

New processes for digital encounters with wild, green spaces

Joanne Scott

This digital postcard - included as a teaser/provocation below and expanded upon in the [TDPT Blog](#) through an audio tour - was created with a mobile phone in a wild, green space. It proposes a set of intersections between the device, space and body - ideas for playful positionings of that device in environments where 'natural as opposed to human agency appears to be shaping the land' (Jorgensen 2012, p.1). It is for practitioners who are interested in inhabiting and responding to wild, green spaces, and offers practices for disrupting some of the primary ways we might use digital devices in such encounters.

The postcard is a hybrid practice that reveals my explorations of these spaces, while also prompting and proposing practical activities and modes of engagement that I have discovered through exploring in this way. For example, the images on the front of the postcard below are a result of playing with how the affordances of the phone (in this case its capacity to create an extended horizontal image through panning across a landscape) meet elements of the space. I was interested in disrupting the flow of the image created, through moving the phone erratically up and down, rather than smoothly panning. In this way, digital glitches are generated, which interfere with the untroubled representation of the natural environment. This strategy of unsettling the modes of representation prompted by the digital device - particularly its ability to crisply and clearly capture details of leaf, branch, water and moss - is also a way of highlighting its presence in and processing of the space through the slightly warped images that are created.

The text on the back of the postcard invites you to take your digital device, with all its capacities and needs, into a space 'where nature is in charge', linking directly to an audio tour housed on the blog. The audio tour in particular is a training tool, designed to be used in situ and responding to Karen Quigley's question about training in site-based performance practices: 'Where does theatre and performance training go (literally and metaphorically) when the space of training becomes a negotiated, contested and unfamiliar one?' (2018, p.252). In the case of this contribution, the negotiated, contested and unfamiliar space of training spans the body, digital device and space of your choosing. In terms of where it goes, the video offers starting points, prompts and contexts for an 'autonomous training situation' (Camilleri 2015, p.18), where the focus is on prompting 'guided auto-didacticism' (p.22). It is a blend of creative and pedagogic practice, simultaneously activating and sharing the 'auto-didactic' training I have undergone for the past year in my exploratory engagements with digital devices in urban 'wildscapes' (Jorgensen 2012).



Dear You,

It wasn't so very long ago that I opened a box containing a mobile phone - my very own, my very first. Since then - like you perhaps - I have tried to find the ways in which it fits into my existence without swallowing me up or squeezing me out.

It is a struggle, but here we are.

It's time to pick up your phone and take it out. Put it in your pocket, dress up warm and Follow me to where I'm going with you.

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I want you to Find a place where nature is in abundance - where it's in riot, where it's in charge. It doesn't need to be the countryside - nature has taken over city places too. Take the problem - or the challenge - of your digital device into that place. Perhaps we can unseat and unsettle how our human and nonhuman processes clatter together. Perhaps we'll just spend some time with a phone in a green space - that's ok too.

Let's do this on a dry day not too far in the future.

With love From me.

Camilleri, F., 2015. Towards the study of actor training in an age of globalised digital technology. *Theatre, Dance and Performance Training*, 6 (1), 16-29.

Jorgensen, A., 2012. Introduction. In: A. Jorgensen and R. Keenan, eds. *Urban Wildscapes*. London: Routledge, 1-14.

Quigley, K., 2018. Departure points: beginning training in sited-based performance practices. *Theatre, Dance and Performance Training*, 9 (2), 251-267.