Landscaping Change

Exploring the transformation, reconstitution and disruption of environments through the arts and humanities and social science

Bath Spa University, Newton Park Campus. 29th – 31st March 2016





BRITISH ACADEMY
for the humanities and social sciences

BATH SPA UNIVERSITY

Welcome to Landscaping Change

What happens when the places we know change? Whether changes are caused by environmental events, regeneration and conservation initiatives, or development spurred by business, alteration of the material fabric of place can subtlety alter or deeply disturb the experience of those whose sense of identity and feelings of belonging may be entangled with that place. Landscaping Change is a series of events, following by a conference, which explores the meaning of place for the diverse people who live, work, and play there. Connecting writers and artists with humanities scholars and local community groups and charities, it will explore how we value and respond to place, and how such care and concern can inform thinking on how changes to environments can be made to work for local wildlife and connected ecologies, and for local people.

Landscaping Change is kindly supported by the British Academy through their Rising Star Engagement Award 2015-2016. Events are organised by Dr Samantha Walton and are affiliated with Bath Spa University's Writing and the Environment Research Centre and the College of Liberal Arts.



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Tuesday 29th March

9.40-10.00	Registration, 1st Floor, Commons Mezzanine
10.00-11.20 CM131-132	Welcome: Dr Samantha Walton, Conference Organiser Keynote: Professor Stephen Daniels, 'The Art of Landscape'
11.20-11.35	Coffee CM107-8
11.35-12.50 CM106 CM111	Panel 1 a) Countryside, Environment, Greenbelt chaired by Richard Kerridge Christine Berberich: Affective Englands: A New Direction in English Landscape Writing Lucy Furlong: Mapping Memories, Over the Fields: An experiment in documenting and writing the memories and stories of one family's experience of their local greenbelt Terry Gifford: Countryside into Environment: An Answer to Mark Cocker b) Transport and Automobility chaired by Sue Edney Shreepad Joglekar: Landscapes for Fun Andrew Flack: Nature on the Move: Transport, Space and Place Adrian Tait: The Siren Song of the Open Road: Landscape Change and the Advent of Motoring
12.50-14.20 -13.10-14.10 -13.20-13.40	Lunch (CM107-8) + optional event Tour of Newton Park campus Penny Snowden, Grounds Manager Artist Talk Anthony Head, Commons Atrium
14.20-15.35 CM111 CM106	Panel 2 a) Garden Communities, chaired by Terry Gifford Sue Edney: 'A Little Patch o' Ground': Dialect, Domestication and Diversity in Field Gardens Franklin Ginn (with Eduardo Ascensao): Crisis, Hope and the Neoliberal Green: Community Gardening in Austere Times Karyn Pilgrim: The Pastoral Ceiling: Nostalgia in the Narratives of American Locavorism b) Floods, Waterways and Routes chaired by Kate Rigby Esther Edwards and Richard Johnson: Community Heritage and Resilience in Indian Himalayan Landscapes Changed by Disastrous Flood Events Owain Jones: (with Katherine Jones): Blood Moon: The Bristol Adventures of Peri and Proxi, the Tides Made Flesh Jonathan Prior and Samantha Walton: The Bristol to Bath Railway Path: Ecopoetic sound collaboration
15.35-15.40	Short break
15.40-16.55 CM106	Panel 3 a) Community Engagement chaired by Richard White Colleen Culleton: Fluid Culture: How Buffalo Imagines its Place in the World Jo Phillips: Conceptualising the Landscapes of HS2; a role for public engagement in the design of transport infrastructure Deborah Weinreb: Old Landscapes: New Narratives: *Flagged Up*

15.40-16.55 CM111	Panel 3 (cont.) b) Ecofeminism and Poetics chaired by Samantha Walton Veronica Fibisan: Up North Sea Lane: Ecofeminism, Identity and the Coastline in Harriet Tarlo's Radical Landscape Poems Nancy Jones: Reading Maggie O'Sullivan's Untethered Poetry Lucy Summers: Antholomorphism: The Landscape of Harriet Tarlo's *The Ground Aslant*
Buses leave from Newton Park Campus at 17.10 and 17.40	
19.00-19.40	Drinks reception Burdall's Yard, Bath City Centre
19.40-20.40 20.50-21.50	Poetry and Prose Rebecca Tamás: 'A Visit to the Black Forest: Homeless Dwelling in the World Polly Atkin: 'Wilderness Pathographies' Elizabeth-Jane Burnett: 'A Dictionary of the Soil' Play Emilia Weber and Claire Healy, *There They Carved a Space*

