Nature, wilderness and ecological awareness: Exploration, experience and the creation of audiovisual artworks of a mountain

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I hereby declare that the work in this thesis and the artworks and sounds presented in the accompanying portfolio are my own. I created the photographs, sounds and figures used herein and I therefore own and control copyrights.

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Abstract

The research site is the mountain area along Tvergasteinstjørnet in Hallingskarvet mountain range in Norway. The mountain has been made by the processes of seasons, weather, geology and species and is in permanent transition. The research aim is to explore, experience and artistically articulate the mountain. This includes the experience of ecological awareness or the sense of being embedded, being part of and being vulnerable.

I have developed and artistically articulated an embodied, sensuous and affective relationship to the mountain over a period of several years. The methodology is practice research and autoethnography, and the methods are wandering, place-making and writing fieldwork diaries. Field recording and art production are both research themes and research methods.

The portfolio is a series of experiments with art forms and techniques. I compare them with a selection of artworks of other artists. The art forms are visual art, soundscape composition, audio documentary, multimedia and video. The techniques are the various perspectives of and relationships between visuals, sounds, voice and text.

I discuss whether or how the artworks convey nature in sensory textured ways, whether or how they articulate embodied experiences and whether the artists are present in the artworks. Finally, I discuss what it takes for such artworks to articulate ecological awareness.

The research is interdisciplinary, with approaches from philosophy, natural sciences, social science, visual arts and sound studies. I draw on Whitehead, Merleau-Ponty, Næss, Ingold, Böhme, Murray Schafer, Westerkamp and others.

The research outcome is that the connections and discrepancy between the embodied memories and recordings are the most important source for creation of the artworks. However, the particular here-and-now experiences on the mountain cannot be mediated. Ecological awareness implies a relationship between nature and humans, and therefore the presence of humans should be indicated in the artwork, or the audience should be able to imagine such presence.

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PART 1. INTRODUCTION AND METHODOLOGY

1.1 Introduction

I am an artist and research practitioner who is interested in nature, ecology and the practice of field recording. I seek to evoke ecological awareness through embodied encounters with the forces of a mountain, through my use of recording technology and in dialogue with my recorded materials. I explore ways to articulate my experiences through production of artworks and I reflect on the impossibility of representing nature and nature experience.

Photo: The mountain in autumn

The mountain in this research is the area alongside and east of the tarn of Tvergasteintjørnet in Hallingskarvet Mountain Range, southern Norway.

1.1.1 Research concerns and research questions

This research is a theoretical elaboration, enactment and artistic articulation of the following ideas.

Dynamic geological, climatic and biological processes constitute the ecology of the mountain. It is in a state of permanent transformation. Sounds, light and temperatures are in continuous flux. The mountain is part of nature. Nature is what we are aware of in perception, but exists independent of our awareness. Enhancing awareness of the mountain is, therefore, both a research tool and a research aim.

We can access the mountain through our senses. When I am present on the mountain, the weather and terrain have a direct impact on my body. I participate in what is happening around me, and I am affected, vulnerable and mortal in a real and material way. I draw from this that experience of nature is embodied, sensory, affective and conscious, and that nature experiences may be both nourishing and threatening.

How we consider a mountain depends on how we experience it. Sensitivity and awareness can be trained and developed, but will always be partial and never all-including. There is always more to discover. Experience of the mountain becomes more sensory textured and affective, more informed and conscious over time.

Ecological awareness implies the non-anthropocentric position that humanity is not the centre of the universe. It means to be aware of how weather, terrain, humans and other species are interdependent and parts of larger processes - it implies understanding oneself as a small part of nature. Ecological awareness refers to the capability to connect what I sense, see and hear to what happens on the mountain. Grasping the relationship between sounds and their sources in sensory, affective and conscious ways are integrated part of being ecologically aware.

The practice of field recording is a research theme and a research method. It is a method of awareness and a method to produce and collect recordings. Field recording is an embodied practice that implies the use of tools. The use of tools triggers engagement with the mountain and enhances sensitisation to nuances of light and sound. The mountain lets itself be felt through the tools. The tools, however, also draw attention away from the mountain. Logistics and practicalities influence experience, and I explore what it takes for the embodied practice, the tools and the recordings to make more of the mountain accessible to my consciousness.

Research themes and questions have emerged about ontologies and epistemologies of the mountain, about field recording as a practice of inquiry, and about the use of recordings and creation of artworks as a means of ecological awareness of the mountain.

Through experimenting with art forms and techniques, I seek to produce artworks that resonate with these ideas, and I relate them to artworks of other artists. I discuss how the artworks evoke and omit different aspects of nature, nature experience and field recording.

1.1.2 Research site

All mountains rise above the landscape that surrounds them and are old. Each mountain is, in all other ways, unique. This research explores a delimited area of a mountain with a particular geological and cultural history, and to which I have developed a personal relationship. One aim of this research is to unflatten the stereotype of 'a mountain'. I therefore start with a short note on its geological history, its climate and mythology.

The mountain and the tarn

Photo: The mountain in spring, with melting ski track

Tvergasteintjørne in Hallingskarvet mountain range is located at the geographical centre of southern Norway. The range stretches east to west, about 1500m above sea level and two-three hours uphill walking distance from societal infrastructure such as railways, roads, shops and electricity.

I draw the following geo-historical description from Næss' *The father of the long good life. Hallingskarvet seen from Tvergastein* (Næss and Brun 1995). The mountain range was formed in the Caledonian orogeny 395-345 million years ago. The massive collision between the European and the American-Greenland tectonic plates produced the Norwegian mountain range, which runs all the way to Scotland. It pushed large mountain sheets eastwards, so forming the upper layer of Hallingskarvet.

Photo: The flat top of the mountain range, viewed southwards.

The area was eroded down to a quite flat land plateau 40-50 million years ago, rising again in the next 20-30 million years, so forming the mountains. Throughout this, weather, winds and rivers have eroded its surface, tearing and cutting.

Glaciation began about two and a half million years ago, ice covering the land periodically. About 10,000 years ago, the ice was 400-600 m thick. Some cliffs may have extended above the ice. The ice melted rapidly during the next thousand years, eroding large parts of the mountain and producing the boulders and screes. The outcome is the mountain we see today (op. cit., pp.11-13).

The area has an Arctic climate and is strongly exposed to winds from the Atlantic Ocean. These strong, cold winds sweep along the mountain range, so strengthening them and making the area potentially dangerous. The thin layer of organic material on the rock makes the area vulnerable to erosion, short summers giving slow growth and recovery. Time here is cyclic, of seasonal rhythms, the weather restraining and conditioning human activity.

Tvergasteintjørnet literally means Dwarf-stone-tarn. 'Tvergastein' is derived from 'dvergastein', which is an old word for rock crystal or quartz (SiO_2). There is a source of quarts in this area and, according to Norwegian folklore, these crystals were forged by dwarfs (Raade 2009).

Photo: Rock crystal, 'dwarf-stone' or 'tvergastein'

The research site stretches for about half a square mile east of the tarn, which is a manageable walking distance with recording equipment in different weather conditions. In the following, I refer to this area as 'the mountain'.


Photos: The site of my fieldwork, in early June and late August

Site of Deep Ecology

The research site is where the Norwegian philosopher Arne Næss (1912-2009) wrote his philosophy of Deep Ecology. He also named it 'Ecosophy T', the 'T' referring to his cabin Tvergastein, as Næss states in his *Ecology, Society and Life-style* (Næss 1976, p. 23).

Deep Ecology states that the biosphere and ecosystems have a natural self-regulation in the form of symbiosis between species, including humans. Næss considers an awareness of being part of this natural symbiosis as a source of happiness - the process of discovery and wonder creating joy. He thereby tones down the potential cruelness of nature, while warning against the disturbance of this natural balance.

He calls for an 'egalitarian policy of the biosphere' and for change of values and lifestyle that appreciate the quality of life rather than adhering to increasing economic growth.

A basic principle of Deep Ecology is:

> 'The well-being and flourishing of human and non-human life on Earth have value in themselves (synonyms: inherent worth, intrinsic value, inherent value). These values are independent of the usefulness of the non-human world for human purposes.'
>
> (Bhaskar, Høyer, and Næss 2012, p. 86)

I am interested in how awareness and sensibility of the 'inherent value' of the mountain come about in practice. This is also a theme of the artwork *Mountain Lady / Nature Love*.

My interest, even though this is where Næss' philosophy was developed and written, goes beyond the philosophical texts. I find it likely that the undercurrent of his philosophy is an expression of his awareness of this particular mountain. 'Ecosophy T' would probably,

without this mountain, have been different, a position that I share with Anker in his *The Philosopher's cabin and the household of nature* (Anker 2003).

In this research, I access the geographical home ground and source of experience that has driven the author of Deep Ecology. I am interested in what the 'T' or Tvergastein implies, beyond being a symbol or myth. I am interested in the materiality and aliveness of the mountain and the sensorial, affective and emotional experience.

Research contribution

This research is an autoethnographic exploration of a mountain and of how awareness develops over time through embodied encounters, field recording and art practice.

This research, furthermore, contributes to visual and sonic art practice by exploring the relationship between nature experience, field recording and artistic representation.

Returning to a particular mountain regularly over an extended period is one way of experiencing process and change. The mountain is in permanent transformation. So are awareness, knowledge and creativity, and I examine these through ontological and the epistemological positions of philosophy of science and of other disciplines.

This research also contributes, through being an audiovisual exploration and articulation of this particular area of the mountain, to ecological philosophy. This does not mean that this is how Arne Næss experienced the mountain, my intention for this work being to give a sense of the key source of inspiration of Næss' philosophy.

One aim of this work is to enhance ecological awareness through embodied practice of field recording - joy and wonder being part of the motivation. This work is a quest to explore and artistically articulate the experience of nature and the site and source of Deep Ecology.

What the research is not

This research is not about Arne Næss and his experiences. It is not about the Tvergastein cabin or Norwegian cabin life. It is not a sociological inquiry into how different

categories of social groups (ethnicity, gender, class or age) relate to nature or this particular mountain in different ways.

In this research, the mountain is not a concept or a symbol. My question is not about where nature is and where it is not. It is not about whether and where it starts and ends. It is not about whether and where there is a boundary between nature and culture. My question is how is nature happening and how does it appear. It is about the different ways of perception and experience that we have of nature and the quest to explore and communicate.

1.1.3 Background and initiation

This research is inspired by several sources. Below are given short accounts of my early experiences of the mountain, academic background and the initiation of the research. I write personal stories in *italics*, and I describe how I use different styles of writing in section 1.2.2.2.

Family and early experiences of the mountain

The philosopher Arne Næss was part of my family until I was about twenty and played a significant role in my formative experience. He inspired my relationship with nature, and wanted to stimulate my joy of outdoor life. I wondered why he enjoys this so much, while I am so strained? It was not enough to be able to endure long walks, I also wanted to enjoy them. I sensed that this source of deep joy could also be available for me.

My access to the research site came through him and his wife, my aunt Siri Næss. My first trip was in Christmas 1972 when I was eighteen. The trip was particularly traumatic. It was mid-winter, dark at about 2 pm, with loose snow and increasing winds. Here follows a short account.

> *'Uncle Arne went ahead to heat up the cabin. Up in the hillside, I had no more strength and was thinking about whether life was worth living after all; I wanted to lie down in the snow and die. At the same time, I also knew that they would not let me, they would do all that was possible, even calling for a rescue team from the village, if necessary. I did not have a choice; it was just a matter of who should carry the burden of my body, and afterwards I would be ashamed if I had left it to others. Moreover, if I died, they would be blamed and feel bad, which was not fair. I made the decision to take another step as long as I was alive. I saw a*

light high up above me, 'A star' I thought, 'the weather must be clearing up', but it was my uncle who had put a lamp in the cabin window.

By this time, my cousin had gone ahead to ask for help. Uncle Arne returned and put a rope around my chest; I kept stumbling on my skis, not that far left to go anyway and soon he pulled me up into the shelter. 'Dramatic, too dramatic', he noted in the cabin diary. I felt that the mountain had made a mark in me forever.'

Lillehammer, April 2015

I next returned to the mountain in the early 2000's and have been there almost every year since. My main companion on these visits, over the years, has been my aunt Siri, now 91 years old.

At first, I wanted, through these visits, to challenge my first existential experience of the mountain and create positive experiences that could neutralise the old trauma. The mountain, however, became a reality I wanted to explore, immerse myself into and attach to in a positive way. Today I have experienced its beauty, the joy of its infinity, the relief of being released from social commitments of everyday life, and the freedom and clarity of mind that comes after days on the mountain.

These experiences have, for better or worse, coloured my sense of life. The need for a great respect for the forces of the mountain is obvious. I have myself experienced these forces and their capacity to create situations of life and death. Many do not share this sense. They associate the mountain with an exotic place to holiday in, or an arena for personal challenge and mastery. Challenging these frames of reference is a quest that drives this research.

Academic journey

Arne Næss inspired my curiosity in other ways. In my teens, he introduced me to philosophy, to the ecological challenge and to the joys of playful thinking. I listened, at family gatherings and public meetings, to serious conversations about the books '*Silent Spring*' (Carson 1962) and '*Blueprint for Survival*' (Goldsmith and Allan 1972).

I also learned about the obvious usefulness of interdisciplinarity. I enjoyed snooping about his library, where there were all kinds of books. On social economy, anthropology, mathematics, religion, geology, languages, photography, music notes, literature and much

more. I learned that he based his ecological philosophy on sources from a broad range of disciplines.

He gave me his book '*Ecology, society and lifestyle*' (Næss 1974) which stated that ecology of nature was endlessly complex, that humans are a part of nature, that other species have a right to live and that the way we live impacts the lives of other species and ultimately our own life conditions. I never saw this as being controversial.

I was curious about the big wide world and travelled through Asia from Greece to Indonesia in the mid 1970's. Then followed a period of farm work and schools and courses in agriculture and 'utmarkslære' or 'outfield studies', on climate, geology and the biology of mountains, forests and lakes, i.e. the Norwegian uncultivated land that we can call wilderness.

The journey through Asia was a rich source of sensory and affective experiences that I had a great desire to articulate and understand. This led to university studies in sociology and anthropology at the University of Tromsø (now Norway's Arctic University) and an MA in Comparative Politics at the University of Bergen. In the early 1990's, I started teaching International Relations and Comparative Politics at Lillehammer University College (LUC), now Inland Norway University of Applied Sciences.

I still was searching for ways to include sensory and affective experiences. The opportunity came in the early 2000's, when a group of Goldsmith's scholars participated in a seminar at LUC. Some used photography as a research tool and invited me to participate in photography workshops in London. Then followed an MA in Photography and Urban Culture at Goldsmiths in 2005/6, the final visual project being about the Thames: *'Nature in the city: the impact of water on the urban scenery'*. From there followed the development and teaching of a course in 'Fotososiologi' or Visual Sociology.

Initiation of the research

I had become aware of the role of sound through the artwork '*Once Upon a Time there was a Fishing Village*' (Andersen and Macé 1979) on which I elaborate in sections 3.2.7 and 3.4.3. I was also introduced to the study of sound and soundscape during my studies

at Goldsmiths, at a conference held by the Department of Music in 2006. Arne Næss passed away in 2009, and at his funeral, I conceived the idea of exploring the area through sound. I had photographs that I had taken here since around 2003, and from 2009, I also had with me a sound recorder.

I joined the Sonic Art PhD program at the Department of Music in 2014. The program was related to my interest in 'nature beyond culture'. That is, to go beyond the anthropocentric perspectives of social science. This gave me an opportunity to explore the mountain without having to prioritise the social perspective.

The Sonic Art program was also based on practice research. This was important to me - developing research themes through practice, rather than developing them before practice and designing the practice to answer pre-defined research questions. I present practice research in section 1.2.1.1.

1.1.4 Research themes

The research themes of this work revolve around nature, experience of nature and field recording and the articulation of these themes through audiovisual artworks. I below provide a short overview of the authors, theoretical approaches and concepts that inform and resonate with my research practice. I elaborate on all in more detail in Part 2.1.

1.1.4.1 Nature and wilderness

Alfred North Whitehead (1861-1947) has a complex and rich philosophy. His main works are *The concept of nature* (Whitehead 1964), *Process and Reality* (Whitehead, Griffin, and Sherburne 1979). Stengers' *Thinking with Whitehead* (Stengers 2011) is my main source for this presentation.

I use Whitehead's process theory and concept of nature as the basic theoretical orientation to the nature theme. He states that nature is comprised of processes of trajectories that are continually and infinitely forging and dissolving relationships that are in a continuous state of becoming. It is unpredictable, immanent, empirical and physical and has material consequences. Nature exists independently of humans. Humans do not comprise or control nature, they are embedded in and part of it, not outside observers. Whitehead's concept of nature is therefore real and omnipresent. Everything in it is interconnected. It has an impact upon us and we are part of it.

Philosophers and scientists from a range of disciplines share the idea that humans are part of nature. Several writers, however, discourage the use of this concept. It is too purified and transcendent, claims Latour in his *We have never been modern* (Latour and Porter 1993) from the field of science and technology studies. It is too abstract, claims the anthropologist Ingold in his *Perception of Environment* (Ingold 2000). It is connected to the romantic tradition and consumerism, claims Morton in his *Ecology without Nature* (Morton, 2007) from the field of English literature. The philosopher Vetlesen in his *The Denial of Nature* (Vetlesen 2015) furthermore claims that the tendency to evaluate nature according to human perspectives leads to a denial of nature's value outside of its usefulness for humans.

Related concepts are environment, ecology and wilderness. The concept of environment comes from the social sciences and differs from nature in the sense that environment depends on a perceiving subject. I draw in particular on Ingold (Ingold 2000). Ecology is a concept from the natural sciences and is the study of the interconnections and interdependency of the processes and forces of geology, atmosphere, plants and animals including humans. I draw this from *Foundations of Ecology* (Real and Brown 1991).

Vetlesen states, on the concept of wilderness in his *Technology, nature and ethics* (Vetlesen 2012, p. 27):

> 'Say 'wilderness' and the spontaneous association is something precarious, shrinking and threatened by extinction. (…) 'Man-made infrastructure is turning what used to be unknown and untouched territory – wilderness – into so many extracted and commercially exploited resources.'

Here 'wilderness' refers to areas of nature not yet domesticated and exploited by humans. Such areas are geographically distant from society's infrastructure and sometimes have climatic conditions that expose us directly to the full force of nature. Nature and wilderness are sources of life and death, as is emphasised by 'deep ecology' in Næss' *The Deep ecological movement: some philosophical aspects* (Næss 2012) and Morton's 'dark ecology' (Morton 2007).

This research is specifically about the Norwegian wilderness. In Norwegian, the word 'natur' is often used as a synonym for the wilderness, such as *Arven og gleden* (Dahle et al. 2010), *Norske naturmytologier: fra Edda til økofilosofi* (Witoszek 1998) and *Natur - hva skal vi med den?* (Hessen 2008).[1] Nature, wilderness or 'the outfield' are, more

[1] *'The Legacy and the Joy', 'Norwegian Nature Mythologies: From the Eddas to Ecophilosophy', 'Nature - what do we need that for?*' (my translation of the titles).

specifically, the area beyond cultivated and urban spaces, these areas constituting around 80% of Norway's land territory. 'Mountains' are, in this, areas above the tree line, which in southern Norway is at about 1000 meters.

The word 'nature' in this research makes sense in terms of the area I am working with and the practices I pursue, I going onto the mountain to explore and expose myself to the forces of nature.

1.1.4.2 Nature experience

Whitehead states that 'nature is what we are aware of in perception' and that 'perception is the foothold of the mind to reality' (Stengers 2011, p. 67). It follows from this that we have direct access to nature through perception. Perception is, however, always temporal, fragmented and partial. Description and analysis are always situated and start from an active position in the middle or inside a field of study. There is always a particular way of knowing. We can also never know it all (Stengers 2011, p. 64). This is a position that Lury also develops in her *Going Alive. Towards an Amphibius Sociology* (Lury 2012).

Nature experience in this research is the relationship and response to what is happening on the mountain. Nature experience is the grasping of and being grasped by these external processes. We perceive nature through our bodies and our senses. We become affected and emotional, conscious and aware and we articulate our experiences through language and art. Vetlesen states:

> '(…) wild nature is heterogeneous, involving the human person as a whole person, engaging not only the mind, but the entire repertoire of faculties (…) '
>
> (Vetlesen 2015, p. 149)

In this sense, nature experience is whole, complex and transient. Theoretical approaches highlights only different aspects of it. I further elaborate on some of them in section 2.1.2. Below are given some basic concerns and theoretical works on experience that are relevant to this research.

The body is the central source of experience. It amplifies and stores experience. Merleau-Ponty, in his *Phenomenology of Perception* (Merleau-Ponty 1966) states that perception is embodied and pre-conscious and is the primary form of contact between consciousness and the world. There is no distinction between the perceiving body and the world it perceives. They are intertwined and mutually engaged (Tranøy 2011).

Nature lets itself be felt as embodied experience. This is of relevance to this work, which assumes an external orientation. Rather than ask what do I find at the intersection

between the mountain and me, I ask what is happening out there on the mountain that is causing a particular perception. I intend to keep the attention oriented outwards.

Perception is multisensory. The senses are mutually reinforcing. There are, however, distinctions between them. Touch or the tactile or haptic sense registers the force of wind, temperature, wetness and texture of terrain. The visual sense registers surfaces, shapes, colours and movement, while the auditory sense registers vibrations in air, water and materials. There are, furthermore, practical differences between them in recording technology. Some devices record sounds and others record visuals and thereby emphasise and amplify the distinctions between them. Artworks also vary with the way artists use devices.

The concepts of affect and affective atmospheres are also about experience. Affect is experience that is not yet conscious. Authors highlight different aspects of the concept. Næss states in his *Freedom, Emotion and Self-Subsistence* (Næss 1975) that Spinoza's concept of affect is the indication of our ability to preserve ourselves in the world. We feel joy when we are strengthened and sad when we are weakened. For Massumi in his *Parables for the Virtual* (Massumi 2002), affect is the direct connection to nature, infolding into our bodies and becoming embodied. Anderson unites Merleau-Ponty's phenomenology of perception with Böhme's *Athmosphere as the Fundamental Concept of New Aesthetics* (Böhme 1993) into his new concept of '*Affective atmospheres*' (Anderson 2009). All of them emphasise the intertwining between the body and the world, and what the body perceives is felt as affect or emotion.

These philosophers emphasise that we experience more than we are conscious of and thereby tone down the role of consciousness. Their positions correspond with the position of Henri Bergson that awareness is prior to thought and linguistic concepts or language sorts and filters sensory experience into pre-defined social categories. Language structures experience and thereby direct access to nature is lost (Lawlor and Moulard 2016).

Latour, in contrast, in his *How to Talk about the Body* (Latour 2004) takes the position that there is no such thing as direct perception. To him, language enables, rather than restricts, knowledge and awareness. Morton (Morton 2007) emphasises that consciousness is a particular human characteristic. It is central to how the human subject

understands his or her surroundings, consciousness also maintaining a sense of distance or in-directedness.

The concept of prehension means to grasp and be grasped, according to Halewood in his *A.N. Whitehead and social theory* (Halewood 2013a) and *The Emotive philosophies of A.N. Whitehead* (Halewood 2013b)**.** 'Positive prehension' refers to perceptive openness and is similar to affect, while 'negative prehension' refers to filtered perception that is similar to what happens with consciousness.

In this research, access to nature through embodied experience comes prior to and pre-conditions how nature is represented. I am interested in the on-going practice of being on the mountain. I am interested in how it heightens sensory awareness, how it affects me and what these experiences tell about what is happening on the mountain. Furthermore, I am interested in the interchange between 'positive' and 'negative prehension' of nature. I further elaborate on the theories and concepts of experience in section 2.1.2. I seek to articulate the different aspects of my experience through written accounts and recordings, and in my artworks in parts 2 and 3.

1.1.4.3 Sound and listening

How then do the theory and concepts of sound and listening connect to the concepts of nature, nature experience and ecological awareness? The ongoing processes of nature produce fields of vibrations that exist with or without humans being aware of them. Some of them we sense as sound, and from this follows that the sounds we hear on the mountain are inseparable parts of nature. They move from a source or event. They are moulded by the space they travel through, adding other vibrations along the way. Here I draw on Truax's *Acoustic Communication* (Truax 2001) and LaBelle's *Background Noise* (LaBelle 2008).

The concept of soundscape derives, in particular, from Schafer's *The Soundscape (Schafer 1994)* and refers to the interconnection between the sonic vibrations around us and how we perceive them. In other words, soundscape is the sonic condition of an environment as we hear it, and implies a perceiving subject.

We are, therefore, always inside a soundscape. We enter into another soundscape as we move around and locate ourselves, or the soundscape of a particular place may change during the day and with the weather. Through our movements and sound making, we also contribute to and participate in the soundscape.

I am interested in the relationship between place, sound and source. There are different ways of listening, such as listening to the sound itself or 'the sound object' (Schaeffer, North, and Dack 2012)**,** and listening for the connection between sound and its source. In this work, I am particularly interested in the relationship between the soundscapes and what is happening on the mountain. Listening to soundscapes is about tracing and making sense of what happens. My research, in this respect, has an affinity with Schafer's emphasis on the connection between sound and its source or 'socket'.

From Whitehead's position that nature is infinitely complex, follows that there is always more out there than we can hear. This corresponds with a common aim in sound studies and that is to enhance listening through conscious attention and practice. Such practice is what Schafer refers to as 'ear cleaning' (Schafer 1994, p. 108).

In this research, I explore how to enhance awareness through listening. I consider development of sonic sensibility as an integral part of becoming ecologically aware. I elaborate on theory of sound in section 2.1.4, and on listening on the mountain in part 2.2, in particular section 2.2.3.2.

1.1.4.4 Field recording

If 'nature is what we are aware of in perception' as Whitehead claims (Stengers 2011, p. 31), then tools that enhance perception should also enable awareness of nature. In this research, field recording is an embodied practice enabled by tools. They engage me and make me aware.

Concepts and theories on the use of tools have implications for understanding field recording on the mountain. Such theories are device-centred, in the sense that they explain human practices as a function of tools. Here follow some examples of the relevance of this to sound studies.

Social networks, such as networks of field recording practitioners, evolve around tools, and they are intertwined in global networks of production and consumption, as Gallagher elaborates in *Field Recording and Sounding of Spaces* (Gallagher 2015). Tools are mediators, in the sense that they influence the practices and the outcomes in which they are used (Latour and Porter 1993). They draw attention and thereby influence the sensory experience of the user (Vetlesen 2012).

Another theme and concept of sound studies is transparency or the idea that recordings represent a sound in the real world. Sterne states in *The Audible Past*, that recording

technologies are transducers that turn sounds into something else. There is no transparency or bond between them, because the sound in nature is not contained in that which is recorded (Sterne 2003, pp. 22, 31). These positions touch upon the endeavour to access, become sensitised and convey wild places through recording technologies.

I enquire into Næss' position that advanced technology restricts ecological awareness (Næss 1976, p 114). I do this by exploring how the tools respond to the mountain, how they influence experience, and what could be the preconditions for using recording technology in a way that expands rather than restricts nature experience. I explore how recording sound, photographs and video are different ways of working on the mountain, with different kinds of impact on the mountain experience.

Skill is yet another theme of field recording. In *Thinking through making* (Ingold 2012), Ingold states that the skill in handling technology is developed through practice. I describe the process of developing my skills on the mountain, and how my technical 'mistakes' and fumbling leads to awareness of the mountain.

There is an interchange and mutual influence between the mountain experiences and the recorded material. I am interested in how my recordings contribute to awareness of the mountain, and how they make more of the mountain accessible to my consciousness.

The recordings are slightly different from what I sense on the mountain. The recorded material, due to the technological filter, contains more nuances along one sense dimension. Mountain experience is, in contrast, multisensory, consciousness being a different kind of filter. The recordings therefore function like a distorted mirror in which to reflect on the experiences on the mountain.

Field recording is research theme and research method of this research. I elaborate on the method of field recording in section 1.2.2.1 on practices on the mountain, and on field recording and theory of tools in section 2.1.3. Parts 2.2.2 and 2.2.3 are about how I use them on the mountain and what I learned from them. I describe how I work with the recordings, how they stimulate awareness and theoretical reflection. I reflect in part 3 on the different the ways I use them in my artworks.

1.1.4.5 Artworks and art forms

Art production and artworks are another research theme and method in this research. The research aims are awareness of the mountain, to understand the practical consequence of the theoretical approaches and to artistically flesh out the experiences and theoretical

themes. I describe the interplay between practical, reflective and theoretical knowledge in section 1.2.1.1 on practice research, and art production as research method in section 1.2.2.4.

My portfolio consists of ten audiovisual artworks. They are like reports from stages of an experimental process, and I present them chronologically in the order of production in section 3.1. Due to the theme of nature, they could be categorised as environmental art.

Artistic articulation is a creative process in which knowledge and skills develop along with the art in the making. In the studio, the creative process was usually short and intense. I worked until I considered the artwork had gained a fairly good coherence and completeness. After this, I seldom went back to make changes to it.

Each artwork inspired the next. Over time, I experimented with art forms such as soundscape compositions, audio documentaries, multimedia and videos, all using various techniques and combinations of sounds, visuals and text. For example, soundscape composition is an art form that aims to reproduce and articulate experiences of sonic environments without visuals and a narrating voice.

I also present ten artworks by other artists that have inspired, affected or provoked me in different ways. I am interested in how they convey the research themes through different ideas, art forms and techniques. I describe them in section 3.2. I use them here as a framework for comparison and discussion.

I discuss in section 3.3 how the artworks represent nature and nature experience as process, unpredictability, embodiment, materiality, sensory texture, affect and emotions and whether the artist is present in the artwork, and the impact of such presence. I also suggest what it takes to evoke ecological awareness. I reflect on how these artworks and art forms evoke or leave out particular distinctions of the mountain in section 3.4. I found that nature and lived life cannot be contained in an artwork, which is a conclusion I reflect on in section 3.4.5.

The research focus is on the relationship between nature experience and creative articulation through art production. Presentations, exhibitions and audience reception will be referred to, but are not central themes.

1.1.5 Parts and sections

In *Part 1 Methodology and method* I describe the methodologies of practice research and autoethnography, and the methods of wandering and place-making, field recording, log keeping, diaries and writing style, and art-production. I also describe the roles of readings of literature and theory, and I describe how I use the artworks of other artists.

Part 2 On the mountain has two main sections. The first is an introduction to theories of nature, experience, field recording and sound. The second is on the practice on the mountain and includes subsections about experiences at the margin, recording technology, and awareness and sensitisation.

Part 3 Artworks and art forms has four sections. The first is my portfolio; the second is the artworks of other artists. In the third section, I discuss all the artworks in relation to the research themes and in the fourth I describe the relationship between the themes, art forms and techniques, with particular emphasis on the relationship between sounds and visuals. Finally,I reflect on the limits of knowing and representing a mountain.

Part 4 Conclusion is a reflection on the connection between the research site, methods, theoretical approaches, experiences on the mountain and the artworks. I summarise the key learning points and what I consider to be challenges for the future.

1.2. Methodology and method

My research project is an exploration of a mountain that I have come to know intimately. The methodologies are practice research and autoethnography. I use a multi-method approach, methods for exploration in the field, methods of writing, studies of external resources, and methods of art production.

1.2.1 Methodology

This section is about the basic principles and issues of the methodologies of practice research and autoethnography and how I apply them in this research.

1.2.1.1 Practice research

Practice research is a qualitative and real world research. It is a multi-method technique that is driven by the requirements of practice and the creative process of the art production. There are blurred distinctions between the concepts of 'practice-led' 'practice-

based' and 'practice-as-research'. They tend to be used interchangeably and refer to knowledge production that is process-oriented and includes autoethnography, embodied practices and interdisciplinarity. Here I draw on *Inquiry into Practice* (Gray 1996), *What is Practice Research in Social Work?* (Uggerhøj 2011), and *Practice as Research in the Arts* (Nelson 2013).

Ontology and epistemology

Ontology is the study of the basic assumptions about the nature of existence or reality (Duenger Bøhn 2018), and epistemology is the study of the assumptions about the nature, grounds and validity of knowledge (Stigen and Tranøy 2017). Practice research is based on the ontology that what we explore out there is real, that the real world is complex and so are our experiences and practices. It is based on the epistemology that the practitioner is the researcher that identifies researchable problems and responds through practice, and that knowledge develops through subjectivity, involvement, reflexivity and interaction with the research material.

In practice research, knowledge is context bound and the outcome of personal construction. 'Mistakes' or unfulfilled assumptions are revealed and acknowledged for the sake of methodological transparency. This means that what happens over time, such as events, decisions, and epiphanies should be accounted for in the final report. Moreover, the research themes should be embodied within and made sensorily available through the artworks.

Types of knowledge

Practice research is composed of the creative interaction between three distinct types of knowledge (Nelson 2013, p. 37). These are tacit or embodied knowledge, reflective knowledge and theoretical knowledge.

Tacit knowledge or 'know how' is embodied, haptic and intuitive knowledge and relies on sensory perception and awareness, as Polyanis states in his *Tacit Dimension* (Polanyi 2009). We know more than we are aware of and can tell of, and this is revealed through practice. Such knowledge is what Ingold in his *Making: anthropology, archaeology, art and architecture* refers to as 'knowledge from the inside' (Ingold 2013, p. 5). Examples are musicians playing an instrument, or a photographer that senses the light and then sets aperture and shutter speed intuitively. Tacit knowledge is about the knowledge and skill

of the sensuous body that cannot be articulated through words. I return to this theme in section 2.1.3.4 on tools and skills.

Reflective knowledge or 'know what ' is critical reflection or how professionals think about their own practice, as Schön states in *The Reflective Practitioner* (Schön 1983). This type of knowledge develops when the practitioner, through verbal articulation, seeks to make his or her embodied knowledge less tacit. Thoughts and reflections develop from practice. Learning a profession, therefore means to practice and let thoughts develop from this and feed back into the practice. This is similar to that Ingold refers to as 'thinking through making' (Ingold 2012), which I will return to in section 1.2.2.4. However, verbal articulation cannot give a complete account of tacit knowledge.

Practice conducted through time develops our thinking. The article '*The Magic is in the Handling*' (Bolt 2007) states that handling the materials of artworks develops a particular kind of knowledge. Those who practice an art have an experience and thereby a knowledge that cannot be accessed without this practice. This new knowledge is a resource in challenging existing theoretical positions, for example the position that advanced technology distorts perception of nature (Vetlesen 2015, p 157).

The third type of knowledge is theoretical or academic knowledge. In practice research, it is the 'know that' or the ability to connect one's practice and reflections to larger bodies of thought (Nelson 2013, p. 45-46). This knowledge is the non-fiction written sources of academia, the sources of classical research. We may also add fiction, literature, and the study of other artists and their artworks, as Leavy elaborates in *Method meets Art* (Leavy 2009).

Such knowledge stimulates articulation of practice by bringing in conceptual frameworks and a theoretical dimension of which the practitioner might not have been aware. This may inspire the creative process and become useful markers for a developing work.

Examining theories through practice

Research needs to connect to theories to examine and develop existing knowledge. New knowledge may expand traditional definitions and thereby contribute to the academic field. Bolt argues that research practitioners, through their practice, may extend the existing domains of knowledge through reflection on what occurs in practice. She states:

'The task of the creative exegesis is to extend on the existing domains of knowledge through its reflection on these shocking realizations that occur in practice.' (Bolt 2007)

In this research, I am more interested in the practical implications of theories than challenging them. Through the fieldwork and art practice, I seek to instantiate theories and concepts by 'fleshing out' through adding sensory, affective and emotional texture.

Theories and concepts, for example 'process philosophy' and 'embodiment', inform my practice and open up new questions. They are tools or resources to articulate, problematise and reflect on my practice. They connect what happened on the mountain to broader issues and concerns that others have expressed theoretically, making my experiences relevant and significant to an academic audience. An example of such concerns is the status and value of sensory knowledge gained through the embodied practice. Another example is to examine, through practice, the impact of such knowledge on the artistic representation of a mountain.

I instantiate the dynamic interaction between types of knowledge in particular in section 2.2.3 on awareness and sensitisation, and for example in the artwork *'Joys of Cracking'*.

In-disciplinary

Theories are also based on preconditions and assumptions that simplify and constrain thought, which I elaborate on in section 2.1.2.3. For example, the assumption that technically distorted recordings are unsuccessful recordings does not resonate with the theory of tools as 'mediators' and with my art practice. This, therefore, triggers inquiry into its subtle preconditions. The research practitioner needs to bring in approaches and conceptual frameworks from other disciplines if he or she is to open up new understanding. In other words, he or she needs to relate to the theoretical, logical and abstract types of knowledge gained through studies of books and internet-resources. I elaborate on the use of external resources in section 1.2.2.3 on resources of study.

From this follows the importance of interdisciplinarity, of drawing on several academic disciplines in the pursuit of knowledge. According to Cocker in *Wandering: Straying from the disciplinary path* (Cocker 2008), such research can be understood as a process of wandering between and through disciplines with an open mind, translating and finding analogies between concepts and approaches. The concept of wandering here refers to knowledge seeking and meaning making as a continuous experimental process without any final truth, goal or solution. This can also be understood as a search for 'in-

disciplinarity', that is a space between academic disciplines that cannot be confined by any of them.

This research is in-disciplinary in the sense of it being a performance of practice on the mountain that is reflected upon and articulated artistically. It is interdisciplinary, in the sense of drawing insights from a range of disciplines at various stages of the research, among them from philosophy, natural sciences, sociology, anthropology, science and technology studies, sound studies and art.

To summarise, practice research is a multi-method research process in which interaction between embodied practices, reflections, writings, readings and art production stimulate the drive towards development and articulation of knowledge.

1.2.1.2 Autoethnography

Autoethnography is a research method that has, as Ellis states in her *The Ethnographic 'I'* (Ellis 2004), similarities with writing literature. I start, here, to clarify the concept, its affinity with literature and its benefits in research. Then follows a series of issues associated with the method and how I apply them.

In addition to academic literature, I draw on the author Karl Ove Knausgård. He is the author of the six volume auto-fiction '*Min kamp*' (Knausgård 2009-2011), or '*My Struggle*' in the English translation (Knausgård 2012-2018). He has also written a four volume seasonal cycle (2015-2016) with English translations 2017-2018. Knausgård belongs to a tradition of Norwegian authors who write with an honest and uninhibited focus on raw, personal experience. I draw here in particular on his reflections in *Literature Should be Ruthless* (Knausgård 2016a) on the role of literature, on language, on auto-biography and auto-fiction and on issues of truth and representation. He speaks in Norwegian, and I base the quotes mainly on the English subtitles.

Autobiography, autofiction and autoethnography

I start with a short note about the distinctions between autobiography, autofiction and autoethnography. Autobiography means to write about the history of one's self, autofiction is where the author writes in the 'I' voice but is not necessarily based on the

self of the author. Autoethnography is about the narrator's perception of social and external reality and tones down introspection. In all, the self and self's memory are selective and unreliable.

Autoethnography is a method of studying the boundaries between the self and the social world, even though there are no clear boundaries. The self is saturated with common images and narratives from family and the world, which are also shared by others. What is left of the personal is our own voice (Knausgård 2016a). I also add, here, bodily sensations.

Autoethnographers explore and reflect on their personal experiences and their interactions with others as a way of achieving wider cultural, political or social understanding. In this research, I seek to achieve understanding of nature through interaction with the mountain.

Analytic and evocative ethnography have different purposes. Analytic ethnography aims to use the experiences as examples of theoretical themes, as Anderson states in *Analytic Ethnography* (Anderson 2006). Evocative ethnography is to try to evoke similar emotions and empathy in the audience, as Bartleet and Ellis state in *Music autoethnographies* (Bartleet and Ellis 2009). For both, the output commonly takes the form of an evocative narrative written in the first-person style, such as a short story or novel.

Autoethnography is gaining momentum as a research method within the creative and performing arts, partly because of the opportunity it provides to reflect critically upon personal and professional creative experiences. For example, Bartleet and Ellis state that there are

> '… increasing numbers of musicians wanting to examine, understand and communicate the personal stories behind their creative experiences' (Bartleet and Ellis 2009, p. 6-7)

Similarly, Stewart in (*Re)inventing artist's research: Construction living forms of theory* (Stewart 2003) discusses the desire of artist-researchers within the context of their art practice

> 'to uncover, record, interpret and position, from an insider's perspective and experience, the processes they use'

One of my aims is to bring the reader and audience into the particular experiences of the mountain, this being evocative ethnography. This is the aim of my portfolio, and it is why

Part 2.2 starts with stories in the words of 'I' about the journey, the weather and the terrain. I use both analytical and evocative autoethnography in the thesis.

Access and articulation

The main advantage of autoethnography as a research method is that it gives me access to hands-on internal experience. This makes it possible to reflect on perception of nature by using my own experiences, my bodily practices and sensations of exposure to the mountain. Autoethnography gives open access to the nuances of these experiences.

Specific events may be junctions of thought that make it possible to identify the point of connection between practice and thought. Autoethnography is thereby a way to explore the connection between 'tacit' and 'reflective' knowledge that we cannot access from an observer's perspective and which theoretical knowledge omits.

Autoethnography requires continuous articulation of experience. Writing in the 'I' form is to articulate experience through words and thereby to open and explore the connection between conscious and subconscious or affective experience. This makes more of the latter available to consciousness and is therefore a resource for analytical ethnography. Without such articulation, what is not yet conscious might not reach out into the open, be responded to, be scrutinised and communicated.

The roles of the 'I'

There may be many versions of the same flow of events. Therefore, the narrator may have many voices. The style of writing furthermore influences the various voices and versions of truth (Knausgård 2016a). The research practitioner similarly has several roles and voices in autoethnographic research. The 'I' that experiences or the sensuous subject in the field. The 'I' that articulates, reflects and assembles the fieldwork notes together into coherent stories, this 'I' reflecting on research themes, the practices and the artworks. This 'I' is also the storytelling 'I'. Finally, there is the 'I' of the researcher who uses academic prose to account for theory and the relationships between practice and theory. This 'I' formulates descriptions of the research process while blending them with theoretical concepts. I use all of these.

On the mountain, the challenge is to toggle and balance between being the sensuous participating subject and the reflective subject, and at the same time record and document. In other words, carrying out autoethnography using recording technology has

an impact on the quality of the mountain experience and is a particular way of knowing. I reflect on this in section 3.1.9 on the audio documentary *'Winter Mountain Beyond Representation'*.

In the writing, and due to the requirement of transparency in academic works, the reader must be able to keep track of the different types of voices. Nygaard emphasises in *Writing for Scholars* (Nygaard 2008) that there is a need to convince the readers that the reasoning is sound by showing them exactly what the research-practitioner did and how he or she was thinking. I do this, for example, by adding the place and time of my diary-quotes in Part 2. I elaborate more on writing styles, diaries and log keeping in section 1.2.2.2 on writing.

Introspection versus external orientation

Gullestad in *Philosophers of everyday life* (Gullestad 1996) states that sensory participation and reflection as research tools, require awareness of one's own cognitive and emotional preconditions. Self-awareness is, in this respect, not an aim of the research. It follows that autoethnography relies on the ability to distinguish between introspection and external orientation. The aim of introspection is to strengthen and analyse the self of the narrator and the experience of nature and this would be, for example, a means to this end. In contrast, external orientation means to be attentive to external things and on what Böhme refers to as 'atmosphere' or the 'mood' of the situation (Böhme 1993).

Knausgård argues that this is the subtle distinction between his '*My Struggle*' and his recent seasonal cycle, the more recent of which is '*Sommeren'* (Knausgård 2016b)**.** The former centres on introspection or unravelling the history and layers of the self, while the latter focuses attention outward, on what is happening outside of him. The inner self is there, but is not the main aspect or the aim of the writing.

The aim of this research is to explore the mountain and to articulate and represent it. Sensitisation is, in this, a research tool used for becoming aware of phenomena outside of the self. I elaborate on this in section 2.1.2.1 on the concepts of perception and prehension, and I describe the theory of atmospheres in section 2.1.2.2.1.

Truth is situated. The universal and the particular

In autoethnographic writing, the truth of reality is tied to the position of the narrator and is therefore in this way situated. Autobiography and autofiction is the narrator's version of reality, and poetic truth is what the narrator experiences as true.

In this work, the fieldwork notes are what I experience as true and significant at the time of writing. However, they are not comprehensive in the sense that they do not contain the entire experience. Writing my fieldwork diary in English rather than my mother tongue is a slight deviation from personal experience. Nuances of moods and sensations are lost in translation. It is, however, a requirement that this thesis is written in English. I reflect on the impact of language in section 3.3.2.3 on consciousness and voice.

It follows from this that there is a contradiction between personal truth and universal truth. The more generalised and standardised, the less personal and particular.

> 'The author may compromise his own truth, that is, create an 'I' that he or she does not fully identify with to express something that may be true to others'
>
> (Knausgård 2016a)

There is also a difference between a general and comparative approach to what is happening across cases, and a case-specific and in-depth approach of what is happening at a particular place and time. Knausgård refers to Pentti Saarikoski when he states that

> 'There is a difference between writing about the world and its places and to write about the place and its worlds.' (Knausgård 2016a)

Standardised narratives have limitations in another ways.

> 'We are filled with narratives and images of the world, but the tactile sense of intimacy has gone. Standardised narratives remove all what is real and do not touch us; moreover, images give a sense of distance where we are like observers without being drawn in.'
> (op. cit.)

He reads from his novel *'Sommeren*' (Knausgård 2016b):

> 'Even though my current texts are autobiographical is life in itself another matter, it unfolds somewhere else, behind the text, a dark mountain side of which only glimpses are seen as if in the light of flashlight.' (Knausgård 2016a)

In writing about the world outside, he states that:

> 'Every little dot opens up a world, which I potentially could follow.' (Op. cit.)

This relates to the role and status of the details, the theme of Schor's *Reading in Detail* (Schor 1987). My experience is that every detail of the mountain is both potentially and

in reality an access point and a 'foothold of the mind in nature' (Stengers 2011, p. 66-67, p. 66-67) that indicates the particularity, complexity and infinity of the mountain. I elaborate on this in section 2.1.1 on the concept of nature.

The sparse words of the diary cannot contain the sensory texture of the external world to which it refers. In this thesis, I add photographs and sounds in order to enrich the diary. These are like glimpses and flashes on the mountain wall, which help keep the focus on the external world, so making it more difficult to push it away.

To summarise, in this research I am searching for the fullness of the particular, even though it can never be complete. An academic thesis requires the universal and the generalizable. I account for the process of search and artistic experimentation, the aims themselves and the tensions between them remaining unresolved.

