Scenes on earth:

Explorations on landscape

and characters on moving images

MASTER THESIS

to obtain the academic degree Master of Arts (M.A.)

Zeitabhängige Medien / Sound - Vision

Tania Granada Moreno

HAW HAMBURG | Faculty of Design Media and Information
Department of Media Technology

First supervisor: Prof. Wolfgang Willaschek
Second supervisor: Prof. Dr.-Ing. Carolin Liedtke

Hamburg, 27.09.2023

Abstract

This master thesis deals with the relationship between natural landscapes and characters in time-based media. It focuses on the tension of proximity and distance between these features in the context of narrative moving images. The subjects are explored by means of an artistic research, producing as results an audiovisual installation and a written report. The multi-channel audiovisual installation creates a cinematic environment in spatial and material dimensions, where places turn into characters and humans as part of the landscape. The written report positions the research within a theoretical and an artistic context, as well as documents the making of the installation. Both works highlight the tension of either facing a landscape or being a part of it, in an attempt to embrace an ecological approach to how the living environment is portrayed and how stories are told about being in the world.

Keywords: landscape and characters, landscape in moving images, landscape as character, ecological visual narrative, proximity and distance, audiovisual installation

Zusammenfassung

Diese Masterarbeit beschäftigt sich mit der Beziehung zwischen natürlichen Landschaften und Figuren in zeitbasierten Medien. Sie konzentriert sich auf das Spannungsverhältnis von Nähe und Distanz zwischen diesen Merkmalen im Kontext von narrativen Bewegtbildern. Die Themen wurden durch künstlerische Forschung untersucht, was in Ergebnissen in Form einer audiovisuellen Installation und eines schriftlichen Berichts resultierte. Die audiovisuelle Mehrkanal-Installation schafft eine filmische Umgebung in räumlicher und materieller Dimension, in der Orte zu Figuren und Menschen Teil der Landschaft werden. Der schriftliche Bericht stellt die Forschung in einen theoretischen und künstlerischen Kontext und dokumentiert die Entstehung der Installation. Beide Arbeiten heben die Spannung zwischen den Zuständen hervor, entweder einer Landschaft gegenüberzustehen oder ein Teil von ihr zu sein. Dabei wurde ein ökologischer Ansatz für die Art und Weise, wie Lebensraum dargestellt wird und wie Geschichten über das Leben in der Welt erzählt werden, übernommen.

Stichworte: Landschaft und Figuren, Landschaft in bewegten Bildern, Landschaft als Charakter, ökologische visuelle Erzählung, Nähe und Distanz, audiovisuelle Installation

Table of Contents

List of Figures

List of Tables

Introduction

The natural world has long been depicted by visual means of representation. Landscape is one mode of depiction that refers both to space and to representation (Mitchell, 1994) and generally alludes to a far away view of a natural place. This notion had its origins in the field of painting and was later on transferred into the field of photography and moving images. However, its impact is not limited to the visual means of representation, but it also contributes to how the natural environment is perceived from an European perspective (Mitchell, 1994). According to this concept, nature is something to be perceived, or more so, contemplated from afar. In both a theoretical and artistic research in the context of time-based media, the inherent distance of landscape is explored and its impact on the ways stories are told about being in the world.

This text aims to provide a theoretical framework, with working theses, definitions and artistic contexts that were the foundations of the project. It documents as well the realization process of *Scenes on earth* (Granada Moreno, 2023), which is an audiovisual installation done in parallel and that constitutes the practical part of the research. Both works focus on the relationship of landscapes and characters, and proximity and distance, in the aims of highlighting the tension of either facing a landscape or being a part of it. Highlighting this tension is an attempt to challenge relations of domination and subordination of traditional narrative structures that could contribute to an ecological approach when portraying and perceiving the living environment. These works examine the subject within their respective scope of research, bringing forward reflections of different nature that complement each other.

Personal motivation

The topic of landscape has been a personal interest of mine for some time. It originated from being the spectator of fictional and experimental films in which landscape had a critical role. At first, this body of work focused on Colombia and Latin America; however, I soon realized that there were authors occupied with this topic in every continent and each one had a unique focus that often corresponded to the landscape they were facing. I would read reviews, articles and theory on the subject, which enriched my knowledge about it. My interest laid particularly in artistic endeavors, whether it was films, installations, interfaces and so on, that provided new perspectives due to innovative uses of the media or because of the emergent technology employed. I went through their works and the accounts of their making, pinpointing their conceptual and technical challenges. It was while going through the peaks and perks of the artistic research of other artists, that I concluded that the most appropriate way to comment on these subjects was by embarking on a research of my own. I felt drawn to register and display space, to talk about its relationship with time, pace and characters, and to do so in spatial and visual means. Far from formulating absolute answers, I was more interested in pointing towards the complexities and contradictions of the topic; as well as the capacity of getting closer to one's study subject, even when it is defined by a distant gaze.

1 Theoretical Framework

The research started by embarking on a theoretical examination of the definitions, theses and contexts around landscape, focusing mainly on the material concerned with time-based media representation and narrative. Drawing from a variety of authors, critics, scholars and working artists a context was built for the artistic research.

1.1 Landscape, an overview

Landscape is a term that can be used in a variety of fields. It can refer to a representation of a portion of land, to a branch of architecture or can be an expression to designate a group of elements that represent a much larger group (Lorch, 2002). Even though the applications might defer, its meaning still has a cohesive nature. In order to grasp the meaning, I will start by defining the term in the present section.

In languages such as Dutch and Portuguese, the word has a double meaning, being both a piece of land and an image that represents it (Kolen & Lemaire, 1999). This indicates that inherent to the concept of landscape is the human presence and its gaze, making the experience and the representation of landscape closely intertwined phenomena (Jacobs, 2021). On the same line of thinking was also art historian Ernst Gombrich, who maintained that concepts play a significant role in perception and consequently the perception of the natural environment as landscape is due to its tradition in painting (Jacobs, 2021). In fact, landscape as a genre of work originated in Dutch painting during the 17th century, after a long evolution in European painting. Although it is also claimed that as early as the Quattrocento (Wamberg, 2009) the land that served as background in a scene became a subject to be painted on its own; establishing a widespread tradition across Europe of painting sites that appeared ideal and heroic (Adams, 1994). This representation, as Lorch (2002) notes, consists of "a view, prospect or vista of scenery or tract of land with its distinguishing characteristics" (para. 1); an unified scene that the suffix *scape* defines as "a bounded landscape, as representative of the larger environment or entire landscape" (para. 3).

Inherent to the concept of landscape is the role of the spectator. From afar, the body of the observer serves as a medium for direct perception and interpretation. If the landscape is then represented by visual means, the original reference is then perceived indirectly by spectators. Although as Lorch (2002) emphasizes, this mediation mechanism creates both new landscapes within the visual medium as well as ways to perceive it. Moreover, landscape can also be conceived as a medium itself. On one hand, as one that carries messages that can be decoded and interpreted in a variety of fields (Lorch, 2002), but also as a medium of exchange, where natural and cultural forces communicate and shape our understanding of the world. In the latter the emphasis is not made on defining landscape, but in inquiring what it does in a social context (Mitchell, 1994).

It is essential to also cover the notion of landscape from the perspective of critical and decolonial studies, which focuses on the effects it has on our relationship towards spatiality. In this relationship the observer remains alien to a space, although it is of their interest and part of their reflections. Scholar Gabriela Nouzeilles (2002) considers landscape as the proper denomination of the imperial gaze, where perception is governed by a system of ideas that is external to the spaces and populations it faces, but seeks to adapt them in an attempt at homogenization. As previously stated, the notion of landscape as explained here originated in Europe and its manifestations can be traced in aspects of the colonization of the Americas; where the manner of relating to space founded the ideological bases for imperialism and the dichotomy between civilization and nature. In this ideological framework, nature represents the savage, an immobile body to be domesticated and adapted to a system of ideas (Nouzeilles, 2002).