Wednesday 30th March

9.40-11.15 CM106 CM111	Panel 4 a) Transformed Landscapes chaired by Jo Walton Matthew Friedman: Making Noise: Territorialized Sound in the American City Wisarut Painark: Healing Place and Self: The Renewed Ecological Perception and the Invisible Landscape in Barbara Kingsolver's *Animal Dreams* Marco Battistoni: Local History and Landscape Change: Secularisation of Large Church Estates and Peri-Urbanisation Michele Stanback: [Re]Awakening the Divine Mother Earth: Women and Life Affirming Journeys b) Regional and Natural Identities chair TBC Robert Mevissen: The Danube and the Dynasty: Natural Identities in the Habsburg Monarchy Selina Philpin: The Praise of Thames: Ecopoetry and National Identity at the Victorian *Fin de Siècle* Will Smith: Prizing the Local: Regional Literary Prizes and their dynamic, disruptive geographies Rachel Dowse: Island Identities: Place, Past and Present on Flat Holm
11.15-12.20	Poet in Situ Camilla Nelson site-specific performance, the Temple Meet in Commons Atrium to begin walk
12.20-13.30 -12.40-13.00	Lunch (CM107-8) + optional events Matti Spence and Sara Riley (CM105) Monkton Wyld Court, sustainable living talk and workshop

13.30-14.50 CM106 CM111	Panel 5 a) Landscape under pressure: a World Heritage landscape in a changing city chaired by Kristin Doern Tony Crouch, City of Bath World Heritage Site Manager Robert Holden, Lead Ranger, National Trust, Bath Skyline Caroline Kay, Chief Executive, Bath Preservation Trust b) Time and the Coast chaired by Sue Edney Kyriaki Hadjiafxendi and John Plunkett: Science at the Seaside: Pleasure Hunts in Victorian Devon Monika Szuba: "Everything will fall into the sea": Kathleen Jamie and the Temporality of Landscape Holly Corfield-Carr: Composite Ghosts: Doubleeyed Readings of the Isle of Portland in Thomas Hardy's *The Well-Beloved* and Katrina Palmer's *End Matter*
14.50-15.00	Coffee Break (CM107-8)
15.00-16.50 CM111 CM106	Panel 6 a) Rural Ruptures, chaired by Samantha Walton Daniel Eltringham: Studies in Change and Resilience: Enclosures, Commons and Footpaths in British Poetry and its Landscapes Andrew Jeffrey: Badgers: Cull Zone/Site of Special Scientific Interest Richard Kerridge: Reading from *Cold Blood*: *Adventures with Reptiles and Amphibians* b) Death, Memory and Landscape chaired by Rebecca Schaaf Matthew Law: The Past in Somerset Prehistory John Robb: Past ritual and present heritage in Wessex landscapes. Sian Sullivan: Ancestral agencies at re-membered places: articulating the conservation and cultural landscapes of Palmwag/Hurubes, west Namibia Heather Winlow: Strangers on their own Land
Buses leave from Newton Park Campus at 17.10 and 17.40	
19.00	Conference Dinner, Gascoyne Place, Bath

Thursday 31st March

10.00-11.20	Keynote: Christopher Jelley: Wild Words (CM131-132)
11.20-11.30	Coffee (CM107-8)
11.30-13.15 CM119-20	Panel 7 Walking, Ambient Poetics and Digital Maps chair TBC Stephen Hitchins: The White City: A Participatory Sensing Expedition Nathan Thompson: Explorer 9: A Psychomythogeographical Exploration of Bodmin Moor Rebecca Schaaf and Julieann Worrell Hood: Lines of Desire Richard White: Walking out on enchantment: walking, social media and human rights
13.15-13.25 13.25-14.00	Conference summary (follows on from Panel 6) CM131-132 Lunch (CM107-108)

Keynote Speakers

Stephen Daniels is Professor of Cultural Geography at the University of Nottingham and Director of the AHRC Landscape and Environment programme. He has published widely on themes including: the history of landscape representation, design and management; the landscape arts of eighteenth century Britain; and the history of geographical knowledge and imagination. Prof. Daniels is a Fellow of the British Academy.