A final comment is that I never felt my scientific writing was my own. Autoethnography enables writing from the inside and gives a sense of connection to my inner voices. It provides a means to express the 'poetic truth' from within myself, what I hold as true. This is similar to Knausgård's sense of liberation when he began to write 'as it is' (Knausgård 2016a).

1.2.2 Methods

The methods that are part of practice research and autoethnography are practices, writings, studies and art production. The practices on the mountain are wandering, place-making and field recording, and beyond the mountain, it is the creation of audiovisual artworks. The writings are fieldwork diaries, and I use various styles of writing in the thesis. The studies are academic, fictional literature, and artworks of other artists.

1.2.2.1 Practices on the mountain

In this research, I explore the connection between the experience of the mountain and its artistic representation. I explore the mountain through the practices of wandering and field recording. Over time and through repetition, my relationship to the mountain becomes more textured. Appendix 1 give an overview of the mountain trips, ways of

travel, of whether I have social company or go alone, and the technical devices I used to make the recordings.

Wandering and place-making

How we use our bodies and senses to relate to the world around us is a broad field of study. Examples of literature are sociology of the senses in *How to Talk about the Body* (Latour 2004), *Doing Sensory Ethnography* (Pink 2009) and *Non-representational Theory* (Thrift 2008). In this section, I use Ingold's *Ways of Walking. Ethnography and Practice on Foot* (Ingold and Vergunst 2008), *Lines* (Ingold 2007) and *Being Alive. Essays on Movement, Knowledge and Description* (Ingold 2011). Ingold combines the fields of wandering and place-making with emphasis on embodiment, sensitisation and attention. These approaches are parts of a broader theoretical framework which he presents in *The Perception of Environment* (Ingold 2000). Finally, I briefly discuss how place-making entails embodied memory.

Our sensory experiences depend on how we move through the terrain. Destination oriented transport means crossing over from a point of destination to another, which gives meagre sensory experiences of the territories we are passing through. The concept of wayfaring refers to a continuous and open-ended path or trajectory. It is movement along and through surfaces of landscapes, not across them, above or under. Wayfaring is what happens along the way between our points of destination. It continuously changes our sensory perceptions and our perspective, simply because we change perspective and site (Ingold 2007, Cha. 3). In the following, I use the concept of wandering as synonym for wayfaring.

Walking is an embodied way of wayfaring and involves all the senses. When we walk, our vision and hearing impact balance and thereby the way we walk. Moreover, walking is grounded. We walk on surfaces. We perceive the terrain through our feet as a rhythmic kind of perception. When we walk, it is through our feet that we are literally in touch with our environment.

We walk at a pace that enables us to be sensorily attuned to the terrain as we move along, continuously thinking and reflecting on where we have been and anticipating where we

are going. Walking combines the rhythm, quietness and calmness for reflection and sensory discovery of the landscape. This implies floating between mental states, between sensitivity to what goes on in our mind and body and what goes on around us (Ingold and Vergunst 2008, p. 1-3). There are almost no limits to what we can discover when we walk. We can explore the terrain, take another look, sharpen our ear, one more time and another and yet another. What we sense depends on the state of the body, which also means that tiredness makes the environment seem more blurred. I elaborate on the themes of blurriness and distorted recordings in section 2.2.3.4 and in 3.4.1 on visual effects.

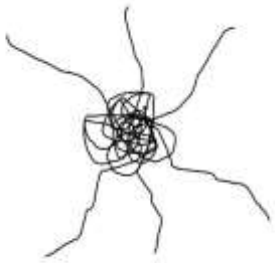
From this follows that knowledge and perception is a function of movement. We do not perceive things from a single vantage point. We make our observations by walking around. Therefore, knowledge of the mountain is integrated along paths of movement, not through accumulations of observations, or photographs, which are the assumption in destination-oriented travelling. I elaborate on the theme of embodiment and visual perspective in sections 2.2.3.1 and 3.4.1.

Through wandering, I explore and experience the mountain and expose myself to the weather. This includes walking, skiing, carrying and swimming, listening, looking, exploring and discovering. It is slow and allows for pauses to stand still and reflect.

These practices give slightly different sensory experiences. The terrain I am walking in is hard and soft, steep and flat, dry and swampy, rugged and smooth. I need to step, jump and balance. The body flows or it resists and aches. I ski during the winter season and the sensory experience depends of the type of snow. It can be icy, powdered, grainy or wet. It can be flat or bumpy, shaped by the wind, all of which influence the smoothness and rhythm of movement.

Swimming or skinny-dipping in the mountain lake is the 'ultimate' body exposure, temperature here being essential. I am not (with regard to the experience of being embedded) able to choose *not* to be aware when I swim the lake. Such experiences differ from dreaming and imaginations in the sense that practice has direct, physical impact. It matters and it may be risky.

People's relationship to place develops through wandering (Ingold 2011, Cha. 12). For Ingold, place is a zone of lines and paths of movement, as in figure 1, while a landscape is what we sense at particular vantage points on our paths in it and through it. Both change when we walk and are thereby a function of our movement.



Place as meshwork of paths

His theory of place-making combines, on the one hand, place produced by the continuous actions and movements of social and material processes, and on the other, place as representations, meanings and memories. We make our places by wandering and thereby weaving more and more textured lines and pathways. A place is a density of such paths on which we go through, to and from this zone, intermingling with the movement of others in and through the zone. Here I add the movements of the weather, terrain and biological organisms of the mountain.

According to Ingold, the character and meaning of a place for humans depends on what it affords, its potential or what it makes possible for us, and it depends on what we do there.

> 'A place owes its character to the experiences it affords to those who spend time there – to the sights, sounds and indeed smells that constitute its specific ambience. And these in turn, depend on the kinds of activities in which its inhabitants engage. (…) ... meanings are gathered from the landscape'. (Ingold 2000 p. 192)

From this follows that to gain deeper knowledge of a particular place requires engagement over an extended period of time, which is what I am doing in this research. The research site is a confined area of the mountain, delimited by the distance of my walks. I have wandered and practiced field recording here over an extended period of time, through various seasons and exposed myself to a broad range of weather conditions. What, from a distant and detached position, are considered to be small details such as an area of small rocks, gains significance when experienced through the senses. This, over the years, makes it into a dense sensory textured place for me.

Embodied memory

Place-making produces embodied memory and knowledge from the inside. As I make my way along the terrain, so my paths, textures and contours are etched or incorporated into

my body. What happens grasps me. My body is an amplifier and receptor that stores memory. Gradually the place becomes sedimented as memory, as Connerton refers to in *How Societies Remember* (Connerton 1989, p. 72, p. 72). This is also similar to what Bachelard refers to as ‘muscular consciousness’ in his *Poetics of Space* (Bachelard 1964, p. 11).

According to Lakoff's *Metaphors we live by*, a metaphor highlights a particular aspect of experience (Lakoff and Johnson 2003, p. 10). ‘Sediment’ directs attention to the way the process of place-making physically alters the body. In this case, it could be associated with being burdened, covered or layered. It may be so. but this is not what I am interested in here. I consider 'sediment' to be more in the sense of a resource or a surplus of knowledge to draw on. The concept of ‘muscular consciousness’ is so precise in relation to what I refer to, that it is hardly a metaphor. The point is that embodied memory is incorporated through time, and that it enhances sensitisation and perceptive specificity. An example is enhancing the ability to distinguish between nuances of winds, which I account for in section 2.2.3.2 on imagination and consciousness.

Place-making differs from methods in which the research practitioner spends a short time in a particular area and does not engage or challenge the body, the senses and emotions. Such methods produce limited knowledge about the area and are a different way of knowing. This may, for example, consolidate the idea of nature as fixed or 'given', rather than a continuous process of change. The research practitioner furthermore does not develop sensitivity or 'muscular consciousness' that can serve as a resource or surplus of knowledge.

The aim of this research is not to consolidate a relationship to place. I instead seek to challenge the idea that we can get to know a place in nature through detached and disembodied observation. The method of place-making is long-term engagement in which embodied participation in this area of the mountain is the primary way of knowing.

I elaborate on embodiment and experience in section 2.1.2.2. I elaborate further on Ingold's theoretical approaches in section 2.1.2.4 on engagement, attention and styles of perception. I account in section 3.3.1 how I and other artists articulate sensory richness

and how the physical impacts in the artworks and I account for embodied practices in the artworks in section 3.3.2.1.

Field recording

In this research, the method of field recording is to use technology to gain embodied, sensory knowledge of the mountain. This is part of place-making. It means bringing recording technologies, developing use skills, exploring how they work or do not work, and letting the practice and the tools respond to and record what is happening. Field recording is also essential for the production of audiovisual artworks.

Field recording, here, derives more from a culture of wandering in the mountains than from a culture of studio production. To practice field recording on the mountain is to go beyond the social, physical and technological infrastructure that the technology was designed for. This helps one become aware of the logistic and technical preconditions of field recording that tend to be taken for granted in urban settings. On the mountain, distance and weight matter in a physical and very real way. Having to carry the recording equipment on my back for three hours uphill is both a distinct experience of the geography, topography and gravity of the mountain and an experience of the technical preconditions of field recording.

The twin aims of field recording in this research are to enhance awareness of the mountain and to collect recordings for art production, both motivating exposure to the mountain in various weather conditions. These aims however influenced my style of perception in slightly different ways. The aim of awareness invited an open and exploratory approach or a kind of ‘positive prehension', and let what I recorded become the outcome of discovery, sensitivity and attraction. This stimulated reflections on how what was happening on the mountain related to larger processes in space and time. In contrast, the aim of collecting recordings was a kind of ‘negative prehension’. This implied searching for particular sounds or particular visual formations, for what was interesting and not what was predefined.

Studying the recordings is another important part of the method of field recording. The difference between the recording and the mountain experience became a source of reflection of the use of audiovisual recordings as a means to represent embodied experience.

To summarise, field recording in this research is a method of engagement, a method of awareness and a method to collect recordings for art production. It stimulates attention and sensitisation of the mountain in such a way that it makes it possible to break with habits of experience and become aware of what has been taken for granted.

I account for the concept of prehension in section 2.12.1, for styles of perception in 2.1.2.4, for field recording in section 2.1.3, and I flesh out in detail these themes and practices in section 2.2 on practices on the mountain.

1.2.2.2 Writing

In this section, I describe the different styles of writing during the fieldwork and in the thesis.

Logs and diaries

Practice research and autoethnography are process-oriented approaches to knowledge. All relevant questions are not yet stated, answers not yet found and during the process, the researcher will come to openings and junctions where new paths are discovered and decisions taken. It is therefore essential to write logs and diaries to document what happened during the research process. This is the only way to document how sensitivity and awareness broadened and deepened through time, and to identify the causes and triggers of the choices that led to the discoveries and final outcomes.

I wrote fieldwork diaries from the summer of 2012 until the last trip for this research in 2015. I structured them chronologically by noting place, date and time of day. Memories from the mountain were also stored in my body for many years, which made it possible to add stories from trips before I wrote diaries. See the overview of trips and diaries in Appendix 1.

The writing style was mainly exploratory ‘free-writing’ without any particular readers in mind, as Sunstein and Chiseri-Strater state in their *Fieldworking: reading and writing researc*h (Sunstein and Chiseri-Strater 2007, pp. 57-60). The continuous writing process made it possible to articulate the knowledge that otherwise would have remained tacit. Writing in the moment is specific and detailed. Spontaneous thoughts tend to be responses to the specific situation that may be forgotten or blurred when time passes.

The philosopher Søren Kierkegaard states that *'Life can only be understood backwards; but it must be lived forwards'* (Kierkegaard and Barfod 1869). This complies with how small notes and quotes may take on another meaning and significance at a later stage of the process. For example, the experience of places and practices becomes more textured over time and with repetition, and eventually I may recognise them as part of larger patterns. Significance and meaning of stories and quotes also varies with theoretical context, which I will return to below.

On the mountain, the experiences afford several directions of thought. The diary notes are, therefore, not comprehensive. When reading them later and choosing corresponding images and sound clips, I sometimes remembered more that I could have written retrospectively. However, I chose not to do so, for reasons of being methodologically consistent, and for maintaining the distinction between the writings on the mountain and other writings. This helped to structure the writing of the thesis, as Gomart describes in her *Towards generous constraint* (Gomart 2003). However, some of the diary notes are slightly edited for the sake of spelling and clarity.

Writing (in) the thesis

Writing a thesis is to unravel entangled processes of thoughts, to show how they connect and to give reasons as to why they are relevant to the research. Thoughts are layered, like tips of icebergs and they proliferate during writing. In the beginning, they tend to be fragmented or I am not yet able to articulate them clearly. There are connections and layers that I don't see when I write them for the first time, or, I see too many of them.

The task of the final writing up is to select, combine them and decide where they belong in the structure. Then add the missing steps of reasoning that bind them together, and finally and ideally present them in linear and sequential order that makes the outcome coherent to the reader.

Presenting interconnected and layered thoughts and themes in linear format is the reason I have chosen to use the frequent cross-referencing. It is also the reason for the writing style, which interchanges between stories, reflections and theories. See section 1.2.1.2 on autoethnography for the roles of the 'I' in this thesis.

Below is a short note on the role of the stories and quotes. I write them in '*italics'* with quotation marks, and I use them both for evocative and analytical ethnography. They are

sources of evocative autoethnography in the sense that they are articulations of my embodied, sensory mountain experience, which I use with photographs and sound clips to make sensory and emotionally textured and vivid accounts of my fieldwork. I use them to bring the reader into the place, to evoke my experience and to raise issues (Ellis 2004).

They are sources of analytical autoethnography in the sense that they are material or anchor points to reflect upon. Stories instantiate theoretical positions and lines of thought, and I notice other aspects by approaching them through different theories and concepts.

How I select the stories from my diary and in which section of the thesis I present them depends on which theme or concept I want to instantiate. For example, I use the story of '*Weather change*' in section 2.2.1.2 as a way to flesh out the impact of unpredictability and risk in Whitehead's concept of nature. I could also have used the flat battery in this story as a way to flesh out the practical impact in wilderness of 'material networks of tools', as I account for in section 2.1.3.1.

1.2.2.3 Resources of study

The external resources for studying the themes of this research are literature and artworks of other artists.

Literature

I have described how practice research problematises theory in the methodology section 1.2.1.1. In brief, at the core of practice research is the interactive relationship between three ways of knowing, tacit knowledge or practice or knowledge from the inside, reflections and articulation, and theory or external knowledge (Nelson 2013, p. 37). As a method, this means to read literature and relate it to my practice.

Theories belong to academic disciplines and are orientations and fields of thought within conceptual frameworks. During this research, I have become intrigued by and acquainted with a range of theoretical approaches. I have chosen those that in some way or another informed and resonated with my practice. I present authors, literature and theories in section 2.1, and discuss how they appear in the artworks in section 3.3.

Literature and theories serve several functions in this research. They provide frameworks of interpretation on practice. They influence what I consider to be significant and may re-

frame my thinking about what I am doing. When returning to the mountain, new readings may have influenced what I sense and pay attention to. Literature may also support what I already intuit, and thereby inspires me to follow and articulate a particular line of inquiry.

Literature influences the concepts I use when I reflect on my practice. By applying a particular conceptual framework, I make my practice theoretically significant and thereby relevant to academic audiences. Examples are concepts such as ‘affect’ and ‘the felt body’, and concepts for the use of sound in audiovisual artworks such as ‘synchresis’ and ‘off-screen diegetic sound’, which I present in sections 2.1.2.2 and 3.4.3.

Theory and concepts also influence how I interpret my recordings. For example Schafer’s concepts of soundscape and ‘schizophonia’ (Schafer 1994) made me reflect on assumptions regarding the relationship between sound and 'socket'. I return to this theme in section 2.2.3.4, among others.

Theories are also programmes or guidelines of action with practical implications. By turning theories into practice, my practice informs and problematises them. I perform and instantiate the practical implications of these orientations, as Marres describes in her *Experiment: The Experiment in living* (Marres 2012a). I do it, problematise it, and explore what I discover during this process. By visiting theoretical fields in a practical way, I may identify what kind of knowledge they leave out. All theories have limitations and blind spots, and they are never fully consistent with practice.

From this follows that a main task of this research is to demonstrate and instantiate theories by turning them into practice. For example, the central role of sensory perception and awareness of risk in Whitehead's concept of nature is the reason why, in section 2.2, I account in detail for the sensory experiences of the mountain and it is why, in section 3.3.1.2, I elaborate on sensory texture in the artworks.

Artworks of other artists

Artworks of other artists are another external resource of this research. I have selected ten artworks that have inspired me, touched or provoked me, which I compare with my portfolio. I present them in section 3.2, and I discuss how all convey the main research themes in section 3.3.

As for my own portfolio, the artworks of the other artists are examples of a variety of art forms. I have categorised them into visual art, soundscape compositions, audio

documentaries, multimedia, and videos and feature-films. I am aware that artists make different kinds of works, and that art forms and genres are fuzzy concepts, in the sense that there are no pre-defined and clear-cut boundaries between them. I do not intend to use them in a mechanical way, as Law dissuades in *After Method: Mess in Social Science Research* (Law 2004), because expectations from art forms influence how we evaluate them, as I discuss in section 3.4.4.

I structure section 3.4 in relation to techniques. Here I discuss viewing and listening perspectives, visual effects, the relationship between sounds and visuals, and whether or how humans and the artist are present in the artwork. I also present some examples of how the audience's embodied knowledge of the environment influences their reception of an artwork.

To summarise, reading literature and studying similar artworks of other artists stimulates new ideas about my practice and challenges habits of thought and ways of working. I learned to experiment with different techniques, and they helped to identify and justify what is particular about what I am doing and thereby to understand and develop my own practice.

1.2.2.4 Practice of art production

The fieldwork diary and embodied memories lay the ground for my artwork production. In this sense, the artworks are primarily autoethnographic accounts, reports and articulations of the mountain experiences. Art production has different stages. I below describe some of the method issues related to the recordings, to the post-production and to the artworks.

Back home from the mountain, I start by studying and selecting recordings. I register time, content and technical quality and whether I liked them or not. How I will use them is still unclear. The recordings could serve several research purposes. For example, I might consider the recordings to be documentation of what was going on out there on the mountain, like indexes imprinted on the recording devices. In this regard, they are situated in the sense that I recorded them at a particular time and place and through a

particular perspective. They are also only fragments in the sense that they do not contain the whole mountain or the full experience.

The recordings are also sources of memory, sonic or visual notes or inscriptions. This is what Connerton refers to as 'inscribed memory' (Connerton 1989, p. 72). They may, as such, trigger the incorporated memory of a particular experience that may be more vivid than the recording itself. The recordings are sources of discovery and awareness in the sense that I may have recorded things that I did not notice when I was there. Moreover, their meaning and significance may change as sensitivity to the mountain increases.

The recordings are studied in the post-production process and applied in another context where they are open to other interpretations. They may, in this way, challenge sensory habits on the mountain and lead to re-sensing - to look and listen to them again. I describe this process in section 2.2.3 on awareness and sensitisation, and in particular in 2.2.3.4 about the recordings.

Art production is creative composition and experimentation, the selection of recordings and the trying out of different ways to combine them. Ingold does not distinguish between crafts and art. He argues that art production is a process of 'thinking through making' and that ideas and artefacts are cast-offs of the process of encounters with materials. This is in contrast to 'making through thinking', in which the process of art creation is supposed to start with an idea about its form in the mind of the maker, which then is projected into a material (Ingold 2012),

According to Hallam and Ingold in *Creativity and Cultural Improvisation* (Hallam and Ingold 2007), creativity is a process of practice, is characterised by improvisation and inquiry and artistic creations are outcomes of processes where consciousness and the body intermingle with materials, forming the creation through the interactive process. Materials are resistant and ideas develop along the way. The material responds to how you handle it along the way, hence 'thinking through making' (Ingold 2013, pp. 20-22). Bolt refers to this as ‘the 'magic in the handling’ of the materials (Bolt 2007).

To study, select and combine recordings is a creative process, and so is the process of art production. The material is sound recordings, photographs and video clips and the thinking developed with the making of the artworks. Creating them both required and

developed skills, and each artwork stimulated new ideas about themes and techniques for conveying mountain experiences.

In this research, I focus on the process of making rather than on the final product. The portfolio therefore constitutes a chronological series of artistic experiments. I present my portfolio in section 3.1 and there is an overview of the artworks in Appendix 4 and 5, which includes technical and other information. I have also uploaded the artworks on my website http://tineblom.net/home-page/mountain-project/index.html.

Audience response has been of secondary concern during this process. However, sometimes it interfered with the creative process. I reflect upon this in particular in section 3.1.8 on the audio documentary *'Report from Field Recording in Cold Winter Winds'* and in 3.3.2.3 on consciousness and voice.

1.2.3 Summary

The methodology of this project is practice research and autoethnography. The methods are the practices, writing and studies of literature. The practices on the mountain are wandering, place-making and field recording. The writing includes logs and fieldwork diaries and the use of different kinds of voices in the thesis. The literature is both fictional and non-fictional, and I account for them all in part 2.

I present in part 3 my portfolio, describe the methods and techniques of art production and the study of the artworks of other artists. I explore how various art forms convey experience of nature, and what they leave open and unresolved. Moreover, I compare and discuss how ideas develop through the interaction between practice and studies.

PART 2. ON THE MOUNTAIN

The 'mountain' in this research is the territory and ecological region by the tarn Tvergasteintjørne on the Hallingskarvet mountain range. This is the location of my fieldwork and the source of the experiences that I articulate in my artworks.

The project is a quest to explore and artistically articulate the mountain and mountain experience using recording technology. My field recording practice has two intertwined aims. Ecological awareness of the mountain and collecting materials for art production.

To discuss the artistic articulation of the mountain as an example of nature, I need to understand what is the 'nature' that I strive to articulate. If I am to discuss how I gain knowledge through the practice of field recording, then I need to understand how I gain knowledge through experience, the impact of the mountain on technology and the impact of technology on my experience of the mountain.

This part has two main sections. The first describes the theoretical themes that I explore throughout the thesis and the second describes the embodied practice on the mountain.

Section 2.1 presents the theoretical themes and selected literatures of nature, ecology, experience, technology, sound and ecological awareness. They are resources that resonate with me and expand my field of thinking on my practice on the mountain.

I draw on authors from a range of disciplines. I do not intend to fully account for them all. I am aware that these are complex systems of thoughts, that they have written more works and ideas, and that other scholars have different emphases. I do not intend to put them up against each other nor do I take a stand with regard to each of them. The intention, rather, is to present important points to provide a synthesis that articulates the resource, tensions and dilemmas of the practicing field recording in the mountain as a way to gain knowledge of nature.

In section 2.2 I describe the mountain experience and the practice of field recording. I use quotes and stories from my fieldwork diary, supplemented with photographs and sound recordings to add sensory texture to the experiences. I here reflect upon how the stories exemplify and resonate with the theoretical themes.

2.1. Theory of nature, experience and tools

The themes of this section are the ontology and epistemology of the mountain. There are four sub-sections. The concepts of nature and ecology are the metaphysical underpinning of this research, and also relates to the dynamic interdependency of seasons, weather, terrain, plants and animals. Theories of experience presents approaches that place particular emphasis on phenomenology and the body as a receptor. Field recording and theory of tools focus on how recording technology influences perception. Finally, the theory of sound is about the ontology and epistemology of sounds.

2.1.1 The concepts of nature and ecology

Alfred North Whitehead (1861-1947) and his concept of nature is a source of inspiration, particularly in the way he attaches importance to sensory awareness. The concept deals with reality and experience. It does not assume any distinction between urban society and nature. His main works are *The concept of nature* (CN) (Whitehead 1964) and *Process and reality*. The concepts of nature and reality are in this synonyms. I base this presentation mainly on Isabelle Stengers' *Thinking with Whitehead* (Stengers 2011, pp. 10-14).

The metaphysical framework in this research for experiencing, analysing and articulating the mountain starts with the following statement:

> 'This is going to be about nature. But how do we define nature? It is what we are aware of in perception. (…) this 'what' is indefinite complexity.'
>
> (Stengers 2011, pp. 31-33)

I below give a short presentation of Whitehead's philosophy and concept of nature. This is of relevance to this research. I also give some examples from the mountain.

Nature is infinitely complex and cannot be captured in concepts. Consider, for example, the nuances of 'snow'. Snowy weather varies between wet slush, silky flakes, soft grains and hail. Snow on the ground can be hard and icy or soft and loose. Wet or dry, grainy or powdered and silky smooth. Snow covered terrain can be flat or uneven, shallow or deep, stable or potentially sliding. There may be an icy crust with snow grains underneath. So-called 'rotten snow' is soft, watery and varies in depth. There are infinite nuances.

The more attentive and aware we are, the more of nature we will have access to and the more that can be learned about it (Stengers 2011, p. 69).

> '(…) by due attention, more can be found in nature than what which is observed at first sight.'
> (Op cit. p. 36)

Nature is infinite. There is therefore always more to discover, which is the task of this research.

Process philosophy is the core of Whitehead´s concept of nature. Nature is formed by the continuous forging and dissolution of relationships. It is what happens and passes in a continuous process of becoming and decay. Every moment or period is particular, because it will never return again.

> 'What we discern is the special character of a place through a period of time.'
> (CN. p. 52. /Stengers 2011, p. 44)

For example, the light, the sounds and the force of the winds change continuously. A particular spot in the terrain therefore never appears the same.

Nature is the simultaneous flow of forces and energy that are continually changing. However, not always fast enough for us to be aware of them. There are regularities and rhythms which are only partially predictable.

Process philosophy gives ontological priority to change and movement over substance or essence. This means that studying a substance is the consideration of the processes that produced it and the process of change it will undergo. We need to explain how and why things are stable, rather than how and why they change (Cobb 2011).

For example, consider the mountain. It appears solid. Even so, it is formed of brittle rock that breaks down gradually, at a rate hardly noticeable during a person's lifetime. The screes and boulders below were once part of the mountain.

They gradually disintegrate into powder and, when mixed with organic material from plants, animals and humans, become the soil that we walk on and that nourishes new life. This, the process of dissolution, also forges new kinds of relationships.

Another element of the concept of nature is that it is holistic and all-inclusive. Humans are embedded in and are part of nature. There is, therefore, no clear distinction between nature and culture or society (Stengers 2011, p. 63). Nature, however, is more than human. There is nature beyond culture. This means that a human perspective cannot encapsulate nature, because we are not outside observers and because there is no position from which we can consider nature which is outside of it.

From process philosophy follows the notion of unpredictability and risk. Nature has physical consequences. It is always capable of retort. It is risky. You ignore it at your peril. Those who do not pay attention to nature will not survive. There are forces out there that we sometimes have to obey and there are things that you can only ignore, on pain of death (Stengers 2011, p. 69). Some events exact the death penalty for inattention (Whitehead 1964, pp. 187-188, pp. 187-188), humans will not survive these unless attuned and attentive to the conditions of survival (Stengers 2011, p. 69).

Attention, perception and the body are therefore sources of knowledge that are critical for our existence. Whitehead states that

> 'the sense organs testify to the importance of paying due attention to nature, on pain of death. (…) The body is not what explains but what testifies.' (Stengers 2011, p. 69)

Specific experience will always be the touchstone that puts a description or model to the test (op. cit. p.48). For example, if I stub my toe on a stone, the pain is the proof that there is reality outside of my body. This makes embodied experience a prominent source of knowledge of nature.

Furthermore, there is no bifurcation between nature and mind. What we perceive is part of what we are aware of (Stengers 2011, p. 64, p. 64). Whitehead's statement that 'nature is what we are aware of in perception', rejects the bifurcation between nature in our awareness and the nature that is the cause of awareness (op. cit. p. 38). Awareness is the foothold of the mind in nature in the sense that what we are aware of, is happening in nature. Something 'out there' captures our attention - we cannot be aware of something that does not exist.

> 'The nature which is the fact apprehended in awareness holds within it the greenness of the trees, the song of the birds, the warmth of the sun, the hardness of chairs and the feel of the velvet.'
> (Op. cit. p. 38)

An example from the mountain is how the colours and light change through the rhythms of days and seasons[2]. These nuances are part of nature and make the gradual change perceptible to us.

What I perceive belongs to the mountain around me; the blueness I see in the shadows of the snowdrift belongs to them. They are not projections of my mind.

What we are aware of in the process of our encounter should, however, not be confused with the image of nature that we carry with us in our minds.

> 'What matters is not to confuse 'what' we are aware of in perception with 'what' we perceive.'
> (Op. cit. p.56)

[2] I took these photographs in mid-winter at the hour when the sun is just above the horizon, 'the golden hour', and when it is about to set, 'the blue hour'.

When I am away from the mountain, the colour blue in my memory and in my photographs belongs to them and not to the mountain. In other words, ideas, thoughts and recordings are responses and representations, and not the nature that I am *aware of* in perception. This distinction is a central theme in the discussion of the artworks in part 3.

We are embedded in nature and not outside of it. There is therefore no full and comprehensive perception of nature. Perception is always situated. We cannot distinguish 'what' we know from 'how' we know it. What we know merges with the method and the position of knowing. There is always one particular way of knowing. Our awareness will always be biased and partial and will never encompass it all.

> 'The complete foothold of the mind in nature is represented by (…) the 'when' of awareness and (…) the 'where' of awareness and the 'how' of awareness.' (Stengers 2011, pp. 66-67)

We all have a particular position in time and space that gives us a different focus in the act of awareness. We can call it a standpoint. A situated perspective or point of view. A standpoint is not something you or I decide in our minds. It depends on what happens to us. The way we interpret 'what we perceive' is not a given (op. cit. pp. 64-65).

The themes of 2.2 describe how I experience the impact of field recording technology on the experience of nature and how enhanced sensitisation and awareness change the interpretation of what I perceive.

The last element of Whitehead's concept of nature relevant to this work is the way he merges the metaphysical and the empirical.

> 'Whitehead belongs to the empiricist tradition, in which the goal is never to go 'beyond' usual experience but rather to transform it, to make what usually goes without saying matter.'
>
> (Stengers 2011, p. 46)

Nature is in this approach real and we do not need to search for an explanation or cause 'beyond' what we are aware of in perception. This is also the position of Latour in his book *'We have never been modern'* (Latour and Porter 1993). The concept and debates of nature should refer to phenomena in the real world and not be transcendental, abstract and purified. This is also the position taken in this work. This research is founded on real, physical experiences of a particular and specific mountain area.

Concepts of ecology and ecosystem

Ecology is a field of study in which these metaphysical assumptions merge with the empirical. There is no bifurcation or metaphysical reality above or beyond nature's processes. A short account of the concept of ecology and ecosystem is presented here with examples from the mountain.

Ecology is a natural science discipline in which the interconnections between geology, climate and biological species, including humans are studied (Real and Brown 1991). An ecosystem is an area or region that is regarded as a unit in ecological study.

The core premises are that the elements of climate, terrain and species are interdependent, that there are rhythmic changes of seasons due to the earth´s orbit around the sun, and that global, regional and local ecological systems are connected but never identical.

Ecological studies may inquire into how the relationship between the elements changes at the global, regional or local level. They may focus on a particular point in time or how they change across millennia, centuries and decades, as in Darwin's work (Darwin 1859) and climate change studies (Dryzek, Norgaard, and Schlosberg 2011). Furthermore, there are levels of specificity. Some search for generalised knowledge of the systems and others focus more specifically on the ecological preconditions of a particular species.

The mountain is part of ecological systems that extend across space and in time. Across time in the sense that it is shaped across millions of years - the process of change continues after we are gone. Across space in the sense that it is not clear where or when the mountain, the bedrock, the wind, the water and the ecological region begin and end. See the short account of its geological history in section 1.1.2.

The mountain consists of interdependent, complex relationships between weather, terrain, vegetation and animals. The relationships between them are cyclic or rhythmic, and the constellations of such relationships vary with season and weather.

The composition and texture of the terrain are outcomes of long-term and short-term processes of geology, physics and chemistry, weather, water and organic material and life cycles of plants and animals. It is a barren landscape. The season of vegetation growth occurs when temperatures are above zero, usually from June to August. Plants grow,

blossom and wither away in these three months, returning again the following year. Examples of organic life are lichen and rodents.

Lichen is the first organism to grasp the surface of stones, forming the basis on which others can gain hold. There are various kinds of lichen. They are frugal, living on air and water where no others can survive.

Even so, they are adapted to the terrain, light, temperature and precipitation of the particular mountain. If we take a stone from Tvergasteintjørne home, the lichen will die.

Rodents are an essential part of the ecology of the mountain. They eat grass and roots and they are food for other animals, such as ravens.

These photographs are outcomes of incidental encounters. The lemming has no interest whatsoever in any encounter with the bipedal visitor. The weasel, however, is shy but curious. It kept sticking its nose in and out of the scree, ran around and returned from under another boulder.

2.1.2 Theories of experience

I experience nature when I am on the mountain. However, the experience cannot encapsulate nature as a whole. It is always biased and partial. What I experience depends on *how* I experience. On where I am, what I do, and my quality of attention. This section presents authors and their approaches on the theme of experience.

2.1.2.1 The concepts of perception and prehension

Whitehead's concept of perception refers to the awareness of what happens outside of us. He uses the concept of 'prehension'[3] to refer to the way the world has an impact upon us, to grasp and be grasped. There are two orientations. 'Positive prehension' is to open up and grasp, while 'negative prehension' is to close in, select and discern (Halewood 2013a), (Halewood 2013b), (Shaviro 2015).

'Positive prehension' is the opening up to and being grasped by nature or reality. Nature is infinitely complex. The impact of being grasped may therefore be the feeling of wonder and enrichment, but also of being overwhelmed, vulnerable and bewildered. What happens, grasps us, becomes part of us and changes us. 'Negative prehension' is the process of exclusion, selection and filtering away. To articulate, write and analyse, we need to focus on and pay attention to a limited field - a requirement for precision of thought.

In this thesis, I use 'positive prehension' to refer to perceptive openness and relates to affect, emotion and sensitisation. I use 'negative prehension' to refer to filtered perception and relates to consciousness and language. I do not rank them as if one is better than the other is. I am interested in the interplay between them.

2.1.2.2 Affect, sensation and the body

Experience is to be grasped, the concepts of perception and embodiment here being particularly relevant. Below is given a short presentation of authors and works of phenomenological orientations and theories of atmospheres. The central themes of this section are perception, affect and the sensuous body. These traditions use the concepts of perception and affect in a way that is similar to 'positive prehension'. In this work, however, I use the conceptual vocabulary of the authors.

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[3] Prehension is the etymological trunk of apprehension and comprehension.

Phenomenology, atmospheres and the body

I present here, briefly, the philosophical tradition ofphenomenology, the theory of atmospheres and the concept of embodied memory.

Maurice Merleau-Ponty (1908-1961) is central in the phenomenological tradition. His main work is *Phenomenology of Perception* (Merleau-Ponty 1966). Perception is the primary form of contact between consciousness and the world. It is embodied and pre-conscious. Perception is active and constitutive. We experience through our involvement in the world (Tranøy 2011).

Merleau-Ponty, like Whitehead, refuses to make a distinction between the perceiving body and the world that it perceives. He argues that the world and the body are intertwined and mutually engaged and thereby break down the distinction between object and subject.

> '(S)ince the living body is (…) stitched into the fabric of the world, our perception of the world is no more, and no less, than the world´s perception of itself – in and through us.'
>
> (Quoted from Ingold 2011, p. 12)

The theme of phenomenology or the intertwining between the world and the body affords different research orientations. One is to focus on the content of the individual´s perception or, in Whitehead´s terms, the 'what of' perception. Another is to ask how perceptions of the world vary between social groups or on the character of the perceiver. Yet another is to ask what is happening out there in the world that the individual perceives, or what he or she is aware of in their perception, which is the orientation of this research. There is no absolute distinction between these. They are solely different research foci.

Massumi is another thinker with affinities for the phenomenological tradition. In his *Parables for the Virtual* (Massumi 2002), he discusses the connection between nature or reality, affect, sensations, body and language. The body is affected, affect being the full impact of reality upon us and that we somehow respond to or store in our bodies. 'The excess' is that which affects us that does not reach consciousness (op. cit. pp. 216-217). The body feels through movement. It absorbs discrete stimulations and infolds contexts (op. cit. p.30). This includes the sonic vibrations that we only register unconsciously. In this regard, the body is an amplifier, a kind of 'recording device' or a carrier or storage of memory. I will return to this below.

The theory of atmosphere belongs to the phenomenological tradition and is articulated in the article *Atmospheres as the Fundamental Concept of a New Aesthetics* (Böhme 1993), and in *Emotions Outside the Box – the New Phenomenology of Feeling and Corporality* (Schmitz, Müllan, and Slaby 2011). In their emphasis on the human being as a 'felt body', they are similar to Massumi´s affect. The article *Acoustic Atmospheres A Contribution to the Study of Ecological Aesthetics* (Böhme 2000) is about sounds that fill space and affect us. Böhme draws a line from music to acoustic atmospheres:

> '(…) music fills space and (…) by the way of resonance and echo, space represents a vital component of its effectiveness (…). Music´s determining feature would thereby become the thematization of acoustic atmospheres (…)' (Böhme 2000, pp. 15-16)

Theories of atmospheres are about aesthetic perceptions of everyday life. An atmosphere is the sensory field between the perceiver and space, things and situations. The central character of things is their 'ecstasy', in the sense that their surfaces are openings rather than closures of the space they are in. Surfaces 'radiate' and thereby exert or emanate their presence forth into their surroundings. They may radiate volumes, textures, colours and sounds. Through this, they transcend the thing, person or situation itself and 'fill' the space.

> 'The blueness of the cup (…) can be thought of as a way in which the cup is present in space and makes its presence perceptible. The blueness (…) radiates out to the environment of the cup, colouring or 'tincturing' in a certain way their environment.' (Böhme 1993, p. 121)

An atmosphere must be perceived by a sensuous body in order to exist. The human being is a 'felt body' that absorbs and perceives the atmosphere in moods or sentiments. An atmosphere is therefore the way a 'felt body' perceives the space and the things in space (Schmitz, Müllan, and Slaby 2011). As such, atmosphere is the intermediate or the 'in-between' between the subject and object. It does not belong to the subject. Its source is outside and the atmosphere is more than what the body perceives (Anderson 2009).

The body stores memory. Memory according to Connerton in his *How Societies Remember* (Connerton 1989, pp. 72-73) comes from two different forms of practices. The first is through activities that store and retrieve information, such as the production of diaries, texts, photos and sounds, which he refers to as inscriptions. The other are incorporated practices or physical practices performed in action. I refer to these incorporated or embodied practices as 'embodied memory'. The relationship between the inscribed and incorporated sources of memory are at the core of this research and I elaborate on them throughout the thesis.

Examples of incorporated memory follow. If I do not listen, my body protests. It tells me when I am about to make risky decisions. For example, if I want to visit the mountain when the snow is 'rotten', when it is deep, soft and watery and about to melt, then I sense resistance, anxiousness and bewilderment. Through a short exposure to the mountain, I interpret wind, rain and temperature and how many layers of clothing I need. Whether I need rainwear or a windcheater, or just a sweater. I interpret whether I need light shoes, rubber boots or leather boots, and when to take scarves and mittens off and when to put them on. Over time, another experience accumulates as another layer of incorporated memory. These are the primary sources of my artworks.

In this research, I use the concept of embodiment in a way that is similar to how it is described in *The Embodied Mind* (Varela, Thompson, and Rosch 2016):

> 'For Merleau-Ponty, and for us, embodiment has this double sense; it encompasses both the body as a lived experiential structure and as the context or milieu of cognitive mechanisms (…) in short, as both 'outer' and 'inner' biological and phenomenological.'
>
> (pp. ixi-ixii)

I consider the body to be an amplifier of experience and that affect and sensations are the body's responses to what is happening on the mountain. Furthermore, affect and sensations are the main sources of my thoughts while I am on the mountain, which I will elaborate on below.

Affect, emotions and sensitisation

Approaches on affect and emotions from disciplines of philosophy and architecture are given below.

Spinoza (1632-1677) is a philosopher who situates humans in the midst of the universal laws of Nature or God (Næss 1975, pp. 13-14). Humans, like other beings, strive to exist or persevere, as far as we can by our own power. An affect is the change in our power of existence. Our capacity to grow, thrive and flourish - for better or for worse. When we are affected in a way that supports and strengthens our being, we feel joy. When we are affected in a way that weakens us, we feel sad or afraid.

> 'If there is joy, there is power increase and vice versa. (…) To be in joy is to (…) increase one´s power; and vice versa. (…) All increase in power is joyful.' (Næss 1975, p. 92)

In other words, Spinoza blurs the distinction between affect, emotions and sensations. This distinction is also blurred in Anderson´s *Affective Atmospheres* (Anderson 2009).

Anderson is affiliated with the phenomenological tradition and connects theories of atmospheres, affect and emotions. According to Anderson, atmospheres are always emerging and transforming. When they are taken up and reworked in lived experience, they also unsettle the distinction between affect and emotions. Affect refers to the transpersonal impact of the surroundings that we call mood, feeling or ambience. Emotion refers to psychological or intra-subjective responses, like hope and fear. Affects are impersonal in the sense that they belong to the situation and yet can be felt as intensely personal (Anderson 2009, pp. 77-80).

Anderson believes that paying attention to atmospheres makes us sensitised. We become sensitised to the ambiguities of that which is present, material and determinate versus singular and that which is absent, indeterminate, vague and general. Experience of vagueness may therefore indicate 'positive prehension' or perceptive openness, which the architect Pallasmaa expresses in his *In Praise of Vagueness (Pallasmaa 2010).*

Following on from the above, nature grasps us, but not all reach consciousness. The body is an amplifier of experience, which is stored in the body as affect. What we experience depends on where we are and what we do. We cannot experience the world unfiltered, but it is possible to discover more.

In this thesis, I use affect as the process of absorbing what happens on the mountain. I use sensitisation as the process of discerning and being conscious of what happens. Sensitisation enhances my capacity to articulate the experiences, and articulation enhances sensitisation.

2.1.2.3 Consciousness and language

This section is about 'negative prehension' or the filtering of experience.

The role of consciousness in perception is a central theme in theories of experience. A short presentation on the positions of Bergson, Latour, Næss and Morton is given here.

Bergson (1859-1941) in his *The Creative Mind. An introduction to metaphysics* (Bergson and Andison 2002) makes a distinction between intuition and intellectual thinking. Two types of knowledge that give access to different sides of reality. Intuition is subconscious or precognitive knowledge that connects us to our environment or the reality outside of us. It is an experience of sympathy, through which one enters into a thing to grasp what is particular and ineffable about it. It gives direct or absolute knowledge. Such knowledge is

always a component part, never a whole (Lawlor and Moulard 2016). As described in *Time and Free Will* (Bergson 2001), intuition is to experience reality as duration. In a continuous flow. As an unbroken and smooth stretch of time. Intuition is, through experiencing this flow, the sense of what is about to happen.

Intelligence differs from intuition by being conscious, conceptual and analytical knowledge that relates to form. Such knowledge divides or reconstructs by means of synthesising perspectives. Disconnected from what was perceived. In short, Bergson argues that such knowledge is restricted, abstract and simplified. Such knowledge only gives us a general concept of things.

Latour is, in contrast, a sociologist and argues that sensory experiences are unavailable to us until they are conceptualised and that language provides meaning and significance. He believes that experience is social and develops in the dynamics between articulation and communication. He argues that we experience reality through the social networks that we are part of, being sensitised being a matter of social learning. All 'positive prehension' in the form of the world´s abundance of sensory stimuli would, without this, not be available to us or remain meaningless.

The article '*How to talk about the body'* (Latour 2004) articulates this approach. A sensitised body gives access to a differentiated sensuous world. Increased sensitisation means we register the world in a new way. Acquiring a sensitised body gives both a sensory medium *and* a sensitive world. Latour´s argument is that sensory perception is always filtered because sensory categories are socially pre-standardised.

Morton in his *Ecology without nature* (Morton 2007) and similar to Latour, emphasises the importance of human consciousness and language in how we relate to our surroundings. Consciousness is the reflection and expression of individual subjectivity and identity. It maintains a sense of distance or gap between the self and the surroundings that we cannot dissolve. This creates tensions within us. This is also, however, the precondition for openness and search without closure. This gap is the source of creativity. We should strive to bridge this gap, but will never succeed.

Morton argues that art derives from the creative negotiation between external impacts and the internal, conscious response. He therefore calls for an art that expresses the subject´s sense of distance to his or her surroundings.

From this follows his critique of the aim of immersion to reach a higher spiritual unity with nature. He criticises the striving for 'eco-mimesis', an art strategy for coming closer to nature. It is based on the assumption that we will sense more of nature when we produce more detailed and textured descriptions that 'look alike'. This is the illusion that documentation speaks for itself (Morton 2007, p. 179). Nature cannot be copied because it will always be bigger than us. We are in it and therefore cannot encapsulate it. More details will not fill the gap between nature and our consciousness. He, for example, criticises the idea of John Cage of making music out of ambient silence and ambient noise (op.cit. p. 31). I discuss the theme of eco-mimesis in relation to artworks in section 3.3.1.2 Visual and sonic texture.

The philosopher Næss in his *The World of Concrete Contents* (Næss 2005) is in tune with Whitehead´s and Bergson´s position on 'positive prehension' as direct perception. We have direct access to the world through our senses. Preconscious experience is a more textured and subtle perception of the here and now. Consciousness comes after, and it represents and simplifies what has happened. However, consciousness creates abstractions and thereby enables communication through language.

Næss also considers the relationship between subject and object in experience. He states that we cannot make a distinction between the perception and what is perceived. For example, the expression 'Cold stone' cannot be separated from perception and evaluation.

He states:

> 'In spontaneous experience, there may or may not be an ingredient corresponding to the subject object distinction. There is no experience of subject / object relations when one is absorbed in contemplation of a concrete, natural thing or absorbed in vivid action, (…) then there is no epistemological ego reaching out. Sometimes there is an ego-relation, sometimes there is not.'
> (Næss 2005, p. 455)

Consider 'It is cold' versus 'I think it is cold' as expressions of being outside in winter. Both imply sensations of coldness. The first expresses spontaneous experience in a way that dissolves the dichotomies of is/ought and fact/value. It is an expression of immersion and unity of terrain, body and cold air. The latter refers to a subject where the 'I' creates a distance. This opens up the possibility of doubt and reflection. As 'I am not sure whether it is cold outside'. That is, whether the cold is only within my body (fever?) or, in a social situation, where 'I' may be aware that 'my' clothes are not as good as those of the others are. The doubt provides an openness for the possibility that there may be other things happening out there and other ways of understanding.

Furthermore, according to Næss, expression of spontaneous experiences dissolves the subject / object distinction and directs attention to the 'what' or content that we experience, rather than to *who* is experiencing as in social science disciplines.