1.2   Landscape in moving image

Since the invention of cinema in the early 20th century, the visual scape that framed the landscape did not contain a static and fixed image, but had the possibility of movement; as a result, landscape in moving images is an ever-changing place, one that unfolds over and is shaped by time, as well as perceived across time. The film critic André Bazin (1975) referred to this difference between a static image and a moving image in the way each one draws in the attention of the viewer. On one hand, the fixed frame of a static

image makes the composition a world that exists by and for itself, capturing the attention in a centripetal way. Whereas the film camera frames the image in a mobile way, where centrifugal forces cause space to expand beyond the frame (Bazin, 1975).

Along with the invention of cinema came the introduction of railroads in the western world. As Lorch (2002) notes "locomotives could travel over the land and thereby, shrink time and space" (para. 14), therefore configuring a notion where "increasingly landscape was to be traveled not in but through" (para. 14). This practice established one of the earliest film's genres, namely travel films and phantom rides, which were of great popularity because of the possibility of seeing remote and vast lands. This portrayal of landscape by means of a mechanical eye constitutes a mediation mechanism that influences the perception of places and the configuration of scenes and narratives. It creates as well new landscapes within media, not only in the case of film, but also television, satellite imagery and so on (Lorch, 2002). The evolving and changing technological apparatus by which landscape is viewed, represented and interpreted shape the meaning, application and effect of this phenomenon (Lorch, 2002). Specifically the medium of cinema offers a notion of space on its own, as noted by László Moholy-Nagy (1942), where spatiality is something dynamic, recorded in locomotion and presented in motion and duration. It is also essential to mention the role of the frame when discussing landscape. For scholar Martin Lefevbre (2006) landscape is the form of a view that requires a frame. This type of composition allows the spectator to observe the qualities of the scenery and engage in contemplation, landscape being "a space of aesthetic contemplation and spectacle" (Lefebvre, 2006, p. 17). Therefore, the notion of cinematic landscape is in his view both a representation of space, as well as a specific way of looking at moving images.

1.3   Landscape in narrative film

Not long after the invention of cinema and its popularity due to travel films, the genre of narrative film became the dominant one in filmmaking. In this section the concept and experience of landscape will be examined in this context.

For this purpose it is necessary to refer to the aesthetic of narrative subordination coined by Victor Oscar Freeburg. This aesthetic establishes relations of autonomy, domination and subordination in narrative film and would later constitute the foundation of "classical" cinema (Lefevbre, 2011). In this aesthetic Freeburg (1918) refers to the natural landscape as a "natural setting", given that its function lies in providing space for actions and characters (Lefebvre, 2011). In this aesthetic, a set of subordinate functions are described in which space serves on different levels to the demands of narrative, focusing mainly in its relationship with characters, actions and events. This can be seen in the forms of a taxonomy of functions, where space is described as a setting that can have a neutral, informative, sympathetic, participative or formative role. Lefebvre (2011) describes it as follows:

> "This taxonomy connects setting to events and characters, and loosely charts a spectrum along an exteriority/interiority axis. At one end of the spectrum we find the neutral setting, which relates indifferently to the action or to the characters, while, at the other end lies the formative setting which seeks to express the character's interior state of mind. This forward movement into plot and character psychology also describes the remaining three functions. Thus, the informative function uses setting to visually give information about the film's characters, the sympathetic function sets mood, tone or atmosphere for the events to unfold, and, finally the participating function uses setting as an "acting part in the drama" one capable of casting the dramatis *personae's* individuality and moral fiber - as when a natural disaster such as a flood or an erupting volcano ends up "molding human character" (p. 64).

Nonetheless, in this aesthetic, landscape should never be an autonomous entity and therefore should always somehow be dependent on narrative and function not as imagery for pictorial contemplation or distraction from the narrative. However, as Lefevbre (2011) is quick to pinpoint, narrative subordination cannot be an absolute phenomenon:

> "Not only are films and spectators at times unruly, but visual attractions and spectacle have always been an important part of the cinematic experience. Indeed, I would dare

to say that most spectators have experienced moments - *even in classical films where setting is necessitated by the narrative* - when views of nature have become "unhinged" from the narrative in such a way as to exist in their consciousness as "autonomous" landscapes, irrespective of the filmmaker's intention to produce such an effect. Again, however, the idea is to recognize that narrative and pictorial space often co-exist in a state of tension in a film." (p. 65)

Lefevbre (2011) goes on to identify the presence of landscape in narrative films in two categories, namely *the intentional landscape* and *the impulse landscape*. The first one is intentionally shown by the filmmakers as an aesthetic choice to capture the attention of the spectator. This is done in such a way that is a remembrance of their own and the spectator's experience of landscape art. These autonomous landscapes are portrayed oftentimes by narrative mechanisms that differ to the ones of classical cinema and have a different effect in the narrative; mechanisms such as *temps morts*, montage to form new geographies and shots of a greater length (Lefebvre, 2011).

On the other hand, the impulse landscape is one that is not intended by the authors. Its perception lies in the spectator's aesthetic sensibility to "arrest" and "extract" the image of landscapes in their mind, thus momentarily breaking the narrative bond and flow from narrative films. Lastly, the *autonomous landscape*, as referred to by Lefevbre (2011), is the one inherited by the tradition in painting; a natural view depicted on its own, emancipated of human presence and eventhood. Even though autonomous landscapes do not depend on human characters, the images of them can still constitute a narrative film, as it can be proven for instance in the works of filmmakers James Benning, Laida Lexturdi and Emily Richardson, to name a few, who at the intersection with filmmaking formulate dramaturgies on their own to communicate effectively with the public.

1.4   Landscape, a mode of cinema

As seen so far, landscapes can exist in different capacities in a narrative context, even in one belonging to classical cinema. However, I venture that there is a more "ecological" approach to narrative structure, where the narrative elements such as place and character

are not separate independent entities, but are embedded into each other. In this way, landscape could be considered as a mode of filmmaking on its own. This is the cinema that critic André Bazin (1967) envisioned, one where drama arises from the landscape setting the characters into action. Filmmaker Agnès Varda had a similar vision as well, stating in the film *The Beaches of Agnès* "if we opened people up, we'd find landscapes" (Varda, 2008, 0:00:44). In a similar way, the filmmaker Joaquim Pinto uses the character's experience as a means to build a perception of the landscape, while at the same time using landscape as a force that defines the personality of the characters. Like the aforementioned, many filmmakers and audiovisual works give as much importance to place as to characters, even to the extent that the line between them blurs in a genre intersection of landscape and portrait films. In these types of films, landscape has to be unequivocally included when referring to character.

In the work of other filmmakers, landscape is not regarded solely as a physical location, but also as an audiovisual experience; a temporal and dynamic setting with varying lights, colors, sounds, dimensions and even optics. The filmmaker Emily Richardson in her film *Aspect* (2004) uses in the editing the natural light variations to transform a view of trees into a new phenomenon, one where nature seems to take agency. Similarly, Austrian filmmaker Johann Lurf in his film *VERTIGO RUSH* (2007) employs varying speeds and oscillating optical movements to transform the images of a forest into an alien and abstract view of lines continuously drawn in time. As exposed, landscape can also be a mode of cinema, where it defines actions, molds characters and emerges from the manipulation of the audiovisual medium. There, the narrative is not a traditional one, instead of attempting to tell a story in the strict sense of the word, it attempts to create an experience of place and character. As the aforementioned, there is an extensive list of filmmakers that make landscape and territory a central aspect to their work, such as James Benning, Gabriela Samper, Chris Kennedy, Laura Kraning, Laida Lertxundi and Oscar Ruiz Navia, among many others.