Stephen Daniel's keynote is titled 'The Art of Landscape'.

Christopher Jelley is an innovative creative who works across new media in traditional ways. Referred to as poet technologist, his works tether poems and words to landscape and specific locations. All of Chris Jelley's work has a thread of quirkiness, which is pinned deep in the heart of a Storyteller. He teases curious answers from pupils during his literacy workshops with Storywalks where his bespoke web app unchains literacy and enables teachers to tether their words beyond the classroom walls. The Poetry Pin Project was the first to tether Poetry to the grounds at Hinkley C in Somerset, the UK's first new nuclear build in decades. This project has its first book launch October 2015 (Fly Catcher Press) called *A Walk Down the Rift.*

Christoper Jelley's keynote is titled 'Wild Words'

Camilla Nelson is a poet, text-artist, researcher and collaborator across a range of disciplines. Her collaboration with Rhys Trimble, 'Tidal Voices', was short-listed for the Tidal Bay Swansea Lagoon World-First Art Commission (Cape Farewell) and her first full collection *Apples & Other Languages* (forthcoming with Knives Forks and Spoons) was long-listed for the 2015 Melita Hume Poetry Prize. She is poetry editor for The Goose, founding editor of Singing Apple Press and senior lecturer on the new Arts & Ecology MA at Schumacher College (UK).

Camilla Nelson's site-specific performance has been developed in response to the landscape and environment of Newton Park.

Artwork

Light Years: Coast

Anthony Head and Jeremy Gardiner

Media Wall, Commons Atrium

Light Years: Coast is the third incarnation of a 15 year collaboration between Anthony Head and Jeremy Gardiner, known as Light Years Projects. The work features the coastal landscape of Dorset, the Jurassic Coast, a World Heritage Site. It is a landscape that has personal connection to both artists and represents hundreds of millions of years of history, through geology and fossil records. The work takes you on an hour-long round-trip boat journey around a 10 mile stretch of coast, near Swanage. *Light Years: Coast* is created in realtime 3D computer graphics, using Lidar data and programming by Head and features location paintings by Gardiner. It explores notions of different aspects of time in the landscape, from geological to real-time. The digital terrain seen is covered in paint representing the geology, the subterranean aspect of the coast that is the major reason for its World Heritage status. A data feed from a weather station feeds the project in realtime, affecting the sea, light, colour, fog, wind, noise in the environment. See: www.lightyearsprojects.org

Landscapes for Fun

Shreepad Joglekar | CM112

Landscapes For Fun focuses on the designated natural spaces, know as off-road-vehicle (ORV) parks, that are especially maintained for driving monstrous vehicles on rugged terrains. In this 'sport' the natural environment itself servers as the main opponent. ORV parks exist all over the United States and many of them are public lands maintained by the state governments.

In Search of the Sublime

Peter Matthews | CM112 (Tuesday)

A video of a sunrise over the Pacific Ocean, Taiwan is overlaid with a video of a sunrise of the Atlantic Ocean, England.

The Ocean Moves Through It

Peter Matthews | CM112 (Wednesday)

At low tide in the Atlantic Ocean, England, a length of blank 8mm film, 50 feet in length, is placed between two rocks where the strip of film becomes subject to various actions and forces, primarily hitting a rock onto the surface of the film. A primal relationship is developed while hitting two ancient ocean rocks together which creates, as a direct reaction, a series of marks which, when projected, produce a myriad display of forms and structures which emanate somewhere out-there in that vast abyss of time and space.

Performance

There They Carved A Space

Emilia Weber & Claire Healy

There They Carved A Space is a performance essay that investigates the political history of space, land ownership and housing in the UK and Ireland. From the land enclosures of the 17th century to the current privatisation of our cities, and their so-called 'regeneration', we present stories of development and of protest and consider how our memories and history are inscribed within the landscapes we inhabit. Formally the work aims to stretch the parameters of a presentation, combining text, film and sound to build a live documentary.