A comparison of Morton and Næss shows that both agree about the gap between consciousness and nature. Næss believes it can be dissolved through direct perception or 'spontaneous experience'. Morton believes it cannot. To Morton, the sense of immersion into nature is a romantic idea of 'higher spiritual unity'. However Næss, who mergers the metaphysical with the empirical in a way that is similar to Whitehead, sees no distinction between body and spirit or nature and human. However, being aware of the gap between nature and consciousness makes both of them emphasise openness and to search without closure. Næss directs the search outward to what happens around him, Morton directs the search towards human consciousness. Morton does not believe that more details of nature will lead to better understanding of consciousness, which his critique of eco-mimesis is based on.

A summary of my position is that we become sensitised and aware by paying attention to atmospheres, and by assuming an attitude of perceptive openness, directing attention outward with the intention of exploration. Awareness is enhanced by the periodic interplay between 'positive prehension' in the form of embodied encounters, and 'negative prehension' or intentional focus and articulation that enhances awareness of the mountain. Consciousness and language filter away, but also provide significance and meaning and enable articulation and communication. Articulation - artistic or otherwise - enhancing sensitisation.

In other words, I am interested in the dynamic interplay between 'positive' and 'negative prehension'. In section 2.2, I therefore demonstrate how 'positive' and 'negative prehension' or the processes of opening up versus focusing, stimulate each other.

2.1.2.4 Engagement, attention and styles of perception

The concepts of 'atmosphere' and 'environment' both refer to the relationship between humans and their surroundings. The two concepts, however, belong to different theoretical orientations. This section is about the anthropologist Tim Ingold´s approach to

perception of environment. He sets out a line of reasoning that extends from wandering, place-making and multisensory perception to attentive engagement and styles of perception. The outcome is sensitisation and discovery. I presented his theories of wayfaring, place-making and creativity in section 1.2, the method section. These approaches are interconnected. I will therefore start with a short repetition.

Ingold´s theories of wayfaring and place-making can be summarised by saying that he takes a literally grounded approach to perception. We perceive the environment through our whole body and our perception develops through embodied practice. Perception is a function of wayfaring. That is, walking is the fundamental mode by which we inhabit the earth (Ingold 2011, p. 151, p. 151). We make places by living, wandering, and acting and thereby through the weaving of densely textured pathways. In this way, a place is a density of our paths.

Movement makes us, in a literal sense, continually change our perspectives. We sense different things because the environment that we are moving through keeps changing. Including because we experience it from different positions.

> 'We perceive (…) from a path of observation, a continuous itinerary of movement. Locomotion, not cognition, must be the starting point for perceptual activity.' (Ingold 2011, 45-46)

This leads to his emphasis on multisensory perception. Ingold argues that the world we are part of is not sliced up according to human senses. Perception is multisensory in the sense that we experience the environment through several sensory interfaces. One sense impression spills over into another, reinforcing or modifying each other. They are not isolated and therefore add information to each other. No single sense has priority (Ingold 2011, p . 138, p . 138). For example. Experiences of rain are visual, haptic and sonic. We can see the rain in the air and through the rainfall making the brooks swell on the mountainside, the tarn fill and the river that flows down the hillside.

Wet skin feels cold as water draws heat from the body to evaporate it and dry. The sound of heavy rainfall lingers after it has passed, like a buzz or roar from the mountain. We can furthermore see, hear and feel the rain when it hits the ground, a shelter and our clothes.

Then how, according to Ingold, do we become sensitised? He argues that we can learn to be sensitised, but in a different way than Latour describes. Ingold believes that learning to be sensitised is more like an open discovery of a field than one predefined by social conventions (Ingold 2011, pp. 159-162). He states:

> 'No system of codes, rules and norms can anticipate every possible circumstance. At best it can provide general guidelines or rules of thumb whose very power lies in the vagueness and non-specificity.' (Hallam and Ingold 2007, p. 2)

Engagement, quality of attention and skill are, to him, the main sources of sensitisation. Perception depends on attentive engagement, our intention and our practice. To be engaged is to be attuned and responsive to the task as it enfolds, which has a developmental effect on us as conscious beings (Ingold 2011, pp. 93-94).

We learn to be sensitised through processes of improvisation (Hallam and Ingold 2007, pp. 1-3, pp. 1-3), the antinomy of projecting pre-visualised ideas on the material or environment. The art of inquiry implies being curious and engaged with your task.

> '…thought goes along with, and continually answers to the flows of the materials with which we work. Here, every work is an experiment (…) You try things and see what happens. (Ingold 2013, pp. 6-7)

Following on from this is that our experience of environment depends on the styles of perception. Ingold argues that conceptual thinking and practical making are different ways of experiencing the environment (Ingold 2012), (Ingold 2013). The theorist tends to think through concepts that are abstracted from circumstances. 'Making through thinking' is a conceptual style of perception that reduces and simplifies sensory knowledge. Ingold here resonates with Bergson. In contrast, the practitioner and indeed most people think along with the flow of life. They let knowledge grow from their engagement with what happens around them (Ingold 2013, p. 6).

Ingold prefers 'thinking through making'. In this embodied style of perception are the senses the primary source of knowledge. This means making decisions and acting in correspondence with the circumstances in which they occur, implying being perceptive and responding to what is happening. I described Ingold´s approach to learning and creativity in method section 1.2.2.4 Practice of art production.

More of the mountain may in other words become available to us through engagement and attention. Experiencing even more nuances through embodied encounters with nature

will furthermore unflatten conceptual stereotypes. I follow the theme of skill in section 2.1.3.4 on tools. In section 2.2.3, I demonstrate how my sensitivity and style of perception developed during my practice of field recording and how this influenced awareness of the mountain.

2.1.2.5 Ecological awarenes

Ecological awareness is, in this research, a way of experiencing nature and the concept is a synthesis of the above themes. It is an open orientation towards outward reality. It is holistic and non-anthropocentric.

An outward orientation refers to Whitehead's statement that 'nature is what we are aware of in perception'. This implies 'perceptive openness' or 'positive prehension' of nuances of on-going changes and rhythms of nature. I describe this in sections 2.1.1 and 2.1.2.

Holistic orientation considers whole entities to have an existence that is more than the mere sum of their components. Whole entities are constituted by the reciprocal relationships between its components. Each component will not function without the other, and what happens cannot be described as if they are isolated and cut off (Næss 1976, pp. 75-76). Therefore, to become ecologically aware and sensitised is to enhance one's ability to discern how a detail is related to a complex larger whole.

Non-anthropocentric orientation implies the awareness that humans are not the centres of the universe. Moreover, it implies an awareness of oneself as being part and embedded in nature and not outside of it. The mountain is not there for us, for the sake of our aesthetic pleasure or subjective refinement. This orientation also resonates with Whitehead's rejection of bifurcation of nature and human society.

An anthropocentric orientation is, in contrast, to consider the world only in relation to human interests.

> '(…) we humans (…) construct our ends and meanings in ourselves without resonance in the fabric of the non-human world. In this way, Western thought became humanistic, anthropocentric, self-reflective not only in a moral sense, but in an epistemic and ontological as well.'
>
> (Vetlesen 2015, p. 193)

In '*Nature is not a shopping center*' (Vetlesen 2010), Vetlesen takes a non-anthropocentric approach to place. The distinctive character of a place in wilderness is independent of humans, which also reflects Whitehead´s concept of nature that I

elaborate in section 2.1.1. This differs from Ingold´s anthropocentric approach to place that I accounted for in section 1.2.2.1.

Vetlesen states that time and place are eminent and irreducible characteristics of nature or wilderness. Time is continuous and rhythmic and is made by the movement of the sun and the earth. Places have distinctive shapes and delineations, and plants and wildlife vary with the features of the terrain (Vetlesen 2010, p. 187). He states:

> 'Nature has a distinctive depth. A thing is deep if all or close to all its physically perceptible traits has meaning, so that it stops being what it is if a trait is removed or changed. (…) a shallow approach of a thing (…) does not reveal its fullness, its distinctiveness, its place of origin and intrinsic rhythm.' (Vetlesen 2010, p. 189, my translation)

Vetlesen here refutes the idea that phenomena of nature can be 'understood' by lumping them into crude categories and concepts. Nature´s infinity is for us to discover. There are different ways of knowing, as I accounted for in section 1.2.1. His point is that in-depth knowledge of a place requires sensory engagement through time.

This has implications for lifestyle. Ecological awareness implies a lifestyle that allows for a sensory relationship not only to other humans, but also to the non-human environment. It requires a break with the illusion of omniscience and hubris and the aims of control and conquest. An attitude of openness, wonder and humility follows on from an awareness of being part of something larger than one is and dependent and vulnerable.

In this research, I entered into a process of sensitisation and awareness of the ecology of the mountain. To what extent and how did my field recording practice enhance ecological awareness? Field recording is the theme of the next section. I will return to field recording and ecological awareness in section 2.2.3.

2.1.3 Field recording and theory of tools

This research project depends on tools. Concepts, issues and debates relating to the use of tools therefore inform our understanding of the practice of field recording. They are device-centred approaches that foreground the way tools entangle and engage us. They are used, for example, in studies of green living experiments, such as Marres` *Testing Powers of Engagement* (Marres 2009) and *Material Participation* (Marres 2012b).

Tools influence both the practice and the outcomes for which they are used. A tool depends on another tool and a particular infrastructure for it to function. They influence the sensory experience of the user. These issues resonate with debates on the use of recording technologies as part of global networks of production and consumption. Moreover, they are part of networks of relays, they are mediators and transducers, and they touch upon this endeavour to access and communicate the mountain through recording technology.

2.1.3.1 Social and material networks

Sterne in his *The Audible Past: Cultural Origins of Sound Reproduction (Sterne 2003)* argues that the development of sound recording technologies and practices of sound (re-) production were part of the industrial revolution and thereby capitalism's market economy and consumerism. The practice of field recording is therefore, through this, linked to material and social networks.

Recording technologies are material things that are produced, distributed and consumed. The field recording practitioner is dependent on the networks that produce the technology, as Gallagher elaborates in his *Field recording and the sounding of spaces* (Gallagher 2015, pp. 572-573). Equipment needs to be transported which depends on infrastructure such as roads, airplanes or ships. In general, recording technologies are not produced for being used in the wilderness. They are designed to function in modern societies under temperate climatic conditions and with infrastructure such as roads, electricity and supplies of resources and devices. The mountain is therefore beyond the conditions that they are designed for. There are no supplies at hand or road based transport. The need to carry the equipment made the weight of each device significant, which was a theme of *'Rucksack content'* and '*Strenuous journey'* in section 2.2.2.1. See also the complete rucksack-packing list in Appendix 2.

In his *Non-representational theory* (Thrift 2008), Thrift discusses how material objects are part of a network of relays. In the sense that they are not isolated objects, but part of larger groups and connections. Referring to Heidegger, Thrift states that

> '(…) objects are mutually referential: behind each tool are legions of other tightly interlaced tools. Tools do not function as individual objects, but as distributed networks (…)'
> (Thrift 2008, p. 160)

This informs the understanding of the use of tools on the mountain. For example, sound recording on the mountain requires a particularly complex set of devices. As part of a

network of relays, they are connected to other tools. Such as the headphones and microphone connected to a recorder. A chain of tools is vulnerable. A shortfall or breakdown of one single device may interfere with or disable an entire line of practice.

There are also a range of professional communities and social networks of practitioners, such as filmmakers, studio workers and practitioners of soundscape ecology, with different types of practice aims, assumptions, norms and guidelines.

Carrying the recording technology to the mountain revealed the preconditions for a range of recording practices. Early in my practice, I relied on advice from filmmakers and studio practitioners. Their field of practice is mainly within society's infrastructure. They tend to use vehicles as transport and to work in teams where one group of professionals is responsible for the visuals and another for the sound. The theme of technology and logistics comes together in this story about a rucksack containing sound recording technology in August 2009.

> *'The technical staff at my college had given me what I 'might need' for a serious recording session, which would be sufficient for a professional film production. It was a heavy portable recorder with sensitive microphones, cables and a collection of adapters, windshield blimp and boom pole.*

> *I was well aware that any tiny device might be essential for the whole recording session to work. The staff were generous, but did not consider that it had to be carried on my back for three hours uphill. I did it. But it took some days to recover. Anyhow, this recording session was pleasant and prolific.'*

This instantiates that the lack of skills has an impact on the field work. I had not yet sufficient knowledge about recording technology and needed advice about what to carry in the rucksack. My advisors, who did not have any knowledge of the conditions of the

mountain, based their advice on general knowledge of field recording by groups of professional who access their locations by vehicle.

2.1.3.2 Transducers and mediators

Like humans, recording technologies are physical bodies or objects that are part of and affected by what happens to them on the mountain. The mountain influences them and they respond.

Recording technologies are, according to Sterne, transducers. They do not just transfer sounds from one place to another. They also do something to them along the way. They modify and sometimes transform what they record. What we record is not what we hear. Recordings are fragments extracted and separated from reality.

Sterne rejects that original sound is present in reproduced sounds. Schafer argues (Schafer 1994) that recorded sounds split a natural relationship between 'sound and its socket', Sterne rejects this because the relationship is split once it is recorded (Sterne 2003, p. 25). His point emphasises the need to make a clear distinction between debates of the experience of field recording on the mountain and debates of the reception of the recordings and the artworks.

Recording technology has, furthermore, impact on our practice and working style. It thereby influences our experience. Latour analyses the relationship between nature and society by drawing attention to how objects and things interfere with social life. Things are 'mediators' of social and material processes in the sense that they enable connection and also influence the entities between which they mediate (Latour and Porter 1993, p. 77). They are simultaneously physical matter and social. The concept highlights that things are real, socially connected and effective. They enable us to trace networks between humans, material objects and the environment (op. cit., p. 89).

For example, they are tools of engagement in the sense that tools require usage and are intended to be used. In this case in particular, they that are carried onto the mountain with great effort, as I describe in the story of *'Crossing the threshold'* in section 2.2.1.1

2.1.3.3 Tools and perception of environment

The ecological philosophers Næss and Vetlesen claim that advanced technology distracts attention away from the environment. A quote from Thrift, referring to Bataille (Bataille 1988) also emphasises this:

> '(…) we increasingly live in a blizzard of things which possess us as much as we possess them.'
>
> (Thrift 2008, p. 161)

The two sections above state that tools belong to social and material networks, and they are mediators that influence our working style. This resonates with Næss' claim in *Ecology, Society and Lifestyle* (Næss 1976) that technology is entangling people into loops of global networks and redirecting their time, resources and attention away from local concerns and intrinsic values. He states:

> 'When a technique is replaced by another that (…) requires more attention, education and in other ways are more engaging, then the contact with the medium or environment where the technical act takes place is dwindling. As far as this is nature, engagement with nature is diminished. The degree of inattention and indifference increase and so does the sensitivity to all changes in nature that the technology is causing.' (Næss 1976, p.114) (My translation)

In other words, Næss criticises advanced technology for distracting us by drawing our attention to the handling of the tools themselves and thereby away from the environment that we are part of. Our attention toggles between nature and the technology and thereby disturbs the immersive flow of experience. See his concept of 'spontaneous experience' in section 2.1.2.3.

Vetlesen follows this and in his *The Denial of Nature* (Vetlesen 2015), is profoundly critical of technology:

> 'Technology works by fragmentation and isolation, splitting and reduction (…) It is destructive to the dynamics of connection, relatedness and interdependency – of belongingness to a particular place – intrinsic to all life in nature. (…) The result is distraction, the scatting of our attention and the atrophy of our capacities.' (Vetlesen 2015, p. 157)

Westerkamp and DeLaurenti are, in contrast to the philosophers, sound art practitioners who from their field of sound art practice reflect on the impact of technology on the relationship with the environment.

Westerkamp is a soundscape composer and states in her article *Linking Soundscape Composition and Acoustic Ecology* (Westerkamp 2002) that recording technology interferes with our perception of sounds in the field. There is a difference between

listening through the ear and through microphones. The ear has selective characteristics with the capacity to focus, blends in and out, to pay attention to specific sounds and to switch attention from one sound to another. The microphone collects sounds indiscriminately, without selection.

Listening through headphones disconnects the ear from the original, direct contact with the soundscape and thereby from realities of closeness and distance. In her *Speaking from Inside the Soundscape* (Westerkamp 2001)**,** she refers to this as 'the seduction of the microphone'. It feels like closer contact, but it is in fact a separation. Practitioners, by using headphones, exist in their own sound 'bubbles' and hear the place from a position that is completely different from everyone else's**.**

Many field recording practitioners experience field recording as a quite chaotic situation. However, they seldom account for the choices they have to make in such situations (Drever 2017). This is the theme of DeLaurenti who, in his *Towards Activist Sound* (DeLaurenti 2016), reflects on this from the field of urban practice. He states how field recording is predicated by unstable conditions and unpredictable technology. In contrast to studio work, the work of field recording practitionersis carried out under haphazard, uncontrolled conditions where the soundscape may change radically at any moment. The recordist is not in control, which is also a recurrent theme on the mountain. Here, the technology may respond to sounds such as wind distortions, handling noise, and may coincidentally mix sounds that one usually tends to consider an outcome of technical incompetence.

For both Westerkamp and DeLaurenti, listening through the ear and through a microphone are parallel ways of listening in the field (Westerkamp 2001, p. 148), (DeLaurenti 2016, p. 172). They believe that alternating between them can foster a different way of listening and thereby enhance awareness of the environment. This resonates with my interest in the interplay with different ways of 'prehension', as I concluded in section 2.1.2.3.

I am interested in how recording technology can be utilised to explore the mountain. I am interested in what happens when playing with the tools on the mountain becomes a goal in itself rather than a means for collecting recordings. I ask, therefore, whether being

caught up in recording technology leads to an engagement with the mountain that otherwise would not have taken place? Could it be that exploration with recording technology gives discrete access to the mountain? That recording technology directs rather than diverts attention? In any case, what are the preconditions and how do I avoid the pitfalls of diversion emphasised by Næss and Vetlesen?

2.1.3.4 Tools and skills

During my field recording practice, I have identified the different types of skills needed for field recording. I needed skills to select devices that suit the mountain, and skills to connect them into a functioning network of relays. I also needed an embodied skill of handling the tools on the mountain without drawing attention to them and of tuning them into the mountain.

The technology had to suit the particular ecological conditions of the mountain. A knowledge of the environment in which the technology was to be used was therefore needed. I describe the impact of lack of such skills in section 2.1.3.1.

Another type of skill concerns the network of relays. One criterion of technological quality is whether the devices are connectable, i.e. belong to same network of relays. Another is whether the devices are advanced and sensitive. One device may be of high quality, but will not function unless it connects to the others. Such basic skills are the preconditions for any recording practice, while it takes practical experience to acquire them.

I had to be fully familiar with what I needed before travelling to the mountain. I did not need to know in particular how they connected with each other. However, I did need to find out which part of the network of relays I wanted carry onto the mountain. So I prepared a rucksack content list. See Appendix 2.

I preferred to adjust the settings of each single device and connect them before going outside to start field recording. Doing this outside would draw all attention to the technology. It would also be hard to do it outside if it was cold, wet or windy.

The next type of skill relates to the connection between the body, the tools and the environment. Vetlesen, in his discussion of how tools direct or divert us from nature,

argues that sensory experience of nature depends on whether the technology requires embodied practices. He refers to the example of the wood cutter´s axe and the embodied attention and skills involved in the process of cutting down a tree. He compares this to a man inside the vehicle of a wood cutting machine, whose attention is drawn to virtual screens and buttons (Vetlesen 2012, pp. 25-26). An aspect of his critique of advanced technology is that

> '… technology precipitates disengagement from bodily and sensuous interaction with outer reality and hence from the performance of skills as embodied.'
>
> (Vetlesen 2012, p. 31)

In other words, his thinking is that if technology requires a bodily and sensuous relationship to outer reality, then this can possibly lead attention and enrich experience.

Ingold emphasises 'thinking through making', meaning that learning and creativity happen during the process. I describe this in method section 1.2.2.4. Like Vetlesen, he is concerned about the relationship between attention, intention and embodiment in the use of tools. Ingold claims that one cannot always make a distinction between the tool, the tool user, skill and creative practice. The primary importance is the quality of our engagement and involvement with the tools. He argues that whether tools empower the user depends on embodied skill and craftsmanship and on the capacity to correspond with the material he or she is working with (Ingold 2013, p. 7).

The skill of using tools develops through a conscious process of embodied practice. There is a distinction between knowledge *about*, which derives from a study of other people´s writings or practice, and knowledge *from the inside*, which is from within, an attentive and creative practice (Ingold 2013, p. 5). Skills are knowledge from the inside. They develop during practice. In section 2.2.2 and 2.2.3, I describe how this happened on the mountain.

Yet another type of skill is tuning the devices to the mountain. This was less about my relationship to the tools and more about awareness of the mountain. Awareness of the mountain means to orient oneself outward and is the precondition for choosing suitable technical settings. For example, this made me search for practical solutions to recording in harsh weather and in wet and cold terrain. Such awareness was both the precondition and the outcome of the practice of field recording, which I describe in section 2.2.3.

2.1.4 Theory of sound

This section is on the ontology and epistemology of sounds in nature. The themes are sound and soundscape ecology, listening, sounds and visuals and the relationship between the field and the recordings. The themes of recordings and the impact of sound in artworks are discussed in part 3.

2.1.4.1 Sound and soundscape ecology

This section begins with the ontology of sound and continues to describe soundscape ecology and the concept of soundscape.

Ontology of sound

Unmediated sounds are inseparable from the processes of nature and ecology. Everything that moves creates physical and mechanical vibrations in media such as air, water or other materials. These vibrations are physical energy that affect human and non-human bodies and materials (Truax 2001, p. 5, p. 5), (Goodman 2010). The concept of sound is anthropocentric in the sense that sounds are the frequency range of vibrations that are available to us through our ears. These physical vibrations of sound exist on the mountain whether or not there is human awareness. The sounds we hear are, from this, always integrated parts of larger processes.

Sounds have volume and fill space. There is volume in the sound such as structural and temporal richness. There is volume in the space that produces reverbations, the sound we hear therefore includes the volume of the space it travels through. All frequencies travel equally fast. Reverberations from walls and objects in space however arrive later. This 'reverberant tail' tells about the shape, size and quality of the space in such a way that the sound incorporates its space (Truax 2010). It follows that sound is a vibration that moves from a source. It is moulded by the space it travels through and may add in other sounds on its way. The volume of sound and the volume of space mean that we cannot always separate the cause or source of the sound from the space of sound.

Soundscape ecology

Soundscape ecology is the scientific discipline of sounds of ecological systems. Elements of soundscape include geophony - sounds like water, weather and stones; biophony - sounds of biological species and anthrophony - human sounds. Sounds of embodied practices, voices and music, or caused by their technologies (Krause 2012).

This mountain is a barren landscape with not much biophony. I therefore mainly work with geophony and the sounds of humans within it.

Soundscape ecology does not consider sound to be a distinct entity of nature. It instead provides enriched information of larger process. Soundscape ecology studies analyse environmental characteristics, relationships between species and the impact of human produced sounds. The article '*Soundscape Ecology: The Science of Sound in the Landscape'* (Pijanowski et al. 2011) examplifies how to explore nature through sound. The authors develop systematic documentation of the density and diversity of soundscapes, which they present both as sounds and as graphic spectrograms.

This research project is, however, not a natural science study. It is a sensory exploration of a particular region of an ecological community.

Concept of soundscape

Soundscape is our sonic environment. The concept of soundscape derives from *The Soundscape: Our Sonic Environment and the Tuning of the World (*Schafer 1994*)* and from the *The World´s Soundscape Project* (World-Soundscape-Project 1978). It refers to our auditory relationship to the environment. Soundscape studies deal with the connections between sound and place, listening and meaning and the creation of soundscape composition. A soundscape is the interconnection between all that happens around us, and how we perceive and understand it. As such, it depends on the relationship between the perceiving subject and the environment, as in Böhme´s theories of atmosphere (Böhme 1993), (Böhme 2000).

This resonates with Schafer´s call for tuning in to the experience of a particular place. What we know and hear depends on where we are located when we listen and what we do there. If I change location, for example by walking into the area by the outlet of the tarn, I enter into a soundscape that differs from the soundscape of the boulders. We are, however, wherever we are inside a soundscape. There is still always a listening perspective. In her article '*Speaking from inside the soundscape*' (Westerkamp 2001), Westerkamp argues that we are always in interaction with the soundscape from the inside, in the sense of space. It is not an object that we can study from the outside. Here she resonates with Whitehead´s concept of nature, and with Ingold´s claim that we are embedded within a 'weather-world' (Ingold 2011, p. 120, p. 120). Furthermore, she

resonates with the argument that positions are always embodied and situated (Stengers 2011, pp. 66-67), (Ingold 2000).

These positions support the ideas that the mountain is available to us in our perception. It is physically real, present and has an impact upon us. Never going beyond usual experiences but instead transforming them makes what usually goes without saying matter. In this way, we become more sensitised and aware of the natural world we are part of.

Here I am interested in how we can engage with experience as an exit into nature, to become closer to nature, as is Whitehead's position. This is in contrast to the idea that experience is an exit from nature, that it moves us away from it, which is Kant's position in *Critique of Pure Reason* (Kant 2007).

2.1.4.2 Listening

Julie Cruikshank´s *Do Glaciers´ listen?* (Cruikshank 2005) describes aboriginal people´s knowledge of mountains and glaciers in Alaska. They consider glaciers to be sentient, animate and able to respond to human behaviour. This resonates with Vetlesen´s concept of panpsychism (Vetlesen 2015, pp. 193ff). This brings to the foreground modes of sensory experience and relationships to our more-than-human environment that tend to be under-communicated both in our everyday lives and in research. The relationships that these authors describe inspire this project.

However, research and literature on listening and communication tend to put humans at centre stage. There is always more out there than we can hear. A common theme in sound studies is, therefore, how to enhance listening through conscious attention and practice.

Categories of listening

Truax' communicational theory in his *Acoustic Communication* (Truax 2001) is on categories of listening in relation to attention, cognitive processing and meanings. 'Background listening' refers to the notion that not all sounds in an environment are relevant at a particular time. Sounds are stored in our memory and bodies. Listening depends on our associations that are built up over time, such that familiar sounds can be

identified. We may not be conscious of a particular sound before it is gone (Truax 2001, p. 22).

'Listening-in-readiness' is listening to sounds that give direct and relevant information about what is happening. Such listening is about detecting change, and attention depends on whether the variation in sound content brings forth new information (op. cit. pp. 18-19). For example, we may listen to the monotonous rain, but after a while we will turn our attention elsewhere. Another way to listen is with the intention of sonic engagement and 'orchestration', which is to consciously choose between what we want to be our foreground and background sounds, and consciously to stop listening to what we experience as noise, as Drever describes in his *Soundwalking – Aural Excursions into the Everyday* (Drever 2009).

Another way to categorise listening relates to what we are listening to. One category is listening for what happens around us (the source or socket of the sound) as opposed to 'reduced listening' and 'deep listening'.

'Listening in search' is to listen *for* something in particular that happens outside of ourselves. This includes listening for the source or 'socket' of the sound (Schafer 1994). This listening constantly seeks and consciously tries to distinguish one sound among others, and is based on the ability to focus on one sound to the exclusion of others (Truax 2001, p. 21).

'Reduced listening' is to listen to a 'sound object' or the sound itself as music, regardless of its source and meaning. This is similar to the aesthetic perception of acoustic atmospheres that Böhme refers to in his *Acoustic Atmospheres* (Böhme 2000).

Oliveros´ *Deep Listening* (Oliveros 2005) is about 'listening to oneself listening' or the internal, acoustic dimension of listening. This listening includes the sounds of the voices of our mental processes and how they intermingle with external sounds (LaBelle 2008, pp. 158-159). Westerkamp takes a slightly different approach here. In her lecture *What is a Soundwalk*? (Westerkamp 2010), she states that 'listening to oneself listening' is a kind of meta-listening where we pay attention to our own inner dialogue, reflections and associations that the soundscape triggers in us. She is interested in how our imagination and memory processes alter what we hear, and the awareness of the relationships between our acoustic experiences and the personal and social relationships with place (LaBelle

2008, pp. 210-211). Both are interested in the spiritual dimension of listening, Olivero´s 'deep listening' resembles a kind of 'reduced listening' to our internal processes while Westerkamp leans more towards the relationship between the personal and the social dimensions.

Listening, for most of these categories, is a conscious, deliberate act. We sometimes, however, cannot choose *not* to listen. For example, sounds may be signals of a warning of which, to quote Whitehead, 'we cannot ignore at the pain of death' (Whitehead 1964, pp. 187-188). This implies that the listener recognises that the forces that the sounds derive from affect her.

However, sounds may be just noise with no meaning at all. The sense of noise is when you cannot choose whether and how to listen. When the sound you hear excludes or masks all other sounds or when listening is painful because it is too loud, as Voegelin states in her *Listening to noise and silence* (Voegelin 2011, pp. 43-44). Such sounds overwhelm us and they cannot be 'orchestrated'. Here, the 'sound object' turns on us or grasps us, as in the concept of 'prehension'.

In this research, I am interested in how our understanding of sound influences what we consider as 'noise'. I am interested in how 'noise' varies with theoretical framing, with embodied memory and knowledge about the environment, and with the field of practice. For example, in field recording, noise is unwanted sounds such as those that contradict the ideal of plain and clear recordings, or those that reveal the presence of the fieldworker. This, however, depends on the intention of the practitioner. I am interested in what happens through reframing and rethinking the usage of unwanted sounds. This is the theme of section 2.2.3.4 on recordings and distortions, and section 3.3.3 on field recording in the artworks. How my listening developed during my fieldwork and how it influenced my mountain experience are the themes of section 2.2.2.1 on sound and 2.2.3.2 on the relationship between the whole and the details.

Practicing listening

Listening can be practiced. Enhanced listening allows more to become available to us. The raising of awareness by the enhancement of listening is central to the soundscape theoriest and practitioners.

I start with a note on listening to silence. Voegelin states:

> 'Listening starts from that silent context of listening to the self in the midst of tiny sounds. Silence, even when audible, affords me a sonic sensibility that is the starting point of any listening (…)' (Voegelin 2011, p. 17, p. 17)
>
> 'Silence is at once both reflective and encompassing: taking into account into itself all that is audible to echo back to me and my listening experience.' (Op.cit. p. 89)

In other words, listening to silence, such as on the mountain, helps the drawing away of protective filters and thereby enhances sensitivity to what is happening outside. The sounds I hear originate outside of me, but they also vibrate and resonate inside of me. Listening to silence therefore makes us aware of the relationship between our environment and ourselves, which is a recurrent theme in studies of listening.

Listening can be trained, for example, by conscious 'ear cleaning', by 'soundwalking' and by field recording, the method of this research. 'Ear cleaning' are exercises to learn how to listen, for example, by respecting silence, stopping talking and sound making and concentrating fully on particular sounds (Schafer 1994, p. 208). Soundwalking is a practice of tuning into the environment by listening directly and exploring what the naked ear hears, unmediated by recording technology. It is any walk outside where the intention is to listen to the environment in 'a state of readiness for attentive unprejudiced listening' (Drever 2009), (Westerkamp 2006), (Westerkamp 2010).

Tracing and trying to connect sound to its sources enhances awareness of the relationship between the soundscapes and what is happening in the environment. Ecological awareness relates to the ability to discern between sounds and connect them with what is happening on the mountain. This has affinity with the ethos of Murray Schafer, the aim to overcome 'schizophonia' or the splitting of sound from its original context, and to connect the sounds to the mechanisms that produced them (Schafer 1994, pp. 88, 273).

Field recording implies listening through technology and encourages different ways of listening. Listening to the sound of sounds, tuning in to and out of different sounds encourage aesthetic perception or 'reduced listening'. Varying between listening through the ear and via microphone similarly means going in and out of 'the headphone bubble'. The comparison of listening through ears and technology alerts awareness to soundscape (Westerkamp 2002).

Listening through technology in the field draws on a broader embodied and multisensory ways of knowing that may enhance the significance of each sound. This makes

perception of the mountain more sensory textured. Such listening, and the practice of recording of the sounds, connects them to their place of origin.

Listening to the recordings is yet another way of enhancing listening. As Westerkamp states, each recording relates to a specific moment in time and place. It has its own sound characteristics and only speaks specifically of that moment and that place, not in general terms (Westerkamp 2002). This also resonates with Whitehead´s concepts of events and happening (Stengers 2011, p. 44), as discussed in section 2.1.2.1.

Westerkamp emphasises that there is a difference between the recording experience in the field and the outcomes of the recordings. Good experiences could give bad recordings and bad experiences could give good recordings. Westerkamp, when listening to the recordings, could hear things she did not notice when she was there (Lane and Carlyle 2013, p. 115). In other words, a recorded sound may gain significance over time as meaning changes with knowledge of the environment. I present examples of this in section 2.2.3.4.

In this research, I am interested in listening as a way of accessing what is happening on the mountain, as opposed to internal oriented listening such as deep listening. I consider sounds and soundscapes to be traces and aspects of what is happening. Not 'sound objects' or signs or referents, but an integral part of what is going on (Ingold 2011, pp. 136-137). My listening is also aesthetic in the sense that some sounds appeal to me more than others do. However, this also depends on how they affect me. Whether I am threatened or not and how I understand them. I will illustrate this in section 2.2.3.3.

2.1.4.3 Sound and vision

Is there a distinct difference between sound and vision, between hearing and seeing? In her *Listening to noise and silence* (Voegelin 2011) Voegelin argues that there is such a difference, Ingold in his *Stop, look, listen! Vision, hearing and human movement* (Ingold 2000, pp. 243-287) however rejecting this. In this section, I present their positions and how they resonate with this research.

Voegelin writes from the field of sound art. In this field, there is a critique of the objectifying impact of vision. The argument is that vision objectifies and manifests what exists in a way that nurtures the idea of certainty. Perspective is, furthermore, not a sonic but a visual trait that organises and hierarchises what we perceive. In contrast, sounds are

ephemeral and surrounding. Hearing is therefore ‘perspective-less’ (op.cit. p. 84). In other words, the senses are different. We see things, but hear sounds.

Vogelin argues that seeing, due to its objectifying impact, has higher ideological and cultural value than listening. This prioritisation of vision creates an impulse to subsume sound into the visual in interpretations of audiovisual art (op.cit. p. xii).

She gives, as a response to this, a higher value to a particular type of listening. She is interested in the 'sound object'. To her,

> 'the sounds are not about their visual source, they are about themselves and how I hear them, sharp and insistently so.' (Voegelin 2011, p.85)

She, in this way, takes a stand against Schafer´s ideal of retaining the connection between the sound and 'the socket'. Listening to the sound object is, to her, a way to enliven what is objectified by vision. It provides access to what is culturally denied and silence - listening to sound art giving the possibility to follow imaginary journeys.

Ingold, in contrast, rejects the idea that there is a difference between sound and vision or between seeing and hearing. The difference between Ingold and Voegelin originates largely from how they understand sound. In '*Four objections to the concept of soundscape*' (Ingold 2011, pp. 136-139), Ingold compares sound to light, not to vision. Sound waves, like light waves, are mechanical waves that pass through a medium. The soundscape is therefore a phenomenon of experience, our immersion in the world. He argues that sound is not the object, but the medium of our perception. It is what we hear *in*. Light and sonic vibrations or sound-waves are media in which we exist and therefore are inseperable. How we hear sounds cannot be distinguished from the other ways in which we sense our environment such as vision and touch, because we experience the environment in a multisensory way.

Ingold agrees with Voegelin that some ways of perception are more objectifying than others are, but he also argues that this is not due to differences between the senses. For example, such differences exist between conceptual and embodied styles of perception, as accounted for in section 2.1.2.4.

Voegelin speaks from the field of sound art and is interested in how we hear the 'sound object'. The visual is not accessible when listening to sound art. The sounds are technically disconnected from their source in the real world, or they may be electronically

produced with no visual real world correspondent. The technology records only one sense, and thereby separates the sound and the visual.

In contrast, Ingold writes from the field of anthropology and is interested in perception of the non-mediated environment. It follows that he is interested in what we hear through the sound, how seeing and listening interact to give us access to what is happening in the environment.

My position on this is that we need to clarify whether we are discussing perception of nature or perception of sound art. In this research, perception of soundscapes on the mountain is an integrated part of a multisensory, embodied experience.

In Part 2.2 I am interested in what is happening on the mountain. A distinction between sound and vision does not here make sense. Neither as a description of perception or as an ideal. However, it makes sense to enhance sonic sensibility, though not as a contrast to vision. In section 2.2.3 I will show how sensitisation of light was as revealing as sensitisation of sound, both being mutually interdependent processes of awareness.

Part 3 is about the artworks and it makes more sense here to reflect on possible different impacts of sounds and visuals. My interest lies in how listening to sound also triggers imaginaries of other senses, which I described in section 3.3.5 on feedback and cultural references. My interest also lies in the relationship between sounds and visuals in the audiovisual artworks, which is a theme of sections 3.4.2 on sound and 3.4.4 on multimedia.

2.1.5 Summary

In section 2.1, I presented the metaphysical assumptions on which I base this research. I also presented the themes of nature and ecology, experience, sound and ecological awareness. The metaphysical assumptions merge with empirical studies of nature and ecology. Furthermore, they influence the way I deal with sound and visuals. I have presented stories about journeys and weather that instantiate these themes. These experiences precede field recording and art creation.

In brief, the assumptions are that nature is a continuous process of becoming, that it is risky and unpredictable and that humans are embedded and part of it. Nature is what we

are aware of in perception, colours, sounds, temperature and forces all being part of the mountain. It is perceptible in the sense that what specifically affects us can be identified. Something 'out there' captures our attention. We cannot be aware of something that does not exist.

There is no clear distinction between the perceiving body and the world that it perceives. They are intertwined and mutually engaged. When I am exposed to the mountain, what I perceive and feel are real.

Embodied practices are multisensory and afford different ways of interacting with the mountain. They produce awareness and body memory. The body is affected and remembers more than the conscious self do. It tells me to stay within the zone of safety and respect the weather. When the wind strengthens, I sense whether there is a reason to be afraid or not, whether I should stay inside.

To know the mountain requires presence, attention and embodied exposure to its flows of change. Our knowledge of the mountain will never be complete. It is always temporal, situated and partial. At another moment, another spot and through another practice I will perceive something else. Nature is more than humans - here is therefore more out there than we can sense and more to discover. This makes the mountain an infinite source of exploration.

'Positive prehension' or the kind of open perception described in phenomenology and theory of atmospheres is about how nature experience grasps us, imprints and changes us. Different kinds of embodied practices over time enrich the mountain experience. These are the main sources of what I want to convey in my artworks. In contrast, 'negative prehension' or the process of focusing in, selecting and sorting is what I need to do in the process of creating them. Through field recording and through artistic articulation, I become more open and aware of what is happening in nature. I also become more attentive and sometimes selective, looking or listening for something in particular.

Ecological awareness is a conscious and open search towards outward reality. It is holistic and non-anthropocentric in the sense that it implies the understanding that everything is interdependent and that humans are not the centres of the universe.

Field recording and recording technology are part of social and material networks. Recording technologies are transducers in the sense that they modify what they record, and are mediators in the sense that they influence the relationship between the user, the technology and nature. Field recording may both divert and attract attention to the mountain.

Sounds are the vibrations of movement in the world that are available to us through our ears. Soundscapes are our sonic environment, the interconnection between what happens around us, how we perceive it and understand it.

Categories of listening may relate to types of attention, cognitive processing and meaning. They may relate to what we are listening for, the sources or ‘socket’ of the sound, the sounds of the sounds or the 'sound object' and whether our listening is oriented inward to ourselves.

This research is outward oriented, from which follows that I am interested in how experience, affect, feelings and thoughts are responses to what happens on the mountain.

In the following section, I account for the meaning of these themes and concepts in relation to how they appear and develop in the real, practical world of the mountain.

Part 2.2 Practice on the mountain

This section is about my experiences on the mountain and the practice of field recording. The aim here is to give textured accounts of first hand sensory perception from the mountain. I seek to evoke a sense of what happened on the mountain through using diary notes, photographs and sounds. These experiences are the sources of my artworks and are what I sought to articulate artistically. In part 3 I account for the artworks, what I sought to articulate in them and how I experimented with different art forms and techniques.

Another aim here is to instantiate the theoretical themes presented above. I do this by exemplifying what concepts such as ‘mountain experience’, ‘process’, ‘unpredictability’, ‘embodiment’, ‘affect’, ‘sensitisation’, ‘network of relays’ and ‘mediators’ refer to in practice. These practices also instantiate the interplay between 'positive' and 'negative prehension' in my fieldwork.

The voice in section 2.1 was mainly the academic 'I'. Here, however, the 'I's are the voices of the sensory participant, storyteller and the reflective practitioner.

There are three sections: experiences at the margin, recording technology, and awareness and sensitisation. See the sound clips overview in Appendix 3.

2.2.1 Experiences at the margin of human settlement

This section is about the practical implications of working at the margins and encounters with the mountain before starting field recording.

That the mountain is unpredictable follows on from the concept of nature. In the name of survival, one needs to be attentive to its potentiality. This requires imagination and foresight, and a realistic estimation of body strength. The weather, topography and geographical distance having embodied consequences. The way the mountain grasps me derives from my particular practices and particular circumstances. There are practical implications with respect to the recording technology. The mountain grasps me in sensory, emotional and affective ways, which are incorporated as body memory.

The following stories instantiate these themes. The *'Rucksack content'*, *'Joys of wind'* and *'Strenuous journey'* are stories about journeys, the *'Weather change*' and *'Hole in the roof'* stories are about weather and the *'Crossing the threshold'* story is about the emotional labour of getting field recording started.

2.2.1.1 The journey

The fieldwork starts with the journey from Ustaoset train station to Tvergasteintjørnet, a means of transport that varies with season and weather. There is usually snow from October to early June. I ski to Tvergasteintjørnet in the winter and walk the rest of the year. I have company at Eastertime and we transport supplies and our equipment by snow scooter. The trip is dependent on the weather and is potentially risky in winter, and requires attention to the weather forecast. It takes about three hours, the experience varying with the force and direction of the wind and the weight of the rucksack.

The Rucksack content

Packing the rucksack is where the journey begins and without which the fieldwork would not take place. I wrote the following packing list for the equipment needed for a winter trip.

'Then, what is in my rucksack?

It is a hard walk and the rucksack needs to be as light as possible, so everything in it should be well thought through. First and foremost are the shelter keys. Actually, this is the most important detail. And my home keys for the return. Then it is money / cards for the tickets for the bus and train. (…)

I need extra clothing in case of emergency; weather is unstable, accidents might happen and I might get stuck in the snow. I should bring an emergency bag for wind and cold protection in the worst case.

I need a map, compass and climbing skins that are rubber straps under the skis for resistance when skiing uphill. I need sunglasses or fog-glasses to avoid snow blindness, better sight in snowy weather, and sun and cold protection for the skin. Then I need adhesive plaster for protection for blisters and sore feet.

I cannot use my IPhone since the battery goes flat after a day. I should put my SIM card into my old Nokia (2003 model) that may last for a week, if I keep it warm and turn it off during the night. Then I need to load in the telephone number of a local snow scooter driver in case of emergency.

I should consider bringing my IPad. This is a 'luxury' since it is not necessary, neither for safety nor for the recording work. I could use pencil and paper which are the traditional tools for this place. But that needs to be transcribed afterwards. The IPad is extremely convenient for note taking with easy transfer to my computer archives when I return. As long as I keep them warm, the battery tends to last for some days, as it is turned off when not in use. Then I need my glasses to read and write.

I plan to use my food storage in the shelter, while I need food for the trip. To keep the weight down, the food needs to have compact energy, like sandwiches (bread, butter, cheese), dried sausage, nuts and chocolate. I need to bring water for the trip, but it might be frozen before I get there. So I should consider some kind of lightweight insulation storage. I should drink and eat a good meal before I start walking, so my body has 'fuel' and need to carry less on my back.

Then comes the heavy stuff, the recording technology. (….)

I don`t know the weight of this, it just feels heavy. All these cultural artefacts in order to explore and mediate nature!'

Lillehammer, 2nd of March 2013

Unpredictability and vulnerability are aspects of the concept of nature and these are also integral parts of my mountain experience. The ski trip was potentially risky and I prepared for a worst-case scenario. See the complete list of rucksack content, including recording technology, in Appendix 2.

Joy of wind

The following is how I remember the trip to the mountain in January 2011. I brought no sound recording technology with me on this trip to avoid a heavy rucksack.

'The weather forecast was worrying. We were uncertain whether we should go at all, but we did. It was OK across the plain towards the foot of the mountain, but when we arrived at the plateau, we could not stand up straight. I felt a strange sense of joy, of being alive. The view was clear, the wind was on our back and it blew us on our way. We had to take off our skis to stay upright, and we crawled the last part to avoid being blown off the hill.'

Lillehammer, April 2015

The story instantiates how mountain experiences are embodied, affective and emotional as in the approaches of the phenomenologists described in sections 2.1.2.2. The mountain grasps me in a real, physical way. It is an example of where the encounter with the mountain is a source of joy and play and that strong winds are not necessarily uncomfortable or frightening. This resonates with Spinoza´s point that the sense of being empowered produces joy.

Risk and fear demand attention and action and thereby a more filtered or concentrated prehension. Encounters with the mountain within safe conditions may however enable more nuanced sensory experiences. In this example, the sense of safety and certainty that I would make it to the shelter enabled me to enjoy the strong wind. This experience also enhanced my appreciation of weather conditions beyond the comfort zone. I elaborate more on the theme of joy and fear in section 2.2.3.

Strenuous journey

Here is a story of a strenuous journey with the heavy rucksack.