1.5   Landscape and territory, proximity and distance

So far, this theoretical examination has been focused on exploring the notion of landscape in the field of visual media. However, it is important to note that landscape is, evidently,

not the only way to represent and perceive space. The concept of *territory* proposes a different relationship towards spatiality, which appears essential to note here as well. In geography studies, the notion of territory refers to the use given to a certain space. It is also associated with the permanence of a community in a place, given that their ancestors lived and rest in it. As the author Armando Silva explains, naming and knowing a territory has both a spatial and a symbolic scope, since a network of ideas and meanings are directly associated with the place's characteristics (Silva, 1992). The territory, which is also the base of iconographic constructions tied to the concepts of state and nation, builds its essence around collective imaginaries and cosmogonies (Silva, 1992). As a result, territory can be regarded as an opposite of landscape, given that it implies a closeness, an internalization and understanding between the space and its inhabitants. Thus, if landscape implies distance, territory implies proximity.

2   Project Concept

Throughout the theoretical research it became apparent how many possibilities for interpretation and meaning there are in a single moving image of a natural place. However, in order to move forward it was necessary to be specific. That meant in this case to approach essential features of place-related work; such as space, time, scale and point of view, and seek out their effects in the context of time-based media narrative. That is, following a method that examines specific features, and by doing so a larger scope becomes accessible. This method drove me to pinpoint a tension inherent to the concept of landscape, one that encompasses both visual and narrative fields. It has been described by Irish geographer John Wylie (2007) as "a tension . . . between proximity and distance, body and mind, sensuous immersion and detached observation. Is landscape the world we are living in, or a scene we are looking at, from afar?" (p. 1). This description served as the starting point to outline the concept for the artistic practical project.

2.1   Scenes on earth

Scenes on earth (Granada Moreno, 2023) is an audiovisual installation about relationships – between landscapes and characters, humans and nature, and between place and time. It is also about the tension of proximity and distance between these features in the context of time-based media narrative, and if this tension can be solved by a transfer where places turn into characters and humans as part of the landscape. Following the performer through different landscapes outside of Hamburg, place is presented as something to be experienced by means of the body and traveled through physically and psychologically.

The multi-channel audiovisual installation creates a cinematic environment in spatial dimensions, where the materials and the conditions of the room contribute in creating new projecting surfaces and visual effects. Based on a technical set up running on Resolume Arena, the four projections run simultaneously alongside a stereo sound set up. The spectators are able to experience the installation from different positions, which

affects what images are in their field of vision, the distance they have with them and hence, the amount of detail they see. By means of a fictional and experimental mode of filmmaking a serene changing landscape is represented, where the boundaries between inner and outer spaces are blurred and nature is brought to the forefront.

3   Research Methodology

This project encompasses a theoretical and a practical component, where each one advances the progress of the other. Together they intend to move forward knowledge in the field of artistic practice. Due to these characteristics, the project was done within the framework of the artistic research methodology. In this section, a background and general guidelines of this methodology will be given. Afterwards the specific methodology for the project will be described.

3.1   Artistic research methodology

What can be qualified as knowledge nowadays has largely been influenced by the Enlightenment movement (Hannula et al., 2014). Between the 18th and 19th century, rules of exclusiveness and restrictiveness were established, which caused that only certain things could be considered as objects of knowledge, excluding plenty of phenomena (Hannula et al., 2014). The cause behind this lays on the methods and symbols that are set out to capture phenomena and produce knowledge, and whether these ways are actually looking into the world or instead into a self-reflective network of symbols (Hannula et al., 2014). Artistic research occupies itself with providing space for new methods and symbols to create knowledge in the field of arts, while also using the artistic practice itself as a means of transformation:

> Art is seen as the ability to change the world, not by money or force, but by
>
> orientation, by radically transforming the "sensible," or sensory, reality of the eye, ear,
>
> taste, touch and smell, which unavoidably results in a change in ideas, understanding
>
> and insight. (Hannula et al., 2014, p. x)

In the field of artistic research there are certain methodological guidelines that can be observed and followed. However, the characteristics of the project are the factors that will

actually define an individual methodological approach (Mills, 2000). To start with, artistic researchers must carry out certain tasks during their investigation. First, their craft must be advanced and their conceptual thinking further developed, which will make up a coherent discourse when discussing their work (Hannula et al., 2014). Second, their research must be structured around a thesis, an argument and conclude with reflections, in order to contribute to the academic community. Lastly, their work must be socialized with working artists and audiences, in order to exchange experiences and receive feedback (Hannula et al., 2014).

The act of researching is a self-reflective and open-ended practice, made up of subjects and themes that can be called productive dilemmas (Hannula et al., 2014). In artistic research, these dilemmas are normally not to be finalized, but are instead in need of actualization depending on the site or context they are in (Hannula et al., 2014). Therefore, context is a crucial aspect in this type of research; a site and a situation that needs to be articulated and discussed to better highlight the tensions and complexities of the subject of study (Hannula et al., 2014). Philosopher Paul Feyerabend (2010) stresses the importance of remaining open and flexible at the start of the research with the slogan "anything goes" (p. 157). However, this freedom carries a responsibility that ensures that the acts must "take place within a certain specified and historically well-entrenched framework" (Feyerabend, 2010, p. 178).

Moreover, artistic research is a practice that happens inside-in. It starts with an awareness of the historical and contextual aspects of the artistic practice, then develops by carrying out acts that are part of the practice while taking into account the historical embeddedness of those acts (Hannula et al., 2014). Afterwards it is presented as a public act, which may have participatory and performative elements that make an emphasis on the experiential and aesthetical aspects. Eventually, the research returns to the practice to inform it with its findings (Hannula et al., 2014). This entire process happens with an on-going alternation between an insider and an outsider perspective, where the artistic researcher "must be . . . both readers and writers, the ones who talk and the ones who listen, the ones who do and who are there to relate to and discuss what others in the same and similar practices are doing. It is about talking to and listening to, and arguing back—constantly willing and able to face a rebound." (Hannula et al., 2014, p. 4).

Furthermore, artistic research is characterized by both a democracy of experiences and a methodological abundance (Hannula et al., 2014). The first one, makes reference to the possibility of exploring the subject of study both in an abstract intellectual manner, as well as in a material one. This positions bodily experiences as legitimate sources of knowledge (Hannula et al., 2014). The methodological abundance arises from the birth of postcolonial studies, as well as new methods linked to the development of new media (Hannula et al., 2014). Even though this abundance makes up a state of methodological uncertainty in the field, it prevails as an advantage in this type of research due to the flexibility it offers (Hannula et al., 2014).

One crucial step of artistic research is doing a written report. This encompasses the accounts of the practice as well as the reflections about it, and together with the exhibition of the practice, they make up the public component of the research. This public part constitutes the *openness* quality of the work (Naukkarinen, 2012), given that it is accessible to the public and argues for a thesis with an open-end. The stylistic direction of the writing has to be coherent with the topic and the researcher. Moreover, it should be a middle ground between objective language, which is suitable for describing the conditions and characteristics of the phenomena, and metalanguage, which is more effective in describing experiences and acts around the practice (Hannula et al., 2014).

3.2   The research methodology of Scenes on earth

The type of research conducted for this project is both a practice-led and a practice-based one. Practice-led research starts with a conceptual framework, which establishes the basis to formulate research questions that are addressed by means of creative practice. Thus, the creative work is incorporated in the research structure and the results are insights and understandings about the practice itself (Smith & Dean, 2009). On the other hand, practice based-research is characterized by acquiring new knowledge by means of practice and the results of that practice. As an outcome, a new artistic work is created and the practice is documented, analyzed and given a context in a written report, which is inherently linked to the existence of the artistic work (Candy, 2006). In this project both types are considered, given that the research questions originate from a theoretical

framework and then they are explored by practical means. Afterwards, the results are the artistic work, the accounts of its making, as well as findings relevant to the practice itself. The research of this master thesis started with an examination of the theoretical and practical context of the topic. This step was essential to achieve the historic and context-embedded nature of artistic research, specifically the context of the concept of landscape in visual and time-based media, including former and current artistic approaches to it.