We are interested in the intersecting disciplines of politics, geography and architecture and how these fields have been explored by writers, filmmakers and academics such as Jane Rendell, Laura Oldfield Ford, Patrick Keiller, Owen Hatherley and Emily Richardson. Inspired by their methods of site-writing, psychogeography and urban drifts, we undertook a series of walks during the development of our piece in order to (re)inhabit and document landscapes we had lived in and around. In Cork, Dublin, London and Glasgow we visited public land, post war estates, communal houses and spaces such as travellers' sites and condemned tower blocks which run counter to the official images cities like to present. Our deliberately slow explorations of these places, navigating on foot and using cameras to document, caused us to both experience and remember the landscape in a way that we usually would not. The act of journeying and the connection between landscape and memory became the most interesting parts of the investigation for us.

The retelling of our journey has become the content of the performance itself: using projected film and situating ourselves as performers within the throw of the projector we recreate the process of exploring the landscape in the live event and invite our audience to join us in these investigations.

The piece uses a combination of 16mm and digital film created specifically for the project as well as researched archive footage. The soundscape, designed by Anneke Kampman (electronic composer, vocalist and sound designer) collages folk-song recording, found sounds, industrial noise and electronica.

There They Carved A Space is Emilia and Claire's first collaboration. It was performed in Glasgow at Arches Live 2014, Buzzcut 2015 and was presented by the University of Glasgow's Space, Place and Landscape course at the university's Theatre Studies, Film and Television Postgraduate Symposium, 2015.

In London the piece was shown as part of the Yard Theatre's annual NOW '15 festival and is due to be shown at Camden People's Theatre in January 2016 as part of Whose London is it Anyway? A festival of theatre, performance and discussion exploring the changing face of the capital city.

In 2015 an extract of the piece was published on the platform Thinking City, a blog sharing thinking on cities & promoting more inclusive urban environments.

Wilderness Pathographies

Polly Atkin

In her essay 'Pathologies' Kathleen Jamie describes the inner spaces of the body as 'the unseen landscapes within'–one of the final frontiers–'strange new shores' discovered in the pathology lab, but enfolded within us all. In *Wilderness Pathographies* I will present a number of poems which address the places we inhabit from a perspective fusing Ecofeminism with a Disability Studies angle–exploring how illness and disability alter not only the ways in which we are able to access and experience landscapes, but change, in some ways, the landscapes we find. Key to this will be an exploration of the relationship between internal and external landscapes, as the poems explore the inner landscapes of the human body, capturing the uncanny nature of that which we are closest to, but rarely see or even consider during the course of our day-to-day lives. Our incomprehension of these concealed places becomes acute when our relationship with them is altered by illness. How do we come to know ourselves from inside out? More importantly, how can we learn to speak of what we are made of? How do we do justice to the 'nature within'?

At the geographical centre of much of my writing is the English Lake District, which has been my home for the last eight years. This is a landscape silted up with historical cultural references, but as the poems seek to show, it is also a breathing, working, constantly evolving contemporary sphere, connected to global circuits of production, commerce, mobility and creativity. It is also a landscape associated with certain kinds of outdoor activities, and much writing about the Lake District focuses on the more adventurous or ambitious of these.

Through my own experience of chronic illness, I have been experimenting with the potential of poetry to encourage a shift from a relatively standardised notion of place (geographical locations; the world around us) to a wider discussion about where or how we might experience location (or dislocation). The body is, in this context, both a world in itself and our only home in it.

The poems presented will capture the shifting of external landscapes effected under the influence of illness, as both inner and outer world are made strange and hazardous by altered physical and emotional states. They address a shift in scale as the world appears to shrink. They will chart various attempts to build a sympathetic relationship with our own inner wildernesses, asking questions we are more familiar with asking of our relationship with the external environment: how can we move towards sustainable living? how do we reconcile function with aesthetics? how can we limit the ecological damage of intervention? They will also conversely explore how our relationship with the places around us – particularly with 'wild' landscapes such as the Cumbrian fells – is altered by changing inner ecologies.

Polly Atkin's doctorate on the making of meaning around Dove Cottage, Grasmere, was conducted under the AHRC Landscape and Environment project, in collaboration with The Wordsworth Trust, and the departments of Sociology and English and Creative Writing at Lancaster University. She is currently working on a monograph drawn from this, exploring the connections between Romantic legacies, contemporary creativity, ecopoetics, tourism and place. She co-curates a collaborative digital humanities project, investigating grave and burial cultures from multi-disciplinary perspectives at www.gravestoneproject.com.