> *'I arrived at Ustaoset about 12. So I got ready for the skiing trip. Changed, re-packed the rucksack, bought chocolate, an orange and another set of batteries for the recorder, ate the orange, and began to walk about 1 pm, soon putting on sunglasses and climbing skins (…).*
>
> *Beautiful weather, beautiful scenery, but the rucksack was heavy. It was one of the hardest trips that I can remember. I used 'mantras', I repeated in a rhythm: 'God-fin-sterk-kropp'* ['Good, fine strong body'] *as I tried to will myself up the hillside. 'God-fin-sterk-kropp-1, god-fin-sterk-kropp-2, god-fin-sterk-kropp-3', 'I'll make it to that stone in seven repetitions', I promised myself optimistically.*
>
> *It was very hard, too hard, even in fine weather. With some wind against me, I would really have been in trouble. There and then I decided that this would be the last trip alone on the mountains in winter with all this equipment. If nobody is helping me carry it, then too bad, I either won't go or I won't bring this stuff.*
>
> 
>
> *Still, it was a beautiful day. I got up there at last and rested with a view of the snow covered tarn before the short last walk. Neither the weather nor the ground was how I thought it would be when at home. I had thought of loose snow, wind and foggy conditions. The ground was rugged and beautifully patterned by the winds. No loose snow, it had all blown away. And there were interesting sounds: cracking ice and stone from the mountainside.*
>
> *I got to the shelter at last, almost 5pm. I built a fire, changed clothes, melted snow for tea and a frozen tin can of soup and began to warm the bed linen to avoid going to sleep in a chilly bed. Now I am fine, it is dark outside and I will go to bed soon. '*
>
> 8th of March 2013, about 8 pm

SOUND CLIP 1: Walking inside

This story of *'Strenuous journey'* instantiates the embodied experience of the weight of the rucksack and the geographical distance and topology. It furthermore illustrates the notion of extended place in the sense that the experience of staying at Tvergasteinstjørne begins and ends with physical effort, which also intensifies the experience of being distant from society´s infrastructure.

These journeys are preconditions for my fieldwork. The journey is, however, not the site of my fieldwork and are absent in my artworks as I made few recordings on the journey.

There was a practical reason for this. The rucksack was densely packed, the hill was steep, recording technology is fragile and I wanted to keep it safely in the rucksack. I was in a mode of arrival or going back down and catching the train. I needed to manage my energy, both uphill and downhill, and focus on keeping my balance and progressing along the track.

The other reason for not recording the journey was that I wanted a confined research site as part of the method of place-making. That is, I wanted to let my practices of walking, skiing and field recording 'weave' textured paths through the area, such 'weaving' being less dense in a larger territory. I accounted for this in the method section 1.2 Practices on the mountain.

2.2.1.2 The weather

The weather on the mountain changes fast. The two following stories exemplify the harsh and unpredictable weather and explain the detailed and practical concerns for the content of my rucksack. The first is from August and October 2009.

> *Weather change*
>
> *'In August, I borrowed high quality sound recording technology from work and stayed at Tvergasteintjørne for about a week. This was my first serious recording session. I explored and recorded sounds of water, stones, sheep and practices like wading, drinking, skinny-dipping and footsteps on various types of grounds. I also wanted to record the waves on the tarn; however, there was no wind the whole week. The wind returned the last day of the stay, but then the battery was flat.*
>
> *I thought of making an excuse for a shortcut. 'Why not record the waves of Mjøsa* [my local lake]*, they will sound exactly the same, nobody will know', I commented to my companion. 'Are you crazy, how can you think in such a way, don't sink so low!', she expressed indignantly. I agreed. The project must be authentic, no fake artefacts, no betrayal, or else there is no purpose. We were both disappointed at my moment of weakness.*
>
> *So recording the waves of Tvergasteintjørne became the mission of the following trips. The next trip was early October. By then I had bought a new second-hand full-frame camera that I was keen to explore. I planned to stay for three or four days. The weather forecast had predicted clear sky the first day and cloudy the next, so I planned to make photographs the first day and record the sounds of the waves the next. Besides, I found it difficult to work with photography and sound recording at the same time.*
>
> *The first day was crisp and clear. While I photographed by the tarn, I listened to the sounds of the waves and looked forward to recording them the next day.'*
>
> *This is how it looked this afternoon in October, and the morning after.*


The next day was all white. It had been snowing all night and the ground was covered with 15 - 20 cm of snow. Moreover, the tarn was covered with slush. No waves, no sound whatsoever, complete silence. I comforted myself, 'I can wait, it will be gone tomorrow', but immediately realised that it would not. The snow may stay until the spring and the slush will turn into ice and I had better get going!


I was in danger; I had no skis, it was a long walk to people and the station, the snow covered ground made it difficult to see where I stepped; along the way I could slip on stones or step into holes or brooks in the ground and break my leg. I grabbed my mobile telephone, which was my only security line if something happened.

Walking slowly and carefully down the hill, I made it to the station, wet and tired. My mission to record the sounds of Tvergasteinstjørn had not succeeded, but I was very happy with the photographs taken with my new camera.

Recording the waves of the tarn first happened in June 2010.'

Lillehammer 9th of August 2015

SOUND CLIP 2: Waves on tarn

This story instantiates the unpredictability and embodied consequences of the weather, and the need for imagination and anticipation of risk, integral parts of the concept of nature. Furthermore it shows how weather types such as 'windy' or 'snowy' are crude categories that are always more nuanced in lived, practical life.

This resonates with Whitehead´s statement that 'by due attention, more can be found in nature than what is observed at first sight' (Stengers 2011, p. 36, p. 36). Sensitisation is to

be increasingly aware of such nuances. The experience of a change in the weather caused the epiphany that most types of weather had nuances worth recording. I continue the theme of sensitisation in section 2.2.3.

The story also introduces some of the themes of field recording such as the dilemma of recording sounds and visuals at the same time. It was, however, technically complex and I needed (due to the unpredictable weather) to make the recordings the moment the sounds were there I elaborate on this in section 2.2.2.

Here is a story from December 2010.

Hole in the roof

'I wanted to go to the mountain in December to make midwinter recordings, and two companions joined me on the trip. From a distance we saw that the shelter was strangely skewed and when we arrived, saw part of the roof had blown off. It was probably a northern wind that had fallen down the mountain and sucked up the roof on its way.

Altogether, we had a series of strokes of good luck. First, only part of the roof had gone. Also, if we had arrived some days later, the whole shelter would have been taken by the winds as they put quite strong pressure on the walls.

I was also not alone. If had I arrived there alone, I would have had to decide whether I should descend tired in wind and darkness, or stay there for the night, not knowing whether the rest of the roof would blow away that night. Whatever I would have chosen would have been dangerous.

We were there for two nights, clearing up and fastening the walls with rope. We called for assistance and got the message out that it was now or never, not next week − the wind increased, the shelter was shaking and trembling, and it would be gone any time.

We were not there when the carpenters and materials arrived. I was told they worked during the long dark winter night, managed to put the roof back on again and left the mountain in the midst of howling winds.' Lillehammer, July 2016

SOUND CLIP 3: Roofing felt in wind

SOUND CLIP 4: Roofing plastic in wind

The stories of harsh weather aim to evoke the severity of the physical forces of the mountain. They show the impact of weather and the importance of awareness and of estimation of risk. The winds are the default condition, stillness being the exception. The physical forces of the mountain are what make the mountain unsuitable for human settlement, as I have demonstrated here. This epitomises the real and potentially deadly consequences of the wind - it shows that human control is an illusion and indicates the meaning of 'pain of death for inattention' (Stengers 2011, p. 69) and that knowledge of the mountain leads to awareness of one's vulnerability and smallness. The experience is enhanced by my sensibility to variations of winds, which I refer to in section 2.2.3.

2.2.1.3 Crossing the threshold

I needed to rest, acclimatise and to assemble and adjust the settings of the technology before I started field recording. In winter, I need several layers of clothing. Crossing the threshold, coming out in the open and starting field recording can be an endeavour. I base this story on a collection of quotes from my diary of early March 2013.

Crossing the threshold

'It is morning, the room and my fingers are cold even though the fire is burning in the stove. It is cold and windy outside. I don't want to go out. I resist. It is the same feeling I had when I got here the first time. Then I walked up the hill and wondered whether I should just as well lie down and die. For the next three to four days, I refused to stick my nose outside. It is the same feeling, but a bit milder.

I have struggled to find out what equipment I needed, learned to use it and carried it all on my back up these hills. So then, what shall I do with it? What do I want to bring back? It is strange; it takes so much effort to get to the starting point that I almost feel empty. I should go outside, yes. I have not carried all this stuff up to leave it in the rucksack. But I am so tired. I need to rest both physically and mentally; I have two more days left. I wanted ice and wind, didn't I?

All these technical devices that need so much knowledge and concentration! I definitely need to record. I might as well get started; it does not help to prolong it any longer; I cannot relax until it is done.

I have a feeling of pushing beyond the edge of my capacity. Physically, mentally, emotionally. I am here in this beautiful icy cold, alone. But it is as if the place is loosening its magic. What I strongly sense is the physicality of things, or

life itself. Things take time and they must be done with the body and all of them have limits.

All I need is a rest before I move on. I think my body and deeper being was right: Don't go out before I have some level of rest and adjustment to the place; until I do this I will not be able to focus.' 9th – 11th of March 2013

Here is a recording of a sound that I listened to while writing in the diary:

SOUND CLIP 5: Wind recorded from inside

I made the recordings for the audio documentary '*Report from Field Recording in Cold Winter Winds*' on this trip.

The story *'Crossing the threshold'* is about the connection between embodied experience, motivation, emotions and field recording. The experience of surplus or deficit and safety or threat is both a precondition and an outcome of how I experience the mountain, which resonates with Spinoza´s affect as I describe it in section 2.1.2.2. It spills over to my experience of field recording. A hard journey lingers in my body for several days. The story exemplifies 'affective atmospheres', the 'felt body' and embodied or 'incorporated' memories' of mountain experience. Moreover, it shows how the technology also triggered engagement with the mountain.

'What would happen without the technology? I would not have gone out. Still it stresses me, even though things are better now because I am more experienced. There was something about my youth − going out into nature's magic and experiencing it together with friends or making friends by sharing the experience. No other aim and no disturbing technology.'

26th of March 2013, 9.30 pm

2.2.2 Recording technology on the mountain

This section is about the use of recording technology on the mountain. It is about the logistic requirements for field recording at the margin, and what happened when I used recording technology beyond the social and ecological conditions they were made for.

I cannot articulate my experiences of the mountain in audiovisual ways without using technology. I have here turned the tension in the aim to experience wilderness by means of advanced technology into a practical issue. I wanted, through taking a device-centred approach as Marres does in her research on living experiments (Marres 2009), (Marres

2012b), to know how recording technologies influence experience and how they respond to the mountain.

I am interested in how my use of recording technologies can extend and expand my sensuous experience of the mounain rather than being barriers. I am interested in whether they divert or draw attention to the mountain and whether the devices of sound, photography and video had different impacts. Furthermore, I am interested in how, and in what ways, the skills and working styles influence my mountain experience and the recordings.

I began photographing in 2001, sound recording in 2009 and video in 2012. I gradually learned to identify my own particular needs. By 2013, I had gathered sufficient experience and technology for photography, sound and video so I did not need to rely on the general advice of others. In the next section, I will describe sound recording, then photography and video. See Appendix 1 for an overview of recording technology.

2.2.2.1 Sound

Sound recording technology is a complex network of relays, the main devices being recorders, microphones and headphones. Through experience, I had learned always to carry an extra set of batteries. I describe here the new technical options, challenges and discoveries that followed using them.

The skills needed to attune the sound technology to the mountain imply an understanding of the impact of different types of microphones, of adjusting the sensitivity level and microphone settings of the recorder and developing a sense of the space, direction and distance from the sources.

Recorders and microphones

I got my first sound recorder in October 2009 and a new one in 2013. The first had fewer channels that the second, the two offering different numbers of microphones that could be combined in the same recording.

The first had one stereo track, and I could choose between directional or omnidirectional internal microphones or an external microphone. The second recorder had three stereo

tracks that I could use simultaneously. I chose to use all three to have more options in postproduction.

Here is my first experience:

> *'I have tried my new recorder, it can take six channels at a time, but has a lot of handling noise, therefore I can't use them all when skiing. I can only use six and four channels (xy + omni) when the recorder is left still.'*
>
> 9th of March 2013, 4 pm

I experienced that a recording is never 'objective' as microphones are transducers that modify what they record. Here are the three stereo channels from the same recording of wind.

SOUND CLIP 6: Wind, omnidirectional

SOUND CLIP 7: Wind, directional

SOUND CLIP 8: Wind, stereo microphone

The broader range of technical options of the new recorder made me aware of the impact of microphones and of listening perspectives. I started to experiment by putting the microphone up in the air, close to the ground and inside screes.

SOUND CLIP 9: Inside scree

SOUND CLIP 10: Over scree

I noticed a difference between what I heard and what I recorded. The technology enhanced the sounds of whatever was going on and slightly changed them. This resonates with Sterne´s point that microphones are transducers and Westerkamp´s and DeLaurenti´s point that altering between listening through the ear and listening through the microphones enhances awareness of the environment. See sections 2.1.3.2 and 2.1.3.3 on tools.

I had already taken a principled stand when I started sound recording in 2009: I wanted to use omnidirectional microphones because I was interested in the ecology of the mountain

and wanted to capture the 'whole' soundscape. I also found that such microphones gave a closer correlation between what I heard and what I recorded. I later found out that this coincided with the preferences of the sound artist Chris Watson for recording sonic spaces (Watson 2015).

As I became more acquainted with the sounds of the mountain, I wanted to record particular sounds. Directional microphones, like a camera, recorded where I directed my attention, capturing only a fragment of what was happening. These recordings included less of the sound of my movement. They were well suited as clips in sound compositions and were consistent with the recommendations of filmmaking sound technicians.

I experimented with different kinds of microphones. Over time, I got a stereo microphone, contact microphones, hydro microphones and omnidirectional DPAs. This is how I remembered a recording session in early June 2010:

> *'I always used the stereo microphone with the recorder. It was a high quality concert microphone, but it was heavy. I had trusted an advisor – who happened to be a teacher of sound recording of concerts and in film. This was yet another soundman who had not considered what it takes to carry all this for three hours uphill.*
>
> 
>
> *It also did not fit into the plastic clips inside the windshield blimp. I tried ways to fit the microphone and the windshield, but to no avail.'*
>
> Lillehammer, April 15

SOUND CLIP 11: Handling noise walking in wind

This instantiates the theme of networks of relays, as I describe in section 2.1.3.1. The poor fit of one single device, the windshield blimp, interfered with and disabled a complete line of practice. This experience changed the way I worked with sound.

> *'So I decided to stay in one place when recording. For this, I needed a microphone holder, which must be heavy to be stable. To avoid carrying too much weight, I left it in the shelter and it has been there ever since.'*
>
> Lillehammer, April 2015

The new recorder had a broader range of settings that took some time to become acquainted with. Here are some quotes from my diary:

'I started recording. It was quite windy, so it was all about catching the wind. I did some great sound-recordings, but my stereo microphone did not work in the first part of the day. I went in; we had lunch, then out again to record. In the meantime, I had found how to get the stereo microphone working (it was in the 'set-up' menu). (...) The sounds were even better. Altogether I made some great wind recordings and took some interesting photos on this day.'

16th of April 2014, evening

Experiments with contact microphones made me aware of what happens inside materials such as wood, stone walls and metal pipes. The contact microphone recording of wind in the stone wall revealed how the stones, which seem so stable from the outside, trembled internally in the wind.

SOUND CLIP 12 Contact microphone: Wood wall by pipe

SOUND CLIP 13: Contact microphone: Wind in stone wall

I also experimented with hydrophones. I recorded underwater sounds in brooks and the throwing of stones in the tarn. These microphones were of no use in winter when everything was frozen. Even so, I have one recording of small air bubbles that were released from melting ice in a bucket. I had seen such bubbles, but never heard them and not really been aware that ice contains air.

SOUND CLIP 14: Hydro microphone: Air bubbles in melting ice

I experimented with pairs of DPA microphones, which I attached to my turf slippers and boots while skiing. The sound was quite boisterous and rhythmic.

> *'I tried my new DPAs (…). The settings are ´two channels, analogue and linked input´ and they seem to need phantom power, at least it works best then. I tried them on the hanger that I had brought with me, and I attached them to the small magnets on my turf slippers and walked out to the west room – I had to pay attention to the cables to not stumble and avoid handling noise. And then I put them on my sticks, which ticked and scratched on the ice outside the door. They worked very well.'*

9th of March 2013, 4 pm

These recordings made me aware of the sharp sounds of solid ice.

> *'Honestly, I don't like these icy, metallic sounds of boots, skis and sticks. They are there; this is how it sounds like in this weather and time of the year.'*
>
> 10th of March 2.30 pm

SOUND CLIP 15: Skis, sticks and ice – DPA

Here, the ´sound object´ grasped me irrespective of its source, or whatever meaning I attached to it. Listening to the recording of the sticks furthermore demonstrated the difference between listening through the ear and listening to the recordings.

I used the DPAs on the third stereo track in wind recordings on the new recorder.

> *'The last recordings were great. Six channels of wind without distortion (almost)….'* 12th of March 2013, 6 am

SOUND CLIP 16: Three stereo channels of wind converted to one

Adding another microphone slightly changed the sound. This is another example of how microphones are transducers. They modify the sound vibrations that hit the membrane of the microphone, each microphone recording the sounds in slightly different ways.

Headphones

Headphones are yet another sound recording device. They are tools for listening and for monitoring technical quality. Listening through headphones enhanced the sounds. They

open up and give access and function as positive 'prehension'. Headphones also, however, help to focus attention and in this way function as tools for negative 'prehension'.

I noticed that my companions had a content expression on their faces when left alone with the recording technology, indicating the affective and emotional impact of sounds. For them it was as if the sounds were music, as Böhme discusses in his theory of acoustic atmospheres, described in section 2.1.2.2.

SOUND CLIP 17: Recording the sheep

Sound technology and workstyles

Using several microphones at the same time made the recording sessions technically complex and increased the need to monitor the recordings.

> *'I made myself acquainted with my technology. For sure, it cannot be used without focused attention, and I should only use two channels and use headphones all the time. I cannot just ´put them on´, then go skiing and listen afterwards. Recording technology demands full attention, hopefully it pays back by taking me into an aspect of this universe that I otherwise would not have access to.'*
>
> 9th of March 2013, 6 pm

I did not use headphones consistently. One reason was the weather and clothing. Most of the year I needed to use a wool cap and wind or rain hood. It was difficult to get the headphones to fit properly inside the cap, or between the cap and the hood, particularly when wearing mittens or with cold fingers.

> *'I used headphones also, that was easy as I did not need a cap over my ears.'*
>
> 27th of September 2013, 6 pm

The other reason for not using headphones was that the cables tied me to the sound recorder and restricted my movement. I tended to put it on the ground, but my headphone cables were too short to stand upright. There were also cables between the recorder and

the external microphone, all easily becoming entangled. A longer headphone cable would not have solved the problem. I tended, to simplify this, to drop the headphones and rely on my ears and the sensitivity level settings of the recorder.

Sound recording technology was complex and it influenced my working style. My experience was that it was best to keep the equipment standing still in one spot. By staying in the same area, I paid attention and discovered more, as if my recording technology enhanced and expanded my senses.

Sound recording also stimulated creativity and improvisation. The mountain is mostly rock, and rock makes no sound unless it moves and falls. This invited play and creative interventions. To make sounds I walked on stone fields, waded and made splashes in the brook or threw stones into the tarn. Cracking ice was another way to make sound, which is a theme in the video '*Joys of Cracking*'.

'I worked mostly with the brook, water under ice, water under boulders and in the scree. I recorded my footsteps across boulders and on the scree below the mountain. (...) I recorded myself taking off my boots and standing with bare feet in the moss, ice and brook. And I recorded my naked feet crushing thin ice.'
27th of September 2013, 6 pm

SOUND CLIP 18: Bare feet on melting snow

Altogether, exploring sound was another way to engage with the mountain. It felt as if I was given access to another dimension.

2.2.2.2 Photography

I got my first SLR camera in 2005 and changed to full-frame film camera in 2009 and a similar video camera in 2012. I have used wide-angle lenses since 2009. See the overview of recording technology in Appendix 1.

Adjusting the camera settings requires sensitivity to the continuous flux of light through the seasons, to weather, day and night. There are technical options in photography to adjust to light and movement (shutter speed, ISO and exposure) and to adjust the relationship between foreground and background (aperture or depth of field). There is a

wide range of combinations of these settings. The greater range of options of the new camera opened up possibilities for technical experiments. This story demonstrates how attuning the camera to the changing light sensitised me to what happened on the mountain.

Photographing sunset

'I made [time series] *photographs of 'the golden hour' of sunset, which is between about six and seven. I went out about 6. It was too early. I started photographing just after six, while the sun did not set before about ten to seven. I was quite cold after one hour standing still.*

I should have thought of the shutter speed. As it became gradually darker, the lens needed more light, so I had to adjust the shutter speed along the way, starting at 1/200 at six o'clock and ending with 1/40 by sunset, and this is probably going to spoil the whole thing. The ISO was 200 from the start; yesterday I worked with ISO 500 from the start, so that shutter speed difference was not that great. Then I worked with auto settings, while I today worked with the manual shutter speed. The frame I chose, with the shelter at the centre, however came into the shade long before sunset. I should have made my photographs with the sun from behind, facing north on the mountainside, with the golden sun highlighting the patterns made by the wind. The stones in front of the mountain became golden with turquoise shadows, gradually changing towards sunset. One thing is for sure: the beauty around me at that hour was not captured in the photographs.'

26th of March 2013, 7.40 pm

The audio documentary '*Winter Mountain Beyond Representation'* includes this recording session. Here I reflect on the themes of the continuous change of light and the challenge of representation.

Photography was less technically complex than sound and video, it therefore having a different impact on working style. I preferred to walk with the camera and took photographs in a responsive and spontaneous flow. I go into more detail on styles of perception in photography in section 2.2.3.1.

2.2.2.3 Video

My practice of video recording is a primary example of a complex network that is connected in chains of relays of interdependent devices. It brings into relief the logistic and physical implications of working in the margins, a recurrent theme of my fieldwork.

Batteries, memory cards and tripods

I made my first video recordings with my new camera in 2012 and struggled with batteries, memory cards, tripods and camera microphones from the very beginning.

Video clips are large and memory cards and batteries have limited capacity. A video file takes more battery than a photograph and soon depletes battery power. Batteries are also designed for moderate temperatures. Temperatures below zero drain their power and therefore always must be kept warm. I kept them, from the very beginning, next to my skin or in a wool flock.

> *'I got up at 6, it had been below zero during the night, I slept with my batteries, but one of the camera batteries had fallen out of its wool flock and got cold and I warmed it on my stomach.'* 10th of March 8 am

A professional filmmaker advised me to bring an external battery. I carried it in a sealskin bag. It was about 1½ half kilos and it solved the problem. Here are quotes from my diary about my first experience with this battery.

> *'I will use my new battery in the sealskin bag. I shall set the white balance in the snow, low ISO and long depth of field.'*
>
> 8 am
>
> *Good thing - fantastic with the new battery - I have enough battery power to study my footage before I leave, to learn from my mistakes and try again.*
>
> 1 pm
>
> *Another thing that is great: I have enough battery power and memory cards. Great!'*
>
> 7 pm
>
> 10th of March 2013

Another issue was that video files filled up the memory cards. I wanted to record in high quality HD resolution to have the option to project my videos on to a wide screen. I considered bringing an external hard drive, but resisted due to the added technical complexity and weight.

Lack of card space gave little room for long recordings. For example, if I wanted to record the movement of the fog, I did not know beforehand when or whether it would dissolve or flow along the mountain. A half hour recording would therefore take a third of my card capacity for the whole trip. I made one successful recording of fog, which I used in a time-compressed version in the opening sequence of the video '*Recording Technology as Tools of Engagement*.'

The limited card space was the incentive behind making smaller clips and for relying on duplication in postproduction, as in some sequences in the video *'Joys of Cracking'*. I also postponed long recordings to the last day of the trip, even though I would not know what the weather would be like.

Another issue was that the video camera, like the sound recorder, should be stable to avoid distortions. I had two tripods in the shelter, a high one and a low one. I tended to use the low one.

> *'And always use a tripod!! I will use the low tripod, it if falls, the fall will not be so hard.'* 9th of March 2013, 6 pm

SOUND CLIP 19: Falling camera

A low tripod was not, however, sufficient to keep the camera stable in strong winds. I used it to record the wind and snow on the terrain. The frame, however, shook. Through this, the camera had therefore recorded the physical force of the mountain, which I turned into an asset in my artworks. I comment on the role of the shaking camera in the video '*Winter Winds'* in section 3.3.2.1 on materiality and embodiment.

My preference for compositions with a low camera angle also meant I used the low tripod. To make these shots, I needed to lie flat on the ground, which was often cold, wet and rugged.

> *'I like to put the camera on the ground. From there it is difficult to adjust the settings and to focus. Video composition is awkward because when I lie down flat in the snow, I adjust approximately, sometimes it works and other times less so. The way to improve this is to use a tripod; when I use the small one, I need to lie flat. I should use the taller one, but then I need to carry it with me with the rucksack - just too much gear.'*
>
> 17th of April 2014, 5 pm

I elaborate more on low camera angles in section 3.3.2.1 on styles of perception.

Video cameras require camera microphones. I wanted high quality sound for my artworks. My first camera microphone was directional and unreliable and it did not have a proper windshield. The windshields I acquired later were not good enough for medium heavy winds, not even with the woollen sock I had knitted for this particular microphone.

I also used the sound recorder from the very start of my video production, to ensure that I had good sounds recorded that matched the video clips. I recorded '*Winter Winds'* on the first trip, the sound of the video clip of my naked feet sadly having too much wind distortion. There are no sounds of feet and boots, only wind, which I recorded with the sound recorder at a distance.

> *'I discovered this morning that the camera microphone did not work, so the sound in yesterday's video recordings did not work. Luckily I had most of the soundscapes on the sound recorders.'*
>
> 30th of August 2014, 8 pm

The microphone broke in September 2014 and I replaced it with an omnidirectional one that was highly sensitive and with a proper windshield. From now on, my video recordings had high quality sound.

Gradually, due to more battery power, a better microphone, shorter clips and by doing fieldwork in moderate temperatures, I found ways to experiment with the video camera.

> *'It was easier to work in bright and calm weather, I calm down and stay more focused, and even enjoy what I do! The spot I was working in was beautiful.'*
>
> 27th of September 2013, 6 pm

Video technology and working styles

Video technology had a great impact on my working style. Recording technologies are mediators. In the sense that they influence the behaviour of the user. For example, limited card space gave less room for experimentation. Planning was therefore more important in video making. Having to pre-visualise and think ahead about what might happen within the particular frame required focus, selection and standing still in one spot.

The lack of movement when working with video or time series photography was a challenge in winter. Here are quotes from my diary:

'It was damn cold outside. Maybe that is the wrong way to put it. Definitely! Recording video on location needs me to be mentally alert while physically standing still in one spot. This weather does not permit such a kind of practice; it demands that your body produces its own heat, in other words, to move! I wouldn't have been so cold if I had been skiing or walking.

Doing video and sound recordings means to fumble with naked fingertips, while standing completely still and quiet when the recorders are on. This is the ´recipe´ for freezing, and for getting a cold or other worse kinds of illnesses. (They knew all about that in the old days; I remember my grandmother yelling: 'Don't stand still!') I think that is the main explanation for my deep resistance to going out and recording; this type of practice cannot be adapted to this climate without health costs.'

11th of March 1013, 1.30 pm

There were, however, also benefits to standing still. Whilst having to stand still and wait, I looked and listened attentively to what was happening around me and for other interesting spots to record. Video recording, even more so than sound recording, pushed me to stop, calm down and reflect on what was about to happen before I chose what I wanted to record. Standing still, looking and listening resonates with Ingold´s emphasis on multisensory perception and attentiveness that I describe in section 2.1.4.3. These were also the themes of my audio documentaries.

I gradually developed a more improvised working style when I began making shorter clips. An example is the recording session for *'Joys of Cracking'*: I walked up to the brooks and became absorbed by the small ripples of water under the melting the ice.

'The videos? Most of them were about moving water under the thin, melting ice. I did a lot of work on this. Then some long takes towards the tarn, the shelter, boulders and screes.'

27th of September 2013, 6 pm

SOUND CLIP 20: Water under thin ice

Video recording furthermore stimulated play and performance. When I recorded '*Winter Winds'*, I had planned to stand in the wind with bare feet and put on my boots. However, I

did not have full control of the laces of my boots, which made the video more like a documentary. In the video '*Mountain Lady'*, we had negotiated in advance what to talk about in the interview. This was, however, also an outcome of improvisation, as is revealed in the spontaneous responses to weather change. See the portfolio and section 3.1.3.

To summarise, the climate and topography of the mountain made the handling of the technical complexity of device networks more challenging. When I started video recording, I experienced discordance between the technology and the mountain. The mountain was cold, wet, windy and unpredictable and the technology complex, fragile and required stability. Video recording required a series of interdependent devices, which, as Næss and Vetlesen had warned, interrupted my sense of flow or immersion with the mountain. This interruption was also the topic of the quotes about batteries, headphones and tripods.

2.2.2.4 Multimedia recording

Making recordings at the same time as photography, video and sound made the sessions even more complex and restricted a spontaneous working style. In this quote, I consider whether to record in the rain.

'Maybe I should go out to photograph? My thoughts ran through the following chain: 'Why not bring the whole bag, why not take a video shot of rain on the ground, why not record the sound of rain on the ground, what about only using two (four) channels and not take the stereo microphone, no I should always make best recordings...'

30th of August 2014, 1.30 pm

SOUND CLIP 21: Rain on ground

The following story of a recording session suggests that the solution to the technical complexity is teamwork. The weather was rainy and foggy and I had a companion. I took photographs and video and gradually she took over the sound recorder. Here are slightly edited notes from my diary.

'We recorded water among moss, then some shots of fog sliding over and along the mountain, the sounds of small waterfalls and some videoshots of the feathers of a dead bird, quivering in the wind. Kjersti said: "Look at this, listen to this, you should record this and this and this". So we kept on going.

It was blowing, raining and there was thick fog. We were out at about 11, for an hour, and recorded the fog over the mountain coming and going, wind on a little puddle , and soundscapes to them. The equipment got soaking wet, so we went in to dry it, and out again into the rain and fog. We made some nice recordings; Kjersti did the sound and I the video. The card became full and the battery went flat, but there were more in the bag. Just enough good recordings, some of them with dew on the lens. Now the equipment has to go through another round of drying.

Later we did some photo, sound and video recordings mainly on the scree. Kjersti walked up onto the stones until she was covered by fog and carried the sound recorder and microphone with her. She refuses to be photographed, but accepts being 'a body in fog', so we had to negotiate when she was to walk out of the frame when she came closer.

Boots not faces. Sounds more than visuals. I made a video shot of her boots on the scree when she took small steps up and down with good sound recordings. We also did some other activities, throwing stones into the scree and into the wet moss. Finally, I took some more video recordings of water among the rocks.'

Notes from August 30th 2014

SOUND CLIP 22: Throwing stones in brook

Working with visuals and sound at the same time was therefore particularly complex. Working in a team, however, helped deal with this complexity. Furthermore, the sharing of the experience triggered joy and creativity.

In section 2.2.2, I have taken a device-centred approach and foregrounded an account of recording technology as tools of engagement and tools of awareness. I describe how the tools are part of networks of relays. That they are transducers and mediators that

influence perception and workstyles. Recording technology distracted and drew attention, while knowledge and skills developed through practice. My experience of field recording practice with photo, sound and video differed slightly. They taught me different things about the mountain.

All these tools together opened up for more nuanced sensory experiences such as in 'positive prehension' and they filtered and focused attention, such as in 'negative prehension. The growth of knowledge and skills together enhanced awareness of the mountain, which is the theme of the next section.

2.2.3 Awareness and sensitisation on the mountain

This section is about how the practice of field recording enhanced sensitisation and awareness of the mountain. I describe discoveries, epiphanies and junctions in my field work and how they instantiate the research themes. I start with the sections on styles of perception and the relationships between the whole and the details. I then continue with the section on imaginations and consciousness, and finally what I learned from recordings and distortions.

2.2.3.1 Styles of perception

The way I practiced my fieldwork influenced how I experienced the mountain and what I wanted to record. Field recording changed from a process of collecting recordings into a process of exploration.

> *'... it is the process of recording, rather than the products that makes for experience of nature. Nature is continuous. (The headache: how to communicate).'* 27th of March 2013, 10 am

The following stories instantiate how the relationship between thinking and making differed with working styles and technologies. See section 2.1.2.4 on Ingold´s approach to the relationship between 'thinking' and 'making' in creation of artworks.

In my early practice of photography on the mountain, I practiced 'making through thinking'. I started out with predefined aesthetic criteria and evaluated the recording outcomes in terms of these. I wanted my visual work to comply with what I considered to be standards for visual art forms. Central elements were selection of fragments of the landscape and composition or balancing the elements within the frame (Faris Belt 2012).

I believed that a ‘good’ photograph should be beautiful and harmonic. I searched for forms in the landscape that were similar to photographs I had seen before, wanting to imitate them. This search for balanced composition tended to guide my choice of what I photographed.

However, such photographs did not necessarily represent how I experienced the mountain. I gradually changed to 'thinking through making', an embodied, sensory working style. I began to sense how the mountain appeared to me and recorded this and how my thoughts developed in a process of responsiveness to the tools and the mountain. I trusted my senses in deciding what to explore and record. I preferred to walk with the camera and to take photographs in a responsive and spontaneous flow, such recordings resonating more with my experiences.

Composition followed from what attracted my attention. I intuitively framed events based on appearance and significance, and my sense of composition developed through this process.

Gradually I became aware of what it was that attracted my attention. The terrain was rugged. I had to pay attention to where I stepped and therefore I paid attention to the ground. I became aware that I was attracted to photographs with large foregrounds, enhanced by the wide-angle lens, so emphasising the vastness and broad terrain and expressing my sense of what was in front of me when I walked.

I was also attracted to lower camera angles. I wanted my photographs to show a sense of being grounded. By putting the camera closer to the terrain, I came literally closer to the mountain rock.




Discovering that every moment and perspective was different, I started photographing wildly and spontaneously. This was instinctively driven. The infinitely textured and changing mountain overwhelmed me.

> *'Something happens to me out there – I must somehow ´capture´ this that cannot be captured; I get kind of hooked, need to take one more shot and then another and I know it will never be good enough or complete. I am here now, tomorrow may be different, another kind of weather or maybe flat batteries or whatever. Just one more and one more and one more, so I tell myself: Stop it! Because my focus is lost already.'* 26th of March 2013, 9.30 pm

In the audio documentary '*Winter Mountain Beyond Representation'*, I reflect on the impossibility of capturing nature in a frame. I stopped photographing when my emotional response became dulled, due to tiredness and lack of attention and reduced my ability to respond to the mountain.

'Been recording for a while, just enough, because I ran out of emotional involvement; I think it is due to the lack of colours, quite grey, and no wind. I should not record when I don't have the urge and feel attached to what I do.'

28th of September 2013, 3 pm

The preconditions for creativity, following from Hallam and Ingold (Hallam and Ingold 2007), are improvisation through sensory engagement, an attitude of openness and inquiry and paying attention to what happens around me, as I described in section 2.1.2.4. Sometimes, however, I kept recording, even though I was inattentive. For example, these photographs are incidental snapshots. The mitten blew in front of the lens and my companion walked past the camera with the wind at her back.

Sound recordings also included elements of chance. There were sounds I was not able to record. Listening attentively to what was happening around me, I keep remembering sounds of incidental events like a sudden avalanche of snow or rocks or a raven or the bark of a dog or human laughter that was over before I could turn the recorder on.

This demonstrates that attentive and careful planning was not a necessary requirement for an interesting recording. They show, however, that creations happen in engagement with the mountain. I return to the themes of embodied presence and coincidence in section 3.2.2 about the photographs of Samuelsen and in section 3.4.1 on visual perspectives and techniques.

2.2.3.2 The whole and the detail

Sensitisation is the enhancing discernment of the sensory texture of nature. This is part of becoming ecologically aware, which I describe in section 2.1.2.5 on ecological awareness. Listening and recording sensitised me to the distinctions between particular sounds and the broader soundscape. Over time, this enhanced my ability to identify their sources or 'sockets' (in Murray Schafer´s terms), which was one of the themes of 2.1.4 on sound theory.

My first grasp of the meaning of 'soundscape' came from the recording sessions of August 2009.

The buzz

> *'I wanted clear sounds of water, but I was annoyed by the constant buzz in the background. What was I doing wrong? Some days later, the buzz was gone. It was the same microphone, so what had happened? It was the rain. After a period of heavy rain, what the microphone recorded was the roar of water along the furrowed mountain walls, draining down inside the screes and the swelling of the brooks beneath. It took some days before the water had drained away and the mountain quieted down.'* Lillehammer, April 2015

This epiphany triggered my interest in how sounds were part of the mountain. The sounds I heard were vibrations and resonance from the water, winds and materials. There was in general more 'buzz' in the spring than in the summer due to the intense melting of the snow.

However, soundscapes can be both soothing and disturbing. I enjoyed listening to what the buzz told me about the mountain, because I enjoyed the sense of spring. However, the 'sound object' itself did not always suit my aesthetic taste.

> *'There is a lot of buzz from the mountain, it is disturbing, even though I explain and explain over again.'*
>
> 28th of June 2015, 3 pm

SOUND CLIP 23: The buzz

This quote from my diary instantiates the blurred distinction between sound 'distortions' and what was happening on the mountain. This is the distinction between listening to the 'sound object' and listening in search of processes in nature, as I describe in section 2.1.4.2.1. It is also about how knowledge influences ways of listening and the meaning of sound.

The buzz was 'noise' in terms of my aesthetic taste. My initial ideal recordings were plain and clear. This was my initial experience of the meaning of soundscape and it led me to rethink these ideals. Sounds are an integral part of what is happening and in this case, I recorded the buzz or roar of water from the mountain after rainfall. There were similar roars when the snow melted in the spring. The story is also about the impact of acoustic atmosphere (Böhme 2000), as I accounted for in section 2.1.4.2.

Through video making, I became aware of small moving details in the landscape and how they moved with wind or water. They were like a micro universe that indicated larger processes.

Moving stills

'Searching for ways to experiment with my video, I became attracted to 'moving stills', that are small movements within the frame, showing tiny traits of processes as they unfolded. It could be a particular distinct detail in the landscape.

I searched for small, visibly moving patterns, like the rhythm of the waves on the tarn, the snow that blows away with the wind, shivering grass, small rapids in the midst of a calm brook or the tiny movements of water under the ice.'

Lillehammer, April 2015

The video '*Recording Technology as Tools of Engagement'* includes a series of video recordings of such 'moving stills'.

Sometimes everything seemed completely still and this led my attention to the gap between what I heard and what I saw. There were processes going on that I did not have access to visually.

'My idea is to combine 'moving stills' of the scree with sounds of footsteps. But there is nothing moving visually.'

27th of September 2013, 6 pm

SOUND CLIP 24: Walking on screes

By listening, I became aware that something was going on that I could not have seen. I began to pay attention to sounds in the terrain. There were sounds under the visually static screes and stone fields and under the snow white mountain. This is a theme in the video '*Sound and Sensations of Seasonal Change*', in which there are photos of screes with sounds of water.

A video recording with the new omnidirectional camera microphone gave a particularly clear revelation. There were no visual traces of movement in the white and sunny

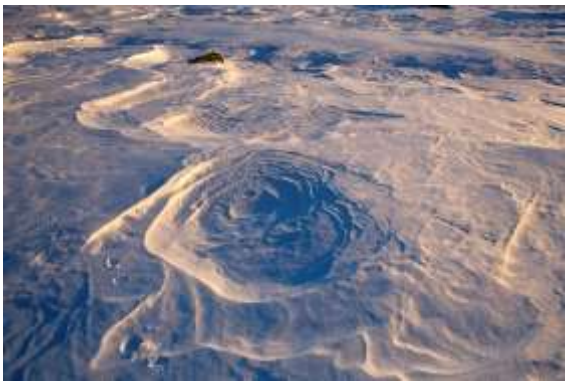
landscape in June, while the video sound of the tiny gurgles of melting snow revealed that 'the spring release'[4] had begun.

SOUND CLIP 25: Water under snow

There were, however, also processes going on visually for which there was no sound. While contemplating the lack of movement, I noticed the gradual changes of shades of blue and the lengthening of shadows through twilight. This was due to the movement of the earth around its axis.

Changing light in the blue hour

'There is no sense in recording video if there is no movement. No wind, no people, then no video. (...) Still, there was one type of movement: the setting sun that gradually changed the colour of the landscape. I put myself in the frame, just sat there for about 10 min until the sun sank below the horizon and I was in shadow. The terrain was rugged ice and snow, shaped by the wind, and the shadows were long and everything was blue.'



25th of March 2013, 7 pm

Through photography, I became sensitised to how the light changed with seasons, weather and time of day.

'I walked around and settled on a particular location, started photographing and repeated this over a period of time and from various perspectives. I discovered that the photographs were never similar, because the light of the mountain changed during seasons, weather and time of day.'

Lillehammer, April 2015

Here are photographs of the stone wall in different seasons and times of day.

[4] 'Spring release' or spring break is a translation of 'vårløsningen' in Norwegian and is the time when the snow melts in the mountains. It is a period of intense change with flooding of rivers, awakening of flora and fauna and return of migratory birds. Figuratively, it means a period of new creativity (Kirkeby 2015, p. 833).




The experience of movement in the changing nuances of twilight and the photographs of similar perspectives at different points in time instantiate Ingold´s point that light is the medium of vision, and undermine Voegelin's postulation of the certainty of vision. I describe the light as a medium in section 2.1.4.3.

There were also other sources of awareness of the relationship between the whole and the details. I became aware that I was part of what was happening when I recognised how both the microphones and I produced unintended sounds. For example, when I set the microphone on high sensitivity to capture sounds far away, I also recorded my own clothes and breath.

'I did most of the sound recordings among the stones below the mountain cliff. I am curious about the results. I recorded the sound of people talking and the sound of them skiing on the hard snow, and the sound of ravens and stones or snow falling from the mountainside. I guess I was in it too, my breath, clothes, fumbling and camera clicks.'

27th of March 2013, 7.30 pm

SOUND CLIP 26: Foreground noise

I recorded my own movements without intending to do so, and in this way, the sounds I made becoming part of the soundscape that I recorded. The recordings revealed that the recordist was embedded in what was going on and not an outside observer, a central aspect of the concepts of nature and ecology described in section 2.1.1. It is also Vogelin´s theme in her *Collateral Damage* (Voegelin 2014). This also applies to the microphone, that lets itself be heard in the midst of the winds. Here follows a sound clip of an unexpected wind distortion.

SOUND CLIPS 27: Whining microphone.

This led my attention to stillness, which I became conscious of during a photography session in February 2010.

On silence

'There are rare and precious moments of stillness. I do not know of any quieter place than when there is no wind and the silk snow covers the mountain. Then soft snow absorbs the sounds of any movement.'

Lillehammer, April 15

Stillness was temporary and rare. It felt as if the forces of the mountain were at rest.[5]

Years later, I wanted to record stillness. I listened and heard no sound, put my headphones on and began recording. The recorder had a high sensitivity level and the experience was as follows.

> *'Stillness (…) is what you become aware of when it is broken. First, it was the sound of the sound recorder itself. Then it was broken by my breath, my fumbling and my movement, by the microphone cables in the slight wind, by the train far away and by an airplane. And it was broken when my aunt walked out of the shelter. It was the door, her steps, her stick and her carrying/dragging her skis. This was when I gave up.'* 26th of March 2013, 2.30 pm

SOUND CLIP 28: Airplane over the mountain

[5] The phrase 'Forces at rest' is from the Norwegian author Hans Kinck (1865-1926) (Kinck 1972) and refers to his claim that quiet and calmness are not signs of weakness.

The story is an example of how, when you want is stillness, everything first is 'noise' and then one becomes sensitised to subtler details. I reframed sounds from 'noise' to elements of the soundscape in this way. This resonates with Voegelin´s position in her *Listening to Noise and Silence* (Voegelin 2011), as I describe in section 2.1.4.2.

Field recording gave access to more textured sensations and awareness of what happened on the mountain. It made me more engaged, attentive and alert, and drew me out of introspection and into the real. Field recording made me aware that details were part of the larger whole, and that the recording technology and I were part of it. I experienced that the visual did not mute the sound. Rather, I experienced that the sound expanded and enlivened what I saw and perceived. The contradiction between ideals, intentions and the recorded outcomes demonstrated the futility of planning. It raised an appreciation of what was present and ended the search for what was not there.

2.2.3.3 Imagination and consciousness

Sounds have a powerful impact on mood and emotions. The winds are dangerous due to their physical force. My body does not need direct exposure to stimulate my imagination, as the following stories demonstrate. When I heard how the mountain resonated with the gusts of the wind, I felt as if I were physically touched. For example, when the shelter´s old chimney pipe from the 1930´s was changed to a new one for fire safety reasons, the new chimney became a recurrent theme in my fieldwork diary. Here follows a collection of quotes from trips in 2013 and 2015[6].

Winds in the pipe

'The new pipe is much bigger, and the wind resonates much more; it makes noisy, windy, whining sounds.

Today is cold, bright weather and windy. The wind blows vigorously outside, it is howling in the chimney. It feels so uncanny and sounds so cold and chilly, I shiver just at the sound and I don't want to go out. The wind increases, I feel uncomfortable and wonder about tomorrow´s weather.'

[6] Quotes are from March and September 2013 and April 2015.

This demonstrates affective atmospheres, sensitisation and the multisensory character of experience. Even though the room is warm and comfortable, the mere sound of the winds influenced my experience. I resisted going out and recording because the sounds made me aware of what kind of weather I was about to expose myself.

Here follows another example. It is Easter 2014, and I am with my aunt and we reflect on the possibility that the wind could blow the roof off.

Storm at night

> *'Another windy day. Last night the shelter was shaking. The new pipe made strange sounds, which I recorded, I got out of bed which is up and across from the stove, into the cold room and I picked up the new recorder and went back to bed and recorded from there. This morning I also attached the stereo microphone and put it next to the pipe.*
>
> 
>
> *My aunt said: 'Neither Ole Bjørn on the snow scooter or any helicopter will be able to pick us up if the roof blows off. But we will probably be able to survive until the wind calms.' This is about emotions, I think; it is about social network (rescue?!) and fear.*
>
> *I was not afraid that the roof would go tonight, but I am sure it will some day. I will not be here then. No one will, and that is it. These thoughts came to my mind this night. What happens if the roof blows off, how will I be able to rescue my aunt? I saw myself grabbing for my clothes in the cold wind; then looking for her among snow and broken pieces of wood. Then I thought: It will not happen tonight, so I was not afraid. I had to express it, though. 'I am not afraid' as if to comfort myself. I was not, but I reflected on it.*
>
> 18th of April 2014, 8 and 12 am

The sounds of the wind were so evocative that I woke up during the night and started to record the wind and my thoughts.