After this inquiry, a specific topic was formulated, namely the relationship between landscape and characters, and proximity and distance. This was the starting point for composing the concept of the audiovisual installation. Therefore, the specific topic was to be investigated by means of the practical implementation of the audiovisual installation. Before embarking on the actual production, tests were conducted in the means of the artistic practice, namely in time-based media; in order to collect and analyze information relevant for the planning.

The production of the audiovisual material for the installation was done following the standard stages of audiovisual production; such as the writing of a script, rehearsals with performers, scouting of locations, recording, editing, sound design and post-production. In every stage of the process, special attention was given to provide enough room for experimentation. This entire phase of the project relied greatly on interdisciplinary collaboration: the work in tandem with the performer, as well as with the people involved in the production, post production and setup of the installation. The contribution of all the people involved provided creative and technical insight to the project.

The subsequent planning of the installation was mostly based on practical experimentation, in order to test the physical characteristics of visual projection on different materials and under varying room conditions. The following exhibition of the installation constituted the public act of the research, where it is open for feedback and collects data about the work's interpretation by the public.

As a closing stage, the written report documents the theoretical and practical research in its entirety; from providing a historical and contextual framework for the practice, establishing theses and productive dilemmas, documenting all practice stages to offering

reflections at the end. This work has a great component of reflexivity, where I observed and analyzed the project from different perspectives and this informed the progress of the practice. As a result, the written report together with the artistic work constitute the contribution to the academic community.

4 Project Documentation

The present section documents the practical work, which started in November, 2022 and ended in mid-July, 2023. Here it is important to note that the process started by having established a general subject of study, which was natural landscapes and characters in moving images. But parallelly to the theoretical examination, it was necessary to start a process of practical experimentation. In fact, experimentation was an essential tool to give form to the project's concept; by means of practical tests in time-based media and through trial and error, decisions were made in order to advance the artistic research.

4.1 Tests

The first tests took place during a trip to Münster, in Nordrhein-Westfalen. In order to do this, I lended equipment from the HAW Hamburg University. The technical requirements for the camera were that it could record images in a high quality and high resolution, but that it could easily be carried around and set up while exploring places on foot. This would ultimately give me the flexibility to explore different locations, shooting spots and optics during the recording. Given these technical requirements, I chose to lend a FX3 Canon camera, along with a range of lenses from 16 mm up until 200 mm.

Figure 1

Recording camera

Note. Photograph taken during a recording. Own work.

Once I was in the outskirts of Münster, I went on hikes in order to look for places to record. On these excursions I found a variety of landscapes. On one hand, there was what I would describe as human-intervened nature; such as clean-cut forests, open and harvested fields. And on the other, I encountered spots with a less apparent human conditioning, full of weeds and undergrowth. There I recorded images at length solely of the places, with no characters in sight.

Figure 2

Swamp in Münster

Note. Still image from video recording. Own work.

Figure 3

Forest in Münster

Note. Still image from video recording. Own work.

Figure 4

Harvest field in Münster

Note. Still image from video recording. Own work.

Back in Hamburg, I reviewed the recordings. The material consisted of a variety of locations, portrayed by means of using different optics, both with a completely still camera and a moving one from a fixed position, doing panning and tilting movements. One impression that I had early on was regarding the perception of time; this seemed to depend mainly on the happenings of events, such as the movement of elements in the landscape and the shifting daylight. In open fields that were registered from a distant position, the perceived time seemed to slow down due to the almost uneventfulness of the images, where changes were perceived on a small scale due to the big distance. By interchanging lenses within a location, I observed how space could be modified through optics, by enlarging the area and by separating or grouping elements closer together in a given space. Thus, creating compositions that are only possible through the mechanical recording eye.

Figure 5

Field with wide-angle lens

Note. Still image from video recording. Own work.

Figure 6

Field with telephoto lens

Note. Still image from video recording. Own work.

These first recordings of natural landscapes contributed to better define the scope of interest for the project and understand the perception of time-space in this case. Consequently, I established that there were missing some dramaturgical elements, namely, human characters and their relationship with landscapes and territories. By making an emphasis on this relationship, a tension could be suggested between proximity and distance, inner and outer spaces and between landscapes and characters. With these ideas in mind, I started laying out the plan for production.

4.2 Pre-production

The pre-production started by formulating a premise. Even though it mainly consisted of questions instead of answers, the premise did indeed suggest a tension between subjects and proved useful when starting to come up with images:

4.2.1 Premise

Can landscapes be only seen from afar?

What are we seeing when we look at them? Are we seeing a place?

Or is the landscape looking back at us, as a mirror of sorts, shedding light into our thinking?

How distant are inner and outer spaces?

How is the relationship between landscapes and characters?

And by means of a mechanical recording eye?

What is there to be known in a place in the midst of vastness, loneliness and wind?

What is the space where revelations happen?

Later on in the process, I would go back to these questions from time to time, as they were the starting point to putting together a script.

4.2.2 Type of Script

In this case, the script was in a balance between a closed and an open one, which is common in the documentary genre. My main reference for this type of script was Chilean documentarist Patricio Guzmán (1998), who regarded it as "an exercise as open and risky as it is necessary; it is like the score for a jazz concert; it is almost like the common agreement of the general and the particular; it is a guideline that anticipates all kinds of

changes. But it is still a script." (p. 1). This guide that proposes Guzmán still holds a structure, with locations, characters, actions and even dialogues, but remains open to be changed in every way during the recording and re-written during the editing stage (Guzmán, 1998). This approach intends to give more flexibility and freedom at the time of the recording, by establishing general conditions and situations that could ultimately enable subjects, tensions and affects to emerge. Rather than attempting to mold reality into a preconceived structure, it aims to stay observant during the recording process, in order to pursue subjects that become apparent along the way (Guzmán, 1998). Because of this type of script, the project was in itself an audiovisual exploration, a mixture of preplanned and improvised images that would set the atmosphere for the video, that would later on take up the form of an audiovisual installation. This dramaturgy of images intended to create dispositions of proximity and distance between landscapes and characters and establish stages of change, where the two subjects begin to blur into each other.

4.2.3   Script of Scenes on earth

Part one

The camera is located very far away. At first, the space is seen from afar for a few minutes. A character comes into the frame and walks a large distance on foot. This is seen from several angles and in different locations. The place is perceived by means of the actions of the performer. The camera remains distant at a first instance, later on it gets closer and the focus turns to the character interacting with the place. The character embeds herself progressively into the landscape.

Part two

The camera is in this part generally closer to the landscape and character. The character is somehow transformed, changed. The character merges with the place through actions such as falling to the ground and emerging from it, laying on the floor, moving to the rhythm of the wind. The character is in resonance with the space. The night starts to fall. The boundaries between character and place seem to blur. The character starts to

disappear in the landscape, her body is hardly seen, a vanishing silhouette. The scenery and character are almost indistinguishable.

Part three

The camera is even closer than before. The human character has disappeared into the landscape and is nowhere to be seen. The night is dark and cold. Elements of the landscape, such as trees, grass, bushes, undergrowth and plants are to be seen in the foreground, with an oscillating light that separates them from the background. The landscape becomes the character, gives a disposition and a rhythm to the image.

4.2.4   Locations

When doing place-related work, it is necessary to inquire about the site's specifics. This provides not only an understanding of the working conditions, but the chance to situate and embed the practice within a context. The specific information of the locations provided in this case information about the characteristics of the territory, its history and a perspective on European landscape. Even though all the recordings took place outside of the city of Hamburg, the intention was to make visual abstractions of landscape and nature, in order to highlight larger philosophical and aesthetical questions.