A Dictionary of the Soil

Elizabeth-Jane Burnett

Soil is a creative non-fiction piece that arose partly from an invitation to speak on "Earth" at The Arnolfini in Bristol for the talk series associated with Landscaping Change; and partly from a desire to record my father's experiences of rural life as he approached his 80th year, and to work through my own relationships with earth and with my father. Despite our generational, gender and racial differences, earth has provided a common ground for us, through a shared interest in the Devon countryside, in walking, in running, and in gardens.

Around the time of the project's conception, I received an invitation to co-edit a journal issue on Black British Women Writers; which, along with a wider debate as to whether there was a black British avant-garde, had brought racial issues to the forefront for me. I had been needing a way of writing about earth and family that was not tied to an inevitably essentialist narrative around 'finding one's roots' and wondering how to balance the 'neglect' of the African earth familiar to my mother, in favour of the English earth of such importance to myself and my father.

As well as providing an opportunity to connect with my father, the writing of Soil has produced interactions with activist groups and wider arts programmes, particularly through my engagement with the Centre for Contemporary Art and the Natural World (CCANW)'s Soil Culture programme. Interactions with Bristol's Blue Finger Alliance and Touchstone Collaborations gave rise to performance work that provided new interventions into the writing. The Blue Finger Alliance is a network of organisations, individuals and businesses "developing ways of working together to enable the transformation of the land known as The Blue Finger into a vibrant and resilient food growing quarter." The network arose from a need to protect this fertile land from damaging development. Touchstone Collaborations are Miche Fabre Lewin (artist-researcher and culinary activist) and Flora Gathorne-Hardy (artist-geographer and farmer researcher) whose ecological and inter-disciplinary arts research practice aims to create "convivial and safe environments for people to reconnect with the joy of thinking with each other and with nature." Out of my engagements with these groups came a project involving running and writing through stretches of Blue Finger land, and my 'adoption' of a single blade of grass. These engagements extended the scope of Soil from memoir to incorporate questions of activism and cultural heritage through a hybrid lens of performance and writing.

As a rural historian, my father's input on dialect, farming, and life in the Devon villages of his childhood and of mine, have also brought their own strands of historical and linguistic research into the writing. In this practice-led paper I intend to read a section from Soil as well as explore the cross-genre and collaborative activity that it has encouraged.

Elizabeth-Jane Burnett is a poet, academic and curator. Recent creative publications include *oh-zones*, *Exotic Birds* and *M* (a poem-film with artist Brian Shields). Poems from her forthcoming *swims* project have appeared in *The Learned Pig*, *The Clearing* and *Lighthouse* and her article "Swims: Body, Ritual, Erasure as Environmental Activism" is in the current "Conceptual Writing" feature edited by Divya Victor in *Jacket 2*. *A Dictionary of the Soil* is a creative nonfiction piece that explores links between soil and human health, a particular Devon village, and her father. She is Senior Lecturer in Creative Writing at Newman University, Birmingham.

A Visit to the Black Forest: Homeless Dwelling in the World

Rebecca Tamás

> "[H]uman being consists in dwelling and, indeed, dwelling in the sense of the stay of mortals on the earth. But 'on the earth' already means 'under the sky.' Both of these also mean 'remaining before the divinities' and include a 'belonging to men's being with one another.' By a primal oneness the four—earth and sky, divinities and mortals—belong together in one."
>
> – Martin Heidegger, Building Dwelling Thinking, p.351.

How do those without a home dwell on and with the earth? How do exiles, refugees, wanderers and travellers root themselves in the world? Must they do so?

These are the questions asked by my poem, A Visit to the Black Forest. My poem comes out of the tension between Heidegger's idea of humanity's poetic dwelling in the world, and the Fascist beliefs which he never publicly renounced. These beliefs would seem to limit the possibilities of dwelling to those firmly rooted in tradition and place, cutting off those who are not perfectly at home within a society or nation. To explore this tension, my work imagines a communication with Heidegger in his Black Forest retreat. This communication questions whether the perceived strangeness and difference of the Jewish community could have a link to the radical difference Heidegger lauds and respects within the natural world, and whether this connected difference could be the starting point of a reconciliation between my own eco-poetic and scholarly affinity with Heidegger's philosophy, and my Jewish heritage.

