



School: Creative Industries

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Project Title: Landscape/Composite

UOA: 34 – Communication, Cultural and Media Studies, Library and Information Management

300-Word Statement

The Pastoral has been explored in literary and art theory but has not been explored as rigorously in new media studies or moving-image making. 'Landscape/Composite' is a multi-component output that uses visual effects compositing techniques to examine intertextual representations of British idylls and the Pastoral. Starting with Mitchell's (2002: 5) point that 'landscape is a natural scene mediated by culture', these creative works explore what it means to present new visual interpretations of landscape in a new media context. The outputs comprise video works and a journal article. Contextual information comprises documentation of an exhibition.

In terms of process, 'Landscape/Composite' applies visual effects techniques to remediate and animate landscape paintings to create ultra high-definition tableaux vivant video works presented on large-scale video screens. It uses Terry Gifford's (1999) Post Pastoral idiom as the contextual frame for the remediation, as well as harnessing the concept of 'the argument' (Andrews, 1999) within landscape art to examine the narrative implications of placing figures in a landscape within moving image. Specifically, the video outputs in this collection use the original paintings of Benjamin William Leader (1831-1923) and John Constable (1776-1837), which have had green screen and 3D generated content added on top to interrupt their idyllic settings with contemporary symbols and narratives. The collection's accompanying journal article theorises this project's research method as a new analytical tool.

Exhibited at Centrespace Gallery Bristol (2020) and research events including 'Elastic Spaces' (2017), 'Imagined Faraway Lands' (2019) and Bath Spa's 'We Make Stuff' (2017), 'Landscape/Composite' altogether reveals new insights about the role of digital media practice in understanding new modes of intermediality, pushing forward interdisciplinary relationships between painting and film. The work also enables its audiences to question aspects of idyllic projection and ownership, land management, leisure uses and environmental issues, through the use of images.