In order to plan the recording, I started learning about places in the outskirts of Hamburg. The aim was to find a variety in terms of the landscape characteristics, their story and configuration, as these aspects would ultimately be a key participant when performing and recording in the place. Accordingly, the three locations selected were quite different between each other in the aspects mentioned above; they were Sachsenwald, Fischbeker Heide and Jenisch Park. These locations had a variety in terms of natural territories and landscapes; from human-intervened places such as clean-cut forests, gardens, parks, open and harvested fields to apparently less human-conditioned ones, such as swamps, old-growth forests and spots full of weeds and undergrowth. The seemingly less intervened views were at times found at the limits of the human-organized ones, as well as in not maintained spots where weeds grew chaotically and dead trees layed on the ground.

Sachsenwald

The Sachsenwald is the biggest forest area of Schleswig-Holstein. It is a part of the Amt Hohe Elbgeest and it is an uninhabited area. The forests found there are the remnants of the ancient old-growth forest that at some point covered most of northern Germany. This type of forest consists of native tree species and is minimally disturbed by human intervention, which gives it special ecological features (Baumgardt, 1991). These forests can feature a diversity of trees, of different heights, ages and species, in this case primarily oaks and beeches. The trees are either standing or laying dead on the ground, which creates a coarse woody debris habitat on the forest floor. These characteristics increase the biodiversity in this ecosystem and promote a natural regeneration of the dominant trees (Baumgardt, 1991). This forest has a history quite significant for Germany, as it was given to Otto von Bismarck in 1871 by Wilhem I, after the successful founding of the German Empire. The forest is the remnant of the primeval forest, which by the late middle Ages had practically disappeared in most of Germany (Baumgardt, 1991).

Fischbeker Heide

Fischbeker Heide is a natural reserve located in the southwest of Hamburg, right at the edge of the Hasselbrack hills. The heath has been preserved since the late 1980s as a cultural landscape with a large-scale clearing. Originally, there was a forest in the area of mainly oak and birch trees, however due to overgrazing between the Stone Age and the Middle ages the heath was created (Baumgardt, 1991). Primarily during the 19th century, the Fischbeker Heide was the subject of landscape painting by artists such as Willi Voss, Valentin Ruths, Carl Friedrich, Adolph Lorentzen and Franz Beck (Baumgardt, 1991).

Jenisch Park

The Jenisch Park is currently part of the Flottbektal nature reserve. The park was first created by Caspar Voght in the 18th century, later on leased by the city of Altona and lastly acquired by the city of Hamburg in 1939 (Baumgardt, 1991). Originally the area was harvested land. When it was acquired by Voght, work on the land began to convert it into landscape gardens, according to his inspiration on the landscape work by English poet William Shenstone of The Leasowes (Ahrens, 1969). The planned landscape was to be a mixture of idyllic views, along with economic and agricultural uses. The Scottish

farmer Alexander Rogers collaborated with Voght, in order to design a rural farm inspired by picturesque landscapes; one that would combine woodland, farmland, landscapes and buildings (Ahrens, 1969).

After the siege of Hamburg by Napoleonic troops, Voght sold the property in partitions, selling the largest one to Martin Johann Jenisch (Ahrens, 1969). The new owner had the area redesigned by art gardener Johann Heinrich Ohlendorff, who would create the current existing structure and paths, transforming it into a classic landscape park (Ahrens, 1969). Currently it is characterized by having oak trees, perennials and summer flowers, as well as exotic trees such as ginkgo.

4.2.5 The Performer

Dancer, performer and personal friend of mine Angeliki Maridaki joined the project to embody the character and perform in the planned locations. Her unique approach to performance brings together improvisation, dance and theater, creating vivid images, characters and emotions. Our shared goal was to create conditions where we could both experiment, play and hopefully be surprised by the things we found along the way.

Before embarking on the recording, Angeliki and I discussed the theme at length. These conversations established a common ground, as to how our collaboration would look during the process. Her role as the sole human character was of critical importance, as her performance would be the measure to perceive time and space, as well as to create rhythm, tone and meaning. We came up with ideas within the framework of the script, but also had as a priority being observant of the landscape and its configuration. Within these guidelines, place was regarded as a scenery for experimentation, into which figures can insert themselves and affects laying dormant waiting for activation. Accordingly, the performance was considered as a means to explore the "outer" spaces, as well as a means to embody them.

4.3   Production

The recording took place between November 10 and 14, 2022. Following every shooting day, Angeliki and I reviewed the material in order to prepare for the upcoming day.

The production started in Sachsenwald in the company of Daniel Kreth, who recorded the direct sound for us. It was a bright autumn day when we walked on one of the official paths, looking for places to record. The landscape consisted mainly of a dense forest immersed in an almost overwhelming silence, despite its proximity to the city of Hamburg. At first, it took some time for us to get used to the conditions, in terms of the terrain, light and the performative tone. On this day we did not strictly follow the script, but did mainly improvisational work. As a result, the performance was very close to the form of dance. After reviewing the material later that day, we agreed to aim for a more neutral performance, one that tended more to recognize the place and react to it.

Figure 7

Performing in Sachsenwald I

Note. Still image from video recording. Own work.

Figure 8

Performing in Sachsenwald II

Note. Still image from video recording. Own work.

For the second day of recording we went to Jenisch Park, located in the west of Hamburg. There we found a variety of landscapes. On one hand, places that were evidently human-designed such as open grass fields and gardens; and on the other, what seemed to be forgotten spots of the design, corners in the interior of forests full of bushes, undergrowth and fallen trees. At first we focused on ideas on how to move around the place, recording mainly big wide shots.

Figure 9

Among the grass in Jenisch Park

Note. Still image from video recording. Own work.

Later on, we recorded closer shots with a still and also moving camera. During a recorded improvisation, a moment of surprise and revelation came to us. Angeliki had concealed her face with her shirt and then continued to move in a different manner through the space. Right after the moment finished, we watched the video and found that in her doing that, her relationship with the space had changed. Not only a new character had emerged, but also by concealing her face, her figure blended more with the landscape.

Figure 10

Faceless character

Note. Still image from video recording. Own work.

Figure 11

Disappearing in the meadow

Note. Still image from video recording. Own work.

For the third day of recording we went to Fischbeker Heide, located at the south of Hamburg. This time Johannes Ott came along with us to record the direct sound. In this place we found wide and open sceneries, where a big area could be observed from afar. There we focused on recording wide open shots, where the character would be seen to cover a large area on foot. Later on, we encountered small hills, which were a perfect location to record shots with elements at varying distances, which would make up for rich-layer compositions. On this day, we continued to explore ideas with the face-concealing character, finding movements and scenes that would contribute to transgressing the limits of the character's humanness.

Figure 12

Open field in Fischbeker Heide

Note. Still image from video recording. Own work.

Figure 13

Tree layers in Fischbeker Heide

Note. Still image from video recording. Own work.

Figure 14

Landscape and character in Fischbeker Heide

Note. Still image from video recording. Own work.

On the last day of recording, Angeliki Maridaki, Johannes Ott and I went to Jenisch Park in the evening. On this day, there was no performance by Angeliki nor a recording of the sound; but they helped me instead in operating the lights for the camera. The focus was on doing closer shots of elements of the landscape, such as trees, plants, bushes and so on, while they were being lighted in an oscillating manner.

Figure 15

Bush in Jenisch Park

Note. Still image from video recording. Own work.

The intention with this, was to quite literally observe nature "under a different light" and to separate these elements from the background and from the landscape, in order to find a character in them. By moving the light in an oscillating manner, we were able to give a rhythm to the image and guide the gaze of the spectator, as well as to progressively build a perception of the space, as it is being gradually illuminated.

Figure 16

Trees in Jenisch Park

Note. Still image from video recording. Own work.

4.4   Post Production

The post production was done in its entirety in the facilities of the Video Laboratory at the HAW Hamburg, using primarily the editing software DaVinci Resolve Studio.

