Notions of Home

AD7802 Research and Context

Assignment 2

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31 May 2023

Table of contents **Page**

List Of Illustrations **Page**

Prologue

Today, on another very wet late Spring day, I am looking out of my kitchen window to see if there is any potential for a break in the grey, motionless flat sky for more agreeable conditions, when I might be more inclined to venture out and run. My dog tilts his head at me, looking hopeful at the prospect of some outdoor adventure, unburdened by meteorological concerns. The weather has been like this seemingly for weeks. Even though I know, once I put my trainers on and head out, I will feel so much better, this almost ritualistic battle with myself, the indecision, over when or even whether to go, isn't unusual. I know that if I don't, the result will be a day spent in the unwanted company of worsening anxiety. This renders me unable to think straight as my thoughts dart from one self-invented and often miniscule problem to another, feelings of panic and guilt will swallow up all my available time and I'll get nothing of any consequence done as I am unable to focus fully on any task in front of me.

Professional counselling in 2020 has helped me understand that these feelings are likely a result of being raised by an adult afflicted by a challenging personality disorder. Siedes (2010) refers to 'micro traumas' which are relatively small traumatic events that in isolation might be surmountable but cumulatively can have significant impact on an individual later on. Research by Jagasia *et al* (2022) show that adult children of parents with such disorders often have feelings of low self esteem, depression, anxiety and PTSD. This realisation caused an epiphany as I began to reflect on my experiences to date.

Ellis *et al* (1992: p275). state that 'epiphanies are remembered moments perceived to have significantly impacted the trajectory of a person's life'. In my case, resulting in the sense of a lost, once idealised childhood. From this then, it is clear that events and behaviours were continuously reframed and often denied. Holloway and Hubbard (2001: p71) refer to how meaningful relationships are integral to the formation of our identities and sense of belonging. I cannot help but question the reliability of my own memory and consider my true personal identity because all was not as it seemed. Michael Whites term 'absent but implicit' (2000, cited in Jagasia *et al,* 2022:17) is used to explain that as the [adult child] is typically unaware of their situation, with the condition often under the radar, they will tend to reframe their recollection of the experience. This is understandable, as the person inflicting the behaviour typically maintains a public front of charm, compassion and even presents themselves as an altruist.

Any suggestion otherwise, especially from a child, would likely be met with doubt by others and therefore the child assumes they must be wrong.

Introduction

According to Mike Simmons (Loewenthal & Simmons, 2013: 63), creative practices are effective methods for individuals seeking to realign their emotional experiences in more positive contexts. To add to this, Tilley (1994: p15) states that 'Personal and cultural identity is bound up with place; a topoanalysis is one exploring the creation of self-identity through place.' So, it is logical then, that spending time in the places we know well, combined with adopting creative practices, is an effective method to help redefine identity and to rationalise childhood experience. Through examining the lifelong connection with those people and places which I now realise gave me stability, comfort, and solace, it is also a useful approach in grieving not only a 'lost' childhood but also the estranged family member who I once idolised. By gradually recontextualising my experiences of the past, it can reduce their negative impact and change their meaning,

The reconciliation I seek is met through immersing myself in the rural locations where I experience a 'love of place' or 'Topophilia' the term popularised by Yi Fu Tuan (Holloway and Hubbard, 2001: p75). The places I refer to in this essay are those I consider to be my anchor points, they are the significant features of my childhood and the places I see as an extension of myself. My emotional bond to these locations, is derived from the kinship I felt with my maternal family, especially my grandmother, and the place which she, and I for extended periods, inhabited. '…land is viewed as mother, and it nourishes; place is an archive of fond memories and splendid achievements that inspire the present' (Tuan, 2018: p154).

In adopting a multifaceted approach to my practice, I combine different elements from the key, originating perspectives of Husserl (1859-1938), Heidigger (1889-1976), and Merleau-Ponty (1908-1961), to explore notions of landscape, space and place, and I also research the therapeutic benefits and restorative effect of spending time in nature. I hope to create work which not only supports my personal agenda and values but will also provide aesthetic pleasure and has the potential to be beneficial in supporting improvements to mental health. Fredrickson (2014: p222) states that 'Phenomenological, positive emotions may help people place events in their lives in

broader context, lessening the resonance of any particular event', and in Ellis *et al* (2011, p280) they point out the therapeutic value of autoethnography as, 'autoethnographers allow participants and readers to feel validated and/or better able to cope with or want to change their circumstances.' The Lifeworld organisation combine Phenomenology and autoethnography as a therapeutic mechanism for patients diagnosed with Motor Neurone Disease to help them reframe their diagnosis (Harris, 2021), which confirms the blending of these methodologies as a legitimate therapeutic approach for anyone dealing with challenging life situations, even the most distressing.

Autoethnography can be an uncomfortable approach as it feels self-indulgent. It is regarded by some as too aesthetic, emotional, and therapeutic and suggests those who adopt it are 'self-absorbed narcissists who don't fulfil scholarly obligations of hypothesizing, analysing, and theorizing' (Ellis *et al*, 2011: p283). However, if only a scientific, scholarly approach is given attention, surely a rounded, representative view cannot be achieved, or rather isn't accessible, or relatable. Stacy Holman Jones says 'Autoethnographers view research and writing as socially-just acts; rather than a preoccupation with accuracy, the goal is to produce analytical, accessible texts that change us and the world we live in for the better' (Ellis *et al*, 2011: 284). So autoethnography can be a more inclusive method of writing. I do not consider my situation to be unique or that I am in any way extraordinary. I do consider my experience and subsequent work to be relatable to many and as such, could provide some comfort to others, at least in the sense it shows someone else might understand. Berleant (1977: 200) says that art has a unique responsibility in that it can be used to shape the mentality of a people. Therefore, in using autoethnography alongside visual practice, there is also opportunity to inform, challenging attitudes around mental health.

Origin of Practice

Emma Hardy (Smith, B, 2023: 22.00) describes how she spent a lot of time in nature to escape the difficulties of her own childhood home experiences. She says that she loved the British countryside, particularly in the woods where she recalls 'bedding in' and for the first time recognising herself as a 'creature existing' in the world, through hearing the birds sing and climbing trees. She acknowledges that whilst this sounds idyllic, her motivation was to become lost, to try and find a safer, more ordinary family. This implies her immersion in landscape made her feel safe and secure. The landscapes of Hardy's childhood came to define her identity and future practice and is evident in her recent publication, Permissions (Hardy, 2022).

As a child of the 1970's and 80's, I was expected to be outside during long periods of time and this meant immersing myself in the seemingly endless countryside of Bredon Hill where I lived, or Temple Guiting where my maternal family lived, and I ordinarily stayed during school holidays. These immersive, incidental experiences gave me opportunity for freedom and to develop confidence away from the sometimes confusing and conflicting experiences at home. I frequently spent these moments, like Hardy, climbing trees, looking for life under rocks and inventing games to suit my surroundings. I recall being absorbed in landscape and its features, lost in my own head, as Merleau-Ponty (1996: p24) phrases it, in 'the homeland of our thoughts.' I realise now how much of my enthusiasm came from children's literature. Among the most inspiring for me were the Brambly Hedge series by Jill Barklem (Brambly Hedge, 2023), and The Little Grey Men by BB (The BB Society, 2023), whose rich descriptions and illustrations of the English countryside charmed me into believing that a whole other world might exist under the tree roots, in the hedgerows and along the bank of the stream. Children engaging with books 'ensures emotional support during problematic circumstances of the life.' (Pulimeno *et al*, 2020: 16) Importantly this 'encourages children to overcome fears and inner conflicts.' Books nourished my imagination and inspired me to draw, paint and make up my own stories about the places that I spent my time in.