> *'The strange sense of feeling alive when the wind blows hard. It is kind of shaking, even though I am protected, shaking what is in my surroundings. This strange thing of feeling that the wind is telling me that I am part of something bigger and so much stronger. I should be happy that I am alive. As simple as that. It is a reminder that down to the core, it is a matter of being protected against the wind. Not to freeze, not to be afraid. Listen to this beautiful wind. Beautiful? Well, that is a bit exaggerated.'*

'I love the wind. It rumbles, jingles and creaks. The shelter shakes… here I am lying under the duvet. How it blows, it is supposed to blow even more. … Then you should just be happy.'[7] Recorded 18th of April 2014, about 2 am

SOUND CLIP 29: The storm recorded inside

I used these recordings in the multimedia artwork '*Easter Winds*'.

Why did I feel safe and my aunt didn't? It came from my sense of the force and direction of the wind. I knew from an earlier experience what it sounded like when the wind took hold, and this was different. Moreover, I trusted the quality of the carpenters´ work, as I refer to in the story of '*Hole in the roof*' in section 2.2.1.2. In other words, awareness is about being sensitised to qualitative changes of experience.

This brings us to the theme of consciousness. Consciousness is what makes existential reflections possible. The story shows the role of consciousness in 'stepping out' of the present situation and reflecting upon it (Sunstein and Chiseri-Strater 2007, p. 2). In this case, I reflect on potential outcomes of the wind, as if observing the situation from the outside. It shows how the mountain experience triggers reflections on being part of a larger ecological system. The gap between consciousness and the immediate reality of the here and now made it possible to distance myself and reflect as if from outside, as is Morton´s point regarding the function and value of consciousness and subjectivity (Morton 2007, p. 169 ff), as I describe in section 2.1.2.3.

The sound of the winds evoked my imagination of risk. However, it was a sheltered and protected experience - I was in a 'situation where survival and pragmatic urgencies did not play a dominant role' (Stengers 2011, p. 66). After considering the unlikelihood that the roof would blow off, I was able to distance myself from fear. This enabled reflection and articulation on existential issues. I could record and express my thoughts because I was not directly exposed to the winds and the situation did not require immediate action.

[7] The last paragraph is my translation from Norwegian.

While doing fieldwork, my consciousness wandered from adjusting the settings of the technology to a broader awareness of the mountain and to memories of another place and time. Here is an example.

Photographing moonlight

'Tonight about nine I tried the moonlight shot. I planned the frame. I put it on the tripod, set manual with long exposure, and did three shoots.

Photographing in moonlight was absolutely great! It just got brighter and brighter and the photographs better and better. I learned that the main thing was to turn off autofocus and set to manual. I started with very high ISO (25000) that made the photographs appear like daylight. Then I put it on about 10000 and later on about 3500. So I began to put on underexposure − after all, these were night shots. I also managed my tripod pretty well.'

Photos: Moon at night: f/13, 10 sec, ISO 3200, and f/6, 1/160 sec, ISO 200, with tripods

'Ok, all this is about technology. But the feeling of magic, the greatness of winter as I slightly began to remember from my childhood, something at the back of my mind - or body - the ability to stay outside without freezing too much, also dark magical nights. It was not terribly cold, about minus 10 I guess, and there was absolutely no wind, just the crisp sound of walking on hard snow and pure unfiltered moonlight, and stars. South and westwards I could see all light for miles, whether stars, shelters, the village centre or moving cars. And everything, except the lights, was blue.

The last time I experienced something similar was in Finnmark driving an old car across Ifjordfjellet − the peninsula between the two fjords Tanafjord and Ifjord. It was midnight and because of the moon, we didn't need the car's lights. We drove slower and slower until we stopped the car and walked. Magic and stillness. Awe at being within the cathedral of nature.'

26th of March 2013, 9.30 pm

SOUND CLIP 30: Walking on hard snow

It might sound strange that I did not feel cold in minus 10. There are several reasons for this. The temperature was stable and I had become used to it. There was no wind, I had good clothing, I was moving around with my tripod trying different perspectives and I was fully engaged and absorbed.

This demonstrates the value of playful and attentive exploration with technology. Experimenting with different technical settings sensitised me to what was happening on the mountain. The experience furthermore triggered embodied memories of a similar experience of another winter night in moonlight. This resonates with the notion of embodiment as a body that stores memories, as proposed by several of the authors cited in section 2.1.2.2 above.

Furthermore, it resonates with Ingold´s emphasis on attention and skill and it supports my suggested modification of Vetlesen´s position on the impact of technology on experience (Vetlesen 2012, p. 31, p. 31). If technology requires a bodily and sensuous relationship with outer reality, then it may lead attention and enrich experience. See the theme of tools and skills in section 2.1.3.4.

2.2.3.4 Recordings, distortions and postproduction

The recordings were another source of awareness of the mountain. I reflected on the relationship between them and my fieldwork experiences, their meaning and significance changing as I became sensitised to the mountain. This helped me to be more aware and to articulate my experiences.

Some recordings were richer than my experience. They revealed nuances that I did not notice while I was there. Later I thought 'Why did I not record more of this?' There were several answers. A tendency to want to capture 'it all' at the same time was one. Concern about card space and battery power was another.

I also became aware of what the recordings did not include. Sometimes they represented only a fragment of my experience.

> *'I got drawn by the desire for the impossible of ´capturing it all´. I want to follow my senses in the process and not be so bound / locked up by a pre-planned decision. The point I am making is that life goes on all around the recorder, there is so much more, no matter how hard I try.'*
>
> 27th of March 2013, 10 am

Mountain experience is multisensory, while photographs are not, as I express in this quote:

> *'The photographs may look similar, but some are taken in cold wind, others in comfort. You cannot always tell from the photograph.'*
>
> 27th of March 2013, 10 am

The following story is about a session of time series photography of a sunrise where I reflect on the gap between recordings and experience.

> *Photographing sunrise*
>
> *'I got up 6.15 and started photographing at 6.30. (…) Then the sunbeams were already on the mountains south and below me. There was a slight wind and*
>
> 
>
> *generally colder than yesterday. I choose a similar frame to the sunset shots, even though it was not a very good idea this time too because the area of shadow in front and below of the camera was too long. The ideal was to stay until the whole area within the frame was bathed in sunlight, but I was afraid it would take too long. I took a photograph about every half minute. The sunbeams crept gradually towards the shelter and past it, but my feet were cold, and I kept thinking about at what point in the landscape or at what time I should go back to my shelter for warmth, breakfast and coffee. I could, after all, crop away the shadow at the bottom of the frame in the edit /postproduction process.*
>
> *I decided to stay until about 7.30, when suddenly the sun came up over the hill behind me. This meant that the sunbeams would 'creep down' the hillside or*
>
> 
>
> *rather dissolve the shadow. The sun was even warm! I kept on for about 20 minutes more, noticing how the sunbeams gradually reached my anorak, trousers, knees, boots and the stone I was standing on. I could see my own very long shadow among the shadow formations of the larger stones on the hillside, and the golden glow on the stones sticking up over the layer of ice and snow.*
>
> *I kept on until the shadow was almost dissolved, even though not fully. I had taken a photograph about every half minute for one hour and twenty minutes and walked back about 7.50.'* 27th of March 2013, 8.30 am

SOUND CLIP 31: Time series photography

There was a gap between what I experienced on the mountain, what I thought I recorded and the recorded outcome. The story instantiates the theme of multisensory experience, described in section 2.1.2.4. Furthermore, it instantiates how field recording leads to new discoveries, which is one of the themes of section 2.1.3.3 about tools and perception of environment.

The audio documentary '*The Winter Mountain Beyond Representation*' includes sound recordings from this session. I elaborate further on the limits of representation in section 3.4.5.

Reframing distortions

In my practice of photography and video, distortions on the lens opened up new ways to discover how the tools and I had similar experiences of the mountain. Here is my memory of the trip in early June 2010:

'I was out photographing and, turning the corner of the shelter, I was caught in a blast of wind and slush. I looked through the pictures on the train, expecting a series of failed photographs, but it was an aesthetic surprise. I thought that they evoked the impact of the weather forces in a more realistic way and they were closer to my experience.'

These photographs are in the final section of my first video '*Sound and Sensations of Seasonal Change*'.

Here follows another example. I do not clearly see when I am immersed in windy, foggy and snowy conditions. The image above, with dew or condensation on the lens, is closer to such experience.

'I got dew on the camera lens as I had brought the cold camera into a warm room. The visuals were foggy; the photographs are interesting when there is dew on the lens. Some become magic. '
16th of April 2014

The camera records what appears on the lens. Condensation on the lens is the outcome of the transition between the warm shelter and the cold mountain. These recordings stimulated rethinking of the relationship between the mountain and the technology. I am immersed in the forces of the mountain, so is the camera.

I continued to experiment with photographs in different weather conditions. I realised that in conditions of hard weather, when I had an urge to stay inside, was also when the photographs became more interesting. I learned to appreciate a broader range of weather and not to give in to impulses of staying within my comfort zone.

Observing water at a distance and the sensation of touching it are also qualitatively different perceptions. This also applies to the technology. A brook is a flow of water and in a zone close to the small waterfalls, the distinction between water and air is blurred. In the midst of this zone, the splashes of the water gradually covered the camera lens.

I took this photo during a video recording of a close-up of a small waterfall.

'I walked up to a brook on the mountain side and took some great shots of water upstream and downstream.' 23rd of August 2012

I began to rethink 'distortions' and reflect on the distinction between the 'noise' of the mountain and technical noise or distortions.

In media production, the aim is to draw the audience into the story or 'the plane of events' and not make them aware of the process of production or 'the plane of discourse' (Foss 1992, Cha. 4). Distorted recordings are therefore those that reveal the presence of the maker or the technology. An example is a

microphone that has modified a sound in an unintended way. A distorted recording is therefore considered an outcome of failure, lack of skill and control. It is considered an outcome of a relationship between the tool and maker, rather than an outcome of the environment where the recording was made.

Field recording led to the rethinking of the issue of distorted recordings. The technologies are physical objects that responded to what happened on the mountain. They are vulnerable and sensitive; they shake, vibrate and make sounds. I redefined distorted recordings from being an issue of skill and a relationship between the tools and user, to a relationship between the tools and the mountain. The tools recorded what happened to them and around them, their unintended response informing how the mountain influenced the tools. I elaborate on 'plane of events', 'plane of discourse' and distorted recordings in section 3.3.3 and in 3.4.1 on visual perspectives and techniques.

Awareness through postproduction

Sometimes the recordings did not have any meaning at all and a single photograph might seem insignificant at first sight. However, they could be interesting when juxtaposed with others from the same perspective and another point in time, as shown in the four photos of the stone wall in section 2.2.3.2 above.

In postproduction, I compared, combined and juxtaposed the recordings to create artworks. For example, if I wanted to create an account of a particular point in time, I found I could not use photographs taken at other points in time because there were always subtle changes of the light. With the sound, there were also subtle differences in background noise or buzz from the mountain.

The meaning and significance of the recordings therefore depended on what I wanted to tell. They had potential meanings. There were therefore few clear indicators for determining which recordings I should delete from my archive. The decision not to delete insignificant or distorted recordings turned out to be fruitful.

To summarise, recording technology stimulates attention and sensitisation of the mountain and makes breaking with habitual filters of perception possible. The technology functions as tools of awareness in the sense that they make more of the mountain sensory

available. For example, listening through headphones enhances sounds, brings them closer and sometimes makes sounds accessible that I otherwise could not hear.

The recordings captured what I was not aware of when I made them. For example, I became more conscious of subtle changes and the continuous flux of light and movement and ubiquitous sound vibrations. However, they also convey less than the mountain experience, which is multisensory, affective and emotional. For example, the haptic and visual senses influenced the way I experienced sounds, it was not possible to capture such emotionally affective multi-layered experiences fully in recordings. They are always fragments and cannot capture the whole experience, as I elaborate in section 3.4.5.

This difference between the recordings and the mountain experience became a source of articulation and reflection. This is a central aspect in field recording as a research method. Studying the recordings facilitated the interplay and mutual enrichment between 'positive' and 'negative prehension', between sensory openness on the one hand and significance and meaning on the other. Comparing recordings from different trips furthermore enhanced awareness and influenced my experiences of the following trips and made the fieldwork more sensory textured and telling.

The urge to bridge the gap between experience and recordings stimulated experiments with different kinds of artworks and art forms. This resonates with what Morton refers to as the creative urge to bridge the gap between the nature and subjectivity, as described in section 2.1.2.3.

2.2.4 Summary

In this section, I have accounted for the mountain and my fieldwork, and I have demonstrated how the theoretical themes and concepts of part 2.1 appear in the real world processes of the mountain. I have also demonstrated the implications of being at the margins of human settlement.

In this research, field recording is an embodied practice that requires physical strength and, similar to other such practices, it could be both engaging and tiresome. The recording technology motivated engagement with the mountain. I went there to record and for this reason I exposed myself to a range of weather conditions.

I demonstrated how recording technology influenced the experience of the mountain and how it both diverted and drew attention to the mountain. I also demonstrated the impact of the individual sound, photography and video devices. I instantiated the impact of the working style on the experience of the mountain and the recordings. I took a device-centred approach to field recording and provided examples from my use of the sound, photography and video technologies.

I found that using recording technology on the mountain enabled awareness of the social and material conditions that the technology was designed for. This includes assumptions and preconditions for a range of field recording practices. Technologies are part of networks of relays, which is a challenge for field recording on the mountain. The vulnerability and technical complexity of such networks supports Næss´ and Vetlesen´s positions that they function as distractions and draw attention away from the environment and from the tasks that they are used for. This is, however, a preliminary conclusion.

Tools are transducers. I have demonstrated how the mountain let itself be felt through my practice and my tools. Sonic and visual recordings recorded similar events in different ways. Visuals recorded what was in front of the lens. Sound captured space, which through varying between the microphones, included what was happening around the recorder.

Tools are also mediators. They influence my working style and thereby my intention and attention on the mountain. From this, the practices of photography, sound and video taught me slightly different things about the mountain. Photography allowed for movement, spontaneity and improvisation while sound and video stimulated contemplation, listening and performance. Performance called for improvisation, play and creative ways of expression by making things happen. The sound recordings of playing with water and stones are examples. This demonstrates that nature experience depends on what you do, your embodied practice and the tools you use.

Field recording furthermore requires skills. These are the skills of selecting and connecting the devices as a chain of relays. The embodied skills of handling the technologies on the mountain and of adjusting them to the mountain. Such skills develop through practice and through trial and error. Developing these skills takes time, the development of such skills moreover enhancing ecological awareness.

Last, but not least, the recording technologies were tools of engagement. Carrying the recording technology onto the mountain implied a commitment to use them, as if the tools themselves called to be used. They motivated me to challenge myself beyond my comfort zone. For example, I exposed myself to icy winds with the promise of interesting recordings. In this way, the recording technologies triggered exposure to the mountain that otherwise would not have happened. Rather than being a detached observer, I was drawn and pushed to take action. The tools engaged me in the sense that they made me pay attention and thereby become aware of what I otherwise would not notice.

I also found that the assessment of the value of the recordings varied with the purposes for which they were used. I noticed details in another way, for example, photographs that I initially considered to be failed snapshots, acquired new meaning in postproduction.

The embodied experiences of the mountain and the recordings are the main sources of awareness in this research. They are also sources of my portfolio that I present and discuss in part 3.

In part 2 I have described the themes of nature, nature experience and field recording in theory and in practice. In part 3 I present the artworks, which are the reports and outcomes of the research process. I also present a selection of artworks from other artists. I describe and discuss how they articulate or not these themes and the art forms and techniques we use.

Part 3. ARTWORKS AND ART FORMS

Part 3 describes the artworks that were the material outcomes of the field recording. I also present a selection of artworks by other artists that resonate with the themes and techniques of these. I became more aware of the particularities and patterns of my own practice by comparing them.

The aim of this research is to explore nature and nature experience through the method of field recording and to articulate them through audiovisual artworks. I am therefore interested in how these artworks convey nature and the kind of relationship there is between nature and humans. Is nature in a process of change? Is it complex, textured and unpredictable? Are humans present in the artwork in an embodied and emotional way? What does it take to evoke a sense of ecological awareness?

I inquire into the art forms of visual art, soundscape composition, audio documentary, multimedia, video and feature film. I am interested in techniques such as visual and sonic perspectives, the relationship between sounds and visuals, the role of voice and the use of 'distorted' recordings.

Section 3.1 is my portfolio and section 3.2 is artworks from other artists. I introduce the artworks, what I intend to articulate, why I selected them and how I read them. I compare and discuss them in sections 3.3 and 3.4. In section 3.3 I discuss them in relation to the themes and theoretical approaches of Part 2, in section 3.4 I discuss art forms and technique and section 3.5 is summary and remarks.

3.1 Portfolio

My portfolio includes ten sonic and audiovisual artworks produced in the period between 2010 and 2015. They constitute a series of explorations and experiments and I therefore present them chronologically in the order of production. I present them in the way I created them in their original form, to document my process and progress.

I have experimented with art forms and techniques as different ways to document and articulate the mountain, mountain experience, the practice of field recording and other related themes. I describe for each artwork what I explored and intended to articulate, the circumstances of the recording and particular artistic choices and editing.

Comparisons and discussions are given in sections 3.3 and 3.4. Below is an overview of the artworks in the portfolio

PORTFOLIO

Artwork	**Art form**	**Length**
'Sound and Sensations of Seasonal Change'	Multimedia/ Photographs and sound	10.47 min
'In Shelter / A Day and Night Inside'	Soundscape composition	7.26 min
'Winter Winds'	Video, performance	8.15 min
'Mountain Lady / Nature Love'	Video, interview	3.24 min
'Recording Technology as Tools of Engagement'	Video, teamwork	11.55 min
'Easter Winds'	Multimedia/ Photographs and sound	9.26 min
'September Ice / Joys of Cracking'	Video, poetic	7.24 min
'Report from Field Recording in Cold Winter Winds'	Audio documentary	12.50 min
'Winter Mountain Beyond Representation'	Audio documentary	12.24 min
'Mountain Sounds'	Soundscape composition	19.19 min

The appendices provide supplementary information. Appendix 1 is an overview of the trips to the mountain I made to make the recordings and lists of the recording technology I used. Appendix 4 is an overview of the artworks and when they were recorded, produced and presented. Appendix 5 provides details of art forms and formats and Appendix 6 contains transcripts.

3.1.1 'Sound and Sensations of Seasonal Change'

'Sound and Sensations of Seasonal Change' is a multimedia artwork consisting of a soundscape composition and a series of still images or photographs on a timeline. It is my first artwork with sound and the point of departure for my experiments with art forms.

I wanted to make an artwork about the rich and forceful changes on the mountain and show how it is in continuous transformation. *'Sound and Sensations'* shows the flow of change through the seasons and through the weather in its range between harsh and mild.

The mountain is big. Humans are small and are only present occasionally. They interact with the mountain through a variety of embodied practices that are afforded, or restricted by the weather. Affect and emotions range between comfort and joy, threat and strain, ending when entering the shelter, an escape and protection from the harsh weather.

Some photographs have raindrops or slush on the lens. I use this as a visual effect to enhance the sense of wet and harsh weather. Some sounds have no corresponding images. For example, we hear the sound of melting water under screes, the raven on the cliffs and humans walking, bathing and breathing - without seeing them.

I indicate how small we are in relation to the mountain by letting humans be present in the sounds more than in the visuals. I hint at the embodied experiences in the sounds, rather than showing them visually and explicitly.

There are two short sequences with voice. There is a short conversation in Norwegian between two men. I chose not to add English subtitles, as the conversation is profound and culturally layered and I expected that the subtitles would not make sense to the broader audience. Here is the story and the translation.

> *'The two men joined me for the trip in May to help me record the sound of the spring break. I told them that I wished to record an avalanche.*
>
> *One photograph shows one of the men pointing with his stick upward to the mountain. He is pointing towards the snowdrifts hanging over the mountain cliff, which is beyond the photograph. Their conversation goes:*
>
> > *G: I think it is coming today, particularly the one on the left.*
> > *M: Hmm*
> > *G: You should go and help it a bit*[8]*.*
> > *M: Yes, I could go up and tease it a bit!'*

It should go without saying that this would be life threatening. The point of the joke is the conceit of the puffed up male attempting to be the mountain's 'sparring partner'. I wanted to keep it in the artwork because of its subtle and playful meaning. I think the voices, even without translating them, express good mood and playfulness.

The other voice has a short, clear and universal meaning and has subtitles. There is a photograph after the sections of melting snow, fog and rain that show that the snow has

[8] 'Du får gå opp å lokke'n litt'

gone, there is no wind, the sun is shining and summer is coming. We hear the cuckoo singing and the voice saying (in Norwegian[9]): '*He is calling for his lover'*. For me, this is a spontaneous identification with other creatures and an expression of the awareness that the basic needs of birds and other animals are similar to those of humans.

I had an advisor for this artwork - a filmmaker. I wanted the artwork to document what had actually happened on the mountain. In my first version, the narrative structure followed the months and the subsequent trips. Recordings from January, March and April are followed by recordings from May, then June and July. However, it was snowing on the trip in early June 2010. So putting these recordings between May and July would make it seem like the sequence was winter – spring – autumn – summer.

My advisor, placing truthfulness to one side, insisted that it had to be changed or the audience would be confused. The final version ends with 'autumn' when the winter is about to return. However, the autumn recordings were made in June. In other words, he advised me to be less concerned with documentation and prioritise a clear narrative structure.

'Sound and Sensations of Seasonal Change' requires the attention of the audience. I hoped to foster their imagination and active co-creation. It touches upon most of the themes and techniques of this research, the subsequent artworks being variations of these. I discuss this several times below and in particular in section 3.3.1.

3.1.2 'In Shelter / A Day and Night Inside'

'In Shelter / A Day and Night Inside' is the follow up story of '*Sound and Sensations of Seasonal Change'*. The second ends with entering the shelter, which is where this artwork begins. This is my first artwork with only sound in the series of experiments with art forms. It is composed of interior sounds, the first themes of my recordings. Access to the shelter is the precondition for this research, the research focus being the outdoor experiences. This is therefore the only artistic account of everyday tasks indoors.

[9] 'Han roper på kjæresten sin.'

'In Shelter' is about the daily routines and simplicity of cabin life and the fulfilment of core needs. It is about how simple living on the mountain is to feel calm and safe, sitting by the fire, protected from winds and cold. Satisfied by simple food and a cup of tea and a good night's sleep. For me, the whistle of the kettle was a key signifying sound of this kind of life.

One may argue that a story about the process of going into a shelter and finally going to bed is trivial. However, the meaning and value of the experience derives from its sensory richness.

There is no voice in this artwork. The sounds of the interaction between the body and the materials drive the narrative. The movements of the body resonate in the wooden walls, doors and floors and the metal stove of the shelter, in the cutlery, the food and the clothes. The exception is the snoring that is the sound of breathing that produces sonic vibrations in human flesh.

In the following artworks, sensory richness and resonance with materials are recurrent themes and techniques. I follow the theme of the simple lifestyle in other artworks and in section 3.3.4 on ecological awareness, and I discuss the theme of the cultural meanings of sensory experience in section 3.4.3 on soundscape compositions and embodied memory.

3.1.3 'Winter Winds'

'Winter Winds' is based on the first video recordings with my new camera and is the first video in this research. The season is winter, the weather is windy and snowy and the terrain is barren with a thin layer of snow.

It is a playful performance of conceit, in which I am performing a living experiment with my bare feet. I challenge the mountain to test my endurance and to demonstrate human vulnerability. It did not last long. When attention is no longer on the exposed naked skin, we see how the wind continues to blow as if nothing has happened, as expected. The mountain is anempathetic. Endurance of such physical reality is a fanciful notion and conceit.

'Winter Winds' consists of five video clips, four showing the wind and snow along the terrain of the barren mountain and the fifth a four minute clip of feet and boots. Some clips are blurred and sometimes the wind shook the camera. I use these 'distortions' as visual effects. The blurriness is similar to how I see the landscape when it is snowy and windy, the unstable frames being similar to the sense of unbalance I experience when being shaken by the winds. I wanted to evoke the sense of being exposed in this cold, barren environment, and I found that such clips added to the sense of cloudiness and the force of the wind.

The soundtrack is composed of different wind recordings from the same trip. All of them come from the sound recorder and are added in postproduction. The sounds of the boots and laces were distorted because the camera microphone did not have an adequate windshield.

I discuss *'Winter Winds'* several times below, in sections 3.3.2.1 on embodied practices, in section 3.4.1 on visual techniques and in section 3.4.2 on embodied memory and place.

3.1.4 'Mountain lady / Nature love'

'*Mountain Lady / Nature Love'* and *'Winter Winds'* were recorded on the same trip. The video is an interview in Norwegian with the 84 year old Siri Næss, with English subtitles. She is the person among those living today who has spent most time on this mountain. She is sensitised to mountain life and to this mountain in particular.

This is my first artwork with a reflective voice. The video sequences are bound together by one continuous voice, alternating on-screen and off-screen. There is no voice in the last sequence. We hear her steps, and see her walking eagerly and steadfastly towards the frozen tarn.

The video starts with a photograph. A small woman dressed in outdoor clothing is standing in the midst of a barren stone field with the mountain in the background. Gradually, she seems to come closer. In this way, I draw attention to her and

thereby introduce the person who is the subject of the artwork.

'Mountain Lady' touches upon the main themes of nature and nature experience. It is winter, the terrain is barren and the weather changes from cloudy and windy to clear and still. Nature is threatening. The mountain winds can blow her over and she must stay inside for protection. Nature is nourishing. Walking is an embodied, sensory and aesthetic experience. Chatting with social company, however, diverts attention away from the sensory relationship to nature.

The interview is about love of nature as a concept and about embodied practice, affect and emotions. Love of nature is similar to other objects of love, and here lies a slight tension. She talks about beautiful surroundings. However, the barren, cold and windy mountain is hardly what we ordinarily consider beauty. The small woman talks about her care and protection of the larger and stronger mountain. This love is hardly mutual; protective love normally being of stronger guardians for those that are weaker.

Nevertheless, at the core of any kind of love are awareness, sensitivity and attention. She instantiates that love of nature does not depend on whether it is nourishing for humans. It is not weather dependent, and we should be aware of risk and be outside when weather permits.

'Mountain Lady' also articulates the dilemma between social companions to share experiences with versus companions distracting attention, which is also a theme in other artworks. I discuss this in section 3.3.4 on ecological awareness, and I discuss the use of photographs in videos in section 3.4.1 on visual techniques.

Even though the mountain cannot be fully conveyed through language, I became interested in using language, and I began to experiment with ways to use voice and written text.

3.1.5 'Recording Technology as Tools of Engagement'

'Recording Technology as Tools of Engagement' is about a trip to the mountain in summertime with two companions. It contains a series of technical experiments. The theme is what we perceived and recorded on our walk from the tarn through marshes and stone fields and back to the tarn. It is the only teamwork in the portfolio. It opens

with a written quote on a blank background: 'Nature is what you are aware of in perception'. This is Whitehead´s concept of nature, described in section 2.1.1. As such, it is my first use of written text.

'Mountain Lady' is about a person who has a life-long mountain experience that emphasises sensitivity, quietness and who sometimes feels that social company is a distraction. In contrast, *'Recording Technology as Tools of Engagement'* is about newcomers and sociability, and about field recording as a co-operative endeavour. It is a performance, in which we interact with the mountain and each other in a playful way.

There are also different types of voices here. We make claims and formulate questions. We speak directly to the camera and to each other, both in front of and behind the camera. Our experiences and reflections through this therefore become explicit, embodied and social.

We carry out practical recording experiments on our walk through the terrain. The visuals are a montage of different kinds of video clips and there are still images among them. There are technical interventions and distortions. Twenty minutes of recording fog is compressed into one minute. Another recording includes water splashing on the lens. We try out changing depths of field, from sharp to blurred foregrounds and from blurred to sharp backgrounds.

The different types of framing are as follows. Distant shots and close-ups, moving stills (still video frames with movement within the frame) and frames that pan horizontally and vertically. There are also video clips recorded on a tripod, and unstable frames from walking with the camera and from one person handing the camera over to the other while recording. Hearing the camera click and showing the resulting photograph is, moreover, a way of drawing attention to how the artwork is constructed.

'Recording Technology as Tools of Engagement' also includes sound recordings from a variety of microphones. There is water, winds and voices. There are hydrophone recordings and distorted wind recordings from the camera microphone. The main new experimental technique of this artwork is, however, how the social setting of field recording crosses between in front of and behind the camera. This reveals that field recording takes place in the midst of the environment that is recorded. Through this, I document the process by which the artwork is produced.

Field recording is an embodied practice. It is here also a social practice. Recording technologies are tools of engagement that influence the way we experience the mountain and I furthermore present the practice of field recordings in its social and environmental setting through including the interaction between people in front of and behind the camera.

I discuss the themes and techniques of this artwork several times below, in particular in section 3.3.3 on field recording as a theme and method.

3.1.6 'Easter Winds'

'Easter Winds' is a multimedia artwork that combines still image or photographs with sound on the timeline, in a way that is similar to *'Sound and Sensations of Seasonal Change'*. The recordings from the story '*Storm at night*' and sound clip 29 in section 2.2.3.3 are from the same trip and are included.

'Easter Winds' is about how, over a couple of days, the weather changes the mountain, conditions human practices and affects our sentiments. The weather has an impact on the technologies, which are present visually, though without a crossover between in front of and behind the camera as in *'Recording Technology as Tools of Engagement'*.

The main new experiment of this artwork is that I use my voice as a soliloquy. This articulates the difference between a physical, embodied exposure to weather and an imaginary relationship. Imagination and reflection flourish when I am physically protected and feel safe. I reflect on existential issues such as core values and the simple lifestyle. *'Easter Winds'* ends with a clear, blue sky and a good mood.

'Easter Winds' is made of three sequences, two days and the night between them. Written texts separate the sequences to emphasise the rapid changes of weather and help keep track of sequences of time. The photographs of the first and last sequences are shown at a faster pace than those in the middle sequence. The reason for this change of rhythm is that the first and last sequences are a chronologically structured narrative about weather change and embodied practices. The middle sequence is about a state of contemplation and reflection, which is what happens in my mind when I am lying in

bed and listening in darkness. By slowing down the pace between the photographs, I give space for listening to the voice and the acoustic atmosphere.

Humans are in the sounds rather than in the photographs. Some photographs show tools and ski tracks. One shows humans at a distance. Like the other artworks, I tone down their visual presence to indicate their smallness in relation to the mountain.

The photographs of the night sequence are made during the daytime. Three of them are made at the doorstep and the fourth shows the shelter from a distance. I have darkened them in Photoshop to make them appear as night. I made no photographs outdoors that night. I obviously did not go out in the storm, and there is no sense making photographs from inside at night, because it is completely dark.

I also use distorted photographs with snow, dew or condensation on the lens, and blurred ones that are out of focus. They were made in error. I however use them as effects to resemble the blurred perception of such weather conditions, as for example I also do in 'Winter Winds'. I draw attention to field recordings by revealing the technology. Some are blurred, my intention with this being to emphasise that the weather also has an impact on the tools.

I discuss these themes and techniques several times in this thesis. I discuss distorted recordings in section 2.2.3.4 and in section 3.4.1 on visual techniques. I discuss the use of voice in particular in section 3.3.2.3 on consciousness and voice. I also use reflective voice or written text in the three following artworks.

3.1.7 'September Ice/ Joys of Cracking'

'Joys of Cracking' is the only artwork in which I experiment with written text only, without voice. The title introduces the season, the first text introduces the impact of temperature change and the final poetic texts bring in the human consciousness.

The transition between autumn and winter usually takes place in late September and early October. I made these recordings in late September. The days become shorter and the light and colour of the landscape changes. Winter begins when water, brooks and lakes freeze to ice and precipitation changes from rain and drizzle to slush, hail and snow. The story of *'Weather change'* in section 2.2.1.2 is also from this time of the year.

A different experience from late September. Now the sky is clear, sunny and there is no wind, temperatures ranging from between below zero at night to above during the day.

The theme is the subtle nuances and beauty of the mountain, revealed in the transition between water and ice. It is furthermore about sensory exploration and an epiphany. The beauty of the water and thin ice amazed me. However, I had a strange urge to crack the ice. I felt shame and guilt when I destroyed the beautiful patterns, and I wondered whether I had an inner drive to destruct. I was able to reframe this by my engagement with the sound. The epiphany happened due to my enhanced sensitivity of sound. The creative process was, as such, terapeutic.

The structure is rhythmic. Video clips of similar length show variations of flowing water under thin ice. I recorded the visuals and sounds at the same spot, though not simultaneously. In the final clip, we hear the sound of ice carfully and attentively cracked by a human. I added the sound of me cracking a similar type of ice on another walk. Similar to other artworks, I seek to tone down the presence of humans and only bring them in through the soundtrack.

'Joys of Cracking' made me reflect on learning through sensory engagement. Through this artwork, I discovered that the practice of cracking thin ice is cultural because others shared something that was also meaningful to me, so attracting my attention. Children in northern latitudes crack thin ice. As a child, I did not articulate: 'I do this because I like to make sounds'. Grown-ups tend to think of cracking thin ice as 'childish'. Several commented on this artwork, saying that 'this is what children do, it is childish'. They appreciated the playfulness though. They sometimes became aware that they did it themselves too as adults, as expressed in the written text.

This triggers the questions: Do children crack ice because they have seen others do it? Do they imitate others? Or do they do it because the environment affords and invites practices that stimulate their senses?

Vetlesen (Vetlesen 2015, p. 206) quotes *The Ecology of Imagination in Childhood:*

> 'Experience in childhood is never formal or abstract. (…) Even the world of nature is not 'a scene' or even a landscape. Nature for the child is sheer sensory experience.'
>
> (Cobb, Mead, and Redgrove 1977, p. 28f)

Louv considers in his *The Last Child in the Wood* (Louv 2010) that children are curious, explorative and have a more direct sensory relationship to nature than grown-ups.

Therefore, I think this is more about discovery through the senses than about imitation. Even though it may not be the only source, I take this as supporting the position that cultural references derive from shared experiences of similar environments. This relates to the theme of embodied memory, which I discuss further in section 3.4.2.

'Joys of Cracking' is among my favourite artwork in this portfolio though I see I could have made some changes in the edit. I discuss it in section 3.3.1.2 on visual and sonic texture and section 3.3.2.3 on consciousness and voice.

3.1.8. 'Report from Field Recording in Cold Winter Winds'

'Report on Field Recording in Cold Winter Winds' and the following artwork are audio documentaries. The transcripts are in Appendix 6.

I recorded *'Report on Field recording'* on a trip in early March 2013, which I describe in the stories of '*Rucksack content*', '*Strenuous journey*' and '*Crossing the threshold*' in sections 2.2.1.1. All recordings are from this trip, except the sound of the fire in the stove and the cracking sound of the camera falling[10], which was recorded in May 2009 and April 2012 respectively. I added the sound of the cracking camera to emphasise that I was talking about real and physical experiences. I added the sound of the fire to demonstrate the emotional difference between the experiences of being inside by the fire versus outside in the wind.

The main new experiment of this artwork is to speak to a microphone in the midst of the ice field. On the one hand, I am aware that I am speaking to an audience to make an audio documentary. On the other, I tend to forget the microphone and speak my thoughts as if it were an oral diary. The human voice and consciousness are, in both, central.

Recording for an audio documentary implies the feeling that sometime in the future someone might listen. Who, I did not know. I therefore spoke in English, which made me even more conscious of a potential unknown audience. However, I only address an

[10] The camera did not break. This is also sound clip 19 in section 2.2.2.3 on video.

audience directly at the beginning and the end of the artwork. I spoke to 'you' at the beginning, and at the end I said 'I will show you' and 'whoever you are'.

In most of the artwork, talking to the microphone is similar to the flow of thoughts I have when I write my diaries. I spoke out loud to the microphone of whatever came to my mind. What I talked about was a spontaneous response to the situation I was in and not planned beforehand. I let my thoughts flow until, at the end of the artwork, I again became conscious of the imagined audience and addressed it directly.

I speak about recurrent themes of my research - nature, nature experience, and field recording. The season is winter, the weather is cold and windy and the snowy terrain is grainy and icy. I reflect on ecology by speaking about the 'macro-world' or the macroclimate. The point I am making is, from a global perspective, that the winds and ice of this area nourish human life in other areas. Therefore, one should not complain about the weather. I also reflect on simple living and core values. I ask whether the 'good life' is the life we experience when we are stripped of all social pressure and commitments, our physical needs even so being fulfilled.

Regardless of reflections on existential issues, I need to be aware of the potential of the weather in relation to my physical strength to survive on the mountain. I need to 'be aware at the pain of death', to quote Whitehead from section 2.1.1. Such foresight and humility develop from experience. I had no companions on this trip, and I reflected on the positive aspects of sharing experiences and reducing risk. Even though the microphone produced imaginary company, such company is virtual and a surrogate, in the sense that it does not share my experiences and cannot help in case of emergency.

My consciousness of there being an audience made me aware that I was expressing a low mood. The source of my tensions from then on came to my mind. On one the hand, the forces of the mountain are physically strong and cold, and experience is embodied. This evokes the sense of coldness and feelings such as threat, risk, vulnerability, fear and sorrow. On the other hand, the mountain is like 'the top of the world', far away from social commitments, with free, open space, wide views and visual beauty. Such nature evokes the sense of joy, being uplifted, 'high' thoughts and spirituality. The artwork ends with an appreciation of the beauty of the colours of the mountain in the golden hour.

There are tensions between the visual, the haptic and the auditory sense. The mountain was visually beautiful, but I was tired and vulnerable. It was colourful, but cold and icy. Going up and down was hard because the rucksack was heavy.

There was also tension in the field recording. The task of field recording influenced my relationship to the place, in the sense that the recording technology drew attention away from the mountain. I needed the technology because I wanted to communicate, but it was difficult. I continue with this theme in the following artwork.

I follow the themes of embodiment and affect, and the use of voice in section 3.3.2 on nature experience. I discuss the different feelings of experiencing a mountain from the top versus below in section 3.4.1 on visual perspectives, and I discuss the theme of social company and mountain lifestyle in section 3.3.4 on ecological awareness.

3.1.9 'Winter Mountain Beyond Representation'

'Winter Mountain Beyond Representation' is another audio documentary. It is about the difference between embodied, multisensory experiences and the recordings. I explore and reflect on the challenges of field recording and what is lost in representation. I claim that communicating the mountain is an impossible quest and that recordings are limitations. The transcript is in Appendix 6.

The recordings are from the trip in late March 2013, two weeks after '*Report on Field Recording in Cold Winter Winds'*. The stories from this trip are '*Photographing sunset*', '*Photographing moonlight*' and '*Photographing sunrise*' in sections 2.2.2.2, 2.2.3.3 and 2.2.3.4 respectively. I made the recordings for this audio documentary during and after the recording sessions that I describe in these stories.

The weather is calm, which makes the mountain less threatening. Without the wind, the mountain is present less in the sounds than they were in '*Report on Field Recording'*. The recordings are therefore mainly my voice, my tools and my movements. There is no manuscript or planning, and there is no explicit address to an audience. My voice is similar to diary notes, serving to articulate and I thereby through this becoming conscious of the dilemmas at this stage of my research process.

The recording sessions of *'Winter Mountain Beyond Representation'* conveys the turning point when I acknowledged that a complete representation of the mountain through audiovisual artworks was an impossible mission. At this point, I was overwhelmed and exhausted by the nuances of the mountain. My experiences had become so textured that concepts such as 'the mountain', 'mountain experience' and 'field recording' were too crude and had almost dissolved.

The sense of dissolution also applied to my own ideas and visions about what to articulate and ways of representing it. I started this audio documentary with the claim that one 'cannot capture nature in a frame'. This realisation was a response to a very real situation, that of trying to carry out time series photography sessions of sunset and sunrise. Something important was left out no matter which frame I chose.

Acknowledging that my artistic research 'is all about different ways to do the impossible' opened up new ways to experiment and led to my final artwork *'Mountain Sounds'*. I discuss further the limits of representation in section 3.4.5.

3.1.10 '**Mountain Sounds**'

'Mountain Sounds' is a soundscape composition with a broad range of seasons, weather and terrain and embodied practices. It is my last artwork for this research. Composing it was a process of playful exploration of the 'sound objects' of my archive. My aim was to evoke the sense of the acoustic atmosphere and sonic richness, as if the mountain were alive.

The recordings were made on most trips since 2009. I did not use distorted recordings. The exception is the whining sound the wind makes in my stereo microphone. This is also sound clip 27 in section 2.2.3.2.

Humans do not drive the narrative, as they do in the audio documentaries. The mountain has the ascendancy and humans are immersed and embedded. *'Mountain Sounds'* portray human presence through resonation in materials, similar to '*In Shelter'*.

'Mountain Sounds', in contrast to the other artworks, is not about a particular trip or a particular experience and it is not structured chronologically. There are three sequences. Winds and winter, stones and screes, and water, and there are elements of a storyline within each of the sequences. The mountain is in continuous transformation during the processes of the seasons, weather, terrain and water. We hear sonic vibrations of the

mountain in sounds ranging from soft and subtle to harsh and raging. Human presence is indicated through their embodied practices. They drop in and out. *'Mountain Sounds'* ends with the uplifted sentiment through which I want to convey that the toughness of this barren landscape is no hindrance to sensory enjoyment. As such, it resonates with the theme of the love of nature in my other artworks.

I discuss *'Mountain Sounds'* in several sections below, including in 3.3.1.2 on visual and sonic texture and in 3.4.4 on how it affords different ways of listening. I compare and discuss how the artworks resonate with the research themes and fieldwork experience in section 3.3, and I discuss particular techniques in section 3.4.

3.2. Artworks of other artists

Here I present ten artworks of other artists, two each from the art forms of visual art, soundscape compositions, multimedia, audio documentary and film. These artworks articulate and resonate with the themes and techniques of my portfolio. Here is an overview.

ARTWORKS OF OTHER ARTISTS

Artwork	**Artist**	**Art form**	**Number / length**
'Stetind in Fog' 'Nordkapp'	Peder Balke	Visual art	2 paintings
'Exit Stetind'	Geir Harald Samuelsen	Visual art	9 photographs
'Talking Rain'	Hildegard Westerkamp	Soundscape composition	17.00 min
'Vatnajøkul'	Chris Watson	Soundscape composition	18.03 min
'The Idea of North'	Glenn Gould	Audio documentary	60 min
'Kits Beach Soundwalk'	Hildegard Westerkamp	Audio documentary	9.42 min
'Det var en gang et fiskevær'/ 'Once Upon a Time there was a Fishing Village'	Knut Andersen Nicole Macé	Multimedia/ Video and sound	15.40 min
'At the Edge of Wilderness'	Hildegard Westerkamp Florence Debeugny	Multimedia Photographs and sound	5.01 min
'Man of Aran'	Robert Flaherty British Sea Power Band	Feature film Soundtrack	73.19 min 4.50 min
'Nordwand'	Philipp Stöltzl	Feature film	126.08 min

I describe why I chose the artworks and how they engage me. I describe their themes, formats and techniques. I am interested in what kind of nature they portray and whether humans or nature is vulnerable, whether and how humans are present in the artwork and whether their presence is embodied. I am aware that there is much more to say about these artworks. Their purpose here is, however, to serve as a comparative framework for discussion of the themes and techniques of this research.

3.2.1 'Stetind in Fog' and 'Nordkapp' by Peder Balke

The Norwegian 19th century painter *Peder Balke* (1804-1887) was a landscape painter who was taught by painters in the romantic tradition. Some of his most well known paintings in Norway are *'Nordkapp'* (1840s) and *'Stetind in Fog'* (1864)[11], as presented and discussed in *Peder Balke: trick, depth and game (Kirkeby and Lange 1996).* He is internationally more renown more for *'The Tempest' (1862),* exhibited at the National Gallery in London.

Balke did not fulfil the ideals of the romantic tradition. He experimented with painting techniques, using long sweeping strokes, sometimes his fingers, and later scratches in his paintings. He broke with convention when trying to represent reality the way he had experienced it, which made him a forerunner of modernism and expressionism (Elton 2014).

A series of his artworks is of the sea and mountains in Northern Norway, and are from his journey along the Norwegian coast from Trondheim to Vadsø in 1832. Travelling north in those days was like an extreme sport. The journey was long and slow and the ships were small and highly exposed to the weather and the sea. The impressions from this journey remained with him for the rest of his life and were the source of his paintings.

His perspective is from below, from the ground, from the shore or sea level from a small boat. There is unruly weather, large foregrounds, overwhelming backgrounds and small people, such as in *'Stetind in Fog'.* The poetic name of Stetind is 'Our Lord's Anvil' (Zappfe 1937).

'Nordkapp' [12] has similar perspectives. Calm weather with beams of light spreading like a fan.

Samuelsen states:

> 'His paintings of nature is an attempt to circle in experiences of monumentality and grandness (…) he tries (…) to make his experiences identifiable, draw them down to earth.'
> (Samuelsen 2014) (My translation)

[11] See video composed of a collection and montage of his paintings (Eihwaz 2013).

[12] The book '*Peder Balke: trick, depth and game'* (Kirkeby and Lange 1996) shows several versions of '*Stetind in Fog*' and *'Nordkapp'* with slightly different kinds of colours, weathers and beams of light.

The following memory helps to explain why I am drawn to this artwork.

> *'I once lived in Finnmark, the northernmost county, and went occasionally out in small boats along the coast. Such boats felt like they reacted to every wave, and I could stick my hand out and touch the water if I wanted.*
>
> *I remember one time the sea was a bit rough. The mountains were high and steep, both the one close to the boat and those at a distance. There was a particular salty smell and freshness in the air.*
>
> *The sky and the light were turbulent. The sunbeams spread like a fan through a hole in the clouds and made a warm glow on a distinct area of the mountain and the sea. Then they disappeared and returned elsewhere.*
>
> *I was immersed in it all. The sense came to me that the overwhelming and unforgiving force of the sea, the mountains, the sky would go on forever, whether humans were there or not. It was as if this did not exist in our everyday lives, and it was incommunicable.'*
>
> Lillehammer, November 2016

I recognise, from the way I see his paintings, my perception from a small boat in a rough sea by large mountains. I reason from this that he could not have painted this way without having a personal, embodied experience of being exposed and vulnerable.

The mountain in my research is not as overwhelming as those in Northern Norway portrayed by Balke. The grounded perspective and the small people in Balke's portrayals are similar to those of my photographs, as I shown in section 2.2.3.1 on styles of perception. I am drawn to the sense of being exposed and affected and that he experimented beyond genre conventions in order to articulate what he perceived. I continue this theme in section 3.4.1 on visual art and visual techniques.

3.2.2 'Exit Stetind' by Geir Harald Samuelsen

Geir Harald Samuelsen is a climber and a visual artist who works with painting, photography and video. I am interested in his *'Exit Stetind'* project, in which Samuelsen finds he has aesthetical similarities with Balke (Samuelsen 2014).

