

PECSRL 2026

Permanent European Conference for the Study of the Rural Landscapes

RECONCILING CHALLENGES IN LANDSCAPES 7-13 September 2026,
Ghent & Spa, Belgium

Session N1 & N2: Dreams to come true: *Imagining Future Landscape
Research*

Justin Carter

Reader in Contemporary Practice: *Art and Environment*

The Sculpture and Environmental Art Department

Glasgow School of Art

j.carter@gsa.ac.uk

www.gsa.ac.uk

Member of the Reading Landscape Research Group at GSA

<https://readingthelandscape.com/>

Personal website:

<https://justin-carter.cargo.site>

Research profile:

<https://www.gsa-fineart-research.co.uk/staff-profile/mr-justin-carter/>

PECSRL

2010 Riga and Liepaja (Latvia) performance approach

Date: 23-27 August 2010

Organizer: University of Latvia, Faculty of Geography and Earth Sciences
(Inese Sture)

Conference Title: Living in Landscapes: Knowledge, Practice,
Imagination

2008 Lisbon and Obidos (Portugal) participatory approach

Date: 1-5 September 2008

Organizer: Universita Lusófona, Centro de Estudos de Geografia e
Desenvolvimento (Zoran Roca)

Conference Title: Landscapes, Identities and Development

Title - **Environmental Art Practice - Visualising the Complex Challenges in Future Landscape Research.**

This presentation will explore the potential of environmental art practice to develop understanding of the complex and inter-connected challenges in landscape research. In this case study temporary, site-specific interventions were made to bring together various landscape challenges; drought, flooding and microplastic pollution derived from agriculture.

‘Mirage I & II’ (2023) are site-specific interventions made at Los Gazquez, near Velez Rubio, in Andalucia, Spain. The project involved carefully harvesting microplastics in the local area to make small 'colour fields', suggesting hidden water in a dried-up gorge. The work was produced during a two-week residency at Joya Air, an international residency centre for artists and writers. The area suffers severe drought followed by flash flooding, eroding the landscape and causing massive physical and economic damage.

The work now exists as a series of photographs which document the work before the plastic was safely removed. The harvesting of plastic anticipates the inevitable flow of waste material from the land, into the soil and water table and finally into the sea. In this instance, the plastic material was safely removed after the images were taken, preventing any harmful impact. *The work aims to lure then shock the viewer, acting as an environmental warning, making visible hidden microplastics in the ecosystem.*

Keywords: Flooding, Drought, Microplastics, Climate Crisis, Environmental Art.

Imagining Future Landscape Research

Research Questions:

How effective is fine art practice at communicating layered environmental challenges when employing a temporary, site-specific, interventionist methodology?

Within an interdisciplinary research context, how can art help create dialogue, ask relevant questions and reveal new perspectives and insights on problems familiar to experts in the field?

























Mirage II. (2023) digital photographic prints.
113 x 53cm. Site-specific intervention made
from microplastics recovered at Los
Gazquez, near Velez Rubio, in Andalucia,
Spain. The work now exists as a series of
photographs documenting the work on site
in a dried-up gorge, before the plastic was
safely removed.



Mirage I. (2023) Digital photographic prints on paper. 63 x 48cm. Site-specific intervention made from microplastics recovered at Los Gazquez, near Velez Rubio, in Andalucia, Spain. The work now exists as a series of photographs documenting the work on site in a dried-up gorge, before the plastic was safely removed.







Gallery view, between objects & things (2026) Studio Pavilion Gallery, Glasgow

j.carter@gsa.ac.uk