Notions of Home: Practice Development

Relph (2016: p1) wrote that 'Home is the foundation of our identity as individuals and members of a community, the dwelling-place of being. Home is not just the house you happen to live in, but an irreplaceable centre of significance.' Gaston Bachelard who views house, especially the house one grew up in, as home , stating that 'all really inhabited space bears the essence of the notion of home' (Bachelard *et al*, 2014: 27). My 'irreplaceable centre of significance' is shown in the photographs below. The resonance felt from Relphs and Bachelards quotes, stems from the intrigue over my desire to repeatedly visit the places of my past but *not* necessarily the house I grew up in.

Figure 1. Lucy Taylor, 1987, *Guiting Wood*

Figure 2. Lucy Taylor, 1987, *Guiting Wood*

These images, taken my me, are of my younger cousin, Naomi. We had just shared another birthday together in Temple Guiting, the remote village in the centre of the North Cotswolds, where she lived next door to my grandmother. I made these photographs when I was 13 having just been given a 'LeClic' 110 camera. These photographs were among the first I'd ever shot. The images represent my early explorations of my environment which contributed to building a lifelong affinity with nature and developed my sense of place. This camera became the tool with which to instinctively record my world, to ask questions about it and unwittingly, to tell the story of the childhood being played out in this place. I was desperate to hold on to it, conscious of ebbing closer to adulthood and all the responsibilities that come with that.

I recall the intense excitement at having camera film developed, waiting to 'observe the mistakes that so often work' (Stenger, 2021). Another aspect of that excitement is arguably the phenomenological response to viewing them. A passage from a letter written by Elizabeth Barret Browning in 1843, is cited as an example of this experience, in which she says, 'It is not merely the likeness which is precious in such cases, but the association and the sense of nearness involved in the thing' (Pettersson, 2011: p185). Today I use a combination of digital equipment and a range of analogue cameras. I typically use a digital camera or smart phone for research and documenting, whereas an analogue camera is used in a more considered shoot. Although I often use medium format, I also use an old 35mm film camera to document, when I am out walking or running as this is lightweight and well-built to sustain the knocks along the way. Analogue photography seems more genuine somehow and is befitting of a phenomenological engagement with the world. Although often planned, there is a sense that a moment is literally being imprinted onto emulsion and therefore contains some essence of that moment. It is more delicate and refined. Sian Davey says that film offers an intuitive response to the world and that although we 'see the world in high definition, we don't feel it in high definition…[as] this cancels out the emotionality of the world' (Stenger, 2021).

During my undergraduate course, I became inspired by the work of Jem Southam's, The Painter's Pool. Southam visited a small pond which had been frequently painted by his friend and colleague, Mike Garton, whose easel had remained in place, just as he left it, and over the course of Southam's project, it 'collapsed and disappeared, into the fabric of the woods' (Southam, 2006)

Figure 3. Jem Southam, 2002, *The Painters Pool*

I considered how human beings become part of landscape and my thoughts turned to Guiting Wood, an area of woodland which lies in between Temple Guiting and Guiting Power, because of its strong association with my family history. Genealogical research tells me that this side of my family had been land labourers in this area, in various practices for several hundred years. Their intrinsic knowledge of this place and their devotion and respect for it has endured, so much so that they could be seen as woven into it, especially when we consider how "Every atom in our bodies is replaced over time…our skin sloughs off and becomes dust; the carbon in our breaths becomes the bodies of plants…we become the landscape, and the landscape becomes us, creating our bodies anew over the course of our lives" (Abelman, 2023: p1). I felt nurtured by this place and by this family. The belonging and oneness I feel here mean it is my centre.

I found that once I started to analyse why I was drawn to return to Guiting and all the associated places I knew so well, it became an essential endeavour to understand my motivation. The Back to My Roots (Taylor, 2018) project was the beginning of a conscious pursual of my personal experience as a line of enquiry.

Figure 4. Lucy Taylor, 2018, *Back To My Roots #9*

Figure 5. Lucy Taylor, 2018, *Back To My Roots #11*

During my first module for the MA, I began to explore ideas around phenomenology in photography. I created a small book with a series of images, the aim of which was to represent my personal response to the Autumn and Winter seasons. I used metaphor to tie the images into a sequence and it is interesting to look at it now, as a more informed practitioner, and see how I would approach it differently. What I considered a 'phenomenological' response was I realise now, perhaps too aesthetically controlled. I was selective about conditions and post processing, which are arguably at odds with a genuinely phenomenological thinking. It seems there is a balance to be had if making claims about the motivation behind my own practice. Wells (2021: p165) discusses Peter Henry Emersons 'Naturalistic Photography' which he claimed to be realism or 'truth to nature', as opposed to the impressionist or idealistic However in his controlled use of composition and focussing, Wells argues that his images were more aligned with traditional landscape photography.

Figure 6. Lucy Taylor, 2022, *Neural Pathways #4*

Figure 7. Lucy Taylor, 2022, *Neural Pathways #7*

Landscape, Place & Dwelling

By using a social scientific stance, such as those discussed in Daniels and Cosgrove (Della-Dora, 1988), some regard landscape as something to be perceived, an 'ego-centred' landscape of views and vistas (Mitchell, 1989 cited in Bender, 1993: p1). They refer to the landscape as something that a viewer is not inside of but outside of, with place being the opposite of this. Cosgrove also, however, expresses regret at human geographers ignoring the 'multiple layers of symbolic meaning or cultural representation that are deposited on it' (Ingold, 2022: p258). Ingold (2022: p237) rejects these views and regards landscape 'the familiar domain of our dwelling…and through living in it, the landscape becomes a part of us, just as we are a part of it.' Schama (2004: p7) posits that landscape

is the work of the mind. ‘Its scenery is built up as much from strata of memory as from layers of rock.’ Phenomenology is clearly a diverse methodology and continues to evolve, however my own views are aligned with phenomenological notions of embodied experience and so it is Ingold’s view and those who concur, which holds most authority for me. To echo that, I find this excerpt by Pallasma to be comparable, In describing his encounter with place, he said ‘I experience myself in the city, and the city exists through my embodied experience. The city and my body supplement and define each other. I dwell in the city, and the city dwells in me’ (Mohammadmiri *et al*, 2018: 113:).

Husserl’s original branch of Phenomenology which he called the ‘lifeworld’ (Holloway and Hubbard, 2001: p70), and described by Richard Peet as the ‘historical field of lived experience’ (ibid), aims to remove the conscious meanings and concepts of phenomena to reveal their essence, requiring human beings to use sensory and mental relations to bring them into existence. An example of this is given in Douglas Pocock’s (Pocock, 1995) essay about Lady Chapel in Durham Cathedral. In his introduction, he describes this work as a tapestry of place evocation and is a combination of personal immersion and invented groups or individuals to ‘reveal successive layers of meaning’ (p379). He visited repeatedly over the course of two decades to record his surroundings, as ‘amanuensis’, drawing and writing about the place with such intensity that eventually he will ‘free himself of the burden of subjectivity’ (p384), with the place revealing itself as a ‘meaningful and loved world…Before I was, the Galilee is’ (ibid). To that end, he says ‘the epistemology of the heart concerns knowledge, acquired by union or communion’ (p379). So in using this example, for the phenomenologist, meaningfulness is revealed and felt over the course of time, through repeated acts of immersion and attentiveness. This approach to place outlines the requirements for specific location with which to bring about meaning.