Samuelsen's task was to investigate and translate experiences from the world of mountain climbing into art. *'Exit Stetind'* is a series of photographs with shining reflections that convey the experience of light and air of the climber's mountain wall. The project perceives Stetind from a climber's angle of vision, a close and rich way of

knowing unlike that of a distant observer (Holm-Johnsen 2008, pp. 175-176). There is no need here to tame and cultivate, rather seek to document how he experienced it.

He ascended the mountain and based the project on photographs of the climb. The printed originals on the wall reflected the light sources in his atelier, from the windows and the street outside. The final artistic outcomes were photographs of the photographs that were hanging in the atelier. In the artist's own words:

> 'The surface of the photographic material may resemble the mountain's own texture (….) maybe it is possible to understand and share the feelings of what forces are at work when you have to cling to the rock in order to move upwards.' (Samuelsen 2014) (My translation)

What attracts me is the way he discovers and uses visual effects to articulate haptic experience. His discovery of the effect of the light sources was probably incidental. Then he adds this to his artwork to enhance the similarity of his close perception of Stetind. The project is an example of gaining knowledge through embodied practice, and of 'thinking through making'. This is art as a process of improvisation, as discussed in section 1.2.2.4 on art production as method. I discuss Samuelsen's artworks further in section 3.4.1 on visual perspectives.

3.2.3 'Talking Rain' by Hildegard Westerkamp

Hildegard Westerkamp participated in the World Soundscape Project (World-Soundscape-Project 1978), has produced written works about field recording and soundscape compositions and has created a broad range of sonic artworks. I present here three of them, starting with the soundscape composition *'Talking Rain'* (Westerkamp 1997b), (Westerkamp 2016).

'Talking Rain' is composed of recordings mainly from the western coast of Canada, an area of green, fertile forests. Sounds here are of rain and water, flows and drops of varying rhythm and intensity. We hear the resonance of water on surfaces such as metal, wood, concrete and ponds. There are sounds of birds and animals, soft tunes from pipes, tubes and bells and traffic from the city. The recordist is not present. There is no narrator or embodied practices.

She writes about her artwork:

> '…The rain coast. A lush and green place. Made that way by the rain. Nourished by the rain, life-giving. In '*Talking Rain*', the ear travels into the sonic formation of rain, into the insides of that

> place of nourishment as well as outside to the watery, liquid language of animals, forests and human habitation, all of which are nourished by the rain.'
>
> (Westerkamp 1997a)

'Talking Rain' emphasises and enhances the beauty, softness and nuances of the place. Nature and the rain are harmonic and benign. The artwork is calming to listen to; it does not push itself upon us. It invites and encourages imagination. The more I listen, the more I notice. I become sensitised and I could even use it for meditation.

To me, this is an aesthetic experience of rain. There is no affect beyond softness and appreciation, no threats, no risks and no drama of physical consequences. It does not resonate with my experience of rain, of being cold and wet. I discuss the theme of disembodiment in section 3.3.2.1 on materiality and embodied practices, and the theme of embodied memory and relationship to place in section 3.4.2 on soundscape compositions.

3.2.4 'Vatnajøkul' by Chris Watson

Chris Watson records wild species, habitats and atmospheres and works with media productions and sound performances. He has made a series of nature and audio documentaries using both sounds and visuals and he is present in some of his documentaries as a narrator (Watson 2013), (Watson 2016).

Listening to his soundscape composition of the Icelandic glacier of *'Vatnajøkul'* in the album '*Weather Report* ' (Watson 2003), I hear a rumbling and groaning in and over the sea and the landscape. I hear the tensions within the glacier and the cracking and breaking of the ice into the sea. Then I hear the iceberg as it flows in the sea. With winds and sea birds above it and mammals (seals?) and waves around it.

Largely, I am able to recognise the sources or 'sockets' of the sounds due to my embodied memory. Here is a short description.

> *'I have been by Vatnajøkul in Iceland, and I have walked on Norwegian glaciers the group tied together in a long rope led by experienced guides . I know that glaciers are fluid. They are constantly on the move, grow and pull back, slide downwards, and they are therefore full of tension. They are deceitful, a seemingly smooth surface of snow may hide depthless crevasses. A safe path one day may be deadly the next. Glaciers appear solid, but they stretch and break up, particularly at the edges. There is therefore great risk involved being close to a glacier - one never knows when it will happen.'* Lillehammer in December 2016

When I listen to *'Vatnajøkul'*, the sounds trigger images that pass through my mind. I sense that I am brought into Icelandic nature. I imagine being immersed into the forces. I feel how their inevitable movement is beyond human control. Though luckily, I am not there, so I have no reason to fear that the glacier might tip over me at anytime and cover me forever. I am able to enjoy a comforting thrill with no physical consequence. I can just turn it off if it becomes too overwhelming.

The artwork has clear, precise recordings without unwanted sounds. Watson conveys a world of nature that is there without human interference and without revealing the presence of himself or his tools. Having said that, human bodies have no impact on these forces. So he had better keep a safe distance.

This also means there is no sound of a human body that could serve as a scale to grasp the impact of these forces. Here, such imagination depends on the listener. The impact on humans that I described above is therefore something that I imagine.

Apprehension of human smallness and vulnerability in relation to these forces most likely requires the listener to have some kind of personal reference. Or there needs to be some form of human presence in the artwork. Even so, it enables me to immerse myself emotionally into such a world, without being wet, cold or crushed. I discuss these themes in section 3.3.4 on ecological awareness and section 3.4.2 on soundscape compositions.

3.2.5 'The Idea of North' by Glenn Gould

'The Idea of North' (Gould 1967) is an audio documentary about what drives people to go north into 'the incredible tapestry of the tundra and taiga that constitutes the Arctic and the Subarctic', as the narrator describes. The artwork is a montage of voices of people 'in whose lives the North has played a vital role'. We hear disembodied voices fading in and out. We hear train cars clicking over steel tracks, sounds of cutlery and people talking in the background and finally the music of Sibelius' 5th Symphony.

'The Idea of North' is about their reflections on the gap between the ideas that drove them north and the realities they experienced. Most of it is about social relations and ideas. Their perceptions of the natural environment and their myths, dreams and

stereotypes is what is relevant to this research. They perceive the environment as sensory rich, and as a wasteland or nothingness.

A participant says that 'to consider a place romantic means to not know too much about it'. Few had any real experience of the North. Visitors lack insight and knowledge and to them going North was going into the unknown, they remaining (due to the short period of time they are there) in a romantic mode and not going beyond it.

Why, then, do people go north? What are they searching for? What do they find? A participant argued that people go there as if going to a frontier. That 'mother nature' is something to confront and a place to test your strength. The North is vast and lonely and people are drawn there because they are searching for ways to escape from themselves and from urban life.

An outcome of this imagined confrontation was that individuals sort out their core values. This creates an appreciation of community and a sense that togetherness is a matter of life and death. A participant describes his experience of an expedition with husky dogs:

> '.. a group of men isolated, each trusting and respecting each other, a community in isolation. It gave me a feeling of having participated in something very meaningful … My experience with the North has enriched me immeasurably.'

Some of these experiences resonate with my research. There is a similar sense of awe and sensory richness, a sense of smallness and being part of something larger and a corresponding fear of being lost. First impressions did not last long. Gradually they develop into more nuanced perceptions, stereotypes of wilderness thereby unflattening.

I find the discussion of why people go into the wilderness interesting. People tend to go there not with an intention to explore and discover nature, but to confront themselves. It is relevant to question what could be driving artists in their quest to create artworks about wilderness. This resonates with the theme of external orientation versus introspection that I described in section 1.2.1.2 on autoethnography and in '*Report on Field Recording in Cold Winter Winds'* in which I reflect on whether 'the mountain is a place to be myself'.

Like some of the participants in *'The Idea of North'*, I find that I am primarily a vulnerable body and that the core values of life that follows from this are an appreciation of being alive, being protected from the wind and not freezing, as I

articulate in the '*Report on Field Recording'*. It also is to have social company to share experiences with and to be less vulnerable. I always felt that the mountain was, even so, more interesting than myself, a sense that increased over time.

Glenn Gould states:

> 'Something really does happen to most people who go into the North - they become at least aware of the creative opportunity which the physical fact of the country represent and - quite often, I think - come to measure their own world and life against that rather staggering creative possibility: they become in fact philosophers.' (Quoted fromNeumann 2011, p. 44)

The question then is what kind of artwork is this? Is it a radio documentary, or a radio art or a composition about a state of mind? In section 3.4.3, I discuss how the categorisation of an artwork influences the way of listening, and in section 3.3.4 on ecological awareness, I discuss the themes of lifestyle, core values and social company.

3.2.6 'Kits Beach Soundwalk' by Hildegard Westerkamp

The audio documentary '*Kits Beach Soundwalk* '(Westerkamp 1996) derives from Hildegard Westerkamp's radio programs about soundwalking on Vancouver Co-operative Radio in the late 1970's (LaBelle 2008, p. 207). It is about the soundscape of the beach, how she feels being there, how sound stimulates imagination and the impact of how she uses the recording technology. I am interested in this artwork because of the way she puts herself and technology in it, and also how she is drawn towards imaginations and dreams.

We hear the sounds from the beach and the city in the background. She tells about what she senses - the place, the weather, temperature, the ocean, the beach and waves, and animals such as ducks and barnacles. She tells how the sounds of the city do not mask the tiny sounds of the barnacles, the sounds of the city suddenly changing, interfering and making them indiscernible.

The nature she works with is calm, soft and nuanced, like in *'Talking Rain'*. There is no wind, the temperature is mild and the animals are small, shy and vulnerable. Her point is that we need to sensitise ourselves and learn to listen to be aware.

Westerkamp presents the recording technology that makes the artwork possible. For example, the microphones' influence on the recordings depends on how she positions them in relation to the sound source. She tells about the possibilities 'to get rid of the city' through postproduction (bypass filter, EQ). She makes the audience aware of how the

artwork is an outcome of technology and artistic choices by 'revealing the compositional elements of what we hear' (LaBelle 2008, p. 208).

The narrator is present throughout most of the artwork, presenting the environment to the audience, filling out what they otherwise could not know (Lane and Carlyle 2013, p. 109-121). She emphasises that there is a fine balance between the voice inside the recorded environment and the voice of the composer, telling as if from outside of it. She merges the real and the imaginary by mixing sounds of nature with the voice of her imagination.

She states, in the following quote, that her aim is comparable to that of a soundscape composition, as described in section 2.1.4.1 on sound:

> 'I would want the listeners to know where we are. I would want the listener to understand the sounds that they are listening to, but I would want to create a more abstract atmosphere around those sounds at the same time. So I would like to walk that edge between the real and the imagined sounds.' (Westerkamp 2016)

She states that sounds of higher frequencies are energizing, and then tells about her dreams that contain sounds, all of them triggered by the small, tiny high frequencies of the sounds of Kits Beach. Finally,she states that such sound dreams are healing and give energy to face 'the city monster'.

In '*Kits Beach Soundwalk*' there are no sounds of the body. The body is not involved or challenged. Nature nourishes the soul, our dreams and imaginations. Subtle sounds are healing, and healing implies comforting dreams. The tiny sounds stimulate and fill the dreams, however only for those who listen and as long as the city is far away. Sensory nourishment gives relief, healing and the energy to stand up to the intruding city.

The artwork gives me a sense that Westerkamp's position is that dreams and inner spirituality is of a slightly higher order than nature or reality and that the goal of relating to nature is to be aware of our inner imaginary spaces. This resonates with romantic ideals of being in touch with nature, as a way to release the higher self or spirit from the limitations of the physical body. Her artworks differ in this way from my emphasis on embodied relationship to nature.

I discuss '*Kits Beach Soundwalk*' in several sections below, including 3.3.2.1, 3.3.2.3, and 3.3.3.

3.2.7 'Once Upon a Time There Was a Fishing Village' by Andersen and Macé

The artwork '*Det var en gang et fiskevær*' ('*Once Upon a Time there was a Fishing Village'*) (Andersen and Macé 1979) has been highly influential on my artwork production.

'Fishing Village' is about Nyksund, in Northern Norway. After World War II, the technology used by fishing vessels changed, their size increased and a policy of centralisation of the fishing industry was introduced. The harbour was too narrow and shallow so becoming redundant, abandoned and gradually decaying. Living in Northern Norway at that time, I followed the debates on socio-economic change. However, I had a sense that human experience was lost in communication.

The filmmaker Knut Andersen explained:

> '… we are not out for any television reportage where we line up the local population and politicians with a microphone around the neck and ask them to say sensible things. It may sound a bit pretentious, but our intention is to make a 'film poem' about Nyksund. We base the film on our own impressions, portrayed through cinematic, poetic means. (…) We can use photographs in the film. In addition, we will add life to the images with the help of sound montage that in one way or another contain 'voices from the past'.'
>
> Quoted from the local newspaper (Vesterålen 1978) (My translation)

The artwork combines visuals from the present with sounds of the past. The visuals show decaying buildings, harbours, tools and abandoned objects from the fishing industry and everyday life, all of which were gradually taken over by nature. There were no people in the visuals, except in amateur photographs from the past.

There are sounds of the sea, weather, materials and social life. The artist Macé, with her 'rich experience from radio theatre', gathered the local population in the area who had lived in Nyksund. Together they improvised and re-enacted the life that had been, 'as we believe it sounded before the frantic depopulation occurred' (Andersen 2016) (my translation).

While we see the outcome of decay, we hear boats and people in their work and everyday activities. We hear voices talking about what might happen, articulating their concerns, worries and emotions. We hear a living village with children singing and playing, and people who are uncertain about the future. The artwork evoked a sensory relationship to place and memory of the way of life that was lost.

'Once Upon a Time there was a Fishing Village' triggered experimentation. There are clear traces of these techniques in most of my artworks. It lets material structures such as buildings and things tell about human lives, and it shows how the sea and the weather mould these built structures. Nature was taking back the material remains by gradually breaking them down. This, in a social perspective, was decay and emotional loss. The artwork in this way evoked the material, sensory and emotional impact of socio-economic change without any narrator and thereby let the audience see for themselves.

The artwork made me aware of the potent narrative effects of the interplay between the sounds and visuals. It influenced me and got me to experiment with letting the sound drive the narrative, toning down the visual appearance of humans and indicating their presence instead by sound. I discuss the artwork in section 3.3.2.1 on materiality and embodied practices, and I discuss further the relationship between sounds and visuals in section 3.4.3.

3.2.8 'At the Edge of Wilderness' by Hildegard Westerkamp and Florence Debeugny

The third artwork of Westerkamp discussed here is '*At the Edge of Wilderness*' (Westerkamp and Debeugny 2013). This multimedia artwork conveys artists' relationships to nature through the combination of still images and sounds with voice, which is a very different way than *'Once Upon a Time there was a Fishing Village'*.

'At the Edge of Wilderness' is about abandoned industrial mining towns in British Columbia, Canada. It was originally an installation with slide projectors and sounds and later was adapted to video presentation. It was commissioned by The Western Front Society, Vancouver, B.C. Canada.

A montage with photographs of different sizes comes and goes for different lengths of time. They portray decay in a beautiful and harmonious way. Sounds of birds, calm flowing water and a train and the artists make sounds by musically exploring the materials of metals, concrete and wood. We hear the voice of a narrator through most of the artwork. She says:

> 'It is absolutely fascinating, but really it is just a mess. It's a beautiful place; mountainous, high cedar trees, much water. (…) Industry has moved in here – mining - penetrating the mountain, extracting and then leave. No clean up afterwards. Everything was left, standing as it was.' (…)

A text on the website presents the intention of the artwork:

> 'A moment of questions and stories about human industrial activities of the past and present; a moment of sensing the spirits and ghosts still hovering among the skeletal remains, while nature is gradually reclaiming its place.' (Westerkamp and Debeugny 2013)

The material remnants of human past have triggered affective atmospheres and imaginaries that are characterised as 'ghost towns'. Here the artists accentuate the phrase by reverberations produced in postproduction.

I am aware that there are cultural differences in the perception of history and environment, the idea of 'ghost towns' probably reflecting a particular North American approach to history. To me, there is a tension in this artwork that I find alienating. It, in contrast to *'Once Upon a Time there was a Fishing Village'*, distances me from the place where it was made and from human experience and the social and economic life of the historical time it comments on.

The photographs are beautiful and calming. What I see is, however, decay and carelessness. The close-up photographs are intended to draw us closer. However, they seem to beautify the exploitation of nature and the human drama of economic decay. The sounds are aesthetic and musical, and those that the artists made with the materials do not indicate the human practices and functions the materials were used for.

This resembles the playful and unthreatened experience of a visitor, the perspective of those for whom what happened has no consequence. There is no vulnerability, no regret, sorrow or pain, not even fear of 'ghosts'. The artists do not seem to be challenged or disturbed by the place, as if the ghosts are also benign. As if history has no real people.

The artwork is a creative articulation of what the place evokes in the visiting artists, with no intention of evoking a sense of what life might have been for the people that lived there. Fascinated observers from another historic time tell about the people of the past as 'ghosts', as if they were more alien than other species.

I do not suggest that artists have an ethical responsibility for people of the past. IHowever, I am suggesting that when such historical sites are aestheticised, we miss an opportunity to understand our present economic, political and environmental condition in relation to the past and in relation to nature.

For me, *'At the Edge of Wilderness*' helps to set the character of the other multimedia artworks in relief. I discuss this artwork in several sections below, including 3.3.2.1, 3.3.2.3 and 3.4.3.

3.2.9 'Man of Aran' by Robert Flaherty

Robert Flaherty is regarded as one of the founding fathers of the documentary tradition, (Nichols 2010, pp. 223-224). *'Man of Aran'* (Flaherty 1934) is a poetic fictional documentary made in 1934. It was released again in 2009 with a new soundtrack by the indie rock band British Sea Power (BSP) (British-Sea-Power 2009). I discuss controversies of the film and documentary as an art form in section 3.4.4. I account here why the film's theme and techniques are relevant to this research and then discuss the impact of the change of soundtrack.

My interest in *'Man of Aran'* lies in how it conveys the forces of nature and the human experience. The sea, the cliffs and the waves impressed me, and so did the way Flaherty portrays the humans' struggle. The filming itself also impressed me and I found his working style interesting:

> 'Flaherty's mode of working was unusual in that it involved shooting vast quantities of film for each segment. He believed that the camera and the filmmaker were fused into a single organic unit in the manner of a novelist and his pen. By completely immersing himself in his environment, Flaherty felt that the most appropriate or truthful images would then naturally emerge.'
>
> (Browne 2017)

Flaherty spent 2 ½ years on Aran researching this film. His working style supports my emphasis that research through embodied participation for an extended period is the main source of knowledge and basis for artworks of nature. This resonates with the methodology of practice research, as I have described in section 1.2.1.1, and with embodied style of perception as I described in section 2.2.3.1.

The last ten minutes' sequence was to me particularly scary. I see men rowing a small boat in the midst of the white, breaking seas, among cliffs and a jagged tooth of rock. I hear the sounds of the roaring wind, breaking waves, a woman and a boy shouting, and the cracking of the wooden boat. I wondered 'Would they survive?' There was no doubt that this had been a matter of life and death, also during filming. It could well have ended with another fisherman's widow, as is not uncommon in the history of the coast. I was not sure of the outcome before the end.

In 2009, the indie rock band British Sea Power released a new soundtrack for the film (British-Sea-Power 2009). When comparing the last sequence of the original sound track with that of BSP's *'No man is an archipelago*' (British-Sea-Power and Flaherty 2009), the music changed the situation from one of peril and risk to one of supposedly control, mastery and harmony.

Admittedly, this clip of the BSP sound track was about 4.50 minutes long, thereby taking away a large roaring sea section. However, their music exhibits conspicuous indifference to what is going on in the film's story. It changed the role of the woman and the boy watching the men in the boat from the cliffs. In the original soundtrack, they were active participants, shouting encouragement and advice and searching for the best place to position themselves to meet the boat and help rescue. Changing the sound gave her the traditional role of a worried woman with her child who did not trust that the men had control.

These versions also feel different, because the music creates a shift in perspective. The visual perspectives of the woman and the boy in such a situation differ from that of the men's. The men's concerns were to stay afloat, avoid breaking waves, keep momentum and maintain direction to the shore, every moment and movement being crucial. They were close to the water and the waves, with their backs to the shore. They saw each other's backs, their own legs, hands and oars and the edge of the boat and the white waves surrounding them. It is not the men's perspective that was filmed. The audience does not see what they saw.

The camera was on the shore, and the filming shows the small boat at a distance. This is similar to the perspective of the woman and the boy. The audience see what they saw and follow their concerns as expressed through their movement and body language. They embody the knowledge of what is at stake. In other words, the filming gives a prominent role to the woman and the boy's perspective, the drama being felt and expressed through them.

The soundtracks make the difference. The original soundtrack resonated with the woman's and the boy's perception. The men probably hear the same, roaring sounds of the winds and the raging sea battering the cliffs. We hear them shouting to the men, which the men most likely do not hear. In contrast, BSP's soundtrack was as if celebrating the relief of the safe shore before arriving there. The audience get to know the outcome

through the music, thereby glossing over the effort and perils of the process. The sound no longer resonates with the woman and the boy's perspective. It contradicts it and thereby turns their role into more passive, un-knowing, worried types.

The original soundtrack drew me into the uncertainty enforced by the winds and waves, with risks at every point of the journey and no certainty or safety before being well ashore. It was as if there was no drama of the human and the sea, no potential tragedy, thereby distancing the audience from the human experience. In short, the soundtrack of BSP romanticises and idealises the encounter with nature, and thereby diminishes the effort and seriousness of the challenge, so changing the ethos of the film.

I discuss this theme in section 3.4.3 on the relationship between sounds and visuals. Furthermore, in section 3.4.4, I discuss how expectations regarding art form influence reception and evaluation of the artwork.

3.2.10 'Nordwand' by Philipp Stöltzl

The film '*Nordwand*' or '*North Face*' (Stöltzl 2008) was made by director Philipp Stöltzl in 2008 and which he describes as a 'semi-documentary'. It is based on a true story about a climbing tragedy in 1936. The Hitler regime would reward those who climbed the 'Eiger' mountain in south Germany, 'the last problem of the Alps', with the honour of carrying the Olympic torch at the Berlin Olympics in 1936. Two teams contested, two Germans and two Austrians, who, after a while climbed together.

We see the small mistakes and accidents that happened on their way. There was no reliable weather forecast in those days. The weather turned bad and there were avalanches and rockslides. The climbers fell one after the other, the last standing alone in the midst of the mountain wall, gradually freezing to death.

He had been the one who expressed reluctance and in the end suffered most. He enjoyed being in the mountains and was also aware of his own limitations. 'You can be the best, but it is still a lottery'. There is a scene in the film where he is urged to climb for the honour of the regime, and he responds: 'I am climbing only for myself'. In another scene, deleted in the final film, he is asked: 'Why are you going up there? You have everything here', and he responds 'Perhaps I just need to see it from above' (Hawthorne 2011). I

comment on the difference between the perspectives of a mountain from above and below in section 3.4.1.

Hawthorne in his *'North Face: The Return of the German Mountain Film*' (Hawthorne 2011) examines its philosophical and cultural significance. The mountains in the films that he discusses, serve as a symbol of spiritual aspiration, the films interpreting mountain climbing as 'self-overcoming'. Furthermore, they are critiques of modern urban life as decadent and effete, in contrast to forms of life in close proximity to nature. Such films are 'quintessentially Nordic', Hawthorne states, and refers to the role of solitude. He quotes Evola's *Meditations on the Peaks: Mountain Climbing as Metaphor for the Spiritual Quest* who states that, in contrast to those that always needs an audience,

> 'the Nordic type [who] knows 'the joy of being alone, of being left to one self amid the changelessness of things, alone with one's actions and contemplations'.' (Evola 1998, p. 34)

These comments resonate with the theme of Gould's audio documentary and the ideas of the North or wilderness as a frontier and a place to search for oneself. I also reflect on this theme in *'Report from Field Recording in Cold Winter Winds'*.

My interest in '*Nordwand'* is due its philosophical underpinning. To me, the way it conveys the mountain and vulnerable humans is emotionally moving. The tragedy touched me. I shivered for days. I knew from the beginning how the film would end. But I still hoped for a happy ending - to no avail. It was a gradual torture. The more empathy I felt for the man, the more I shivered.

The filming also impressed me. It was almost like a documentary - the footage was close, detailed and almost too real. When I saw the film, I wondered how they were able to film those steep mountain walls under those weather conditions, particular the scenes of climbing in winds with rocks and snow falling on their heads. I found out that they filmed parts of it under controlled conditions in an ice room and they also used computer generated visual effects.

I am drawn to the way the filmmaker portrays the mountain without glossing over its unforgivable force. Here there is no beautification, and embodied experience is contrasted to that of spectators. It shows the outcome of human conceit and thereby criticises ideas of mastery, conquest and vanity. It is antiheroic and as such, the film resonates with my research, even though I am critical to ideas of spiritual quest as described by Hawthorne.

My research is, moreover, not about getting to the top, but about exploring what is discovered on the way.

I discuss *'Nordwand'* in several sections, including 3.3.1.1 and 3.3.4.

3.3 Artworks and themes

I discuss, in this section, the artworks in relation to the research themes, theoretical approaches and practices on the mountain that I presented in Part 2. I discuss how they represent the mountain or nature and its processes of change and unpredictability and visual and sonic textures. I discuss how they represent nature experience, I here emphasising embodiment and materiality, affects and emotions, consciousness and voice. Then follows field recording as a theme and as a process of production. Here I apply conceptual tools from the discipline of film studies. Finally, I discuss whether the artworks are anthropocentric or convey a sense of ecological awareness.

3.3.1 Nature as process and textural quality

The primary theoretical underpinning is Whitehead's process philosophy and the concept of nature. From the scientific discipline of ecology follows that climate, terrain and vegetation are interdependent. I described these themes in section 2.1.1, and below follows a description of how the artworks articulate this.

3.3.1.1 Process and unpredictability

Process philosophy states that nature is physical, empirical and immanent. It is in continuous transformation and there are infinite nuances. *'Sound and Sensations of Seasonal Change'* and *'Mountain Sounds'* are the artworks with the broadest variations of seasons. '*Sound and Sensations'* documents the impact of the seasonal cycle and weather on the terrain and *'Mountain Sounds'* plays with sonic variations. All the other artworks are about just one season.

'Winter Winds' shows nuances of wind and snow while *'Mountain Lady'* shows the same barren landscape with a broader range of weather. *'Easter Winds'* is about weather change over a couple of days, while *'Recording Technology as Tools of Engagement'* shows the summer terrain of water and vegetation. '*September Ice / Joys of Cracking'* is about still

and sunny weather. It is about the impact of a slight change in temperature and how moving above and below zero produces a variety of patterns of ice and water.

Nature is unpredictable. It does not take sides and is always capable of retort. It is risky, in the sense that we cannot control what happens. Being on the mountain therefore requires an awareness of the conditions of survival. In *'Sound and Sensations of Seasonal Change'* there is fog, water and sudden wind, *'Easter Winds'* includes sounds of a storm during the night, and in *'Mountain Sounds'* the forces range from harsh to soft.

'Sound and Sensations' conveys the need for protection by entering the shelter. '*Report on Field Recording in Cold Winter Winds'* juxtaposes the sounds of being in the midst of the winds with the sound of the fire stove. The soliloquy in *'Easter Winds'* is a reflection on protection from the weather, and in *'Mountain Lady'* the change of weather from harsh wind to stillness triggers the urge to go outside.

'Man of Aran' and *'Nordwand'* in particular demonstrate the risk of weather change. They show humans struggling with harsh nature, and with respect to risk and human suffering, they go far beyond this research. The way *'Nordwand'* portrays the conceit of mastery over nature serves as a background against which I contrast my artworks. I portray ways to be in a harsh mountain without being foolhardy. Most are also not narratives with a plot and dramatic culmination. They instead indicate human conditions of being exposed to various modes of the mountain.

3.3.1.2 Visual and sonic texture

Whitehead states that 'nature is what we are aware of in perception' and that 'perception is the foothold of the mind in nature' (Stengers 2011, p. 69). That nature can be accessed through our senses implies that the range of sonic nuances and visual textures of colours and shapes perceived in the field belongs to nature, rather being projections of the mind.

In *'Man of Aran',* the waves of the Atlantic Ocean on the rocks of the island are overwhelmingly textured, visually and sonically. *'Joys of Cracking'* shows the visual and sonic texture of water and ice. *'Sound and Sensations of Seasonal Change'* conveys visual textures of the mountain - we see how seasons and weather change the colours of the terrain. Bluish, grey, brown, white, green. And how they change between soft, hard, wet, dry, rugged and slippery. The sounds and soundtracks of *'Sound and Sensations of Seasonal Change', 'Easter Winds', 'Mountain Sounds'* and the audio documentaries

'Report on Field Recording in Cold Winter Winds' and *'Winter Mountain Beyond Representation'* are mainly geophony. We hear a broad range of sonic nuances from the encounter between the weather, water and the terrain.

'Mountain Sounds' documents the sonic resonances of winds, stones and water. We hear how rolling stones of various sizes make sounds of different force and rhythm. *'Talking Rain'* and *'Vatnajøkul'* convey rich, clear and crisp sonic nuances of rain, water and ice, the sounds in all these artworks accentuating the textured, dynamic and haptic forces of seasons, weather and water.

What role should such textural qualities then have in artworks about nature? Whitehead's position is that the senses are our primary source of perception of nature. What we are aware of in perception *is* nature. I draw from this that it is hard to become aware of what we have not yet sensed and that sensory openness or 'positive prehension' is an integral part of the exploration of nature.

In contrast Morton, in his '*Ecology without nature*' (Morton 2007), criticises 'eco-mimesis' and the seeking to document nature in an as detailed way as possible, as a strategy of art for coming closer to nature. He considers subjectivity and creative articulation to be the main characteristics and goals of humans. Humans need to make sense of their experiences, and meaning implies filtering or patterning - 'negative prehension'. Additional sensory information will not help, according to Morton.

I do not assume that complete 'eco-mimesis' is possible, as I articulate in *'Winter Mountain Beyond Representation'*. However, I hold the position that exploration of nature implies an openness and search for sensory nuances. The role of the visual and sonic textures in the artworks is to maintain attention outwards towards nature, the 'what' *in* perception, rather than the consciousness or 'what' *of* perception of the subject. The aim of this research is, furthermore, to explore nature and articulate nature experience, not introspection and subjectivity as I described in section 1.2.1.2 on autoethnography. I discuss this further in section 3.4.5 on the limits of representation.

Through making textured sonic and visual accounts, I am offering some sensory footholds to the viewer/ listener so that they can 'sense for themselves'. It is a way of 'showing' rather than 'telling'. I elaborate more on this in section 3.3.2.3 on voice. I also describe why visuals are added to sonic artworks in section 3.4.3.

Another aspect is that which is enriching to some, may be insignificant to others. In section 3.4.2, I elaborate on how the meaning or recognition of such sensory 'footholds' varies with the embodied memories and cultural references of the audience.

3.3.2 Nature experience

This section is about how the artworks articulate materiality and embodiment, affective atmospheres and consciousness. I described these themes in section 2.1.2.

3.3.2.1 Materiality and embodied practices

Embodied practices are the main source of mountain experience in this research. Perception is embodied, and real embodied experience is the touchstone that puts reality to the test (Stengers 2011, p. 48). Human bodies are part of nature and nature is part of our bodies. We cannot exactly define the distinction between them. This is the position of phenomenology, which I described in section 2.1.2.2.

I wanted my artworks to evoke how humans are part of nature in a real, material way. Visually, I indicate human presence by the traces that their bodies and tools have left behind. In *'Winter Winds'*, the material relationship between the tools and the mountain is visually present through the way the wind shakes the camera. The visuals of *'At the Edge of Wilderness'* and *'Once Upon a Time there was a Fishing Village'* have particularly textured representations of how nature has broken down the material constructions of humans.

Sonically, humans are present by the way their embodied practices produce sonic resonance in materials. In *'In Shelter,* the practices resonate with materials such as wood, metal and crisp bread. In *'Winter Winds'*, *'Mountain Lady'* and *'Recording Technology as Tools of Engagement'* the practices of walking, skiing and skinny dipping in the tarn make sonic resonances in snow, ice, stone and water. These sounds correspond to what I hear when I am there.

Artworks may reveal embodied or disembodied nature experience. However, all my artworks contain embodied practices. *'Winter Winds' and 'Joys of Cracking'* are about embodied encounters and engagement. In *'Winter Winds'*, it is explicit and visual. In *'Joys of Cracking,'* 'the cracking' is present in the title and in the written text, but only audible in the last clip. *'In Shelter'*, there are body sounds such as sighing and snoring. *'Mountain*

Lady' shows the distinction between the sensory experience of being outdoors versus indoors, and between embodied practice and conscious reflection. It instantiates how embodied sensory engagement differs from just talking about it. *'Report from Field Recording in Cold Winter Winds'* and *'Winter Mountain Beyond Representation'* include sounds of practices in the icy terrain.

From the other artworks, *'Man of Aran'* and *'Nordwand'* directly feature embodied practices, both visually and sonically. In *'Once Upon a Time there was a Fishing Village'* and *'At the Edge of Wilderness'*, human bodies are present in sounds only. In contrast, no sounds reveal the presence of a body in '*The Idea of North'*, '*Kits Beach Soundwalk'*, *'Talking Rain'* and *'Vatnajøkul'*. In '*The Idea of North*' and '*Kits Beach Soundwalk'* there is no embodiment, neither as theme or as sounds, no sounds of practices as they unfolded outside in nature that the voices are talking about. Thereby no indications of an embodied sensuous experience of being immersed and embedded. The voice in '*Kits Beach Soundwalk'* is present on location, but it is as if the body is not.

Considering the artworks altogether, I find that sounds in particular accentuate the physical force and materiality of nature.

3.3.2.2 Affective atmospheres and emotions

I described the themes of affect and emotions in sections 2.1.2.1 and 2.1.2.2. Here follows a short repetition of the main concepts. 'Prehension' is about being grasped by nature. 'Positive prehension' is open and unfiltered, and 'negative prehension' is selective and filtered. Affect is the process and impact of absorbing what happens in the surroundings, and emotion is our psychological response (Massumi 2002). According to Spinoza, affect varies with change, for better or for worse, in our capacity to grow, thrive and flourish. When we are empowered, we feel joy and when we are weakened we feel sad (Næss 1975, p. 92). An affective atmosphere is the sensory field between the perceiver, space, things and situation, and the concept unites what is perceived with the 'the felt body' (Anderson 2009).

The artworks that contain affective atmospheres are those that include human affect and emotions as responses to environments. I am interested in the affective and emotional impact of the mountain. I am interested in how the emotions, whether positive or

negative, are articulated in the artworks and what happens on the mountain that triggers these responses.

In my fieldwork diary, my mountain experiences range from appreciation, joy and mastery of fear, arduous strain, hardship and frustration. However, on an imagined scale from soft and nourishing, to harsh and brutal, most of the artworks lean towards the harsh side. Several contain indications of hardship, while none are solely about negative emotions.

I articulate emotions through embodied practices and gestures. I convey good mood by brisk walking in *'Mountain Lady'*, by satisfied sighs and snoring in *'In Shelter'*, by humming in *'Easter Winds'* and by gasping and laughter in '*Sound and Sensation of Seasonal Change'* and *'Mountain Sounds'*. I express the hardship of being in nature by non-verbal sounds such as heavy breathing in *'Sound and Sensations'*, and I show the sense of urgent freezing by the way I fumble with the entangled laces in *'Winter Winds'*. Moreover, I articulate emotions ranging between joy and satisfaction, discomfort and frustration in *'Easter Winds'*, *'Joys of Cracking'* and in the audio documentaries *'Report from Field Recording in Cold Winter Winds'* and *'Winter Mountain Beyond Representation'*. *'Recording Technology as Tools of Engagement'* shows engaged exploration and playful performance.

The main triggers of affects and emotions are the weather. There is relief at being protected from harsh weather and there is a relief to being let out into the sunshine. Therefore, most end with cheerfulness and good mood. A person enters the shelter after being exposed to winds and slush in *'Sound and Sensations'*, falls peacefully asleep in *'In Shelter'*, comes out in calm weather and blue sky in *'Mountain Lady'* and *'Easter Winds'*.

Other sources of good mood are sensory enrichment and beauty. I appreciate the colours of the 'golden hour' and hear the echo of skiers being joyous and the caw of a raven in the audio documentaries. I immerse and make sounds with water in *'Sound and Sensations'* and *'Mountain Sounds'*. There are joys of exploration and discovery through sound making, poetically articulated as an epiphany in the written text in *'Joys of Cracking'*.

The audio documentaries differ in mood, which reflects the situations of the recording. I recorded *'Report from Field Recording in Cold Winter Winds'* in a situation of deficit, i.e. in the midst of the icy field, in mid-winter, cold, windy, alone and a bit exhausted. Here I

reflect on weather, discomfort and risk. In contrast, I recorded *'Winter Mountain Beyond Representation'* in situations of surplus, i.e. cold, but calm weather, with social company and refreshed. Here I reflect on why I cannot communicate the overwhelming experience of the beauty of the cold mountain. I follow the theme in section 3.4.5 on the limits of representation

Is it then such that benign weather makes us feel joy and harsh weather makes us feel low? Whether nature is 'harsh' or 'benign' is a matter of degree. There is a broad zone between comfort and discomfort that affords richly textured sensory experiences. However, I have through this research, become aware that I am drawn to the harsh sides of nature, though not to the extremes.

The weather engages the emotions because it affords and restricts the range of action. Joy is a response to active, embodied engagement and of being sensory enriched. Harsh weather imposes itself upon me. I cannot choose not to be aware and I must adapt. Sometimes this challenge gives the joy of discovery and of mastery.

At other times, I feel negative emotions such as physical discomfort, threat and risk. I am cold in *'Winter Winds'* and in the audio documentaries. However, these experiences do not come near to the way fear is portrayed in *'Man of Aran'* and the discomfort, threat and death in *'Nordwand'*.

In benign weather, I don't need to pay attention, which sometimes makes me unengaged. Furthermore, benign nature tends to be aestheticised in artworks, which foster the sense of distance and detachment. *'Joys of Cracking'* is a counter to this: it is about the visual and sonic beauty of the ice and how it stimulates sound making.

It follows from part 2.2 that changing weather stimulates sensitisation. Harsh nature is sensory enriching, also because it challenges the body and makes me more allert. It serves as a backdrop that makes me aware of the beauty of landscapes, and makes me appreciate stillness and moderate temperatures before they are gone. *'Mountain Lady'* demonstrates how change of weather is a reminder that we are afforded possibilities in benign weather for a while, until it changes again. After spending years on the mountain, the sensitivity of what the weather afforded was part of her intuitive, embodied knowledge.

The point of this artwork is that love of nature implies the acceptance and appreciation of changes and variations. To me, it is the ever-changing environment that makes the joy and thrill of being on the mountains. I indicate this in my artworks through emotionally uplifting endings.

3.3.2.3. Consciousness and voice

In this section, I discuss articulation of nature experience through language. I suggested in sections 2.1.2.3 and 2.2.3 that awareness of the mountain is enhanced by the periodic interchange between 'positive prehension' in the form of sensory embodied encounters, and 'negative prehension' in the form of selective focus and articulation.

Consciousness is a filter that produces a gap between our conscious selves and nature. Bergson's and Massumi's points are that consciousness filters large parts of reality, whilst for Latour and Morton consciousness is a benefit which provides significance and meaning and also enables awareness and communication.

Morton is concerned with how we make sense of nature or 'negative prehension', rather than how to grasp more sensory nuances or 'positive prehension'. To him, awareness of nature is to be aware of the gap between nature and our consciousness. That is, the uncanny sense that there is more out there. He is interested in how we search to fill this gap, by the means of our articulation through language and poetic language in particular (Morton 2007pp. 197-198).

I am interested here in the role of voice in the artworks. I am interested in the relationship between the sensory experiences and the voices, and whether they widen or narrow the assumed gap between consciousness and embodied experience. I am also interested in whether the voices enhance or simplify nature experience, and whether they attract attention to the subjects and thereby divert attention from nature.

The role of voices in conveying experience of nature obviously depends on what they are talking about. Do they talk about the situation they are in, or about something else? In these artworks, the main theme of the voices is nature experience of the particular situation and reflections on the themes that follow from them. The exceptions are *'Kits Beach Soundwalk', 'The Idea of North'* and the middle sequence of *'Easter Winds',* which are about imaginations in my mind.

Vocabulary and concepts

Here follow some concepts for the use of voice. As I described in sections 1.2.1.2 and 1.2.2.2, there is the voice of the *sensuous participating subject*, the voice of the *reflecting subject* that articulates the line of thought as if 'stepping out' of the situation accounted for, and the *academic* voice that explains and analyses (Sunstein and Chiseri-Strater 2007, pp. 6-8), (Ellis 2004).

Nichols, in his *Introduction to Documentary* (Nichols 2010, pp. 74-76), categorises the use of voice according to whether it is *embodied* or *disembodied*, and whether the filmmakers address the audience *directly* or *indirectly*. A *commentary* or *narrator* is a voice that explicitly and directly addresses the audience. It proposes a position that says in effect 'see it this way', which is referred to as '*telling*'. The narrator may articulate human experience as if from the outside, as if omnipresent and omniscient, or the narrator may articulate a perspective or point of view. ‘Embodied direct address’ is when we see the speaker. ‘Disembodied direct address’ is when we do not, as in voice-over, including written texts addressed to the audience.

Indirect address operates at a tacit level and is more like 'see for yourself'. ‘Embodied indirect address’ is when the filmmakers convey meaning through body movements or gestures, which was a theme of the previous section. ‘Disembodied indirect address’ when they convey meaning through the film technique, for example in an edit, camera angle and in the relationship between sounds and visuals. These are the themes of sections 3.4. Poetic documentaries use voice to evoke, hint or suggest, rather than to declare or explain. I also refer to this as '*showing*'.

Sensory participation and embodied voices

Here follows examples of how voice and written texts influence how the artworks convey nature and experience.

In *'Recording Technology as Tools of Engagement'*, *'Man of Aran'* and *'Nordwand'* the voices are sensory, participating and embodied. There is a close relationship between what happens in nature and the experience of the subjects, the voices articulating their experience.

In *'Recording Technology'*, three participants address each other on the mountain. They also speak directly to the camera. The voices are embodied and they change between being narrators speaking directly to the camera, and sensuous, participating subjects. They articulate their experience, talk to each to facilitate co-operation in front of and behind the camera, and they reflect on the themes of nature experience and field recording.

In *'Man of Aran'* and *'Nordwand'* the voices are parts of the social interaction between sensuous participating subjects. There is no narrator speaking, both films using written text as a way to bring the audience into the story. These films are showing rather than telling.

This also applies to *'Once Upon a Time there was a Fishing Village'*. The soundtrack is composed of the voices of sensuous participating subjects that are interacting with each other and their environment. In Nichols' terms, *'Fishing Village'* is like 'see for yourself' (Nichols 2010, pp. 74-76). Attention is drawn to the social and material environment rather than to a particular subject's story or point of view. However, the main point of the artwork is conveyed in the contrast between sounds and visuals, which I discuss further in section 3.4.3.

In these artworks, the embodied, sensory participating voices are grasped or touched by what happens around them, and to include the voices in the artworks enriches the sensory texture of the experiences that are conveyed to the audience. Here, there is no telling, only showing, and thereby no gap between consciousness and experience.

Disembodied and reflective voices

The artworks with disembodied and reflective voices or texts are *'At the Edge of Wilderness'*, *'Joys of Cracking'*, *'The Idea of North'* and *'Kits Beach Soundwalk'*. There is also a disembodied voice in the middle sequence of *'Easter Winds'*.

In *'Easter Winds'*, I am speaking the thoughts that came to my mind out loud while I lie in bed on the stormy night. I reflect on the situation I am in – protected, comfortable and listening to the storm. By reflecting on the experience, I make a leap in consciousness and thereby widen the gap between mind and embodied experience. The relationship to the mountain becomes metaphysical and existential. The point here is that such existential experience is possible due to the sense of safety. I can let my thoughts flow, as I am not

exposed to the winds. I do not need to pay attention to survival 'at the pain of death', as was Whitehead's point in section 2.1.1.

The voice and texts are also disembodied in *'Joys of Cracking'* and *'At the Edge of Wilderness'*. At the end of *'Joys of Cracking'* is a written, poetic text about an epiphany that reframes understanding of a particular cultural practice – cracking thin ice. The text is a story and a reflection on what is shown to the viewer, visually and sonically. In '*At the Edge of Wilderness'*, the narrator tells about the place and presents the interpretive scheme of 'ghost town'. Occasionally, the voice turns into the disembodied voice of a sensory participating subject. In Nichols' terms it is, however, as if she mostly says, 'see it this way'.

'Kits Beach Soundwalk' and '*The Idea of North'* instantiate a disembodied and imaginary approach to nature, both thematically and sonically. Their common theme is imaginations of nature. Gould investigates his participants' imaginations of the North of Canada, while Westerkamp investigates her inner dreams. Here the disembodied voices fill most, if not all, of the artworks.

'*The Idea of North*' is composed of reflective voices that appear as a series of monologues speaking their mind out loud. The participants reflect on experiences that are not presented in the artwork in other ways. In '*Kits Beach Soundwalk'*, the narrator addresses the audience directly and tells about the place, about the specific recordings and about stories that go beyond the location and situation.

I find that nature experience articulated through the reflective, disembodied voice simplifies nature experience. Such voices tend to enhance the sense that the conscious subject is a spectator, above or independent of the situation he or she is in, and therefore enhances the gap between consciousness and sensory experience. This is particularly so when the voices are telling about what the audience does not have access to. The audience, without being shown the nature experience, has no choice but to pay attention to and rely on the words of the narrator or subject. There is no gap to bridge where no sensory experience is shown, as in '*The Idea of North',* this artwork being all about what happens in people's minds.

Multiple types of voices

Some artworks include multiple types of voices. In *'Mountain Lady', 'Easter Winds', 'Report from Field Recording in Cold Winter Winds'* and *'Winter Mountain Beyond Representation*' the voices are both participatory and reflective, embodied and disembodied.

A theme of the *'Mountain Lady'* is the distinction between embodied practice and conscious reflection. A narrating, embodied voice speaks directly to the camera. The voice continues through the whole artwork, switching to a disembodied voice-over in the outdoor sequences. There is a moment of spontaneous expression of the sensuous subject, articulated as a question, when she becomes conscious that the weather changes.