4.4.1   Editing

I started this process by reviewing the material, in order to select shots based on their content, duration and technical characteristics. Afterwards, the selected material was imported into DaVinci Resolve, creating a timeline for each location. Next, I further selected material based on what they contributed to the dramaturgy. Finally the cutting work started; I created a general timeline with all the locations and progressively

structured a storyline with the three main parts of the script. In that phase it was important to notice that some material contributed to the content and progression of the story, and other material to the creation of the film's atmosphere. Both types were however equally important for this project.

The main goal in the editing process was to create a sense of place. Rather than conveying a story, the aim was to convey a set of ideas and create an atmosphere. This atmosphere should work as a physical installation, where spectators would take the time to be present and give themselves to the experience. Once a *rough cut* of the film was done, this was reviewed by colleagues and myself several times. During this process, it came to my attention that the experience of time and space were intrinsically correlated; not only was time crucial for Angeliki to build a performance with the space around her, but it was also crucial to allow time for the spectators to get familiar with the environment they stepped into in the installation's space. Consequently, I started experimenting with the length of shots in the editing, mainly by modifying their speed and creating loops. These time modifications were introduced in the editing in a subtle way, so that the perception of the images would remain natural. Considerations about the total length and progression of the video were made, especially in regards to being presented as an installation. As such, spectators could enter the installation's space and remain for the whole length or spend a shorter time; thus, it was important that the attention was maintained and that shorter segments of the video could still convey its atmosphere. After the last modifications a *picture lock* was done, which is when the editing finishes and other steps can start, such as the sound design and the effects and coloring.

Parallel to the editing, I continuously wrote notes that proved useful in directing the process. These notes also provided material for structuring the poem featured in the film, which was not in the original script.

Poem

Darkness has started to slip in

Now I know I am alone

Where a forest ends, a prairie starts,

the sea calls, the night falls

What's in the distance,

but a place to disappear?

What's far away,

but lines going over the horizon,

and a vanishing point?

The cold face of night

speaks an empty voice

And the wind

is as vast as my skin

 The ocean starts to leak in

Have you seen this river before?

Today the trees are watching me

the loneliest creature on planet Earth

Turning into something blue

A blue night. (Granada Moreno, 2023)

4.4.2 Effects and color correction

One of the main purposes of using visual effects was to contribute to the overall experience of time and space. Thus, effects built up gradually over time, in order to progressively reveal new angles of the objects and new areas of the space. To achieve this, I used effects that overlapped images, which creates a third image, along with zooms in and out and effects that give the illusion of motion. Furthermore, the use of effects contributed to visually blend the character into the landscape. The work on color correction focused on enhancing the original colors of the image in terms of contrast, as this feature could be significantly reduced when projected. Consequently, I performed tests with the projectors to cross check the color correction.

Figure 17

Trees at night

Note. Still image from video after effects and color correction. Own work.

Figure 18

Blending in the meadow

Note. Still image from video after effects and color correction. Own work.

Figure 19

Four-channel video editing

Note. Still image from video composition after effects and color correction. Own work.

4.4.3   Sound design

Simultaneous to the color correction, the work on the sound design started. Former students of the Sound-Vision M.A. Florestan Tschammer and Johannes Ott joined the project to collaborate with me in this phase. Given that the film had three parts that differ in its atmosphere, we decided to select one part each. The first part, which Johannes Ott

was in charge of, had a realistic approach in the sound design, putting together an atmosphere that complemented the images and contributed to the dramaturgical progression. The second part, which I was responsible for, had a substantial dramaturgical development, given that the character would go from being embedded in the landscape, to blend and disappear into it. In order to achieve this effect, I created a soundscape consisting of atmospheric and vocal sounds, where the voice plays a role in both the narrative and the music. The third part, in charge of Florestan Tschammer, intended to approach nature more closely; consequently, the sound design portrayed the place in an immersive way and added new dimensions for interpretation by introducing synthetic sounds.
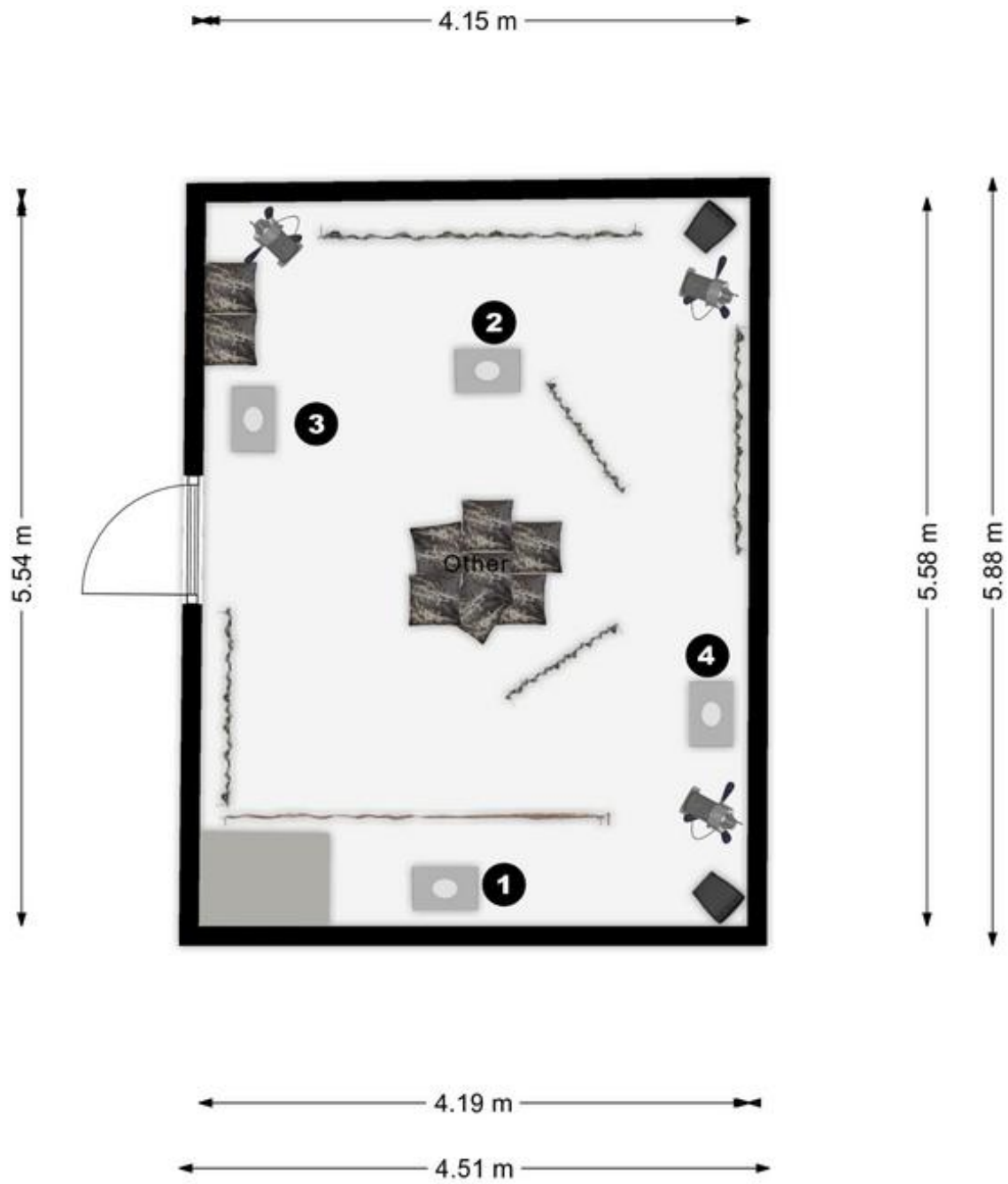
4.5 Installation

The planning of the installation started early in the production process, which influenced aspects of the recording and of the post production. The four video channels of the installation were designed to give a cinematic character to the space, along with their dimensions, placement in the room and the materials of projections. The main objective during the planning was to create an audiovisual environment, in which images take on a physical dimension and can also be affected by the physical conditions of the room. In the following tech rider and stage plan, the technical requirements can be seen as well as the spatial distribution.