Whilst the communion or union aspect here for Pocock’s subject is focussed on a place of worship, mine would be in landscape and nature. Novelist Alice Walker said, ‘I understood at a very early age that in nature, I feel everything I should feel in church but never did’ (Mitchell, 2021: p14), which seems appropriate in my case. My ‘Sense of Place’ (Tuan, 2018) compels me to return to the green places of my past to re-establish connections, stimulate memories and inspire creativity. The sense that I belong in the landscape and that I don’t consider myself as separate from it, is dwelling in the philosophical sense.

Nan Shepherd wrote in her book The Living Mountain (2014) extensively about her repeated walks in the Cairngorms where she lived her entire life, she became familiar with them, that she could write her journals with infinite detail. Although her writing differs from Pocock's in its methodology, they both converge in ideas around sense of place and dwelling.

Dwelling is 'basic to human existence' (Dekkers, 2011: p297) and, using Descartes philosophy, could be considered to have the same function as thinking consciousness (ibid). So, to dwell in the world, I am not acting upon or doing things to it, I am not separate, but part of it, moving along with it in the same way as all the other organisms within (Ingold, 2011: p249).

John Wylie determines that 'it is from the ongoing, lifelong practices of dwelling…in and with the world, including practices of picturing, writing etc, that our understanding of ourselves and the world are shaped. The name given to such practices of dwelling is: Landscape.' (Wylie, 2018: p133).

In Kathleen Jamie's essay, 'The Reindeer Cave' (Jamie, 2022: p1), she narrates as second person, the perceived view from a 'cave mouth' in the early Anthropocene, whilst thinking about the Ice Age. Her perception of the land is affected by her awareness of the passage of time. In doing so, she foregrounds the temporality of our dwelling.

In 2020, The Hayward Gallery held the group exhibition 'Among The Trees' which was an exploration into how the lifespan of trees can challenge how we think about time, and consider how deeply entwined they are with human culture (Rugoff, 2020). Ingold also explores this notion in his detailed analysis of 'The Harvesters' by Pieter Brugel the Elder in which he concludes that the tree behaves as a bridge between the 'fixed' landscape and the more 'mobile and transient' lifeforms, providing visible proof that everything is 'dynamically linked under transformation within the movement of becoming of the world as a whole.' (Ingold, 2022: pp253-254). Although the landscapes I am in are the same places I knew back in childhood, these places are constantly changing alongside me, albeit at a slower pace, which serves to reiterate the basis of dwelling in the world. I, along with the landscape belong to time and I am part of a process rather than a passive observer. Ingold says 'The

rhythmic patterns of human activities nest within…the pattern of activity of all so-called living things, which nests within the life process of the world.' (Ingold, 2022: p249).

Guiting Wood Field Trip Diary

I arrive back here to this woodland in May, the weather is fairly warm, there is a gentle breeze and dappled sunlight flickers on the ground. Insects are buzzing all around me and the woodland smells strongly of vegetation and earth. The melodic birdsong all around me is reminiscent of a cathedral choir as it echoes in this valley. I walk along the uneven, stony path slowly, I can sense the breath moving in and out of my body. I note the density of trees around me, several varieties are here, all in full leaf. I think of my grandfather who was once responsible for their care, he is everywhere here, I feel cared for too. I stop here now, there is a densely packed area of abundant plant life; tightly curled up ferns, tall, spindly cow parsley with lacey, white heads and other similarly structured specimens that I can't name. Looking downward at the damp ground there is a cluster of pale brown conical fungi surrounding it are large, moss covered rocks. Nature fills every void here. I see the dappled light on the back of my hand when I hold it up, I look up and notice the tall canopy of trees, they sway slightly in the breeze, causing a light rustling sound. Their branches reach towards one another as though shaking hands - the tree network is communicating, sending warnings of threats. Everything seems to be in slow motion. My mind is beginning to fill with hundreds of the smallest memories of a time before. They are vivid and detailed, it is like watching a film of my life's excerpts, I can hear the voices engrossed in conversations that I've had here before. I begin to feel the childlike excitement of anticipation, for something not yet realised. The bright emerald moss covers the dead branches on the ground in front of me, they seem to rise, appearing like snakes. I wonder about the lives being nourished below. I turn over a moss covered rock to see what lurks beneath. Woodlouse, worms, ants. New, white, and pale green shoots. It's a hopeful place. I hear the stream which branches off to my left, flowing away from me, eventually forced to separate by the small, tree covered island ahead. I straighten up and walk steadily down a short but steep muddy track towards the waters edge, trying not to slip. It is marked with several footprints, identifiable as dog and human. Someone was here before me. My mind snaps back to the now, I want to go back to then though. Here, the old fallen tree trunk which stretches across to the island can be reached. It is covered

underneath with a damp dark green substance, maybe algae, from years of damp rising from the stream below. I ease myself up onto it. I am laid down on my front, using my arms outstretched, to pull myself along the dry, creviced rough bark, too nervous to sit up straight in case I fall. My thin woollen cardigan, unnecessary in the warmth, is making snagging sounds as I go and the pocket of my jeans catches on a branch stump, causing a rip and a graze on my leg. No matter. Once steadied, I swing my legs around and sit, legs now hanging like pendulums, swinging back and forth above the water as it runs gently below. There is a splash and I remember a frog welly boot bouncing off downstream. I look to my left with an amused smile. Naomi was there.

Figure 8. Lucy Taylor, 2023, *Guiting Wood*

This piece of writing is a conscious description of my personal experience of revisiting Guiting Wood. I have attempted to remove any pre-emptive thoughts about this field trip to be able to document the experience exactly as it is and how the place revealed itself to me. This process enables me to walk through my past and relate it to my present, enabling genuinely personal, reflective photography.

Nature on Prescription

Lohr *et al* (2005: p473) found that the adult attitudes of children raised next to green spaces such as woodland or forests, show greater personal intrinsic value to plants and trees than those who are not. This reiterates the importance and value in providing people with green spaces to engage and be active, not only for their mental health but also to instil caring attitudes towards environmental concerns. It is concerning then, that in 2015, The

National Trust commissioned research into children's current outdoor based activity and results showed that children were engaged in play outdoors for an average of just 4 hours per week, compared to 8.2 hours for their parents as children (The Guardian, 2016). A survey conducted by Natural England from 2013 to 2014 revealed that 10% of respondents have not been in a natural environment for at least 12 months (Natural England, 2022).

Encouragingly, a research project commission by the UKHSA back in 2016 (Morton, 2016), identified how green space can improve public health, highlighting the value of taking action, given the prevalence of mental health issues in recent years (Harby, 2023). In a later study, 12 months after the start of the Covid19 pandemic which increased the prevalence of mental illness, a further study by Natural England (The People and Nature Survey for England, n.d) revealed that 85% of people reported being happier in nature, across all age groups. Additionally, the first controlled study in the UK into Forest Bathing concluded that 'the findings evidence significant improvements in mood, nature connection, rumination, compassion and pro-environmental attitudes' (Netherwood, 2021). In response to the evidence gathered from these studies, a cross government agency project has implemented a Green Social Prescribing Programme (NHS England, 2020), 'aimed at preventing and tackling mental ill health'. So, in summary then, it appears now to be well recognised that exposure and access to green and blue space is essential to not only the wellbeing of humans but also for nature conservation and the wellbeing of the environment. In support of this, McKewan *et al* (2021: pp15-16) state that taking up such activities as Forest Bathing can promote 'compassion for nature and valuing biodiverse natural environments such as forests can be increased, making it more likely that such areas will be protected and producing a symbiotic relationship where humans and nature work together for their mutual wellbeing.'