My poem recognises the powerful environmental potential of Heidegger's concept of the earth, whilst also passionately calling for it to be expanded to include the dwelling of those who are displaced and unfixed. This call for an expanded eco-poetic dwelling occurs in poetry itself, a form open to change, to a shifting, nationless and liberated home within language.

Rebecca Tamás was born in London and studied English Literature and Creative Writing at Warwick University. She also studied for an MA in Creative Writing at Edinburgh University. She is currently a Creative and Critical Writing PhD student at UEA, where she is writing both a collection of poetry, and a thesis exploring contemporary nature poetry and ecological theory. Her poetry pamphlet, The Ophelia Letters, will be published by Salt this autumn.

Workshop

Sara Riley and Matti Spence

Monkton Wyld Court was built in 1848 as a rectory. The land and Victorian Gothic buildings have gone through various manifestations since then, including an alternative boarding school. It now runs according to a threefold model of communal living, as:

An intentional community
A centre for sustainable education
A vegetarian B&B, campsite, and venue hire facility

Since the 1960's Monkton Wyld has always been focused on low-impact living and a holistic approach towards education and community. This now supports 11 adult community members, 4 children, 3-10 short term volunteers, and various animals, plants and trees. The focus always remains on sustainability with the added necessity of generating income to support the community.

Matti and Sara live and work at Monkton Wyld Court and in this session will offer a presentation about the practicalities of living in community and how this is a more sustainable way to live for soil, soul and society.

MWC uses consensus decision making, the pros and cons of this will be discussed. An overview of sustainability at MWC will be presented- award winning compost toilets, micro dairy, extensive organic gardens, straw bale building, free range chickens, reed bed system, solar energy, and more. At MWC the use of fossil fuels is discouraged. All hay making, wood processing and building is done with hand tools. Photographs will be used. Questions are encouraged. MWC aims to show people that community living and sustainability is achievable and enjoyable!

This presentation will describe the practical applications of sustainability and communal living, pushing the boundaries of the theoretical and encouraging participation in the actualisation of ideals.



Abstracts

Panel 1A 'Countryside, Environment, Greenbelt'

Christine Berberich

Affective Englands: A New Direction in English Landscape Writing

In 1984, the American travel writer Paul Theroux commented that 'there were no blank spaces on the map of Great Britain, the best-known, most fastidiously mapped and most widely trampled piece of geography on earth' (1984: 15). This statement appears particularly relevant again in the first decade of the twenty-first century, when practically every month sees the publication of yet another travelogue specifically about England and – interestingly – written by English travelers: some pack up the entire family and travel the land together; others swim through English waterways, walk along the coast with the dog, travel on public transport or a converted milk float. This trend is also echoed in contemporary TV productions that see a plethora of programmes dedicated to the exploration of rural England. Traditionally, the English landscape has always been used to define England as a whole – as Stanley Earl Baldwin already famously put it: 'To me, England is the country and the country is England' (1938) and the critic John Short confirms that "in England the two meanings of country, as countryside and nation, are collapsed into one another; the essence of England is popularly thought to be the green countryside" (in Halfacree, 2003, 143). Most contemporary travel accounts aim for the 'grand tour' and the 'grand narrative' – the attempt to see all of England, write about all experiences, and so answer all-encompassing questions about contemporary English national identity. But there is also another trend – a more small-scale, more personal, and far more intriguing one: the attempt by a variety of writers (these include Robert MacFarlane, Simon Armitage, Michael Symmons Roberts to name but a few) to engage with hidden away corners of England, ancient hollow ways, for example, or urban edgelands. These writers explore the country of their birth in a new and very intimate way, often sleeping rough in order to get closer to the land, and to absorb and experience it in all its multifaceted ways. This affective engagement with very small corners of the countryside allows for a much closer engagement with the nation overall.

This paper argues that this new focus on affective engagements with England, and here in particular the English countryside, has to be seen in the light of a post-devolutionary English identity crisis. Quite literally walking / traversing the land seems for many the best way to not only address their home country's history, traditions and myth but also, importantly, find their own place within it and so (re)discover their own sense of Englishness.

Lucy Furlong

Mapping Memories, Over the Fields: An experiment in documenting and writing the memories and stories of one family's experience of their local greenbelt

"Lucy Furlong, her Dad and her son have been purposefully exploring and experiencing anew their local strip of greenbelt, which sits on the borders of Surrey and Greater London, and is bisected by the River Hogsmill.