Table 1

Tech rider

Field	Elements
Projection	1x Xira playout computer with Resolume
	4x ViewSonic Beamers
	4x 10m HDMI cables
	4x curtain stands
	8x choir stands or c stands
	4x Projection fabrics
	4x Beamer stands
	12x sand/weight bags
	80x curtain clips
Audio	1x audio interface with 4 outputs
	4x 4 inch active loudspeakers
	4x 1.5m loudspeakers stands
	4x 10m audio cables
Light	4x 4-W Led lights
	5x Black out for windows (molton)
Furniture	1x table (1x1m)
	6x chairs
	8x cushions
	2x ventilators
Electrical	2-3 power supplies
	10x extensions
	6x 6-outlet multi sockets
Other	1x ladder
	2x gaffer tape
	4x tension straps
	tools

Figure 20

Stage plan

4.5.1 Presentation of the installation

The installation was shown during the Rundgang at the HAW Hamburg's Design, Media and Information Faculty from July 13 to 15, 2023. The planning required the collaboration from the Video, Production, Light and Sound Laboratories of the University, in order to get all the necessary technical equipment. The setup of the installation was done on July 12 with the collaboration of classmates and friends, in a room of 35 m² located in the library.

Figure 21

Screens in installation's space

Note. Own photograph.

Figure 22

Double image projection I

Note. Own photograph.

The placement of the four projectors in a room of these dimensions was a challenging task, while attempting to create additional screens by intersecting projections and materials. However, this created interesting results, as not only were the intended images created, but also new ones that featured unnoticed details and close ups of the complete projections.
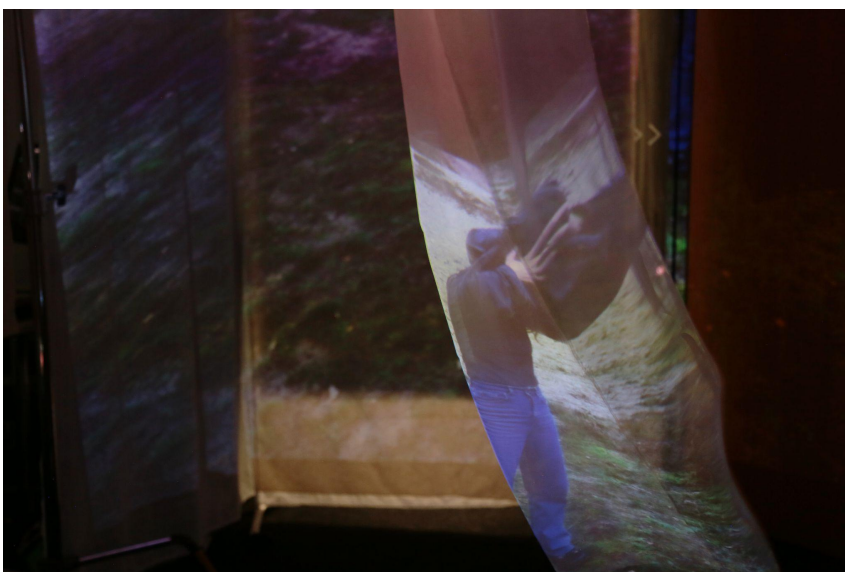
Figure 23

Intersecting projections I

Note. Still image from video recording. Own work.

Figure 24

Intersecting projections II

Note. Own photograph.

According to the dimensions of the room, the spatial distribution was designed to have a main point of view, namely the center of the room, where the spectators could focus on a single projection, but also could turn around to look at the others. Additionally, there were secondary spots for the spectators to sit, from which the totality of the screens couldn't be seen, but their attention could be directed at a single projection or at the intersections of several.

Figure 25

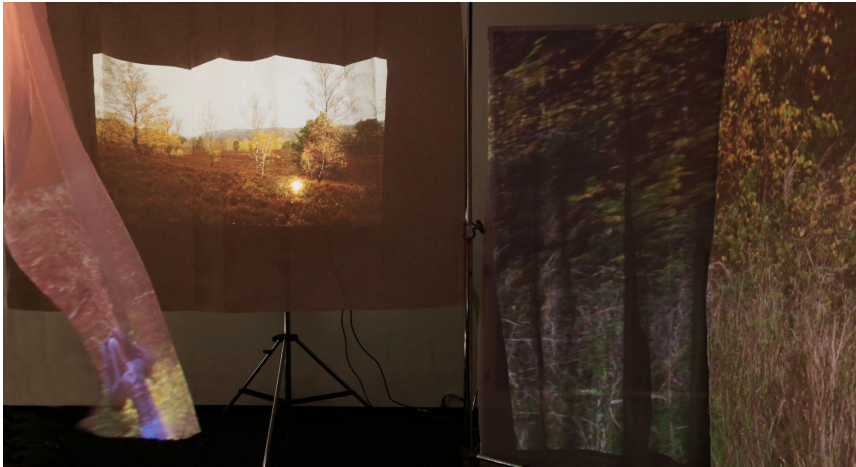*Spectators in the installation's space*

Note. Own photograph.

Figure 26

Projection surface

Note. Still image from video recording. Own work.

Figure 27

*Simultaneous video projections*

Note. Own photograph.

During the three days of the Rundgang exhibition, about sixty persons experienced the installation. To be able to hear their feedback was an enriching and at times unexpected experience; a variety of people found the space to be of a peaceful, relaxing and contemplative nature, as for others the images evoked in them feelings of suspense and fear. Whereas for other spectators, the interest laid in the material aspects of the installation and how these could create analogue effects on the image.

Figure 28

Double image projection II
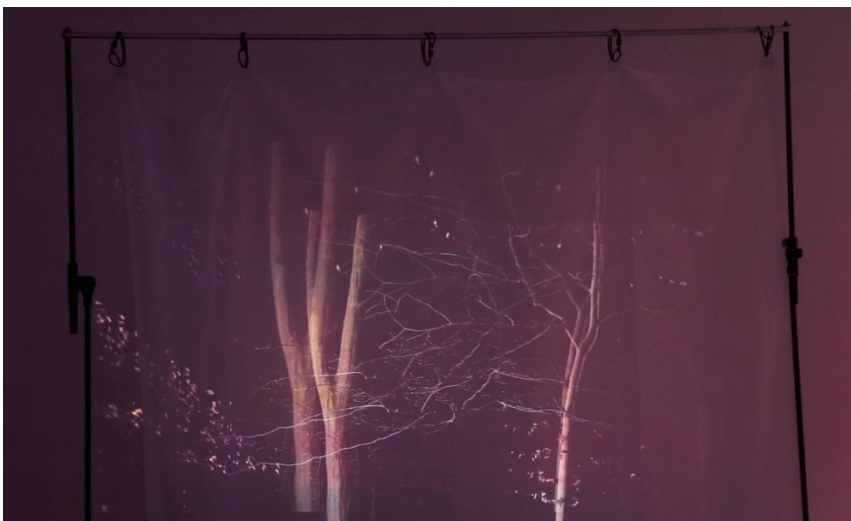
Note. Still image from video recording. Own work.

5   Results and Conclusions

The results of this project encompass both theoretical and pragmatic findings, given that the topics were explored within these two scopes of research. These types of findings were made parallelly and work as complementary reflections.

When starting the research, one of the first steps was to find theses that would outline a framework to work with. However, it soon became apparent that around the notion of landscape there were more than one. Initially I leaned into theses that proved useful during the first stages of the theoretical research and during the recording. These being the considerations of landscape as both being an aesthetic disposition, a way of looking (Lefebvre, 2006) and as medium of exchange "between the human and the natural, the self and the other" (Mitchell, 1994, p. 5). These definitions were complemented by considerations that resulted from my practice itself; progressively I was regarding landscape as a character, given that its features could dictate a dramaturgical development (Bazin, 1975) and as a framework of embodiment (Subramanian, 2021), where it can inhabit the perception and behavior of performers and characters. During the editing process, it became apparent how time and space were closely intertwined when experiencing landscape; this was not only a temporal setting, but more so *a spatial becoming*, as defined by Lawrence Grossberg (2002). He describes the notion of becoming as "the spatialization of transformation; it refuses not only to privilege time, but to separate space and time. It is a matter of timing the space, and spacing the time" (p. 180).