Forest bathing and Compassionate Mind Training

Emma Mitchell (Mitchell, 2021) has been a depression sufferer for over 25 years. She was intrigued to realise that her daily walks around the Cambridgeshire Fens, photographing, collecting objects, and sketching along the way, alleviated her symptoms to the same degree as her prescribed medication and talking therapy. Her research and reflection on the physical benefits to human health relating to concepts of shinrin-yoku (Forest Bathing) and associated benefits, are described in her book, The Wild Therapy. The book influenced my photography and became the point in which I began to probe into my own reasons for being so compelled to photograph my natural

environment. The book is a unique, candid account of her struggles and is a testament to how connection with the natural world can provide alternative options to the healthcare industry in the provision of mental health services. Jay Grffiths, and Katherine May (May, 2023) discuss how we have lost this connection and knowledge in part because of globalisation arising from technological advancement, making people almost 'flatline' with the world. The small things are no longer of interest as we seek stimulation from places further afield, with which we have no connection. Griffiths emphasises how this is problematic when we have a yearning to name, know and understand the world, to make connections with everything in it and that these connections are the life on which we depend. (May, K, 2023: 13m.40s).

Forest Bathing is broadly defined as walking in and viewing the forest while taking in the atmosphere through the senses. Although it is a relatively new concept in Western Cultures, it has been practiced in Japanese culture, having been researched for over 40 years by world renowned medicine professor, Qing Li. In the UK, The Forest Bathing Institute aims to replicate these Japanese scientific studies and the first of its kind in has recently been published (Evans, 2021). Dr Kirsten McKewan says 'It is our aim to continue to further replicate the Japanese scientific studies so that we can present the resulting evidence around the health-giving benefits of Forest Bathing and nature therapy to NHS England, PHE and the Department of Health.' (Underwood, 2021).

McKewan *et al* (2021: p2) combined the evolutionary models of Forest Bathing and Compassionate Mind Training (CMT), to target the stimulation of the parasympathetic nervous system in their participants. Compassion is defined as 'a sensitivity to the distress of the self and others with a motivation to alleviate it.' Unlike Forest Bathing, where participants physically spend time in a green space environment, CMT involves presenting participants with 'compassionate images' of green space. This was shown, when combined with Forest Bathing, to give the most compelling and definitive results overall (ibid).

An example of this in practice is the 'Regarding Forests' exhibition, by Chrystel LeBas (LeBas, 2023). LeBas is a photographer whose work I engage with regularly. Known for her challenging, large scale images, she works at translating the essence of the image, or scene to her audience. For this work she combined her visual imagery with sound and a commissioned petrichor scent, to give a viewer a 'real' experience.

Figure 9. Shiratani Unsuikyo Ravine #9, Yakushima, 2017 Chrystel Lebas, Wellcome Collection

The resulting photographs formed a significant part of Wellcome Collections 'On Happiness' exhibition which ran until Feb 2022. The Wellcome Trust also collaborated with Bartholomew Heritage to install the work at the North Wing of St Bartholomew's Hospital in London, reinforcing the intention of the work to enhance health (Barts, 2022)

Siting and Audience

In considering Berleant's view that the agency of artists is to inform (Berleant, 1977: p200) and the evidence gathered in the research above, engaging people in visual art has the potential to motivate and inspire action on important issues as well as supporting personal health. Therefore, given my subject matter, making sure that my work is accessible and visible where it matters, is important.

Since the original work of Bourdieu, on cultural capital theory, a broader group of society are now educated and as such, more people have been able to increase their cultural capital, and as said, 'more educated people are more likely to go to galleries, feel more comfortable there, stay longer, and are more able to talk about what they have seen' (Stallabrass, 2006: p118), therefore art is getting more exposure. Additionally, art is also more widely disseminated in mass media. Today, we have 24/7 access to social media platforms and can choose what we see (although undeniably, 'choice' is quickly being eroded by those behind the algorithms directing monetisation opportunities). Television shows like Grayson Perrys Art Club (2020) were commissioned to reach out to wider audiences to encourage people to engage in art-based activity. There has also been the launch of Sky Arts as a

dedicated free channel, ‘We believe that everyone should have access to the arts and that the more people you encourage to participate, the better the world becomes’ (Edgar-Jones, P. Sky Arts, 2023). This demonstrates how art is coming into the mainstream. in turn this may enable those who consider themselves to have less cultural capital, to engage and appreciate art in all its forms.

By bringing art out of galleries, into accessible and less intimidating spaces, there is opportunity to disseminate a core message to a wider, broader audience. There is not much point in being in an echo chamber, it is unlikely to impact on any significant or meaningful message.

Wells (2021, p56) talks about the role of the photograph in representation of landscape and whilst acknowledging its often idealised construction, it is a useful tool which can be used to contribute to our sense of knowledge, perception and experience and ultimately our sense of self. In considering this, I have looked at ways that the work I produce can ultimately be useful, not just for aesthetic judgement.

Referring back to LeBas work, I am fascinated at how this project came about. The recognition by a large charity of the value of nature art and photography, in providing therapeutic benefits to their patients, demonstrates the way in which photographs can reach audiences that might not enter a gallery. Considering the issues that I have discussed during this essay, it is pertinent to look at potential sites such as specialist hospitals and local community centres. Another avenue for presenting the work could be through working in collaboration or through commission, much like LeBas, with campaigns associated with the genre of work that I produce. For example, as part of ‘Saving Devon’s Treescapes Project’ Robert Darch worked with Devon Wildlife Trust and Beaford Arts to deliver an artistic response to ash dieback (Darch, 2023).

Initially, I would be looking to create a book of work which I would then look to run alongside an exhibition. Exhibiting work in local communities in venues such as village halls, located where the work is made, would also be desirable, when considering Relph’s argument that sense of place can only emerge when there is a deep rooted bond between people and place (Hubbard, 2005: 43). In todays globally linked world, Seamon and Sowers (2008: pp49-50) argue that ‘an empathetic and compassionate understanding of the worlds beyond our own places may be

best grounded in a love of a particular place, that [we ourselves] belong. In this way, we may recognize that what we need in our everyday world has parallels in the worlds of others.'

Conclusion

The routes I have taken here, have led me to a point where I can see great potential for future projects and perhaps new directions altogether. I believe there is an omission in contemporary and historical research, on the therapeutic benefits of photography (& art in general) in landscape and nature and its potential to be a significant contributor to the solution of growing issues surrounding the health of the planet and its inhabitants. Much is said by scholars about the representation and meaning of landscape, but little is said about the further reaching benefits.

Liz Wells (2021: pp185-203) provides examples of contemporary female photographers who attempt to subvert the traditionally male ideological landscape approach. She states that it has been noted that 'when women do explore natural form, their viewing position and scale of imaging tends to be more akin to the close up scrutiny of botanical illustration, that to the grandeur of the sublime' (p186). She goes on to say that this involves being more immersive than observational, which in today's terms would be seen as being ecological. In considering these points, I see opportunities to reflect on the journey taken so far and find ways in which to exploit my female 'tendencies' to use for good. There seems to be an opportunity here. In prescribing a multifaceted approach to therapy, using landscape photography alongside awe inspiring activities such as forest bathing, there is the potential to elicit a more widely invested interest in protecting our natural environments. As such, this could be one answer to supporting efforts in limiting global warming. This could also increase support and pressure surrounding the issue of land access, which although I've not discussed in this essay, is a cause I am also passionate about. My belief is that to encourage emotional investment in our greem and blue spaces people must surely be able to roam freely to enjoy them. This exploration of all the concepts discussed in this essay has at times, felt too broad and occasionally overwhelming. Although fully grasping the subject of phenomenology has been challenging, I would conclude it isn't there to be fully understood, it is an evolving methodology that seems to attract plenty of academic and general debate. It is vast study of interrelated experiences and is a useful methodology to consider one's own experience and response or reaction. Additionally, using an autoethnographic

approach alongside interrogating my own practice, has proven to be a journey of healing and discovery. It is as though I have filled a toolbox with new equipment, to use alongside my camera and notebook.