Known by generations of the Furlong family as 'Over the Fields', it was a recognisably rural reminder of Ireland for Lucy's paternal grandparents, who arrived in Tolworth from their native Wexford, during the Second World War. For her dad,

Nicholas, it was his and his siblings' 'second home', a place for adventures and escapades, when they were growing up in the 1950s and 1960s; and where Lucy and her sister walked with Gran, and spent time with the rest of their family and friends.

This new poetry map moves away from the secret urban pockets of Amniotic City, and rambles into an unexpectedly bucolic seam of suburbia. Over the Fields contains deep topographical enchantments and historical treasures, not least among them the stories and memories of a family.

I was interested in how I would represent each of our three generations' of pasts, present and possible future experience in writing, in the context of this place, and how to put it on the map; this was an exercise in place-making specifically through poetry and map-making. Various strands of research and thinking inform the map, including:

- Childhood experience and freedom to be in a place without any preconceptions of what should be done there, and how this seems to be disappearing; the expectations for children and their activities- what is valued regarding unstructured vs. structured leisure time and playing.
- How to write memory, memoir, narrative and present experience using poetry; in what ways does writing shape responses to a place. Whether the writing in the format of a map can engage and facilitate dialogue about issues relating to others' experiences of being in the place, or another like it?
- How this land has changed, and how it has remained the same over many centuries; the history and topography of the area (some of which is very ancient and historically significant).
- The history, importance and value(s) of the greenbelt and the current climate regarding development and sustainability.

The end product is a poetry map, 'Over the Fields', a fully-functioning map of the area, which allows people to read and respond to the poems in situ, and think about the place they are experiencing. I have conducted the first poetry walk 'Over the Fields', and will be working with the community in various ways, using the map as a tool to open up dialogues around this place.

Terry Gifford

Countryside into Environment: An Answer to Mark Cocker

Sometime around 1970 the British countryside turned into the environment in non-fiction prose nature writing about landscape and its inhabitants. In broad terms, 'countryside writing' which was a post-war, backward looking, interest in literary ruralism, came to be replaced by a more serious, scientific, sharply engaged mode of writing about landscape that was implicitly aware of the threats of pollution, urban and industrial expansion and a wider, global sense of the Cold War's potential for a nuclear threat to the British environment producing what Robert Macfarlane calls 'environmental writing'. In a simplistic theorisation one could say that a pastoral British tradition of writing about landscape was replaced by the post-pastoral. Its current manifestation in the culture has been called 'New Nature Writing' and one of its practitioners is the ornithologist and nature writer Mark Cocker. But in June 2015, just a month after a similar attack in the *Times Literary Supplement* by Richard Smyth, Cocker launched a critique titled 'Death of the naturalist: Why is the "new nature writing" so tame?' (*New Statesman*, 17 June 2015). This cluster of anxieties expressed by Smyth and Cocker re-enacts an unresolved tension in the representation of landscape in Britain that can be conceived as a continuing tension between a celebration of

countryside and a responsibility to confront the ways in which it is under threat, not least from certain forms of conservation practices.

At the centre of current popular landscape writing is the work of Robert Macfarlane. At the turning point of the shift to environmental nature writing is Richard Mabey's seminal work *The Common Ground* (1980). This paper will address the two critiques of New Nature Writing to make a necessary evaluation of the work of New Nature Writers as diverse, in addition to Mabey and Macfarlane, as Kathleen Jamie, Tim Dee, Paul Farley and Michael Symonds Roberts, Helen Macdonald, Paul Evans and Katharine Norbury. In response to Crocker, the criteria for judgement will be not 'tameness' or otherwise, but responsibility for the debates and issues demanding often awkward and urgent discussion as all forms of alternative energy, for example – wind, tide, solar – are resisted, like fracking, in the very landscape of the conference. The Somerset landscape is a cauldron of possibility and resistance that our so-called New Nature Writers have barely touched upon and in some cases have shied away from. And which New Nature Writers are addressing the issues of sustainable cattle and milk production in this county? Are bee-keeping and fruit trees, as in Virgil's *Georgics*, an alternative that New Nature Writers are missing in their self-obsessed pastoral journeys through the British landscape? This paper will argue that the countryside we live in here is an environment that could provide a test case for writers, post-pastoralists, conservationists and environmentalists to redefine those very terms if they intellectually confronted the issues and challenges of our times. In this respect this paper will argue that Mark Cocker is asking questions associated with truth to 'countryside writing' rather those needed by contemporary 'environmental writing'.