This multifaceted nature of the phenomenon of landscape points to the dynamism and complexities that are brought from within the concept and from within its medium. The medium re-invents the concept, but also our experience with it and therefore it is necessary to regard landscape as a many-sided phenomenon. Ultimately, to identify existing definitions is not only necessary to establish a framework for the practice, but also in order to trace back our relationship towards spatiality, and seek out their effects beyond the scope of visual representation. Some definitions may imply a spatial and ideological distance, while others bring us closer to space in physical, psychological and affective terms.

From the perspective of myself as a media artist, this project allowed me to cross boundaries in the way I create and showcase visual media. Instead of relying solely on digital based screens, I created screens with physicality to put together a visual environment. In this context, I approached the video as a physical matter that could be modified by being projected onto different materials, at varying distances and in designed conditions of the room. The conjunction of these factors created visual effects by analogue means, effects that the spectators could see happening in a live-setting. This practical experience and space for experimentation have broadened my range as a media artist and enriched the way I produce audiovisual media.

From the technical perspective, the implementation of the installation was successful. However, some screens proved more effective than others, in terms of the visual and spatial effects they created. Consequently, the realization in that regard was to encompass less options and attempt to make them work as best as possible. This experience in the installation's implementation feeds back into the work and is essential in order to reevaluate the technical and physical aspects of its display for future occasions.

References

Adams, A. J. (1994). Competing Communities in the 'Great Bog of Europe.' Identity and
    Seventeenth Century Dutch Landscape Painting. In Mitchell, W. J. T. (Ed.),
    Landscape and Power (pp. 35-76). The University of Chicago Press.

Ahrens, G. (1969). *Caspar Voght und sein Mustergut Flottbek. Englische Landwirtschaft
    in Deutschland am Ende des 18. Jahrhunderts*. Christians.

Baumgardt, K. (2000, March). *Umweltatlas Hamburg. Stadt und Landschaft*. Rettet die
    Elbe. Retrieved October 31, 2022, from
    https://www.rettet-die-elbe.de/1kapitel/11geogr.htm

Bazin, A. (1975). *Qu'est-ce que le cinéma?* [What is the Cinema?]. Editions du Cerf.

Candy, L. (2006, November). *Practice Based Research: A Guide.* Creativity and
    Cognition. Retrieved August 10, 2023, from
    https://www.creativityandcognition.com/resources/PBR%20Guide-1.1-2006.pdf

Feyerabend, P. (2010). *Against Method: Outline of an Anarchistic Theory of Knowledge.*
    (4th ed.). Verso.

Freeburg, V. O. (1918). *The Art of Photoplay Making*. The Macmillan Company.

Granada Moreno (Director). (2023) *Scenes on earth* [Audiovisual installation].

Grossberg, L. (1995). The Space of Culture: The Power of Space. In Chambers, I., &
    Curti, L. (Eds.) *The Postcolonial Question*. *Common Skies, Divided Horizons* (pp.
    169-88). Routledge.

Guzmán, P. (1998). El guión en el cine documental. *Viridiana*, *17*, 163-176.

Hannula, M., Suoranta, J., & Vadén, T. (2014). *Artistic Research Methodology*. Peter
    Lang Verlag.

Jacobs, S. (2021, April 3). Screening Landscapes: Film between the Picturesque and the
    Painterly. *Acta Universitatis Sapientiae-Film and Media Studies, 19,* 1-16.

Kolen, J., & Lemaire, T. (1999). *Landschap in meervoud: Perspectieven op het Nederlandse landschap in de 20ste/21ste eeuw* [Landscape in Plural: Perspectives on the Dutch Landscape in the 20th/21st Century]. Uitgeverij Jan van Arkel.

Lefebvre, M. (2006). *Landscape and Film*. Routledge.

Lefebvre, M. (2011). On Landscape in Narrative Film. *Canadian Journal of Film Studies, 20,* 61-78.

Lorch, B. (2002). *Landscape*. The University of Chicago. Retrieved October 1, 2022, from https://csmt.uchicago.edu/glossary2004/landscape.htm

Lurf, J. (Director). (2007). *VERTIGO RUSH* [Film]. Sixpack Film.

Mills, C. W. (2000). *Sociological Imagination*. Oxford University Press.

Mitchell, W. J. T. (1994). *Landscape and Power*. University of Chicago Press.

Moholy-Nagy, L. (1942). *Space-Time and the Photographer*. American Annual of Photography, 56 (152), 158-164.

Naukkarinen, O. (2012). *Mihin humanisteja tarvitaan?* [Why do we need humanists?]. Aalto University Press.

Nouzeilles, G. (2002). *La naturaleza en disputa. Retóricas del cuerpo y el paisaje en América Latina*. Paidós.

Richardson, E. (Director). (2004) *Aspect* [Film]. Arts Council England, Film London.

Silva, A. (1992). *Imaginarios urbanos. Bogotá y São Paulo: Comunicación y Cultura en Latinoamérica.* Tercer Mundo Editores.

Smith, H., & Dean, R. T. (2009). *Practice-led research, research-led practice in the creative arts*. Edinburgh University Press.

Subramanian, K. (2021). Esoteric Archaeologies and Interplanetary Becoming in Laura Kraning's Meridian Plain. *Papers on Language and Literature, Special Issue: Landscape, Travel, and the Gaze in Experimental Film and Video, 57* (1), 67-83.

Varda, A. (Director). (2008). *Les plages d'Agnès* [Film]. Les Films du Losange.

Wamberg, J. (2009). *Landscape as world picture. Tracing cultural evolution in Images*.

Aarhus University Press.

Anex

A.1: Scenes on earth. Audiovisual material for installation.

Acknowledgements

I would like to express my gratitude to my supervisors Prof. Dr.-Ing. Carolin Liedtke and Prof. Wolfgang Willaschek, who supported and guided me through the process of this master thesis. As well as to Prof. Thomas Görne and Sandra Trostel, who provided feedback and suggestions early on in the work. The insight and expertise of all of them was crucial in formulating and executing this project.

I would also like to thank Angeliki Maridaki, who performed and ventured out with me to record the video for the installation, being tremendously generous in her trust, time and creativity. As well as to Florestan Tschammer, Johannes Ott and Daniel Kreth, who were part of the production and post-production process.

I am grateful for all the collaboration I got from Nathalie Mai from the Video Laboratory, Bianca Schwarzer from the DMI Library and the employees of the Production, Video, Sound and Light Laboratories. They assisted me during the technical planning of the installation and provided all the resources necessary to do so.

I would also like to thank my friends and classmates who assisted me during the setup of the installation for the Rundgang Exhibition. Johannes Ott, Mohammed Ali Ponten, Leila Alavitabar, María Rincón, Denise Paladines, Melina Stephan, Carolina Marín, Nayeli Ávila, Ehsanul Karim, Marta Denker, Oona Brakker and Anne Talenta were all an essential part for the installation to come together.

Finally, I would like to thank my family, who have given me unconditional love and support in the distance and in person.

All the parties mentioned contributed to the successful conclusion of my studies and of this master thesis and for each one of you I am grateful.

Statutory declaration

I hereby declare that the thesis with the title "Scenes on earth: Explorations on landscape and characters on moving images" has been composed by myself autonomously and that no means other than those declared were used. In every single case, I have indicated parts that were taken out of published or unpublished work, either verbatim or in a paraphrased manner, as such through a quotation. This thesis has not been handed in or published before in the same or similar form.

Place, date   Tania Granada Moreno