Annotated Bibliography

Abelman, J. (2023) 'The dwelling perspective', *Ground Condition*. Available at: http://www.groundcondition.com/essays/the-dwelling-perspective/ (Accessed: 3rd May 2023)

Jacques Abelman is a scholar and landscape architect. He has written several papers and books on his subject area and this short paper, is a response to Tim Ingold's essay, The Temporality of the Landscape (Ingold, 2022: pp234-258). Abelman's account here, serves as a foundation for the more complex reading and understanding of Ingold's work. Abelman interrogates his own childhood experiences and memories, using Ingold's concepts of temporality of the landscape, to interpret their meaning. Of note, is in his interpretation and analysis of Ingold's 'taskscape', Abelman determines that 'we become the landscape, and the landscape becomes us, creating our bodies anew over the course of our lives' (2023: p1), having considered a more scientific angle by scientist, Brian Goodwin who regards the relationship between landscape and body as 'a processual unfolding of a total field of relations that cuts across the emergent interface between organism and environment.' (ibid). These translations are helpful to understand the interrelation between human beings and the places they inhabit, thus providing a useful introduction to Tim Ingold's work.

Darch, R. (2023) Robert Darch. Available at: https://www.robertdarch.com/ (Accessed: 29 May 2023).

Robert Darch is an artist photographer and associate lecturer in Photography at Plymouth University. Following some personal health problems, in which he became seriously ill and was unable to move, he needed to relocate to live with his parents, who had since moved away from his childhood home. This became his motivation, to exploring experience of place, 'in which the physical geography and material cultures of places merge with impressions from contemporary culture that equally influence perception' (Darch, 2023) He has completed a number of projects in which he frequently constructs narratives to portray a sense or feeling of a subject to tell a story. His most recent project 'The Island' is a collection of photographs in imagined scenarios, which are intended to portray a community's sense of place against the backdrop of Brexit. His work is an interesting portrayal of the subject of sense of place and it demonstrates how it is possible to be creative outside the boundaries of what is real, if needing to represent a point.

Ellis, C. *et al* (2011) "Autoethnography: An Overview," *Historical Social Research*, 36(4 (138), pp. 273– 290. Available at http://www.jstor.org/stable/23032294 (Accessed 28th April 2023)

In this article, the opening pages offer an overview of the subject of autoethnography. The writers explain how this method of research was borne out of the opportunities arising from postmodernism and offered a way to research outside of the 'canonical' limitations of other social scientific methodologies (p273-4) By adopting this type of research, the auto ethnographer uses a subjective approach utilising emotional qualities in their research, thus acknowledging a relationship between personal experience and cultural knowledge. The authors discuss several types of autoethnography, of particular relevance to me is that of reflexive ethnography (p278) in which the autoethnographer, in my case using photography and fieldnotes and combining these into a journal and sketchbook, would record the impact of the research at hand on my personal experience. The characteristics of this research area are criticised by both art and science disciplines as being neither one thing or another, a view which positions art and science at odds (p283) However, 'autoethnographer's believe research can be rigorous, theoretical, and analytical and emotional, therapeutic, and inclusive of personal and social phenomena' (Ellis, Adams, Bochner, 2011, p283) which suggests autoethnography is an inclusive tool, which supports the artist agency in presenting subjects to an audience in a logical, informative and accessible way.

Holloway, L. and Hubbard, P. (2001) *People and Place: The extraordinary geographies of everyday life.* 1st edn. Essex: Pearson Education.

This proved to be a very useful resource to me in ascertaining and understanding the traditional, often conflicting views of human geographers and philosophers. The authors, both geography lecturers, resist giving their own opinion in favour of presenting the reader with broad range of opinion with which to discuss and debate further and to direct more in depth research. In particular, the detailed, accessible chapter on sense of place proved most useful to me in this context as it covered the key concepts I wished to cover in my essay. The suggested reading of Pocock's cathedral was particularly useful in expanding knowledge of phenomenological experience. In their use of relatable examples, offers an introductory understanding to human geography, by using relatable, accessible language, which serves to provide a foundation to studying the more niche concepts of the subject, in detail.

Ingold, T. (2022) 'The Temporality of the landscape', in *The perception of the Environment Essays on livelihood, dwelling and Skill*. London: Routledge. Pp234-258

Tim Ingold is Chair of Social Anthropology at the University of Aberdeen and has written extensively on his subject. This essay is part of the section on 'dwelling' and forms a significant part of my research as it became the foundation of my knowledge as I have worked through this essay. In the work, Ingold aims to combine aspects of archaeological and anthropological perspectives, using a focus on 'the temporality of the landscape' (p234) and in turn, replacing the opposing naturalistic and culturalist views of landscape with what he terms, the 'dwelling perspective'. He strongly advocates for landscape being part of us as much as we are part of it. Throughout the essay he argues for an against many viewpoints from Geographers and Philosophers. For example, he rejects any division between 'inner and outer worlds' such as those given by Daniels and Cosgrove. Ingold has written extensively on his subject and for anyone seeking to understand aspects of landscape, dwelling, space and place, his work would be essential reading.

Jagasia, K. *et al* (2022) 'Now I Can See Things for What They Are': The Experiences of Adult Children of Narcissists' *Journal of Constructivist Psychology*, pp 3-14. DOI: 10.1080/10720537.2022.2048285

Komal Jagasia is a teacher psychologist at Australian College of Applied Psychology. This study is relatively small in that it comprised 6 adults (5 female) who responded to a research request for adults affected by narcissistic parents during childhood. The study looked at the experiences of Adult Children of Narcissists (ACON) to determine how they understand their experiences of childhood. Using Michael Whites 'narrative metaphor', which determines that as human beings we understand and experience our lives through socially constructed and continually evolving stories, the researchers being together the common themes experienced by the participants and then illustrates them to show how personal narratives can be used to facilitate recovery. The study states that it is the first phenomenological account of an under researched cohort. This study was a useful guide for me personally as I attempt to navigate my own experience. It is useful to see the types of questions asked and the responses and deeply personal examples given by those participating in the study. For the purposes of my work, it helped to justify my own thoughts around the value of my approach to practice.

Jamie, K, (2019) *Surfacing.* London. Sort Of Books.

Kathleen Jamie is the incumbent Scottish Makar (The Guardian, 2021, online) Her latest book 'Surfacing' is a collection of essays concerned with Anthropocene, although written without the emphasis on catastrophe often noted in other discourse. The writer uses performative writing skill (using second

person perspective, the essays read like a dialogue) to bring the central issue to the surface. Jamie chooses language which avoids over determination and instead adopts a strategic reticence which has the effect of inviting the reader to explore the concerns at hand further. The twelve essays traverse places from Alaska to Scotland spanning large timescales, taking the reader from archaeological sites to present day communities, to demonstrate her points. Topics such as modes of dwelling are explored, alongside observations of traces in the context of erosion by shifting weather patterns. In one example from 'The Quinhagak' she discusses how the Yup'ik community are relearning skills from ancestors following discoveries of artifacts stating that they are 'rebuilding a whole culture lost to colonialism, to missionary zeal' (Jamie, 2019, p20) These essays, along with Jamie's other works inform my own practice by encouraging a more engaged and attentive act of looking and noticing.

