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**Title:** Re-Moved

**Date:** 2011

**Originally presented to:** Land2 National Symposium, University of  
Hertfordshire

**Event URL:** <http://www.land2.uwe.ac.uk/symposia.htm>

**Example citation:** Langford, A. (2011) Re-Moved. Symposium  
presented to: *Land2 National Symposium, University of Hertfordshire,  
Hatfield, 09 December 2011.*

**Version of item:** Shortened version of symposium presentation

## **Context**

This newer phase explores the visual and intellectual territory beyond that which might be concealed by the dialectics that are customarily applied to contested landscapes (Allen, 2011). The approach is influenced by Actor Network Theory (ANT). ANT configures all things of any scale - human or non-human/conscious or non-conscious - as actors that interact and comprise a study network. It argues that all actors in the dynamic and heterogeneous network have equal weighting and create interconnections and associations. It's argued that because ANT collapses the nature– society/space–time dialectics into one concept it is a viable method for studying anything in the landscape.

Within relational culture space and things within it are in a constant state of alteration and transformation through flows and forces of material, human elements and non-human phenomena. Castree (2005) argues that the world should not be neatly conceived as two ontological realms (natural-human), but instead 'is characterised by myriad quantitatively different but intimately related phenomena'. In recognising that life and landscape across both human and non-human elements are in seamless flux and in constant change it follows that thinking itself should also be relational. Whilst sensing a need to overcome the potential limitations of the nature-society binary, the investigation recognises the inherent difficulties in manifesting a visual language to achieve this. Massey (2005) argues that there are no simple or portable rules when negotiating places and inhabitants and that it must always be an invention dependant on judgement, learning and improvisation.

## **Three methods**

Driving, walking and then collecting materials and speculating on land/material combinations on location and in the studio.

## **Analysis and Reflection**

The work shown here explores visual manifestations of spatial intimacy, temporariness and heterogeneity within the milieu of this highly geometrically ordered and functional environment. In its continued generation it aims to balance exploration of both method and subject. Within a field of vision dominated exclusively by the thin synthetic membranes and supports that make up the structures, the subtle visual nuances and phenomena within that novel landscape fill the senses. Rather than the environment being purely the logical sum of its man-made parts, attention moves to the more complex visual manifestations within and around the spaces. The blend of applied contrasting tones and mesh fabrics constrains the two-way view of space, throwing seeing into overdrive in the struggle to discern form and detail. Journeying in and around these novel spaces the experience is one of being held in a state of transition, liminality and indeterminacy. By seeing everything through semi-opaque screening the inside, wherever that might begin and end, is a space of heightened contradiction where the scale is both vast and small in equal measures, leaving a sense of being open and yet closed.

## **Conclusion**

Consistent in the process was a fascination with the ways that photography can present mesmeric details of phenomena encountered in the matter of the everyday. Using an ANT approach has led me to question the ability of any single photograph to make sense of the real complexity of the term landscape and the myriad interactions and relations that occur within it. For this reason the work is increasingly organised into groups that, in conversation, can give richer insight into the dynamics of agents within landscape.