In the audio documentaries *'Report from Field Recording in Cold Winter Winds'* and *'Winter Mountain Beyond Representation'* I am the embodied narrator, the reflecting and the sensuous participating subject. The voices are immersed in the sounds of the mountain through the whole artworks. I sought to convey the experience of being vulnerable and embedded, through the resonance with the material world I was in the midst of.

These artworks have a fruitful interplay between sensory participation and reflection. Place and experience are also conveyed through other visual and sonic sources in a way that lets the audience 'see for themselves'.

The subjects are conscious of the gap between the sensory experience, reflection and representation. The *'Mountain Lady's'* solution to this is not to miss the opportunity to be exposed to nature when the weather permits. In the audio documentaries, I claim that it is impossible to bridge the gap, and suggest that the solution is to keep experimenting with 'different ways to do the impossible'.

Languages and microphones

A related issue is whether the spoken language is Norwegian or English. The choice of language influences whether the voice is sensory participatory or reflective, and whether it is deliberately addressing an audience. Not speaking my native language on the mountain, to me enhances the feeling of being inauthentic and out of place. Speaking English makes me see myself more from the outside. Having to choose between

languages reveals the dilemma of making documentary. This is an issue in *'Easter Winds'* and in the audio documentaries. I will elaborate.

In *'Easter Winds'*, as a compromise, I used both languages. When lying in bed at night, the thoughts that are flowing through my mind are in Norwegian. However, making recordings for a potential artwork for a non-Norwegian audience implied the use of English. The solution in this case was to record both languages and use them both. The language of the audio documentaries is just English. As for *'Easter Winds'*, speaking in English implied consideration of an audience and thereby a more or less conscious change between direct and indirect address through the artwork.

A related issue is the role of the microphone. *'Report from Field Recording in Cold Winter Winds'* is my only artwork in which I address an audience directly and explicitly. Speaking in English into a microphone in the midst of the mountain heightened the sense of the presence of an imagined audience. Here I changed between direct and indirect address, which I described in depth in section 3.1.8.

To summarise, voice alone cannot convey the sensory texture of nature experience. This is also Bergson's point. However, voice enhances nature experience conveyed to the audience when it provides information about the place and situation and when it articulates experiences of the participating subjects or reflects on them. Voice, in this way, helps to give the audience a clue as to what the artwork is about, and thereby assists their co-creation and imagination, which is Latour's and Morton's point. Another aspect is that it may require fewer cultural references, which I will elaborate in section 3.4.2 on soundscape composition and place.

In *'Recording Technology as Tools of Engagement'*, the articulation of nature experience through social interaction supports Latour's position that linguistic concepts direct attention, clarify and enable communication. However, and as I see this artwork, attention is largely drawn to the participants, their experiences and their techniques.

Another issue is that soundscape compositions without language, such as *'In Shelter'*, *'Mountain Sounds'*, *'Talking Rain'* and *'Vatnajøkul'* demonstrate that one can be sensitised without concepts. I discuss what happens when the audience share similar embodied experiences in section 3.4.2.

3.3.3 Field recording as theme and method

Field recording is, here, an embodied practice in the use of tools and a research method. I describe this in sections 1.2.1.1 and 2.2.2.

The practice of field recording is the main source of the mountain experiences that I seek to convey in my artworks. Recording technologies may be used as tools of engagement, tools of exploration and tools of awareness. They are, however, physical objects, transducers and mediators. The technologies are, furthermore, necessary to produce the recordings that are the components or building blocks of the artworks. In this research, there is a fuzzy borderline between the theme, the method and the techniques of field recording. Field recording is both a theme of the artworks and a method to make them.

Vocabulary

Field recording in the artworks belongs both to *the plane of events* and *plane of discourse*, basic concepts from film theory (Foss 1992, pp. 1-2, pp. 1-2). The plane of events is what happens in the film, its story and content, while the plane of discourse is how it is told or its form and techniques. The aim, for most filmmakers, is to draw the audience into what goes on at the plane of events, as an immersed, unbroken and engaging experience. The assumption is that obtrusiveness of the media will break this experience.

DeLaurenti states that the conditions of field recording are unstable and unpredictable, as I described in section 2.1.3.3. This is also the case for this mountain. Instability and unpredictability are issues at the plane of discourse, while such experiences and recordings tend to be removed at the plane of events. Artworks, therefore, usually, do not reveal what it takes to make them. However, sometimes an artist wants the audience to reflect on how it is composed on the plane of discourse, to add another dimension of reflection.

Plane of events and plane of discourse in the artworks

The artworks that contain the theme of field recording are *'Easter Winds'* and *'Recording Technology as Tools of Engagement'* and the audio documentaries *'Report from Field Recording in Cold Winter Winds'*, *'Winter Mountain Beyond Representation'* and *Kits Beach Soundwalk*.

In *'Easter Winds',* field recording is only at the plane of events and is not a main theme. I draw attention to the tools as physical objects by showing photographs of them in the midst of snow and fog.

'Recording Technology as Tools of Engagement' constantly crosses over between the planes. Field recording is, in this, a co-operative venture in which performances and social interaction, sounds and voices cross over in front of, and behind the camera. They talk about the theme of field recording and point and suggest what to record. We see and hear the tools, and we see examples of the recorded outcomes. The artwork instantiates how recording technology is a tool of engagement, which refutes Vetlesen's position that technology necessarily distracts attention from nature (Vetlesen 2012, p. 31), (Vetlesen 2015, p. 157). It, however, confirms his and others' emphasis on direct embodied encounter as the way to access nature. I have elaborated on this in section 2.1.3.3.

Field recording is also the main theme of the audio documentaries, practicing field recording in winter, the technical fumbles, and about limits of the recordings in conveying the mountain. I demonstrate the recording process of different fieldwork sessions, and draw attention to the tools in the form of sound distortions, sounds of the cracking camera and camera clicks.

In the first part of '*Kits Beach Soundwalk'*, Westerkamp draws attention to the process of field recording at the plane of discourse. She demonstrates how the positions of the microphone, the recording perspectives, produce different sounds, to make the audience aware of how the artwork is constructed.

These artworks together draw attention to field recording through the presence of the practitioner and the tools, or by using distorted recordings in the artwork. The practitioners tell about their practice, demonstrate how the recordings were made and thereby deliberately draw attention to the plane of discourse.

Transducers and distorted recordings

Tools are, as I described in section 2.1.3.2, transducers in the sense that they influence the recordings. This is revealed particularly by the use of 'distorted' recordings. I use them at both the plane of discourse and plane of events. I use them as a way to draw attention to the tools at the plane of discourse. Such recordings show, at the plane of events, how the tools are vulnerable in their encounter with the mountain. I use them here as effects that

enhance similarity with the human experience. Humans and tools are physical bodies, and technical distortions function like a scale for assessing human experience in relation to the forces of nature. I described this in sections 2.2.3.4 and 3.4.1.

The presence of the artist

This relates to the debate on whether the artist should be present in the recordings, which is the theme of Voegelin's *Collateral Damage* (Voegelin 2014). Following on from the theoretical approaches of section 2.1.2.1, we can never know it all and perception is always situated, fragmented, biased and partial. There is always a distinct way of knowing and this is a reason for drawing attention to the plane of discourse.

These artworks draw attention to that they are creations, artefacts and outcomes of particular experiences, to that they are selected recordings and particular viewer and listener perspectives. I reveal how I am embedded on the mountain while recording and I reveal my tools. The presence of tools indicates the presence of the artist, which is Voegelin's point. I want to convey that the mountain is more than what is contained in the artworks and therefore account for and reflect on the practice of field recording.

In summery, the artworks that convey in the best way the themes of field recording, are those that cross over between the planes of events and planes of discourse and reveal the presence of the artist. Such artworks are *'Recording Technology as Tools of Engagement'* and the audio documentaries *'Report from Field Recording in Cold Winter Winds'*, *'Winter Mountain Beyond Representation'* and *'Kits Beach Soundwalk'*.

3.3.4 Ecological awareness, anthropocentrism and lifestyle

This section is about ecological awareness and anthropocentrism in the artworks. I start with a short summary of the concepts from section 2.1.2.4, followed by examples of how the theme appears in the artworks. Finally, I comment on the themes of lifestyle, values and social company[13].

[13] In this research, mountain life is a living experiment and a situation of deliberate choice. This discussion does not apply to situations of poverty and social deprivation.

Ecological awareness is an open orientation towards outer reality that is holistic and non-anthropocentric. An outward orientation means to pay attention to what happens around us. This implies, in the artworks, the inclusion of sensory textured information of the processes of nature, so that viewers can 'see for themselves'. This was the theme of section 3.3.1.

Holistic orientation is to be aware that humans are part of and embedded in nature. We are not detached spectators, viewing nature as from the outside. Larger ecological processes affect us. This implies non-dualism or no bifurcation between nature and human and between body and mind. To evoke the sense of being embedded, the artwork needs to evoke the nature that we are embedded in. This implies a human-nature relationship that is material and embodied, in which we are affected emotionally and physically. This was the theme of section 3.3.2.

Anthropocentrism

An artwork, to evoke ecological awareness, needs to be non-anthropocentric. All artworks at the plane of discourse are, obviously, human creations and therefore are anthropocentric by definition. I discuss here the plane of events. How do they convey the relationship between human and nature at the plane of events? Which are prominent, nature or humans? Humans are smaller and do not encompass nature. Nature's processes and textures therefore need to be prominent, and humans and their perspectives should not be the centre of attention.

Most artworks are stories about humans in which nature is perceived from their point of view. What is significant or not is therefore always related to human interests (Jakobsen 2012, pp. 197-198).

Presenting nature's forces as stronger than humans is not sufficient. For example, *'Man of Aran'* and *'Nordwand'* show forces that humans do not control. The main theme is, even so, the human stories. They consistently take the human point of view. Other artworks with a similar point of view are *'Mountain Lady'*, *'Recording Technology as Tools of Engagement'*, *'At the Edge of Wilderness'* and *'Once Upon a Time there was a Fishing Village'*, and the audio documentaries *'Report from Field Recording in Cold Winter Winds'*, *'Winter Mountain Beyond Representation'*, *'Kits Beach Soundwalk'* and *'The Idea of North'*. Humans are present most of the time in these artworks.

Another aspect is that humans serve as points of identification, as is Voeglin's point (Voegelin 2014). They serve as a scale to estimate the forces of nature, and thereby a sense of how these forces afford or restrict our practices. My position, therefore, is that humans should be present in the artwork or the audience should be able to imagine such a presence. Artworks without humans may be able to evoke sensory textures of nature. The audience may however, become detached observers to aesthetic spectacles. This is the point of Morton's critique of eco-mimesis, as discussed in section 3.3.1.2.

My position is that the primary importance is the relative share of attention divided between nature and humans. To embed humans in nature implies to give nature the lion's share of attention. Human bodies are peripherally present when they are small parts of what is happening, that is, when they are immersed and subject to the forces of nature. For example, humans are peripherally present in *'Sound and Sensations of Seasonal Change'* and in *'Mountain Sounds'*. They drop in and out here, which keeps the attention on what happens on the mountain. The sounds in these artworks surround and fill the space, and in this way strengthen the sense of being embedded. The sounds contribute to the sense of a grounded experience. I elaborate on such experiences in section 2.2.3.1, and there will be more on this theme in section 3.4.1.

Other artworks use sequential shifts between nature and human centred perspectives. For example, in the first and third sequence of *'Easter Winds'*, humans are immersed and affected by the forces of the mountain. *'Winter Winds'* and *'Joys of Cracking'* thoroughly introduce the elements of the mountain before a human enters the scene.

Awareness is about consciousness, and consciousness affords verbal articulation. Human voices come from conscious minds and, as long as they keep talking, they articulate the human perspective, which was the theme of section 3.3.2.3. I tone down the prominence of the voice in the audio documentaries by embedding it in sounds of the winds and body movements.

Lifestyle, values and social company

Themes related to ecological awareness are lifestyle, values and social company, which are themes of *'In Shelter'*, *'Mountain Lady'*, *'Easter Winds'* and *'Report from Field Recording in Cold Winter Winds'*. In these artworks, mountain life based on core needs

and a simple lifestyle provides a sense of being relieved of the un-necessities of everyday life.

For example, feedback on '*Easter Wind'* articulated the sense that mountain life differs from urban everyday life. A companion on this trip stated in a text-message:

> 'The strange thing was that I had the sense that mountain life is in a bubble, but maybe it is life here that is. Less sublime at least.' 7th of May 2014 (my translation)

The sense is that the more urgent responsibilities dictate us in urban life and that what happens in nature does not feel relevant. Here 'nature' is far away and associated with holidays. Urban life, from the perspective of mountain life, is sensory deprived and our daily worries small and insignificant.

This is also a theme in Næss' *The father of the long good life*. Describing the distinction between his urban life and his life on the mountain, he states that he is commuting between these two worlds (Næss and Brun 1995, p. 79). My experience is that mountain life gives access to another dimension, which is what I articulate in the middle sequence of *'Easter Winds'*. I also reflect on this in *'Report from Field Recording in Cold Winter Winds'*.

Yet another related theme is the role of social company. In *'Mountain Lady',* social company is about sharing, while other people are a problem if they draw attention away from nature. She states:

> 'Generally, when I go walking with friends, I don't want to speak too much. I like that there is somebody there, or I have nothing against that, but I don't want them to talk too much, because talk easily becomes about a lot of things that has nothing to do with this walk.'

In contrast, *'Recording Technology as Tools of Engagement'* is about sociability. Here people enjoy each other's company, and enjoyment of nature is a social outcome. However, there is a tension between paying attention to people and technology versus paying attention to nature. Here, the former has priority.

In *'Report from Field Recording in Cold Winter Winds',* I reflect on being alone versus loneliness. I state:

> 'I wish I could be here with one more person, one more nice person, one, not ten, it would be a little bit softer to stay here, a bit more sharing of responsibilities, thoughts, maybe a bit more warmth. But it is better to be here alone than to be in a crowd.'

I also comment on social company in *'Winter Mountain Beyond Representation'*. I state:

> '(…) if I share, that means that if someone comes here with me, they are going to see something different, feel something different, hear something different.'

My point is that I would have, due to the time I have spent on the mountain, a different sensitivity and sense of significance of what happens around me than those coming here for the first time.

To summarise, the mountain lifestyle expressed in these artworks enables reflections on core values. Social company is about sharing and safety, while people may attract and divert attention to nature, which tools also may do.

The artworks that evoke ecological awareness are those in which humans are embedded in nature without having a prominent position. The main examples are *'Sound and Sensations of Seasonal Change'* and *'Mountain Sounds'*. There is possibly a moment of ecological awareness in the way I articulate how I am affected when I listen to the winds in the middle sequence of *'Easter Winds'*.

3.4 Art forms and techniques

This section is about the artworks at the plane of discourse. That is, how the research themes are told, their formats and techniques. See the vocabulary in section 3.3.3.

I discuss here the art forms' visual art, soundscape compositions, audio documentaries, multimedia artworks, and video and feature films. I am aware that there are fuzzy borderlines between them, that there is a range of distinctions within each of them and that the artists make different kinds of artworks. I use them here to structure comparisons and discussions. I also use examples across the art forms when I discuss a particular technique.

I discuss visual perspectives and effects, soundtracks and soundscape compositions, the relationship between sounds and visuals, how expectations of the art forms influence audience reception, and the limits of representation. I also comment on feedback on particular artworks.

3.4.1 Visual perspectives and visual techniques

How visual artists have portrayed mountains is too broad a topic to cover in this thesis. However, here I have selected artworks of two Norwegian visual artists, one a painter and

one a photographer. The selected artworks are the paintings '*Stetind in Fog'* and '*Nordkapp'* by the 19th century painter Peder Balke, and the *'Exit Stetind'* project by the contemporary visual artist Geir Harald Samuelsen. I am interested in the way they articulate their embodied experience of nature, and how this corresponds with my photographs and the visuals in my artworks. I also comment on the visual techniques of *'Sound and Sensations of Seasonal Change', 'Easter Winds', 'At the Edge of Wilderness'* and *'Once Upon a Time there was a Fishing Village'*.

The main issues are visual perspectives, visual texture, visual techniques, the use of distortions as effects, and stills versus moving images.

Visual perspectives

There were, in the romantic tradition of painting, two perspectives from which to consider a mountain. One was from the high mountain or the mountain plateau.

> 'Such a picture can give a feeling of freedom, of breathing room, of being in contact with the creator of the universe. Here untouched, wild nature - the wilderness - is the motif.'
> (Pharo 2008, p. 158, p. 158)

The other perspective was experiencing the mountain from below.

> 'Here the mountain seems more overwhelming, confined, often heavy and oppressive, but strongly dramatic. Nature was inaccessible and dangerous. The beautiful in the frightening and unknown; the loveliness in what was repulsive and forbidding; the original; the untouched. We recognise this way of experiencing nature.' (op. cit.)

Nature photography has, from the origin of photography in the 1860's, drawn its inspiration from art and painting, which emphasised composition, harmony and balance. This quickly developed into commercial photography, tourism and postcards that portrayed nature as benign, inviting and with humans in control. The development of mountain climbing, however, led to photographs made by experienced climbers, some of them convey their embodied experience (Holm-Johnsen 2008, pp. 175-176).

Balke and Samuelsen base their artworks on personal, embodied experience of a similar nature, both being experimental in their artistic expression. They worked at different historical times with different conventions and techniques. Balke worked from within the romantic tradition, while seeking to break with its conventions. Samuelsen is a contemporary artist with less conventional limits to his artistic expression.

Balke experienced nature from sea level in a small boat, while Samuelsen is a climber that experiences the mountain from below and from the top, attached to the mountain wall. For both, humans are small, nature is physical and grand and it has physical consequences and impact on human bodies. This resonates with my art practice.

These artists are relevant to this research through the way they base their art on their own embodied experience of nature. To me, they try to depict the way they see, a grounded perspective with large foregrounds and the mountain from below or on it. This is also the theme of section 2.2.3.1 on embodied styles of perception.

Typical examples of such perspectives are *'Winter Winds', 'Sound and Sensations of Seasonal Change'* and *'Easter Winds'*. The filming of *'Winter Winds'* is, through using a low tripod, literally grounded at the level of my boots. The photographs in *'Sound and Sensations'* and '*Easter Wind*' tend to have large foregrounds, sometimes with small humans. In this sense, I feel, as conveyed by Balke, the smallness of humans in relation to the overwhelming grandness of the landscape.

The visuals in *'At the Edge of Wilderness'* and *'Joys of Cracking'* are examples of the contrasting perspective. Most are aesthetically framed close-ups with shallow depth of field. Almost none have sky or landscape. This creates beautiful aesthetic fragments, but conceals the perspective of an embodied viewer and thereby the sense of grandness of nature.

Visual distortions as effects

Balke and Samuelsen use artistic and technical distortions as effects to enhance similarity with how they see the mountain, which I have also done. This resonates with the way I experience the mountain, my style of photography as I discussed in section 2.2, and with the visuals of the artworks *'Sound and Sensations of Seasonal Change', 'Easter Winds'* and *'Winter Winds'*.

In Balke and Samuelsen's artworks, we see the mountain as filtered through their vision. They saw a blurry mountain. Samuelsen's discovery of how visual effects made his artwork closer to embodied experience corresponds to what happened in my artwork process. You do not always see clearly and focused in unruly weather. There is also such blurred perception in my artworks. In my case, I coincidentally discovered that photographs with precipitation and condensation on the lens blur the distinction

between the mountain, experience and the practice of field recording. I used them as visual effects to evoke the sense of being exposed to the harsh weather. These photographs are in the first part of *'Easter Winds'* and in the last part of *'Sound and Sensations of Seasonal Change'*. The barren, windy, icy field is partly also seen in a blurry way in parts of *'Winter Winds'*. I described this in section 2.2.3.4 on recordings and distortions.

Stills versus moving images

Another aspect of visual techniques is the choice between photographs and moving images. *'Sound and Sensations of Seasonal Change'*, *'Easter Winds'* and *'At the Edge of Wilderness'* are composed of photographs while *'Once Upon a Time there was a Fishing Village'* has moving images. The study of a photograph enables conscious contemplation and reflection. The precondition is that there is time to observe and reflect on each, which is Barthes's point in his *Camera Lucida* (Barthes 1993, pp. 78, 89, 106). I prefer photographs in my multimedia artworks, because I want to direct even more attention to the sound. I elaborate more on the relationship between the sound and the visuals in section 3.4.3.

Another technique is to use photographs and moving images. Photographs in '*Once Upon a Time there was a Fishing Village*' are from a different time period than the moving images. They are used to give a visual glimpse of the life that was lost and represent the same time period as the soundtrack. The photographs in *'Recording Technology as Tools of Engagement'* were the outcomes of the recording practices that we see and the camera clicks we hear. The role of the photographs is, here, to draw attention to the plane of discourse, which corresponds to the theme of field recording in this artwork.

'Mountain Lady' starts with a photograph in which the intention is to draw attention to and to contemplate the woman in the midst of the large mountain field. Using the Ken Burns Effect of panning (TVTropes 2018), she gradually seems to come closer. Hausken, in her *Medieestetikk* (Hausken 2009) states*:*

> 'When the film camera is gradually and evenly passing over the surface of the photograph and zooms in on details, attention is normally directed towards what the image shows rather than on the image as such.' (op. cit. p. 37) My translation

In this way, I first show the full photograph and then introduce the large mountain and the small human. By gradually zooming in, I draw attention to the woman and thereby introduce the person the artwork portrays.

In brief summary, the main visual perspective in my artworks is the mountain from the ground or below. I seek to depict the close, embodied relationship between the small human and the large mountain, and I want to avoid the detached, aesthetic perspective of a spectator. I found that a grounded perspective is a better depiction of the forces at hand and of wandering on the mountain. I also found that visual distortions, such as blurred photographs, are useful as visual effects. They resemble the sight of the mountain in harsh weather. The use of stills provides time for reflection and so give space for listening to the sound.

3.4.2 Soundtracks, soundscape compositions, embodied memory and place

The concept of soundscape and soundscape compositions derive from Murray Schafer and the *World Soundscape Project* (World-Soundscape-Project 1978), (Schafer 1994). I have described theories and concepts of sound, soundscape and listening in the section 2.1.4.1.

I discuss here *'In Shelter'* and *'Mountain Sounds'*, *'Talking Rain'* and *'Vatnajøkul'*. I also consider the soundtrack of *'Sound and Sensations of Seasonal Change'* as being similar to a soundscape composition.

Truax (Truax 2010) states that the composer's knowledge of the environmental and cultural context influences the shape of the soundscape composition at every level. The aims of the composer are, to evoke the particularity of the place, to articulate the composer's sense of the place and to reveal meanings of the sounds. The aim, moreover, is that the listeners are able to connect the sounds with their 'sockets', meaning that they recognise the source material and are able to relate it to particular places and events in the real world.

Embodied experiences and cultural references of similar places and practices will help both the composer and the listener. In other words, soundscape composers seek to evoke that which you already have a relationship to, the aim being to let the listener take part in an imaginary journey in the place.

As mentioned earlier, this research does not carry out any systematic study of audience reception. I have however, presented the artworks on various occasions, privately and publicly. There is an overview of presentations of artworks in Appendix 4. Here I present some feedback on these artworks, drawing out some common traits in the theme of embodied or incorporated memory. See the theme of embodied memory in section 1.2.2.4 on art production.

I have presented *'Sound and Sensations of Seasonal Change'* on several occasions. A friend of mine became teary eyed on recognising this type of mountain landscape. I also presented *'Sound and Sensations of Seasonal Change'* to a music class at Goldsmiths. The class listened, a Norwegian student stating spontaneously to his fellow students: 'I understand every single sound of this; I grew up in this landscape. You don't understand'.

'In Shelter' articulates my experience of the shelter at Tvergasteinstjørn. It is a chronologically structured story of practices and routines after entering a mountain shelter. These sounds are also what a person would hear, consciously or not, while in a similar wooden shelter. Others share such experiences, as shown by a comment of a Norwegian visitor at one of my installations. She told me she could smell and asked whether I also used smell in the installation. The sounds of the wooden shelter and the fire had triggered her embodied memory of its smell.

'Mountain Sounds' aims to evoke experiences of a broad range of seasons, weathers and terrains. When listening, my companion on the mountain (whose laughter is heard at the end of the artwork) was able to identify and note down 'the socket' of almost every sound and sound sequence.

A criterion for the selection, for this research, of the artworks of other artists was that they engaged me emotionally. I described this in sections 3.2.3 and 3.2.4 on *'Talking Rain'* and *'Vatnajøkul'*. These compositions evoke sensory textured acoustic atmospheres, and they go in depth into one particular weather and element, rain and ice, respectively. However, to me, they lean towards the aesthetic. There is no human presence here, which means that their power of evocation depends on the listener's ability to imagine such presence. See the discussion of the role of human presence in section 3.3.4 on ecological awareness.

My comment on *'Vatnajøkul'* was that it triggered the sense of being drowned by an iceberg, even though there were no sounds of humans. This artwork triggered my memory of walking on glaciers. My comment on *'Talking Rain'* was, in contrast, that the sense of being wet and comfortable differed from my experience of being wet and cold. The artwork portrays an environment with which I had little experience.

The responses indicate that perception of mountains and artworks are culturally layered, and their meaning draws on shared multisensory and embodied memory of similar environments. In other words, there are meanings in the artworks that those unacquainted with these environments do not capture. For me as the artist, the value of *'In Shelter'* and *'Sound and Sensations of Seasonal Change'* is reduced if the listener cannot capture the meaning and 'sockets' of the sequence of events. This also applies to *'Mountain Sounds'*. There are other ways of listening to this artwork, as I discuss in section 3.4.4.

Nonetheless, I have also experienced that embodied memory of a particular landscape does *not* precondition audience reception. Examples include feedback on the video *'Winter Winds'*, which in general expressed engagement and emotional and bodily impact - it seems cold and even feels cold. A Spanish friend wrote in an e-mail:

> 'I really like 'Winter-winds', it makes me feel very cold, especially the landscape scene from 02:17 to 03:50, it's really good (sensorially). But when I saw your boots and after that your bare feet at the following landscape, I screamed like a little child. This scene has strength and stress. If you watch carefully it can be seen your fingers getting red in less than a minute (if they were yours... but I believe that is very difficult to find an actor for this role). '
>
> (Reina 2012)

In other words, some artworks evoke shared and common receptions, irrespective of the embodied experiences of that particular place.

Taken together, these soundscape compositions and soundtracks touch upon a range of themes of my research, including affect and embodied memory as I discussed in section 3.3.2 on nature experience.

3.4.3 Films, multimedia and the relationship between sounds and visuals

Here I discuss the impact of the relationship between sounds and visuals in the videos, films and multimedia artworks. I start with the vocabulary of sound in filmmaking, and then give examples from the videos and films. Then follows a discussion of the

relationship between sounds and visuals in the multimedia artworks, and finally I comment on what visuals add to sonic artworks.

Vocabulary of sound in filmmaking

The sources of this vocabulary are Chion's *Audio-vision. Sound on screen* (Chion, Gorbman, and Murch 1994) and the website the *Learning Space dedicated to the Art and Analyses of Film Sound Design* (Carlsson 2017).

The first pair of concepts is *diegetic* and *non-diegetic* sound. Diegetic sound is any sound presented as originating from a source within the film's world, while non-diegetic sound is represented as coming from a source outside the story space (Carlsson 2017). Diegetic sound can be either *on screen* or *off screen. Acousmatic sound* is sound one hears without seeing its source, that is off-screen (Chion, Gorbman, and Murch 1994, p. 221, p. 221).

The concept of *synchresis* combines synchronism and synthesis and refers to the forging of an immediate and necessary relationship between something one sees and something one hears (op. cit. p. 224). Finally, *empathetic* and *anempathetic* sound. *Anempathetic* sound is sound that exhibits indifference to what is going on in the film's story, while *empathetic sound* is sound whose mood matches the mood of the action (op. cit. pp. 221-222).

Sound in the videos and films

The videos in my portfolio are *'Winter Winds'*, *'Mountain Lady'*, *'Recording Technology as Tools of Engagement'* and *'Joys of Cracking'*. Feature films are longer films made for movie theatres. Here I discuss *'Man of Aran'* by Robert Flaherty and *'Nordwand'* by Philip Stöltze.

'Winter Winds' is a performance of a living experiment of endurance of the winter winds; *'Mountain Lady'* is a portrait and interview about nature love. Both these, and *Man of Aran'* and *'Nordwand'* portray human interaction with harsh nature. *'Recording Technology as Tools of Engagement'* is a co-operative and experimental artwork on field recording, while *'Joys of Cracking'* is a poetic artwork about sensory texture, emotional appreciation and reflection on cultural practice.

The differences between them make it hard to draw a conclusion on them all. There is, however, synchresis in all of them. There is an immediate and necessary relationship between the sound and the visuals (Chion, Gorbman, and Murch 1994, p. 224).

There are, for different reasons, some exceptions to the synchresis in my videos. *'Recording Technology as Tools of Engagement'* starts with a clip of fog in which the visuals are compressed but the sound is not, to avoid distortion. In the last clip in *'Joys of Cracking'* we see the ice and hear that it is cracking, but we do not see the ice being cracked or the human doing the cracking. This is to tone down the presence of humans, by hearing them without seeing them, as discussed in section 3.3.4. In *'Mountain Lady'*, there is no synchresis in the outdoor sequences. Boots move in the visuals of *'Winter Winds'* but we do not hear the sound. There are technical reasons for this. An insufficient windshield created wind distortion during recording.

I discussed the changing of the soundtracks in *'Man of Aran'* in section 3.1.9. The new soundtrack by British Sea Power (BSP) changed the film from engaging empathy with people affected and dependent on harsh nature, to an aesthetic and soothing homage to men's (not women's) conquest of the sea. The original soundtrack was diegetic and empathetic, in the sense that it resonated with the woman's and the boy's perspective and experience. The synchresis of sounds and visuals enhanced the sensory dimension of their experience. The music of BSP, in contrast, was non-diegetic and an-empathetic in the sense that it exhibited a conspicuous indifference to what was going on in the film's story. The perspective was from the outside and above, as if omniscient. There was no synchresis, which turned the suspense in the original story fully into soothing comfort. The impacts of these soundtracks instantiate the importance of sound.

Sound in the multimedia artworks

I categorise, in this research, artworks that foreground the relationship between sounds and visuals as multimedia. Included here are *'Sound and Sensations of Seasonal Change'*, *'Easter Winds'*, *'At the Edge of Wilderness'* and *'Once Upon a Time there was a Fishing Village'*. All of these are experimental in their relationship between the sounds and visuals.

They are like soundscape compositions or like audio documentaries with visuals and sounds that do not fully merge. The lack of synchresis is their narrative technique.

Maintaining a gap between what is conveyed visually and sonically means the audience needs to fill the gap with their imagination. The sounds and the visuals tell slightly different stories or we may hear what is happening without seeing it. The sounds are diegetic and part of the story, and they are off-screen or acousmatic, all at the plane of events.

These artworks differ in the way the visuals and sounds represent time. In *'Sound and Sensations of Seasonal Change'* and *'Easter Winds'*, visuals and sounds represent the same moments in time. The aim of both is to evoke the sense of being present at the point in time depicted by the photograph.

In contrast, the visuals and sounds in *'Once Upon a Time there was a Fishing Village'* and *'At the Edge of Wilderness'* are from different time period. The visuals in the latter show the remnants of the past, while the sounds are from the present. The visuals in the former refer to the present while the sounds refer to the past. They use lack of synchresis as a technique to convey their themes. *'Fishing Village'* is about the breakdown and emotional loss of a living community. *'At the Edge of Wilderness'* plays with a myth of the haunting ghosts from the past.

What do the visuals add?

The soundtracks of the multimedia artworks discussed here are like soundscape compositions or radio theatre. They potentially could stand on their own without the visuals. So, what do the visuals add to the sounds?

Mountain experience is multisensory. The visual sense is therefore an integral part of it, there being nuances of the mountain for which there are no corresponding sounds such as light, colours and shapes. Visuals enhance the sensory richness of the artwork, becoming more nuanced. They show more and thereby give the audience a broader sensory 'foothold'. I described the role of sensory perception in section 2.1.1 on the concept of nature, and I responded to Morton's critique of this point in section 3.3.1.2 on visual and sonic texture.

Broadening the sensory 'foothold' also enhances the ability to identify the source or 'socket' of the sound (Schafer 1994). For example, the photographs in *'Sound and Sensations of Seasonal Change'* show or indicate the sources of the sounds, which help the audience identify their 'sockets'. The sounds become associated with the processes

that produce them, rather than as 'sound objects' disconnected from them. This draws the artworks in the direction of documentaries, which I describe in the next section.

The relationship between sounds and visuals can also be used as a poetic technique. The imagination of the audience is stimulated by the tension that occurs when sounds and visuals do not directly correspond. In *'Once Upon a Time there was a Fishing Village'* for example, the discordance between what we hear and what we see is the point of the narrative. What was, is no longer. The audience has to use imagination to bridge the gap between what is directly and indirectly shown. Their co-creative effort stimulates empathy and immersion into the affective atmosphere of the threatened community. This also applies to *'Sound and Sensations of Seasonal Change'* and *'Easter Winds'*, still images combined with dynamic sounds creating a gap that the audience has to fill.

Traces of humans in the landscape such as material remnants, tools and ski tracks are visually present after humans have left. Sonic traces are, however, ephemeral and disappear. Humans must be present to hear their sounds[14]. Hearing humans without seeing them therefore requires imagination to fill the gap.

To summarise, the relationship between sounds and visuals has a huge impact on how we experience an audiovisual artwork. I am drawn to artworks that break with synchresis and let the soundtrack lead the narrative.

3.4.4 Documentaries, audio documentaries and ways of listening

This section is about documentaries and audio documentaries. I seek to convey real life experience of a particular place. I therefore consider my artworks as types of documentaries. Even so, they can be made sense of in different ways.

I discuss here the position that how we categorise artwork influences our expectations - how we understand and evaluate it. This has an impact of how we listen and what we listen for. I have described different ways of listening in section 2.1.4.2.

[14] I do not discuss the use of wireless recording technology without human presence.

What then is a documentary? Grierson, the primary mover of the British documentary movement (Nichols 2010, pp. 223-224), defined a documentary as a 'creative treatment of actuality' (Nichols 2010, p. 6, p. 6). This also applies to audio or radio documentaries that tell non-fiction stories produced for Internet and radio.

Smith in his *What the hell is a radio documentary?*' (Smith 2001) argues that time and depth of research is a criterion of a documentary as art form. He states:

> '(…) a documentary poses a depth of research and proximity to its subjects. Length is not a defining quality. (…) At the heart of documentary style is moments recorded on tape in which the story unfolds in front of the listener. Time spent in the field is often what distinguishes a radio documentary from a feature or enterprise report.'

Another criterion is voice. A radio documentary starts with the human voice (Lucht 2016), which sets the human voice and consciousness at the centre of the art form. The narrator may also be a participating subject and the voices of the participants may tell the entire story. I describe the use of voice in section 3.3.2.3.

There are different types of documentaries. Audio documentaries, for example, range from soundscape compositions with embedded voices to radio plays with added music and sonic elements. They may be presented chronologically, the stories unfolding in the way they are recorded, or they may be composed as a montage (Finch et al. 2011).

There is also no clear borderline between documentary and fiction. Nichols states:

> '(...) the documentary tradition obscures the blurred boundaries between fiction and non-fiction, narrative and rhetoric, poetry and spectacle, documenting reality and formal experimentation.'
> (Nichols 2010, p. 121)

'Man of Aran' is an example of how the categorisation of an artwork influences its reception. This film is at the interface between poetry, fiction and documentary. The critique articulated in the film *How the myth was made* (Brown and Stoney 1979) was that it did not represent the 1930's way of life and did not address the political issues of the time, neither locally nor internationally. It provoked the locals, who felt that the film did not represent their way of life. The fact that it was staged furthermore provoked the scientific ideals of anthropologists and ethnographers. This triggered the debate on what 'documentary' means.

In *Review of How the myth was made (Hockings 1980)*, the filmmaker quotes *'Man of Aran'*s' editor John Goldman:

> 'It was not a documentary, it was not intended to be a documentary; it was a piece of poetry'. (…) 'If the film was intended to be a poetic statement instead of a factual documentary, one has not right to treat it as an ethnographic document now.' (Hockings 1980)

Regarding the *British Sea Power* (BSP) soundtrack, as I discussed in sections 3.2.9 and 3.4.3, Harvey (Harvey 2009) in his review of BSP's version states that it is as if:

> 'the band actively playing with the touristic gaze that Flaherty was immune to, or (…) they are just ignoring it.'

However, he continues,

> 'The real power of the visual / music connection comes if you regard it not as traditional film but as a music video'.

Glenn Gould's '*The Idea of North'* is another example of the impact of expectations of the art form. Neumann in her *Glenn Gould and the aesthetics of the Sublime* states:

> 'Although the north existed as a physical reality for his documentary subjects, it was fundamentally a concept for Gould, a North, a romantised realm he could freely explore at a safe intellectual distance, devoid of historical trauma, potential entanglements, and physical destruction.' (Neumann 2011, p. 40)

The question follows whether '*The Idea of North'* is an audio documentary at all. Gray's *The Idea of North: Sibelius, Gould and Symbolic Landscapes* (Gray 2010) states that the artwork is about a metaphor. The myth of the North is about the positive impact of solitude and inwardness, and the northern wilderness is a metaphor of an interior landscape.

Neumann in her *Glenn Gould and the aesthetics of the Sublime* (Neumann 2011) states that it is a 'docudrama' and, referring to Gould, that it is less 'factual documentary' than a 'metaphoric comment'. It is a state of mind, 'an escape from the limitations of civilization' (Neumann 2011, p. 35). He combined:

> '… speech and music, ideas and emotion, interpretation and imagination and weaving them together into a variegated cyclical autonomous media reliant on electroning sound waves for transmission (…).' (Neumann 2011, p. 43).

As a 'docudrama' '*The Idea of North'* invites a focus on the searching minds of the participants, though there is no dramatic structure in the sense of a plot.

Friedmann in her *Glenn Gould's 'Idea of North and the Production of Place in Music* (Friedemann 2005, pp. 114-115) states that it is a 'mix of music, drama, essay, journalism, anthropology, ethics, sound documentary, contemporary history and radio

art.' It is similar to an aesthetic object, like a music composition with 'a precise and subtle use of montage to unite text and music'.

In other words, *'The Idea of North'* can be categorised as an audio documentary, docudrama, a metaphoric comment, a state of mind and a music composition, all of which invite different ways of listening.

This also applies to soundscape compositions such as *'Mountain Sounds'*, *'Talking Rain'* and *'Vatnajøkul'*. They are like sonic and poetic documentaries and, like other documentaries, may afford other ways of listening. We can listen to them as sensory textured narratives of the unfolding of events, which implies the ability to identify the 'sockets' of the sounds. We can listen to them as affective and acoustic atmospheres, not subjective, not objective, but both personal and shared, as I described in section 2.1.2.2.

We may listen to them as deeper emotions and sentiments (Oliveros 2005), for example a listener that commented that the stone sequence in *'Mountain Sounds'* suggested the emotion of impetuousness. We can, moreover, listen to them as music or 'sound objects' or 'reduced listening', where attention is on the sound only. But they are then no longer 'sonic documentaries'. These artworks can be listened to in all these ways.

The audio documentaries *'Report from Field Recording in Cold Winter Winds'* and *'Winter Mountain Beyond Representation'* invite a focus on meaning and argument, blended and mixed with affect and emotions of being out in the cold. Listening to them as 'sound objects' would imply a vast loss of meaning.

To summarise, documentaries are built on research and aim to represent and articulate real, lived life. According to Grierson, they are always outcomes of a 'creative treatment of reality'. In this regard, all my artworks have elements of documentary.

A documentary invites a focus on context, meaning and argument, and on emotions and affect of a particular situation or place. Such a reception depends on whether the audience is able to maintain attention and concentration through the whole artwork, and whether the theme makes sense to them. Embodied memory of similar situations and places are helpful here, as I discussed in section 3.4.2.

How an artwork is categorised, influences its reception. Listening to audio documentaries or soundscape compositions as music is to focus on the 'sound object'. I think this happens when listeners give up making sense, or when they have the skill to change between ways of listening. To me, all these ways of listening demonstrate the affordance of sound regarding the rich possibilities available in forms of perception.

3.4.5 On the limits of representation

In the story of *'Weather change*' in section 2.2.1.2, my companion and I are concerned about the 'authenticity' of the recordings. The value of the recording is derived, for us, from its source and place. Similarly, as I noted in section 3.1.1 *'Sound and Sensations of Seasonal Change'*, I wanted my artwork to be truthful and loyal to what actually had happened on the mountain. This implied that the order of the recordings in the edit should follow the seasons and when they were recorded. My sensitivity and embodied memory soon became the most important sources of my creativity. Ingold refers to this as 'knowledge from the inside' as I described in section 2.1.3.4. My artistic intention was, in this regard, to create 'poetic' documentaries.

In *'Winter Mountain Beyond Representation'* I stated that my artistic effort to communicate the mountain and mountain experience *'is all about different ways to do the impossible*'. It is impossible, because there are differences between what happens on the mountain, what I am aware of out there, what I perceive in my mind, what I record and what I am able to convey in the artwork.

My experience does not encapsulate the whole mountain. Because it is in continuous transformation, because the mountain has no clear boundaries, and because I am embedded in it. What happened is past and gone. It cannot be repeated or copied as I described in section 2.1.1.

What I perceive depends on how I perceive. It may or may not, for example, be filtered through consciousness. In section 2.1.2.3 I write, referring to Næss' article *The World of Concrete Contents* (Næss 2005),

> 'Expression of spontaneous experiences dissolves the subject - object distinction and directs attention to the 'what' or content that we experience, rather than to *who* is experiencing (…)'

On the one hand, there is the spontaneous experience of the sensorially aware participating subject. On the other there is the self-reflective practitioner turning attention inward. In *'Winter Mountain Beyond Representation'* I stated that by doing autoethnography, I found myself in a state of 'meta-reflection'. That is, reflecting on myself reflecting. I was no longer a sensory participant with spontaneous experience, but a self-reflective researcher. I became an observer of myself. This interfered and changed the experience itself and drew attention away from the mountain. The aim of observing and recording changed the mountain experience that I wanted to communicate.

In other words, the mountain cannot be represented and mountain experience depends on how we experience and all are in continuous change. I therefore found it was impossible to bridge the gap between the experience on the mountain and the artwork. However, there are 'different ways to do the impossible'.

In section 2.1.1 on the concept of nature, I write:

> 'What matters is not to confuse the 'what' in perception and the 'what' we perceive. (…) What we are aware of during the process of our encounter should not be confused with the image of nature that we carry with us in our minds. When leaving the mountain, the colour blue of my memory and my photographs belongs to them and not the mountain.'

I continue in section 2.1.2.2 on phenomenology:

> 'I refer to these incorporated or embodied practices as 'embodied memory', while the relationship between the inscribed and incorporated sources of memory are at the core of what this research is about.'

In this case, the 'core' is that there is a gap between the mountain experience and the memory, and there is a gap between the embodied memory and the recorded outcome. Recordings of a particular fragment in time and space are therefore not sufficient to convey the places, meanings and sensory richness of the mountain experiences.

I stated in '*Winter Mountain Beyond Representation'* that nature cannot be captured in a frame. The recordings do not contain my full experience, because they also record only a limited sensory range. Photographs are two dimensional, square fragments of a three-dimensional 360º reality, and they record only one sense. The visual beauty seen in photographs seldom conveys the haptic sense of coldness and hard terrain. The photographs of a moonlight session, for example, do not convey the feeling of the grandness of the moon over the mountain, as I have described in section 2.2.3.3.

Therefore, 'eco-mimesis' or copy of nature is not possible, even if that should have been the aim. There is, however, a broad range of creative techniques that can convey the themes of nature and nature experience in different ways. An artwork closer to fiction may therefore be more effective in conveying emotions and affect. This triggered new experiments such as *'Mountain Sounds'*.

3.5 Summary and remarks

I presented the ten artworks of my portfolio in section 3.1 and the ten artworks of other artists in 3.2. I commented on their themes, formats, artistic choices and techniques.

In section 3.3, I discussed them in relation to the research themes and theoretical approaches in Part 2. The theme of nature includes process, unpredictability and sensory texture, and the theme of nature experience includes embodiment, materiality, affective atmospheres, emotion, consciousness and voice. Field recording is an embodied practice using tools. It influences how I experience the mountain, and it is the precondition for recordings and artworks. The final theme is ecological awareness.

In section 3.4, I discussed how the artworks and art forms convey these themes, art forms being visual art, soundscape compositions, audio documentaries, multimedia artworks and videos and films.

The visual artists Balke and Samuelsen base their artworks '*Nordkapp'*, *'Stetind in Fog'* and *'Exit Stetind'* on an embodied experience of nature and they use blurriness as visual effects. Humans are here small, nature is physical and grand and it has a physical impact on human bodies and our perception. I use similar perspectives and visual effects in several of my artworks.

'In Shelter' and *'Mountain Sounds'* are soundscape compositions. They are sensory textured sonic compositions of the materiality of the mountain, embedded bodies and of affective atmospheres. Westerkamp's *'Talking Rain'* and Watson's *'Vatnajøkul'* are sensory rich portrayals of nature with clear, distinct sounds, without narrators and next no human presence. *'Talking Rain'* calms me down. Nature here is benign and nourishing. *'Vatnajøkul'* disturbs me, nature here being icy and cold with enormous forces.

'*Report on Field Recording in Cold Winter Winds'* and *'Winter Mountain Beyond Representation'* are audio documentaries. The voice of the embodied narrator is here

embedded in the sounds of the mountain. In contrast, Gould's *'The Idea of North'* and Westerkamp's '*Kits Beach Soundwalk'* are about disembodied nature experiences, about the sub-conscious and existential drives in which the role of nature experience is to come closer to the Self and higher values. They articulate two idealised experiences of nature. One is soft, nourishing and spiritual, nature here being vulnerable. The other is threatening, bewildering and confusing, 'mother nature' being like a frontier. The techniques are different. The roles of the voices are different and so are their use of environmental sounds.

The multimedia artworks use the tension between sounds and visuals as a narrative technique. *'Sound and Sensations of Seasonal Change'* and *'Easter Winds'* are about weather change and nature experience. Both use 'distorted' photographs to represent the experience of harsh weather. *'Once Upon a Time there was a Fishing Village'* and *'At the Edge of Wilderness'* are about abandoned communities and industries and how nature gradually takes them back. *'Fishing Village'* stimulates the imagination to come closer to the social world that had once been. *'At the Edge of Wilderness'* seeks to re-create a myth of a social world that never existed.