LeBas, C. (2023) Chrystel Lebas, Available at: http://www.chrystellebas.com/ (Accessed: 28 May 2023). Chrystel LeBas contemporary practicing photographer who has exhibited her work widely and is part of several private and public collections In 2018 she won the Kraszna-Krausz Book Award for her Field Studies: Walking through Landscapes and Archives (The Photographers Gallery, 2023, online). LeBas' most recent work 'Regarding Forests' was an installation piece from photographing in Hoh rainforest in Washington State and in Yakushima, Japan. Her intention was to focus on health and human experience by exploring the tranquility and fragility of forests. The work was printed at around 3 metres in length, some images are stacked (called Monuments) and she exhibits the work in lightboxes with a soundtrack recording from the rainforests that she was in. There are the sounds of animals; birds, monkeys etc, rain gently falling, then pouring, wind rustling the leaves all around. She also employed the expertise of a TVM Curiosities, whose expertise lie in exploring the relationship between art and the senses, to develop a sent similar to petrichor, the smell of the earth, just after rainfall. In presenting her work in this way, it is possible to deliver an awe inspiring response in those that view it, this response is known to impact positively on neurotransmitters in the brain. LeBas exhibition finished in the UK in 2022 and is now touring in Dresden, Germany. LeBas reinforces the idea of a photograph going beyond just the visual as it elevates the image to something more akin to an experience than just a visual object.

Loewenthal, D. and Simmons, M. (2013) '5. A Creative Photographic Approach', in Phototherapy and therapeutic photography in a Digital age. London: Routledge, pp. 53–65.

Mike Simmons is a photographer and researcher, and is MA Photography programme leader at DeMontfort University, Leicester. He has specific interest in themes of loss, memory, and identity. The chapter explores how photography can be used successfully to assist with therapeutic change, as it is a process involving continuous self-reflection and self-evaluation, This process helps the creator of the work to translate and reframe experiences by providing an outlet for analysis, as though viewing ones experience from a distance. In adopting this method, the maker can place themselves in a new relationship with those experiences. This forms the basis of healing through practice. There are frequent references throughout the chapter to authorities on autoethnography, for example, Ellis and Bochner, which reiterates its relevance to my work. It is an informative text which gave me confidence to pursue my line of enquiry as well as providing further credible sources of information for my research.

May, K (2023) *'How We Live Now - Jay Griffiths on the ecology of connection'* [Podcast]. 23 January. Available at https://katherine-may.co.uk/how-we-live-now-season-1/jay (Accessed 29 April 2023)

Katherine May is a fiction and non-fiction writer and explores ideas around the relationship between the natural world and human experience. Her autobiography, Wintering (2020) was the trigger for my pondering the potential of combining photography and nature to support mental health. May interviews widely respected climate activist and writer Jay Griffiths. The basis of this episode discusses Griffiths explorations of the links between land, culture and connection. There is a sense of grief in this episode, with Griffiths bringing attention to the ecological crisis we are currently in, she states that human beings have an instinctive yearning to understand the connections between the things in the world and that those connections are the life on which we depend. This has resonance today we consider the sense of detachment we have, in spite of globalization through technological advancement. The writers discuss how human beings have been coming to terms with a loss for centuries, since colonialism and its oppressiveness and that since, we have strayed too far from knowing and being in the world. This episode compelled me to think about the issue of finding a better way to encourage commitment to establishing a more united effort in reducing global warming. Griffiths speaks without anger or accusation and her words are encouraging and heartfelt, emotional, and engaging. As an experienced orator and writer, her editor states that Griffiths appeal to other, respected writers comes from her 'commitment to words as a vehicle for politics – for

activism, struggle, resistance and hope.' (Prosser, 2023). This podcast episode introduced me to a writer that I will follow with interest and turn to for political insight from a feminist, socialist perspective.

Mitchell, E. (2019) The Wild Remedy, How Nature Mends Us – A Diary. London: Michael O'Mara Books. Emma Mitchell studied Natural Sciences at Cambridge University and became an author, naturalist, and illustrator. She has written and presented for television, radio, and a broad number of related publications, as well as her own semi-autobiographical books. The Wild Remedy is a combination of almanac and personal diary, written as a holistic documentation of her daily interactions with the natural world, explored through creative practices. The book introduces the reader to her research findings surrounding her subject and with a full bibliography in the back, provides many useful sources for extended study. Mitchell introduces the 'Shinrin-yoku phenomenon' (p8) and the scientific facts surrounding its positive effectiveness on mind and body. She uses available research, such as 'The effects of phytoncides on the immune system.' (Li Q *et al*, 2009, cited in Mitchell, 2019: p190), to illustrate her point when investigating the potential for improved human health. This book serves many purposes; it is a beautifully illustrated and written journal, enjoyable to read and browse, it is also a book of reference for further study into the possibilities of the natural world as a healing place.

Mohammadmiri , M. and Nabavi, S. (2018) *Place in photography: How photographers encounter place*, *EJMAP*. Available at: https://ejmap.sk/place-in-photography-how-photographers-encounter-place/ (Accessed: 20 Mar 2023). Mohammadmiri is a lecturer at IAU of Shiraz, teaching contemporary art and agricultural photography. Nabavi is a lecturer in practice and theory, visual culture, and contemporary art studies at Tehran University. This short essay aims to demonstrate how photography is a placemaking practice. Through using examples from 5 renown photographers (Thomas Struth, Larry Sultan, Ansel Adams, Adrian, Salinger and Eugene Atget) they investigate their different approach to place from the personal and private to the more public, and their corresponding spaces. The basis of their argument is that in photographing 'a slice of space' it then becomes place and then the 'photography practice together with the subject of the photo makes that part of the environment meaningful and as a result, changes it to a place' (p116). The authors use these examples to show how photographers can do phenomenology of place through photographic practice. They offer interesting examples which lead me to consider where my own work might be situated. In considering the different scholarly

definitions of place, the role of place in photography and the function of photography in giving a meaning to a space, the study concludes that it can be concluded that photography is a place-making practice.

Morton, S. (2016) Green space, mental wellbeing and Sustainable Communities, UK Health Security Agency. Available at: https://ukhsa.blog.gov.uk/2016/11/09/green-space-mental-wellbeing-and-sustainable-communities/ (Accessed: 29 May 2023).

This United Kingdom Health Security Agency (UKHSA) blog article summarises the findings from a report by Public Health England to the Inquiry into Public Parks which was undertaken by the Select Committee on Communities and Local Government. The findings are clearly identified in this article. There is unanimous recognition that investment must be made in establishing and protecting green and blue spaces; this includes formal, natural, and semi natural spaces and green corridors as well as lakes, rivers, ponds and marshes. The article discusses that to add to these findings, the Landscape Institute published a statement on Public Health and Landscape which state that "healthy places make people feel comfortable and at ease, increasing social interaction and reducing antisocial behaviour, isolation and stress…healthy places are restorative, uplifting and healing for both physical and mental health conditions" (Morton, 2016) The points made in this blog post are precursors to the research that came soon after it and is a useful reference to understand how the United Kingdom have arrived at their current policies. The evidence and knowledge have been available for a considerable amount of time, yet progress remains slow.

Netherwood, G. (2021) Press release: UK's first published research paper into health benefits of forest bathing+, The Forest Bathing Institute. Available at: https://tfb.institute/press-release-uks-first-published-research-paper-into-health-benefits-of-forest-bathing/ (Accessed: 29 May 2023).

