WATCH FILM TEASER ON VIMEO--->

SHIFTING PERSPECTIVES ///\\ BUILDING **EMPATHY**

A long term research project about building deep connections between humans and themore-than-human in peatlands. For the exhibition at ECCI this work takes the form of a film.

The human is often above the bog, what happens when we embrace the unseen, underworld of the bog? Can we slip through the edge between the human body and the landscape? This work guides the viewer through a peat bog, shifting the landscape 180° offering an intimate perspective.

STATEMENT



SECONDARY - Black Wood of Rannoch

LOCATIONS

PRIMARY - Red Moss of Balerno

APPROACH

SOUND

The sound design is a response to sounds and stirrings heard whilst engaging in deep listening at the sites. The sounds inspire feelings of connection, deep time and thick layers of peat. Using truncated sounds that lead the viewer to wonder what they are, the sounds expand over time, slowly revealing something more recognisable

The sound design is made up of field recordings from the two locations. The recordings are a mix of naturalistic sound and a repetitive soundtrack made using field recordings. This soundtrack is a rhythmic beat that slowly builds momentum and volume as the film moves along.

CAMERA STYLE

A handheld camera weaves through the landscape, shifted upside down the viewer is taken on a journey with pauses for reflection. The camera draws attention to the world usually at the human's feet.

The artist sits and waits, listens to the with the camera to

The camera is placed at points in the landscape for stretches of time. Mirroring the deep listening techniques, watching and without judgement, capturing what's happening at the lower level

landscape and follows what draws her near.



Mosses are a vehicle for intimacy

-Robin Wall Kimmerer

ARTISTS FIELD WORK

RESEARCH METHODS

> SELECTED READING

> > Layers of sphagnum grow on top of nearly dead but not de-composted layers growing very deeply seemingly with no bottom (cannot be seen with naked human eye) Meredith, 2002

FIELD WORK EXAMPLE Walk around the site. Pat the body from top to bottom using Qigong. Lie down in a place that intrigues you for 30 minutes tuning into the sound of the site using internal and external listening techniques. Have a quick reflection on the experience. Take the camera and inuitively film what you're drawn to giving moments of movement and



FIELD NOTES EXTRACT 3 February 2020

The pond at Balerno was like the pond in the dream that I had whilst at Rannoch. The dream where I swam in a bog and felt a peace. The dream where the air was clear and there was space between my head. When the

weather is warmer I will recreate the dream

For Bog Intimacies, the

listening practice are:

-listening enhances

-listening is survival

openness

main take aways from deep

-listening carries intelligence

Peat compacts over time and the grows at a rate of 1mm per

year, it is moving very

COMMUNE WITH THE BOG Making contact with the ground with all points, or some points of the body. "Using the breath to tune into parts of the body and listen through individual

WHOLE BODY

LISTENING - BEING IN

parts of the body and using the body as a whole

I Have walked out of my body and into the mountain Nan Shepherd

Sphagnum Moss

in perpetual state

growth, living in

Bog hummocks -

grow tightly packed

together to form

Sphagnum mosses can

hummocks up to 1m high

on the bog, brown, orange

colours. Can be 50,000

plants on the hummock

tested in 1m sq. area.

(cushion) scientists have

the boundary

of death &

Breaking down the ego-boundaries in practice, being the radical self, in partnership. Art made through collaboration with a place -Suzi Galblik (para)

When a Poet opens the door and takes a step outside of the house of intellect - the house of concepts and abstractions and qualification taught in schools and demanded in environmental impact statements - he or she may spontaneously have intercourse with rivers and mountains -Bill Devall

DEEP LISTENING

The research methods are influenced by Pauline Oliveros' Deep Listening practice. Deep Listening involves expanding ones perception of sounds to include the whole space/time continuum. The listener should be able to tune in and out of specific detail and the whole soundscape.

Such expansion means that one is connected to the whole of the environment and beyond.

Animals are deep listeners. When you enter an environment where there are birds, insects, or animals, they are listening to you completely. You are received.

- Pauline Oliveros



SLOW WALKING

Walking very slowly around the site to tune i to the senses and activity happening at the macro and micro level

SELECTED REFERENCE LIST:

Gablik, S., 1993. The reenchantment of art, London: Thames and Hudson.

Gladwin, D., 2014. "The Bog Gothic: Bram Stoker's 'Carpet of Death' and Ireland's Horrible Beauty". Gothic Studies, 16(1), pp.39–54.

Kimmerer, R.W., 2003. Gathering moss: a natural and cultural history of mosses 1st ed., Oregon State University Press, Corvallis

Meredith, D, 2002. "Hazards in the Bog: Real and Imagined". Geographical Review, 92(3), pp.319-332.

Oliveros, P., 2005. Deep listening: a composer's sound practice, New York: IUniverse, Inc.

Shepherd, N., Macfarlane, R. & Winterson, J., 2019. The living mountain, Edinburgh: Canongate.