The videos are of different genres and approaches. *'Winter Winds*' is a performance of a living experiment and *'Mountain Lady'* is a portrait and interview. *'Recording Technology as Tools of Engagement'* represents the theme of field recording through crossing the plane of events and plane of discourse. *'Joys of Cracking'* is a sensory textured representation of ice and water, and an epiphany about the sensory pleasure of sound-making as a cultural practice.

'Man of Aran' is an ethnographic film that re-enacts the lifestyle and technology of the past. *'Nordwand'* is based on a true story about climbing. Both portray vulnerable humans in harsh nature. The relationship to nature is embodied, it has consequences and humans are not in control. The indie rock band British Sea Power's new soundtrack of *'Man of Aran'*, however breaks with the embodied relationship by their non-diegetic, flowing and up-lifting music. In their version, *'Man of Aran'* appears as a disembodied romanticism, the difference between these versions demonstrating the impact of sound.

My preference is art forms that give priority to sound. Sound embeds, surrounds, envelopes. This makes sound recordings more like how we hear in the field than visual recordings. Visuals, whether still or moving images, show a square fragment, which is

not how we see the world. Visuals furthermore cannot show small humans in large nature and at the same time be close to their individual sensory and emotional experience. Sound can do this. Through sound we can hear the breath and movements that the person is hearing and, at the same time, we can hear how he or she is materially immersed and embedded in nature. *'Mountain Sounds'* is such an artwork.

Visuals and sounds include different sensory information, mixing them in a way that maintains the distinction between them and that, at the same time, conveys multiple perspectives and processes. These are, for me, better ways to convey ecological awareness.

I am therefore drawn to artworks where the soundtrack is like a soundscape composition and there is a slight tension between the sound and the visuals. I am drawn to visuals with grounded perspectives and large foregrounds, which is how I see the terrain in front of me when I walk. *'Sound and Sensations of Seasonal Change'* and *'Easter Winds'* are such artworks.

PART 4. CONCLUSION

What I set out to do

I started this practice research project with the urge to convey a particular area or place in a mountain and the experience of it, which I turned into the research question: How do I convey nature and nature experience through audiovisual artworks?

This called for more depth – what is real and how do I know? what is nature? what is experience? how do I experience? what is the difference between practical and theoretical knowledge and between experience and representation of experience? Furthermore, what is the impact of recording technology on my experience? how do I use the technology to convey the mountain, and what will be lost in transmission? Slogans and expressions appeared: 'nature beyond culture', 'to evoke the un-evocable', 'apprehension and comprehension'.

These are huge themes, and this research was about the process of exploration or wandering along and among these issues and the disciplines of philosophy, nature science, social sciences and film, art and sound studies. What seemed simple turned out, in the process, to be complex, the research outcome being a 'fleshing out' of this process of inquiry through written texts and by experimenting with a range of art forms and techniques.

I wanted to challenge stereotypes of nature - static, finite, knowable and controllable. Nature is more than culture, and the mountain I worked on put the lack of infrastructure and human control into relief. One may argue that humans do not always control the urban environment. This distinction is not important. The point instead is that this research was about relationships to dynamic material environments, not relationships between humans, and there are more out there to discover.

Here follows a short summery of the process of inquiry and what I found out on my way.

Methodology and method

The methodology was practice research, which means that issues and questions were raised as responses to practical experience. It was autoethnography, which means that I based the research on my own experiences. As research practitioner, I had several roles: I was the sensuous body and participatory subject, the reflecting voice, the academic analyst and the artist.

The methods on the mountain were wandering and place-making. That is, to move through a confined area on foot or skis. It was field recording, which implies bringing recording technology to explore the mountain and collect recordings, and it was the writing of fieldwork diaries. By returning and repeating, I produced place in the sense that my paths became more textured and a part of my muscular consciousness and embodied memory (Bachelard 1964), (Ingold 2011, pp. 148-149).

The methods used in the studio and office were to study the recordings and experiment with art forms and techniques. They also included the study of the artworks of other artists, the reading of literature and the use of different styles of writing in the thesis.

Specific to the methodology of this research is the time-span and the emphasis on embodied experience. Together, they produce what Ingold refers to as 'knowledge from the inside' (Ingold 2013), as I described in section 1.2.1.1 on Practice Research.

I articulated the mountain experiences through photographs, sound clips, a fieldwork diary and artworks. In short, embodied practices, a range of theoretical approaches and scientific disciplines, and multiple artistic techniques helped to uncover and convey nuances of the mountain and mountain experience.

Nature and ecology

Whitehead`s process theory and concept of nature were the bottom lines and points of departure. Nature is an infinite process of becoming. It is continuous and chronological, in the sense that what happened at a particular point in time is past and gone and will never return exactly in the same way. We are inside, embedded in and part of nature, and therefore we can never grasp it all.

According to Whitehead, nature is what we are aware of in perception, and from this follows that we have access to it through our senses. The point here is not to confuse the

'what' we are aware of in nature with the 'what' of our consciousness. Not to confuse the mountain I experience with the mountain in my memories and artworks. The focus of this research was therefore outwards, towards processes in nature rather than introspection.

The central difference between the mountain and its representation is that the mountain is continually changing, is more complex and has physical impact. It is unpredictable and risky, which Whitehead refers to when he states 'there are events that exact the death penalty for inattention' (Stengers 2011, p. 65).

An ecological approach to nature emphasises rhythm and interdependencies between species, climate and terrain. Change through time, such as the weathering of a mountain, may be slow and sometimes imperceptible across the lifetime of a human. Vetlesen adds to this the dimension of 'panpsychism'. Nature is alive like humans, with movement and change, growth and decay, death and birth. He calls, in this way, for respect, identification, empathy and more depth of feeling (Vetlesen 2015, pp. 193-195, pp. 193-195).

Prehension, experience and ecological awareness

Whitehead's concept of perception refers to awareness of what happens outside of us, while he uses the concept of 'prehension' to refer to the way the world has an effect on us. It means to grasp and be grasped.

'Positive prehension' refers to perceptive openness and relates to affect, emotion and

sensations. The body is a sensuous organism that is more or less able to notice and discern sensory impressions from the environment. Affect is what is absorbed by the sensuous or 'felt body', that we are not aware of and is revealed through emotions of joy and happiness, sadness and fear. An affective atmosphere is the sensory field between what is happening and the body`s perception of it. What we perceive belongs to what we perceive, in this case the mountain. Atmospheres are therefore as such neither subjective nor objective. Following on from this is that the body is a device of

perception, and it infolds or incorporates and stores sensations and affects. We become sensitised through time and practice, and thereby more of the mountain becomes available to consciousness.

Lakoff makes a distinction between cultural experience and physical, embodied experience and argues that the latter is more direct (Lakoff and Johnson 2003, pp. 56-58). I gained embodied knowledge of the mountain by responding intuitively to what was happening, the experience being stored in my body. Embodied memory is literally, in this way, incorporated. In contrast, the 'inscribed' memory referred to by Connerton relies on written texts and recordings (Connerton 1989, pp. 72-73).

'Negative prehension' refers to filtered perception and relates to consciousness and language. There are two characteristics of importance here. On the one hand, only a fraction of the embodied experience is captured and articulated. The nuances of sensory perception cannot, for example, be fully represented in words. On the other hand, language is our primary tool of communication. There is a gap between the entire embodied experience and what I am more or less vaguely conscious of. The urge to bridge this gap with language or other means of articulation enhances awareness and the capacity of discernment. It also enables communication.

Ecological awareness implies awareness of the interdependence between oneself and other species and of what else is happening in nature. Conveying the experience of ecological awareness means to maintain the reference to the particular context of origin. For example, sounds are aspects of wider processes – something causes them. They may merge with other sounds on their way and are also absorbed by materials. Sounds in nature are therefore part of and indicate more than the 'sound objects' themselves.

I aimed to challenge the anthropocentric paradigm that humans have of the pivotal role of the universe. I did this by challenging the assumption that a mountain is simple, non-textured and grasped once-and-for-all. The mountain is in permanent transition and it is risky, and I sought to convey what it felt like to be embedded and vulnerable. I emphasise that the aim was not to play a kind of hero standing up against the winds and cold. Harsh weather, within reason, makes me feel alive and I need some cold periods during the year to feel in sync. This is not heroism. It is more about being adapted to a particular climatic niche.

Place, time and knowledge from the inside

The aims of my research were to explore and convey a particular place on a mountain and to become ecologically aware. This implied attitudes of searching, openness and wonder.

A place in nature is constituted by the on-going and interacting process of climate, geology and species. It keeps changing, and therefore one can never know such a place fully and once and for all. The significance of place moreover depends on what we do and experience there. Time is important - sensitivity and meaning develop through time and it takes time to think and reflect.

There are many ways of knowing a place. In this research, I was particularly interested in tacit or embodied knowledge. A place becomes incorporated or embodied through practice, knowing it 'from the inside' meaning that your body is attuned to its rhythms. This is also what is meant by place-making. Gradually, what happened around me gained significance, and the experience became richly sensory textured through time. This improved my ability to discern what was going on when I heard how sounds intermingled with other sounds. Gradually I sensed that I was a small participant in larger processes.

Such a relationship to nature is not what characterises our society today. There is a tendency to turn it into a static and aestheticized object, and to relate to nature through media. As if nature is virtual. This is what Vetlesen means when he states that the particular sensorial texture, time and place of origin are annihilated in the very process of making it available (Vetlesen 2015, p. 153, p. 153).

The tendency toward nature experiences needing to be efficient and goal-oriented, restricts exploration and thereby the ability to gain knowledge from the inside. Nature has become like a 'shopping centre' (Vetlesen 2010), 'shopping' in this regard being, for example, travelling to a series of 'exotic' places to collect snap-shots based on sensory-meagre experiences, the primary aim being of making recordings for usage in other contexts. A place in this way develops significance through how the inscribed memories, such as recordings, differ from those collected in other places. Generalised and comparative approaches furthermore, according Knausgård (Knausgård 2016a), produce standardised narratives and thereby lack intimacy.

One needs to be related, exposed and affected to gain sensory textured knowledge of places in nature. Engagement through time makes our knowledge more particular and less standardised.

Ecological awareness develops from experiences grounded in particular places. This implies openness and an intention to consider nature from the perspectives of, for example, the moss, the lichen, or how the wind and water create reverberations in stones, and not only seek to define them according to human perspectives and interests.

Field recording and recording technology

Field recording was a research theme and a research method in this research. It was an embodied practice that influenced how I experienced the mountain. I made a living experiment beyond the circumstances the recording technologies were designed for, and I used them as tools of engagement, tools of awareness and a way to collect recordings for art-production.

The lack of infrastructure such as roads, electricity and supplies on the mountain made me aware of the technical preconditions for the practice of field recording. I became aware of how tools are entangled into global networks of production and consumption. Furthermore, they are parts of networks of relays in which the functioning of each device is dependent on other devices, I experiencing the practical implications of this.

Mountain experiences were, as tools of engagement, side effects and outcomes of my tools. I experienced the impact of geography, topography, weather and terrains. It also became clear to me what 'infrastructure' means when carrying the equipment on my back uphill for several hours. I had, furthermore, after carrying this weight, to use it. The effort would have been otherwise in vain. I exposed myself to various kinds of weather and engaged with brooks, screes and vegetation for the sake of recording them.

Recording technologies were tools of awareness, in the sense that they gave access to what was happening on the mountain that I otherwise would not have accessed. For example, the technologies revealed a range of the sound spectrum beyond the ordinary hearing of the ear, and let me hear the vibrations inside materials and deep inside screes. The technologies also distorted nature experience by drawing attention to devices, cables, buttons and settings and thereby away from the mountain that I was exploring.

The intentions of my practice influenced what I discovered. The aim of exploration made me open and curious to what was happening, while the aim of collecting recordings made me more exclusive and selective. I found that the interesting recordings were often incidental side effects of exploration.

Making photographs, sounds and video influences perception in different ways. Each requires different kinds of working styles and skills. In photography, I tended to work spontaneously. I photographed what drew my attention. I saw the terrain in front of me when I walked, and therefore my photographs tend to have large foregrounds with the aperture set to a deep depth of field.

Sound recordings are time based and therefore require more stability if handling noise is to be avoided. This turns sound recording into a more contemplative practice. Standing still and waiting are ways to grasp, sense and reflect on the mountain that I was in the midst of. I tended not to use headphones in wintertime due to the practicalities of hoods, caps and mittens.

I found video recording more cumbersome and it drew attention away from the mountain. Ideally, I needed to lie down on the ground and look through the viewfinder with headphones on. I however, due struggling with the camera microphone, tended to record with the camera and the sound recorder at the same time, which drew quite a lot of attention to the devices, cables and settings. Video recording, however, encouraged playful performance and teamwork.

Another method of awareness is to collect and store recordings and study them afterwards. There was, therefore, in this a feedback loop between the mountain experience, the practice of field recording and the study of the recordings. The significance of a recording relied on my ability to discern what it was derived from and that it indicated or resonated with what happened at a particular place. The recordings, however, never matched the experience of the moment I recorded them. They contained more than I experienced, but they also contained less. Visuals obviously omit sound and

sound leaves out shapes and colours, both omitting smell, the sense of fresh air, and the haptic sense such as temperature, and not least, exhaustion and pain. A clear example is that a photograph of the visual beauty of winter does not include the sense of temperature of winds and cold toes. Recordings are also only fragments of time and space. They are extractions drawn out of the whole, complex continuous process of nature.

The practice of field recording in this way develops both inscribed and incorporated memories. The aim was to collect inscriptions (photo, sound, diary notes) while the production process, i.e. the field recording, incorporated the mountain experience, and skills developed along with them.

I found that the tension caused by the lack of correspondence between the embodied memory and the recorded outcomes was a source of creativity. Awareness of this tension is the basis for composing soundscapes, an issue that Westerkamp has been dealing with (Westerkamp 1999). When the intention of the artist or research practitioner is to explore and represent nature, the incorporated memories are therefore as important as the inscribed or recorded ones.

Art production and artworks

Art production is a matter of artistic intention. The intention could be fiction - to produce new meanings and virtual realities, the artist's embodied or incorporated memory and relationship to a particular place in this not being of importance. The artist's intention could, in contrast, be documentary, as in this research. To seek to produce artworks that resonate with something in particular that happened in the real world. My embodied memory here served as an anchor point and subjective truth of what happened on the mountain, and was the main reference of my artworks and with what I wanted the artworks to resonate.

Art production, in this way, became a method of awareness. Having artistically to articulate the affective, sensory and embodied knowledge made more of this knowledge available to consciousness. There was, therefore, a feedback loop between the mountain experience and the art production. The mountain experience triggered artistic articulation, and the artistic articulation enhanced sensibilisation and thereby improved the ability to discern what was happening on the mountain.

Creativity follows from the striving to articulate, according Morton, and lies in the urge to bridge the gap between the external reality and the subjective experience of it, even though we can never fully achieve this. The artworks, at a definitive point during post-production, gained a coherence of their own. The reference or 'umbilical cord' to the particular experiences was then broken, or redundant, in the sense that they no longer served as a creative spur and could even be limiting.

The soundscape composition '*Mountain Sounds*', which is the last in my artwork series, is also anchored in embodied memories. It does not refer to particular and chronologically ordered experiences, but rather to a range of affective atmospheres. It can therefore be listened to as a sense of being grasped and affected by the various modes of the mountain.

How the artworks convey nature was also a research theme. My portfolio is a series of reports from encounters with the mountain. I sought, based on Whitehead's concept of nature, to convey the mountain and its processes of change, unpredictability, risk, its materiality and texture, and the physical, embodied experience of these. Some of the artworks also include a reflective voice that articulates a sense of distance from what happens on the mountain.

Ecological awareness in the artworks is about nature-human relationships, human perspectives and positions not being primary and dominant. I indicate being small and embedded by making my body present as traits, shadows or sounds of movement.

The portfolio is also a series of experiments with art forms and techniques. I became, through the process, particularly drawn to artworks in which sound had a primary narrating role. I find sounds more immersive and that they convey the process and force of the mountain in a better way than the visuals. My view is that a sonic artwork, if it is to evoke ecological awareness, needs to be convey the places and the experiences of them and not 'sound objects' that are disconnected from their 'sockets'. Therefore, I am particularly drawn to soundscape compositions.

Other artists and artworks have inspired me, some of my artworks conforming with theirs. I was particularly inspired by those who engage themselves physically and emotionally, who stick to a project over an extended period of time and give sound a primary role in their art.

To summarise, my position is that richly textured embodied experiences are an important resource for art production on nature. This is because nature is richly textured, because each encounter is unique and because the range of processes of change cannot be grasped by just one encounter. Knowledge of nature moreover implies an awareness of complexity - that there is always more out there. I therefore suggest the artist should make sensory nuanced representations of specific places based on embodied knowledge, to avoid artworks confirming established stereotypes of nature.

Some key learning points

I am aware that my research has limitations. This is a case study of a very particular type of nature - a barren Norwegian mountain, and of a very particular research practice - wandering, field recording and art production. It is not reproducible and it is not deductive, in the sense that I cannot draw direct comparisons with and conclusions from other cases. It is more of an indicative study, a test case and a living experiment in wilderness, where the artistic intention is exploratory and documentary.

Artworks about the theme of nature are always based on some kind of philosophy of science and a particular ontology and epistemology. Becoming aware of the epistemology of my art practice, for me, opened myself up to trusting my senses and encouraged the development of 'knowledge from the inside'. Drawing on such knowledge in my writing and art production has been liberating, because I did not need to construct, pretend or simplify an experience. From the ontology of process philosophy follows that nature experience is time consuming. It takes time to experience the changes of the mountain and it takes time to be grasped, affected and sensitised, and to think and reflect. This, together, generated more discoveries.

There are multiple access points, perspectives and theoretical approaches to nature. We always experience from a particular position. What we perceive depends on what we do or how we experience, and this includes the use of recording technology. Infrastructure, intention and skill influence experience. So does, for example, the filter of a microphone. In this research, I challenged my comfort zone and I paid attention to technical distortions. If I became frustrated by broken expectations, then I explored what could be the underlying assumptions of these expectations.

There are also multiple ways to articulate nature artistically. In my case, I have experimented with a range of art forms and techniques. I found listening to be contemplative and I found that sounds are more 'alive' and immersive, and therefore convey the experience of being embedded in a better way. I am therefore drawn to artworks in which sound has an enhanced role, such as soundscape compositions and multimedia artworks.

Following the philosophy of science of this research, no experience and no artwork can fully encapsulate nature. My position therefore is that an artwork should be an opening, a hint of and an invitation to the more that there is to discover. It should indicate a broad and changing nature rather than a closing inwards into a confined and static one. I have learned that place is a continuous forging of relationships and that significance of place changes with inquiry. Knowledge changes with experience and theory, I and my art also changing through the process. When considering artworks as reports from stages in a process of exploration, each therefore does not need to be perfect and complete.

Art production as a method of awareness and art production as a means of articulation are mutually reinforcing. I started being a receptor or percipient on the mountain. Then followed the use of artistic means to articulate and report what was there, and then I returned to the mountain. The more precisely and honestly I articulated the experiences, the more nuances of the mountain I became aware of. There were, on returning to the mountain, new themes and discoveries to articulate, new ideas of how to articulate them and new concepts and theories that shed light on the process. This is what is meant by practice research.

The future: Art and interdisciplinary research

I consider art practice as research. In the future, I would like to make art, sonic art in particular, part of my ordinary research methods. This implies combining artistic articulation with other types of knowledge, and participating with such methods in interdisciplinary research.

I want to use the art as research method to inquire into the real material world and to try out ways to account for what is there, without trying to transform it into something else. Searching for the real and lived experience is, to me, more inspirational than the virtual.

This is because reality is not settled and has impact, virtual reality being already confined and modified and can be put aside and turned off if it becomes too uncomfortable.

I am particularly interested in artistic methods based on embodied practices through time. This means letting oneself be affected, using recording technology and art production for exploration, and combining multiple sources of knowledge.

I would like to encourage researchers of other disciplines to use recordings and artworks as a part of their methods. I am interested in how we can use sounds and visuals to develop and convey our experience and knowledge in our own way. I would like to see the acknowledgement of sensory experiences as a way to gain knowledge of nature, and the use of sound art as a means for making research accounts more textured and communicable to broader audiences.

Media professions tend, in the interests of efficiency, to use standardised styles of communication. Researchers, by learning to handle recording technology on their own, could reduce their dependency on others to articulate their knowledge. This is similar to written research: You don't ask others to write for you, because they do not have access to your knowledge, and because creativity and reflection on research questions develops through the process of making. One way to follow these ideas would for example be to develop workshops in soundscape composition in co-operation between ecologists and sound students.

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APPENDICES

Appendix 1. Trips to the mountain with recording technology[15]

Date	Transport	Companion	Field diary	Technology
2003-2008				
July 2003 14th – 15th	Walking	Arne Næss, Lotte and Jorunn	No	Nikon E775
July 2004 20th - 22nd	Walking	Lotte and Jorunn	No	Nikon E775
May 2005 2nd – 3rd	Skiing	Arne Næss, Siri Næss	No	Nikon E775
April 2007 6th - 8th	Snow scooter brings rucksack; Skiing up the hill	Siri	No	Canon EOS 350 D. Lens: 18-55mm
July 2008 17th – 21st	Walking	Jo, Reniane, Anne Reni	No	Canon EOS 350 D. Lens: 18-55mm
2009				
April 4th – 9th	Snow scooter brings ruck-sack; walking up the hill.	Siri, Geir, Petter	No	Canon EOS 350D. Lenses: 18-55 mm, 10-20mm and 70-300mm Recorder: Sony Walkman. Microphone: ECM-MS907
May 15th – 17th	Skiing	Alone	No	Canon EOS 350D Lenses: 18-55 mm, 10-20 mm, 70-300mm. Recorder: Sounddevices 702T Microphone: Electrovoice RE50
July 31st – August 9th	Walking	Lotte, Geir; Tanke-rangling[16]: 31st – 2nd	No	Canon EOS 350D Lenses: 10-20mm, 18-200mm Recorder: Sounddevices 702T Microphones: Electrovoice RE50, Røde NT4
October 2nd – 3rd	Walking	Alone	No	Canon 5D full-frame; Lens: 17-40 mm Recorder: H4nZoom Microphone: Røde NT4
2010				
February 5th – 7th	Skiing	Lotte	No	Canon 5D full-frame. Lenses: 17-40 mm + 70-300 mm Recorder: H4nZoom Microphone: Røde NT4

[15] I made the recordings used in this research on these trips 2003-2015.

[16] 'Thought Rambling', a philosophy group

March 30th – April 4th	Snow scooter brings ruck-sack; walking up the hill	Siri	No	Canon 5D full-frame. Lens: 17-40 mm Recorder: H4nZoom Microphone: Røde NT4
May 20th – 22nd	Skiing	Geir, Martin	No	Canon 5D full-frame Lenses: 17-40 mm, 70-300 mm Recorder: H4nZoom Microphone: Røde NT4
June 10th – 12th	Walking	Alone	No	Canon 5D full-frame. Lens: 17-40 mm Recorder: H4nZoom Microphone: Røde NT4
June 26th – 30th	Walking	Martin	No	Canon 5D full-frame Lenses: 17-40 mm, 70-300 mm Recorder: H4nZoom Microphone: Røde NT
December 10th – 12th	Skiing	Geir, Martin	No	Canon 5D full-frame. Lens: 17-40 mm Recorder: H4nZoom Microphone: Røde NT4
2011				
January 22nd – 25th	Skiing	Lotte	No	Canon 5D full-frame Lenses: 17-40 mm + 70-300 mm No sound recording
2012				
March 3rd – 5th	Skiing	Geir	No	No photo. Analogue video Recorder: H4nZoom Microphone: Røde NT4
April 2nd – 7th	Snow scooter brings rucksack; walking up the hill.	Siri	No	Canon Mark III full-frame. Lens: 24-70mm Camera microphone.: Sennheiser MKE 400 Recorder: H4nZoom Microphones: Røde NT4 Contact- and hydrophones
August 20th - 23rd	Walking	Alexandra, Felipe	Yes	Canon Mark III full-frame. Lens: 24-70mm Camera-microphone.: Sennheiser MKE 400 Recorder: H4nZoom Microphones: Contact and Hydrophones
2013				
March 7th – 12th	Skiing	Alone	Yes	Canon Mark III full-frame. Lens: 24-70mm Camera microphone.: Sennheiser MKE 400 Recorder: Roland R-26 Microphones: DPA4060. Battery: Turbo Quantum3
March 25th – 29th	Snow scooter brings rucksack; walking up the hill.	Siri, Geir	Yes	Canon Mark III full-frame: Lens 24-70mm. Cameramicrophone.:Sennheiser MKE400 Recorder: Roland R-26 Microphones: Røde NT4, DPA4060. Battery: Turbo Quantum3

September 26th – 29th	Walking	Alone	Yes	Canon Mark III full-frame. Lens 24-70mm Camera microphone: Sennheiser MKE 400 Recorder: Roland R-26 Microphone: DPA4060
2014				
April 15th – 19th	Snow scooter brings rucksack; skiing from station	Siri, Janneke	Yes	Canon Mark III full-frame. Lens 24-70mm Cameramicrophone:Sennheiser MKE400 Recorder: Roland R-26 Microphones: Røde NT4, DPA4060. Battery Turbo Quantum3
August 29th - September 1st	Walking from Åkerstølen (1 ½ hour)	Kjersti	Yes	Canon Mark III full-frame. Lens 24-70mm Camera microphone: Sennheiser MKE400 Recorder: Roland R-26 Microphones: Røde NT4, DPA4060, Hydrophones. Battery: Turbo Quantum3
2015				
April 26th- 28th	Snow scooter all the way	Siri	Yes	Canon Mark III full-frame. Lens: 24-70mm Camera microphone: Røde Videomic Pro Recorder: Roland R-26 Microphones: Røde NT4, DPA 4060 Battery: Turbo Quantum3
June 26th – 29th	Walking on snow crest	Alone	Yes	Canon Mark III full-frame. Lens 24-70mm Camera microphone: Røde Videomic Pro. Recorder: Roland R-26 Microphones: Røde NT4, DPA4060

Appendix 2. Rucksack content

Here is the full packing list for the rucksack for the trip 7th – 12th of March. The first half of the content is also presented in section 2.2.1.1.

'Then, what is in my rucksack?

It is a hard walk and the rucksack needs to be as light as possible so everything in it should be well thought through.

First and foremost are the shelter keys. Actually, this is the most important detail. And my home keys for the return. Then it is money / cards for the tickets for the bus and train. I should bring my bus card for Oppland County, which brings me half the way for half the price, and my train card that gives 20% off.

I need extra clothing in case of emergency; weather is unstable, accidents might happen and I might get stuck in the snow. I should bring an emergency bag for wind- and cold protection in worst case.

I need map, compass and climbing skins that are rubber straps under the skis for resistance when skiing uphill. I need sunglasses or fog-glasses to avoid snow blindness and better view in snowy weather, and sun and cold protection for the skin. Then I need adhesive plaster for protection for blisters and sore feet.

I cannot use my IPhone since the battery goes flat after a day. I should put my chip into my old Nokia (2003-model) that may last for a week, if I keep it warm and turn it off during the night. Then I need to load in the telephone number of a local snow scooter driver in case of emergency.

I should consider bringing my IPad. This is 'luxury' since it is not necessary, neither for safety nor for the field recording. I could use pencil and paper which are the traditional tools for this place, but needs to be transcribed afterwards. The IPad is extremely convenient for note taking, with easy transfer to my computer archives when I return. As long as it is kept warm, the battery tends to last for some days, since it is turned off while not in use. Then I need my glasses to read and write.

I plan to use my food storage in the shelter so I do not need to carry it, but I need food for the trip. To keep the weight down, it needs to have compact energy, like sandwiches (bread, butter, cheese), dried sausage, nuts and chocolate. I need to bring water for the trip, but it might be frozen before I get there, so I should consider some kind of lightweight insulation storage. I should drink and eat a good meal before I start walking, so my body has 'fuel' and I will carry less on my back.

Then comes the heavy stuff, the recording equipment. For the video recordings, I will bring my Canon 5 D Mark III with my 24-70mm lens, lens filter, cloth, three Scandisk UDMA 7, 32 GB cards and three (charged!) batteries. And I have a directional microphone on the camera with two AA batteries in it (I should bring extras) and a windjammer. I have two tripods in the shelter, one small and one standard size, and one for the sound recorder and I do not need to carry another one up the hill.

In addition, I have a Quantum Turbo 3 battery charger, new for this trip (recommended by the film teacher from the Norwegian Film School) that is quite

heavy. I need the SDL7-cable to connect to the camera, and I also need to make an insulation kit for it, possibly a case or bag with wool inside. I have dots of unspun wool and a sealskin bag that I can use, but it adds to the weight.

Then comes the sound recording equipment that is also new for this trip. I will bring my Roland R-26 recorder with integrated omnidirectional microphones, in its carry bag and with windshield/ windjammer. It uses four AA batteries and needs a load of extras that should be kept warm all the way. I guess it all weighs about a kilo. It uses SD/SDHC, I have a 16 GB, and I should bring an extra 8 GB card.

Then come the two small microphones DPA 4060 with cables, clips, adaptors and windjammers. I should use extra clips (plastic strips with metal strips in the core) and a cloth hanger of metal to put the microphones on the sides to record the wind in stereo.

I don`t know the weight of this, it just feels heavy. All these cultural artefacts in order to explore and mediate nature!'

Lillehammer, 2nd of March 2013

Appendix 3. Sound clips for Part 2. Practice on the mountain

No	Section	Content	Date and time
	2.2.1 Experiences at the margin		
1	2.2.1.2 Strenuous journey	Walking inside	9th March 2013, 7.07 pm
2	2.2.1.2 Weather change	Waves on tarn	27th June 2010, 5.17 pm
3	2.2.1.2 Hole in the roof	Roofing felt in wind	10th Dec. 2010, 5.28 am
4	2.2.1.2 Hole in the roof	Roofing plastic in wind	11th Dec. 2010, 8.03 am
5	2.2.1.2 Crossing the threshold	Wind recorded inside	9th March 2013, 7.23 pm
	2.2.2 Recording technology		
6-8	2.2.2.1 Recorders	Wind: Three stereo tracks of same recording. Omnidirectional, directional, stereo	16th April 2014, 3.48pm
9	2.2.2.1 Listening perspective 1	Inside scree	1st Sept. 2014, 11.19 am
10	2.2.2.1 Listening perspective 2	Over scree	1st Sept. 2014, 11,23 am
11	2.2.2.1 Røde NT4	Handling noise walking in wind	12th June 2010, 7.56 pm
12	2.2.2.1 Contact microphones	Wooden wall by metal pipes	2nd April 2012, 8.59 pm
13	2.2.2.1 Contact microphones	Wind in stone wall	6th April 2012, 6.09 pm
14	2.2.2.1 Hydrophones	Air bubbles in melting ice	2nd April 2012, 4.05 pm
15	2.2.2.1 DPA	Stick, skis and ice	10th March 2013, 10.50 am
16	2.2.2.1 DPA	Wind. Six channels converted into one	10th March 2013, 11.23 am
17	2.2.2.1 Headphones	The recording of the sheep	5th August 2009, 11.04 am
18	2.2.2.1 Sound-making	Naked feet on melting snow	27th Sept. 2013, 5.27 pm
19	2.2.2.3 Tripods	Falling camera	10th March 2013, 14.18 pm
20	2.2.2.3 Video	Water under thin ice	27th Sept. 2013, 2.04 pm
21	2.2.2.4 Multimedia	Rain on ground	11thJune 2010, 12.30 pm
22	2.2.2.4 Team work – performance	Throwing stones onto wet moss	30th August 2014, 4.42 pm
	2.2.3 Awareness and sensitisation		
23	2.2.3.2 Soundscape	The buzz	28th June 2015, 10.25 pm
24	2.2.3.2 Moving stills	Walking on screes	28th Sept. 2013, 12.14 pm
25	2.2.3.2 Recording with omnidirectional microphone	Water under snow	27th June 2015, 3.28 pm

26	2.2.3.2 Sound distortions	Foreground noise	27th March 2013, 12.35 pm
27	2.2.3.2 Sound distortions	Whining microphone	12th June 2010, 7.17 am
28	2.2.3.2 Stillness	Airplane over the mountain	26th March 2013, 9.47 am
29	2.2.3.3 Storm at night	Storm recorded inside	18th April 2014, 1.56 am
30	2.2.3.3 Moon at night	Walking on hard snow	26th March 2013,9.34 am
31	2.2.3.4 Photographing sunrise	Time series photography	27th March 2013, 5.49 pm (Recordings from time of sunset)

Appendix 4. Artworks, productions and presentations

Artwork	**Period of recording**	**Period of production**	**Presentations, installations, exhibitions**
'Sound and Sensations of Seasonal Change'	Photo: 2007-June 2010 Sound: 2009- June 2010	Autumn 2010	2010 Bologna: Conference of International Visual Sociology Association (IVSA) 2011 Goldsmiths: Sociology Dep.,Visual Sociology critique session 2012 Goldsmiths: Music Dep., MA Talking practice
'In Shelter /A Day and Night Inside'	May 2009 – 2010 + March 2012	March 2012	Part of '*Nature beyond Culture'* installation: 2012: Goldsmiths: *Engaging Tactics* Conference; 2013: University of Manchester: Conference of International Union of Anthropological and Ethnological Sciences (IUAES)
'Winter Winds'	April 2012	April 2012	2012 + 2013: Part of installation '*Nature Beyond Culture'* (see above); 2014: Lillehammer University College: Conference of Nordic Educational Research Association (NERA)
'Mountain Lady / Nature Love'	April 2012	April 2012	2012 + 2013: Part of installation '*Nature Beyond Culture'* (see above)
'Recording Technology as Tools of Engagement'	August 2012	September 2012	2012 Goldsmiths: Sociology Dep.,Visual Sociology critique session
'Easter Winds'	April 2014	April 2014	2014 Goldsmiths, Music Dep., Ph.D.-seminar Sonic Practice Research (SPR)
'September Ice / Joys of Cracking'	September 2013	May-June 2014	2016 Lillehammer: Part of '*After the Fact*' collaborative art exhibition: Video screen
'Report from Field Recording in Cold Winter Winds'	March 2013 7th-12; Also May 2009 and April 2012	June-July 2014	Website
'Winter mountain beyond Representation'	March 2013 25th-29th	June-July 2014	Website
'Mountain Sounds'	2009 – April 2015	Spring 2015 + Spring 2016	2015 Goldsmith, Music Dep., Ph.D.-seminar Sonic Practice Research (SPR) 2015 Roskilde University: Fluid Sounds Conference 2016 Lillehammer: Part of '*After the Fact*' collaborative art exhibition: Installation in 6-channels

The artworks and soundclips are on the website: http://tineblom.net/home-page/mountain-project/index.html

Appendix 5. Artworks, art forms and structure

Artwork	Art form	Format: Length/size
'Sound and Sensations of Seasonal Change'	Multimedia: Photographs and sound on timeline	10.47 min; 69 photographs of 8 sec. each, except last one is 12 sec.
'In Shelter – A Day and Night Inside'	Soundscape composition	7.25 min;
'Winter Winds'	Video	8.15 min; 5 clips ½ - 1 ½ min; clip of performance 4.20 min
'Mountain Lady / Nature Love'	Video	3.24 min
'Recording Technology as Tools of Engagement'	Video	11.00 min; 9 sequences
'Easter Winds'	Multimedia: Photographs and sound on timeline	9.26 min; 18 photographs: 14 are 22 sec.; 4 are 52 sec; two texts (2 sec.); Sound: 2.50 min. with voice
'September Ice / Joys of Cracking'	Video	7.34 min; five video-clips with sound; one intro-text; three texts on faded background
'Report from Field Recording in Cold Winter Winds'	Audio documentary	12.50 min
'Winter Mountain beyond Representation'	Audio documentary	11.40 min
'Mountain Sounds'	Soundscape composition	19.19 min.

Appendix 6. Transcripts

Recorded speech derives meanings from visual and sonic context information, and from from the intonation, tempo and pauses of the voice. Therefore, the transcripts are slightly edited for the sake of fluency.

'**Mountain Lady / Nature Love**'

'She is outside walking away towards the cliff and she stops and looks at the view.

> *In addition to that I am walking and sense that my body is moving, I also look around me. Some places I think are nice and other times I do not think much, but I believe it means a lot to me that there is something around me that I appreciate and think is beautiful.*

She is inside and we hear the interviewer's voice:

> *What is nature love for you?*

She reflects, looks up and around:

> *I mean that, when there is something you are fond of, then you will try to be close to it and spend as much time with it as possible, but first and foremost you will try to take care of it and support it and help prevent attacks and destruction. Care – to care for nature, that I consider it as something that has value in itself, not only something that is useful to me. Yes.*

She is walking outside

> *Generally, when I go walking with friends I don't want to talk too much. I like that there is somebody there, or I have nothing against that, but I don't want them to talk too much, because it easily becomes talk about a lot of things that has nothing to do with this particular walk.*

She is inside, looks at the interviewer, then towards the window and back towards the interviewer.

> *It is unbelievably still and fine right now, I feel tempted to look around a bit. Shall we do that? Or is it a bit silly to quit right now?*
>
> *No, no*
>
> *Shall I go and take a look? It is tempting to use this time. Imagine if it lasts. Imagine how wonderful it would have been if we could have a still day, so we could be out for a while.*

She rises up to go out. In the last sequence, she is walking with her rucksack, carrying her skis through the stony field towards the snow covered valley.'

'Easter Winds'

The voice during the stormy night:

> *'This strong sense of feeling alive when the wind blows hard. It is a kind of shaking even though I am protected, shaking my surroundings. A strange sense of feeling that the wind is telling me that I am part of something bigger and so much stronger and should be happy and humble that I am alive. As simple as that. It is a reminder about the core, that it is about being protected against the wind. Not to freeze, not to be frightened. Listen to this beautiful wind. Beautiful, well that is exaggerating a bit, but…'*

Translated from Norwegian:

> *'I love the wind. It rumbles, jingles and squeaks. The shelter shakes. I do not think it will go well in the long run.*
>
> *Why shall I impress? I am lying under the duvet! How it blows! It is supposed to blow even more. A little bit more. I am lying here and I am protected against the wind, then one should only be happy!'*

'Report on Field Recording in Cold Winter Winds'

I came up a couple of days ago. Fantastic, beautiful weather. A paradise, except for my extremely heavy backpack with recording equipment. I made it up in the evening. Long, blue, dark shadows. And the next day it was blowing and blowing and blowing and blowing. And it was a very …happened to be such a bright cold day. Yesterday it was also the same, but I began to start recording, it was not that easy. All this fumbling.

1.05 min This is what I call nature. It is what I feel to be much bigger and stronger, I feel its quite risky. It is a bit beyond the comfort zone, actually quite a bit beyond the comfort zone. It is not risky, as long as I know what I am doing. I went up in beautiful weather, as I said, had the wind been against, I might not have come up. Luck. So I don't know if I should try that luck again. It is hard, icy. It is so hard that skiing is a bit … the skis don't stick to the ice, so I need some rubber under, and so I use that.

2.12 As you maybe sense, I am not very enthusiastic. It is like getting to the limit. It is beautiful to look at, but it is hard to be in, unless I have this shelter. It is like I run into the shelter all the time, I'd rather be in my shelter. Warm and cosy and calm, not into this icy wind.

Åh, så deilig. Hør så deilig. Åh, hør på dette her, da. (Oh, how wonderful, listen how wonderful, oh, listen to this.)

3.13 I don't mean to complain, but I feel a bit vulnerable, here where I sit. I should have felt on top of the world, I should have, people think that just getting up here is top of the world. It is the top of the world, the blue, the white, but it is not…. it is a bit risky, yes. I could say lonely, but that is not the main thing. It is more that… there are all these details you have to consider. Then I do the recordings, and the recordings are so detailed, like the windshield and the right white balance, and the focus, and my tripod is not the best, so the camera might fall in the wind. Yes, here I am sitting and complaining, but I am freezing actually. I am a bit freezy.

4.45 The place gives me joy and sorrow. … There is something. Some people say you can't have low thoughts here, I think my thoughts go up and down, high and low, all sorts. For me, I can just feel what I feel when I am here, it is a combination of joy and fear, I must admit. The forces are so strong and I feel so vulnerable, the hills are high and I am not a very sporty person. It is evening; it is how it looked when I came up here a couple of days ago. It is getting bluer and bluer.

5.50 Well, what do you see? All the white here is ice, and it is water, it just happen to be cold, it all comes from the mountain and will leave again in the spring. The lake down there is a bit empty, deep frozen, no fish there.

6.35 It is so colourful. I choose this time because it gets more golden when the sun goes down. It is another world, in a way, but the point is that it is a kind of macro world. We are kind of hiding from this part; it is too hard, too cold and icy for us. But it is beautiful, gives high thoughts. I think about… I have always had this dream of communicating it, it seems to be difficult, this is what I try with all this equipment; it influences my life here so strongly that in a way my relationship to the place is changing. It is not a place for letting go anymore; it is a place to … I have to bring something back from. It is not enough to be here, I have to bring something back.

8.05 But it gives this dimension anyway, I try to connect to the place, I need some days, also I need some days with my equipment, to get acquainted with the equipment. I think I wish I could be here with one more person, one more nice person, not two, not ten. The stay would be a little softer, a little bit more sharing of responsibilities, thoughts, maybe a

bit more warmth. But it is better to be here alone than to be in a crowd. So I have this ambivalence after a while. I come back to this kind of rule, this place where nothing else counts, than staying warm.

9.12 I am sitting on a sealskin bag; that was a good idea, because the other stone I was sitting on really made me feel coldness all up in the spine. Now it feels good.

9.40 The question then is, is this a place to be yourself? That is a good question. Anyway it is a core ... a core thing of keeping warm, keeping calm, letting the mind flow.

10.05 Tomorrow I will go down, tomorrow morning. I am a little bit worried; I don't have to be worried, because it has never ever been a problem to go down. But it is about the big rucksack, and the ice. I will be fine, I am curious about what I am going to bring with me home.

10.40 I will be back in a couple of weeks, with my aunt, everything might look different then, will be interesting to see. I will show you what it looks in a couple of weeks. Whoever you are.

12.00 For a while now it just is getting more and more golden, I love these blue colours, actually these are my favourite colours, blue and white and grey and some brown. I don't know… it is not so much brown here, some brown up in the stones.

'Winter Mountain Beyond Representation'

It is beautiful day, a little bit of wind. Looking at people down the hill, soon they will be up; at least in an hour there will be people here.

I am quite, I could say, exhausted by this feeling that all these surroundings, and all these things I am in the middle of, just can't be captured in a frame. It can't be captured in a video frame either. The recordings are limitations. So how do I communicate? It is also the demand to communicate, or desire to communicate, which is also a bit disturbing, because I know I cannot, I can't make it. I can't tell, I can't share, I can't share. And if I share, that means that if someone comes here with me, they are going to feel something different, see something different, hear something different. It is like it is an impossible mission, an impossible quest.

1.40 Because the good thing about a photograph is that it is a moment. And the next moment I can...it can follow my attention into different ways. My attention is jumping and different things happen that captures my attention and I can lead… move the lens towards that. But for example, I can't photograph the cold, that is what I talk about all the time. I can't photograph the cold. A photograph looks similar even if it is minus five or minus fifteen. It looks almost similar if there is wind or not.

2.40 Because sometimes, if there is no loose snow, if there has been wind that kind of wiped away all the loose snow, you can't see any traces of the wind, you just feel it. So if you take a photograph, if I take a photograph or many photographs out in minus 15 and windy, I just can't find it again on a photograph when I look at it. And then, there is the idea of ethnography; I am trying to do the ethnography of being on the mountain, of me being on the mountain. Self-ethnography. But things happen all the time. And if I shall record everything I do… it will be a kind of meta-reflection. I do something, and everything.. and I think, oh, I should record this, oh, I should record this.

3.35 We have just been emptying the toilet bucket. Which is big thing. It is a big thing and a small thing. It means to walk out in that area where we know that when the snow is gone, it is just loads of … a stone spree, loads of stones, so when the water melts, the snow melts, it will fall down between those stones and not make any big disturbances for people or animals or plants. Besides, toilet buckets are nutrition up here, for plants.

4.25 So we walked out, dug a hole, through the icy snow, under the ice surface, the snow is like crystals. So I recorded that, sound recorded that, with a spade, yes, with spade, yes, making that hole, and filling in the stuff, emptying the bucket there and emptying the whole…. and filling it up again. Nobody knows, nobody sees, it is gone by the spring, gone with the spring. So I recorded that. Took some photographs with my aunt with a spade. Digging the hole, but how much, how much of … but how can I explain those things without words, I don't know. 5.35

6.20 *Skal jeg fortsette? Skal vi se om det er nok? Mmm, litt mer…* (Shall I continue? Shall we see if it is enough? Uhm, a bit more…)

6.40 So I went up the hill last night, trying to do the sunset. I decided to take a photograph every half a minute and record the sunset, the sun going down. After a while I discovered that would be a much better frame by turning the camera north, towards the

mountainside. So that the setting sun would shine on that mountain side, making the shadows blue and turquoise colour, and golden… the beams are golden and then the sun gradually turning into night. I will try that tonight again, in that direction.

7.40 Then last night I tried to do the moonlight. It was fantastic. The shoots took 30 second exposure, which was… it was ok, it was good, it worked, still I got this uneasiness that I did not get the right shot. I really… or in other words, I did not really get the feeling of communicating this grandness of the moon over the mountains. It wasn't that cold. But I just keep…

8.35 Ok, I started this morning, at about quarter past six, I started photographing the sunrise, then the wind was tougher, it was colder, I was freezing, I was one hour and twenty minutes, taking a photograph every 30 sec. It was ok, but it maybe was not the right frame, I always have this feeling that it was not the right frame. Because standing there for more than… almost one and half hours, I see all these things around me, and I reflect on all these things around me, and I think about looking other places, and I see that I should do it differently, my feet are freezing, my hands are freezing and this is an experience that I would like to communicate, but I can't because when I decided the frame and one photograph every 30 sec., and without being able to change my mind, because if I do, the whole series would be … it won't work. It is strange thing with all these small details that kind of interrupt or disturb or whatever. I am trying to do something that is impossible. So it is all about different ways to do the impossible.

10.10 I follow people, see them down there, coming up, slowly, struggling, with skis and dogs. Soon they will be here. I think I am not going to say anything more.

10.40 *Hoohoo …* [Echo] *Kommer det tilbake? Haha Der ser jeg ravnene, egentlig. Der ser jeg ravnene.* (Hoohoo…[Echo] Does it come back? Haha I see there the ravens, actually. I see there the ravens.)