The Forest Bathing Institute (TFBI) is a leading UK authority on the benefits of forest bathing. Its founders created the organisation to advance the practice in the UK, and began their own programme of research, which aimed to replicate that which had been well established in Japan. The TFBI founders are peer reviewed authors and are committed to further the research into the effectiveness of this nature-based therapy. The press release published here on their website, is an example of the success that they have had in supporting such a cause, the findings discussed are impressive and as a result, 'The Forest Bathing Institute is already in discussion with eleven British Universities, including more studies with the University of Derby, where the inaugural UK study was conducted, with plans to conduct extensive scientific research into the physiological and mental health benefits of Forest Bathing+' (TFBI, 2021) This is an exciting development and will hopefully see changes across the UK as further studies are completed.

Pettersson, M (2011) "Depictive Traces: On the Phenomenology of Photography," The Journal of Aesthetics and Art Criticism, 69(2).

Pettersson is a senior lecturer in Philosophy, specialising in Aesthetics. In this essay he aims to offer alternative theories surrounding the Phenomenological aspects of photographs and why they differ from other images in this context. He focusses on explaining the characteristics for phenomenology in photography, rather than the more prevalent research, e.g. by Merleau- Ponty (p185), which describes the phenomenon. He uses what he terms the 'proximity aspect' (ibid) to argue that the views of Kendall Walton in his transparency thesis cannot conclusively explain phenomenological proximity as it doesn't account for the occurrence of belief producing a sense of closeness and of those beliefs being held by ordinary viewers (p185) To illustrate this point, he gives the example of a letter by Elizabeth Barrett Browning, in which she points out the characteristic experience of viewing photographs (2011, p185) Instead, he advocates for a 'depictive traces' (p191) explanation such as that given by Ontologist Andre Bazin, with the photographic image being a literal trace of the subject or object within the image, having greater epistemic access and that the photograph actually depicts what it is of (p189) Although Pettersson seems dismissive of the established 'describing' element of phenomenology, I have found this aspect is widely respected as an essential aspect of phenomenological research (Seamon and Sowers, 2008, p45) Regardless, these views are helpful in my practice where I seek a rounded understanding of the philosophy to better analyse my own work.

Pocock, D. (1996). ***Place Evocation: The Galilee Chapel in Durham Cathedral. Transactions of the Institute of British Geographers*****, 21(2), 379–386. https://doi.org/10.2307/622487**

Douglas Pocock is Emeritus Reader of Geography at Durham University. He is the author of As a way to understand a phenomenological piece of writing, this essay was an informative and highly relevant piece. At first, the essay reads as a purely descriptive piece but as the text continues, the reader can pick up the sense of a deeper, more emotional and awe filled study of the place. Pocock blends uses a 'picture writing' method, weaving together detailed historical facts, complex words and invented characters which when presented together, provide the viewer with an almost immersive experience. Pocock's term 'place evocation' made it easier to understand the principle of phenomenological experience in this context and did open up other, more concise ways of thinking about my own work. I found this to be a fascinating

way to study a place and invaluable in understanding how for meaning of place to reveal itself, it evolves over a long period of time.

Relph, E. (2016) Placeness, Place, Placelessness, Available at: https://www.placeness.com/ (Accessed: 15 March 2023).

Edward (Ted) Relph is Emeritus Professor, department of Geography and Planning, at the University of Toronto. According to the University website, he has publishes 59 papers and written 3 books on the subjects of place, sense of place, urban landscapes, phenomenology, humanistic geography, and the metropolitan region of Toronto. In the absence of his first book, Place and Placelessness, for which I was unable to obtain a copy, his regularly updated website is a useful reference to this much cited work (13861 according to google scholar), as well as his thoughts on other theories about place. The website is described by Relph as a 'mini-encyclopedia about place as a concept of being somewhere, to here, there, elsewhere, home, roots and rootlessness…placemaking, placelessness, branding, and dwelling' (Relph, 2016), these terms make a point of explaining that he doesn't mean place in the sense of any mathematical, or any other term. This necessity arises from the original entry in the English Dictionary, which had 69 entries for place in 29 categories all pertaining to ideas of what place is. In consideration of this, he focusses on discussing and summarizing the breadth of writing about relationships to place. Place and Placelessness was one of the first academic books devoted to the concept of place and Relph clearly remains emphatic in his explorations of it. He frequently maintains his website as he amends and discusses his own ideas and thoughts from many decades ago, helpfully reflecting on their relevance in today's rapidly changing world.

Rugoff, R (2020) *The Age of Trees*. London: Hayward Gallery Publishing: Among The Trees.

The exhibition "Among The Trees' was only open for a week before the global pandemic struck. I was fortunate enough to see the works and it had a profound impact on my practice during those months of isolation and solitude. The exhibition catalogue essay by Hayward Gallery director, Ralph Rugoff starts out by providing background to the importance of the exhibition by discussing the 'complex spatial and architectural forms' of trees and their historic symbolism (p6). He then goes on to comment on catastrophic ecological issues, including the impact of deforestation on symbiotic relationships (p6) He offers insight into art history surrounding the portrayal of trees, explaining how Western art has

historically ignored them as a central subject, being regarded by some as 'obsolete motifs' (Rugoff, 2020, p11) and how this changed, due to a more social ecologically conscious period since the 1960's, due in part, to the formation of environmentally concerned organisations such as Greenpeace and Ecology Action (p12) Rugoff then provides many examples to demonstrate how contemporary artists use this context to inform their work, resulting in pieces such as the anamorphic (corpse like) representation by Christo's Wrapped Tree (1966) (p12) The exhibition sought to prompt a shift in typical perceptions and understanding of this subject, by including artists work which reimagines 'our conventional imagery in order to open up new ways of thinking about our complex relationship with arboreal life' (Rugoff, 2020,p11).

Seamon, D. Sowers, J. (2008) 'Place and Placelessness, Edward Relph' in Hubbard, P. Kitchen, R. Vallentine, G, (Eds.) ***Key Texts in Human Geography*****, London: Sage, 2008, pp. 43-51**

This essay aims to provide an overview and subsequent discussion on Edward Relph's book, Place and Placelessness (1976) The authors start by summarising the significant points of the work, going on to provide an analysis of these points to provide insight into Relph's interpretations of phenomenology of space and place. Seamon and Sowers acknowledge several criticisms concerning Place and Placelessness, including; the Marxist view that his theories are too essentialist, Relph's own view, twenty years later, that his use of dialectical opposites are not conceptually sophisticated enough and are potentially limiting, and that Relph has favoured ideas of home and dwelling over 'journey, periphery or horizon' (p48) The authors counter argue these points, noting that many of the criticisms can be disputed with more careful reading and accepting there is a 'flexibility of expression' in Relph's interpretations (p50) They close by pointing out that the books core concepts are even more relevant today than at any time previous; with the 'escalating erosion of … civilisation' (Seamon and Sowers, p51) and technological advancement enabling an access all areas view of the world, this publication has provided a detailed introduction and viewpoint of Relphs book, which is invaluable in understanding this often perplexing subject. Alongside the other texts referenced in the essay, I believe Place and Placelessness and its concepts will be essential reading, if I am to understand what my own practice means in this context.

