewer to make their own inferences and interpretations (Zdebik 2011).

Otobong Nkanga has a multi-disciplinary practice spanning tapestry, drawing, photography, installation, video and performance. Placing her own body and personal experience at the centre of this exploration, her work uncovers the politics of land and trauma inflicted by colonialism on territories and bodies. *The Weight of Scars* (2015), is an enormous tapestry representing a mapped network of scars as physical markings, connecting embedded or stitched in photographs of abandoned mines in Namibia.

During a more a recent historical period, Violaine Lochu’s ‘Interior Future’ project documents the quarantine experience as a ‘kind of floating journal’ (2020) composed of several drawings and sound pieces that she collected from several participants:

In this unprecedented moment, experienced both collectively and separately, the limitation of outings, practical constraints, health and/or economic apprehensions, are all reconfiguring our mental landscapes. For many, events, (reduced) activities, sensations and thoughts follow one another in kind of a *continuum*: news, telephone conversations, occasional outings, reflections, professional contacts, memories, dreams, special dates, readings, films, etc. (Lochu 2020)



**Futur Intérieur, ink and collage, 2020. Credit: Violaine Lochu**

Examining the work made by the above artists, the tension of the subject matter and the artwork's aesthetic are embodied and joined together in the physical material processes made visible in the works themselves. The diagrams and maps offer up a way of thinking *between* people and objects; society and place. The stitches of Nkanga's tapestries reflect the labour of minerals, toil and injustice and their relationship to capitalist power. Amid the limitations of quarantine, Lochu tapped into a collective experience to create a work that connects people who would otherwise have remained isolated from each other. They are connected in the integration of their own visual artefacts into one space, which are joined together by lines drawn by the artist.

## Conclusion

The advantage of adapting my methodology so that it can function under lockdown restrictions has meant I have reduced the potential tension (and paradox) of carrying out a democratised research project. My main concern prior to lockdown was that I would be there during the walks and workshops and would therefore, albeit unintentionally, influence how the data was produced and collected. Although I am still facilitating the research process, I will no longer be present while both phases of participant activity take place. This distancing, I hope, will provoke deeper insights and connections among all collaborators.

It is regimes of expression that intersect, creating unique combinations of exchange, fusion and distance. These combinations create forms of pensiveness of the image that refute the opposition between *stadium* and *punctum*, between the operative character of art and the immediacy of the image. The pensiveness of the image is not then the privilege of photographic or pictorial silence. This silence is itself a certain type of figurativeness, a certain tension between regimes of expression which is also a set of exchanges between the powers of different media. (Rancière 2009, 125)



**Goonhilly, analogue photograph with imposition, 2019. Credit: Rachael Jones**

What I experienced during lockdown, apart from the initial frustration and despair, was an opportunity to reimagine how my research could unfold with severe restrictions in place. I feel there is a certain productive tension needed for the development of ideas and sparks of discovery to happen, and for my experimental practice I often engineer this tension by creating limitations in the form of a creative manifesto. For this research methodology, I have decided to put in place a set of instructions for the first set of participants to follow, as a way into the project, but one which they can veer from if they wish. They will have the opportunity to take their time on the walks and consider the landscapes and environments they are capturing and why. These connections will be relayed to the second set of participants for new connections to spark, which will be formally incorporated into the film I make as a response, through layers and impositions. I imagine that these layered pieces will reproduce and visualise an experience *in* the landscape, creating a document that goes further than artistic representation. My hope is that unexpected connections will emerge in the physical conjoining of different experiences, physical and remote, in the landscape.

To imagine a landscape is to evoke a memory that is a multi-sensory experience; to document this imagining gives significance to an act of engagement, connecting person to place; object to landscape.

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