Shepherd, N. (2014) ***The Living Mountain*****. Edinburgh: Canongate.**

Anna (Nan) Shepherd was a lecturer in English at Aberdeen College of Education (Scottish Poetry Library, online, n.d) This book, written in 1940's (first published in 1977) is an ontological study of the writers immersive experience of walking and wandering the Cairngorm mountains in Scotland. Shepherds writing is intense, precise, and engaging; I have not been to the Cairngorms but have a sense of knowing them. The descriptions of her sensory experiences imply immanence, as though she has become scattered throughout the mountain and forms part of it; 'I have walked out of the body and into the mountain' (Shepherd, 2014, p106) The book is a detailed example of how humans understand and perceive landscape through direct personal experience, for example, at one point she describes the perpetual motion of walking as a meditative process, likening it to Yogic breathing practice. Her written accounts consistently emphasise the connections and parallels between humans and natural world, which places the work within phenomenological methodology. Shepherds writing provides a lyrical comprehension and discussion in ecology, philosophy and anthropology and is relevant to my own examination into the meanings derived from landscape and memory, space and place. An introduction by Robert McFarlane contextualises the writing with contemporary literature and an afterward by Jeanette Winterson provides a personal account of the books possible influence on literacy today.

Smith, B. (2023) ***A small voice: Conversations with photographers - 200 - Emma Hardy*****,** ***Ben Smith*****. [podcast]. Available at: https://bensmithphoto.com/asmallvoice/emma-hardy (Accessed: 27 May 2023).**

Ben Smith is a photographer and podcast host. He has over 200 episodes, where he has interviewed renown national and international photographers. In this episode with Emma Hardy, he discusses her recent book, Permissions (2022) It is her first monograph, of romantic and raw, ordinary moments of family life, which have what Smith calls her 'hallmark honesty'. Hardy has held a commercial career in photography for 20 years and has photographed portraits and fashion, working with a broad range of publications including British Vogue and Rolling Stone. Thirty-nine of her portraits are held in the permanent collection at the National Portrait Gallery. Hardy is candid in the interview about her early life in which she had similar experiences to my own and this interested me to the extent that I realised the influence this has had on my interests related to my practice today. Hardy also discusses her approach to using analogue equipment and using only natural, available light, which

Smith says results in her images being infused with a 'believable sense of being' and make them 'intimate and unselfconscious'. This has resonance for me as it supports my own ideas around the unique, aesthetic character of film based photography in representing phenomenologically inspired work.

Tilley, C. (1994) ***A phenomenology of landscape: Places, paths and monuments.*** **Oxford: Berg**.

This book by Professor of Anthropology, Christopher Tilley, combines insights from phenomenological discourse in 'philosophy, ..anthropology, human geography and..archaeology' (Tilley, 1994, p1) At the starting point of the book he interrogates 'theoretical perspective on the significance of spaces, places and landscapes'(Tilley, 1994, p1) referencing well established phenomenological research (Heidegger, Merleau-Ponty) to establish the significance of the topic, then for the second half of the book Tilley examines an ancestral relationship & perception of place within landscape, using evidence from civilisations in Wales and Southern England. He illustrates with examples of Mesolithic material finds as evidence of those ancestors identifying with place in relation to its setting and conversely, the Neolithic understanding of landscape was in terms of relationship, shown with the setting of monuments. The spatial relationships and topographical aspects discussed in this book, offer rational explanation of my own interest and sense of place within the area I work. It is an area that is rich with cultural heritage and an informed understanding of these sites will provide a fundamental aspect of understanding my own practice in relation to landscape photography.

Tuan, Y, (2018) '11. Attachment to Homeland', in ***Space and Place', The Perspective of Experience.***
Minneapolis: University of Minnesota Press. pp149-160

Professor Yi Fu Tuan was professor of geography at the University of Wisconsin-Madison, until he retired in 1998. He was named the Lauréat d'Honneur 2000 of the International Geographer's Union and was the author of many essays and books. Space and Place is a book in which Tuan discusses the ways in which people think and feel about space and how they form attachments to place. In this chapter he uses thoughtful and insightful analysis to explore origins of place attachment and love of place, through civilisations and their religious culture. Examples are given throughout the world from the Mesopotamian Temple Communities, to the Mycenean Greek period in

which artifacts and art denoted and signified place, over the buildings themselves. He goes on to explore origins of rootedness and ultimately love of homeland. The chapter shows that the ideas around humans having attachment to home and homeland is complex but is also a common emotion and the strength of this emotion varies among cultures and timelines. Although ethological studies show that non-human animals also have a sense of territory or space, humans respond to it in much more highly complex ways. This chapter gave me a good understanding of the emotional aspects of human response to space and place. It offers explanations for why we respond to places in the ways that we do, in my case with rootedness and homeland being most relevant.

Wells, L. (2021) '4. Pastoral Heritage: Britain Viewed through a Critical lens', ***in Land matters: Landscape photography, culture and identity*****. London: Routledge. pp**

Liz Wells is Professor in Photographic Culture at Plymouth University School of Art, Design and Architecture. She is also a renowned writer and curator. Wells interrogations into photographic discourse are invaluable to anyone seeking an accomplished career in photographic practice. In this chapter, Wells explores the more political aspects of British Landscape representation by photographers, using illustrative examples from key contemporary practitioners such as Chris Wainright and Jon Kippin and Chris Killip, to show how they use photographic aesthetics and strategy to make a statement. In the case of Killip, he proffers metaphor alongside realism in his social documentary images, which goes some way to present the possible complexity of visually representing landscapes. Further in the chapter, Wells discusses the Women landscape photographers who have attempted to disrupt the 'hegemonically sedimented' representations of landscape, noting that women 'tend' to be more ecological in their representations. It was particularly interesting to note the scarcity of women landscape photographers due to the social conventions, up to the mid 20th century (p188) Wells discusses in some detail Faye Godwin, a photographer whose work and politics inspired much of my own during my undergraduate course and arguably set me on a course with landscape that I'd not planned. Her environmentalist approach alongside pictorial representations served to make her work easily readable and accessible. This book is a departure from the more philosophical discourse I've been researching and it doesn't enter any discussion about the therapeutic benefits of landscape photography, nonetheless it is an excellent information source with which to foreground some of the more political aspects of my work, especially in considering direction for future practice.

Wylie, J. (2018) 'Landscape & Phenomenology' in Howard, P., Thompson, I., Waterton, E., & Atha, M. *The Routledge Companion to Landscape Studies* (2nd ed.). Routledge. pp127-138

John Wylie is Professor of Geography at Exeter University. In this essay he discusses the relationship between landscape and phenomenology through three propositions, the first is their shared heritage in romanticism, secondly that given the ongoing debates surrounding landscape, phenomenology is a persistent tool for questioning those ideas and thirdly that phenomenology provides an approach to landscape study, shaping both what and how it is studied (p127) Wylie aims to demonstrate that landscape and phenomenology are conjoined, and uses an example from Sara Maitland's book, where she is describing her experience of sitting on a rock, 'And there, quite suddenly and unexpectedly, I slipped a gear, or something like that. There was not me and the landscape, but a kind of oneness; a connection as though my skin had been blown off. More than that – as though the molecules and atoms I am made of had reunited themselves with the molecules that the rest of the world is made of. I felt absolutely connected to everything. It was very brief, but it was a total moment… This 'gift' is experienced as both integrative – the whole self engaged and *known* to itself, to the subject, in quite a new way – and as connecting that self to something larger (p128). Wylie in his analysis determines that this passage arguably demonstrates the 'originating connection between landscape and phenomenology' (p128) that he earlier proposes. This essay gathers key concepts and debates surrounding the meaning of landscape, into a single source, using contemporary examples. The writing enables the reader to understand these concepts and debates in succinct terms, which, when considering the vastness of literature on the subject, has been valuable.

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