Panel 1B 'Transport and Automobility'

Shreepad Joglekar

Landscapes for Fun

Central to my research interests are the day-to-day environments that over time forge our social identities. I moved to the United States in 2003 for graduate studies. After the initial amazement about air-conditioning, freeways, and the national parks, I became starkly aware of a peculiar relationship that the American culture has with the natural environment. I explore this relationship in my current body of work titled *Landscapes For Fun.* At the Landscaping Change conference I would like to present this creative project, and, if given the opportunity, exhibit images from this series.

Landscapes For Fun focuses on the designated natural spaces, know as off-road-vehicle (ORV) parks, which are especially maintained for driving monstrous vehicles on rugged terrains. In this 'sport' the natural environment itself servers as the main opponent. ORV parks exist all over the United States and many of them are public lands maintained by the state governments. Applying the landscape theories by J. B. Jackson and W. Hoskins, I intend to interpret these environments as cultural constructs. In contrast to the urban surroundings of my childhood in Mumbai, India, in the rural American environment one is always in close proximity and abundant availability of the wilderness. My presentation will investigate the internalization of wilderness as reflected in the American popular culture, for example: the ubiquitous image of the rugged male outdoorsman, the celebrated father-son bonding ritual of fishing, or the off- the-grid lifestyle fueled by a desire for privacy, or environmental concerns.

Can photography be used to decode the image of contemporary society that is mirrored in these landscapes of managed wilderness? These parks integrate the cultural affinity for automobiles and individualistic recreational methods. The activities that unfold here create a landscape in flux with ditches, clearings in the prairie, and gorges on the hill sides. My images suggest that this conditioning of the land also serves the contemporary attitude of extracting peculiar pleasures from dystopic environments - a characteristic also prevalent in the virtual geographies of many computer games. This project reveals another fascinating characteristic that is unique to the affluent societies in the developed worlds: the heightened desire for risk, or the 'adrenaline rush,' and the way individuals fulfill it in the natural environment. In this regard these landscapes are also very cinematic; reminding us of the often romanticized post-apocalyptic scenarios from Hollywood. I believe these places are unique products of a culture where the peculiar (and often illusive) 'pursuit of happiness' intersects with abundant availability of land, and fossil fuel.

Through this presentation I hope to initiate interdisciplinary discussion on modes of human intervention in the landscape, in the developed countries. Art can be an effective conduit of such discussion.

Andrew Flack

Nature on the Move: Transport, Space and Place

For millennia humans have been compelled to watch wild things in wild places. Indeed, some of the earliest cave paintings such as those at Lascaux in Southern France depict animals on the move. Over the course of the nineteenth and twentieth centuries (more than any other) travel technologies have—in the West at least—revolutionised how British people have been able to watch wildlife. Trains and automobiles have whisked them from place to place at formerly unimaginable speeds, giving them access - perhaps counter intuitively - to more and more wildlife spectacles even as the world faces an unprecedented anthropogenic decline in biodiversity. More recently, air travel has shrunk the wild world into one that is more easily traversed while scuba has—since the 1940s—permitted entry to a shrouded submarine world. Intrinsic to these innovations have been changes to the process of moving through the landscape and this has transformed precisely *how* people have seen and interacted with wildlife.

This paper will examine the phenomenon of the 'safari' in terms of the interactions between humans, animals and travel technologies. It will focus on the British safari park in order to examine how the emergence of the car as a democratised technology altered relationships with – and perceptions of - wildlife and 'wild' places in complex ways. Car travel permitted unprecedented access to 'wild' places and in the process wildlife was rendered more easily captured by the camera. In the process, however, the car restricted other sensory experiences in various ways, blurring the distinction - if there ever was one – between human and animal spaces.

The paper will conclude by musing the ways in which air travel and scuba technologies have themselves transformed relationships with wildlife.

Adrian Tait

The Siren Song of the Open Road: Landscape Change and the Advent of Motoring

Even today, the road occupies only a tiny percentage of our landmass, yet our material lives are dominated by a 'culture of automobility' (Urry) that determines (but also constrains) the way in which we experience the world. This is the paradox of the

open road, which simultaneously offers 'the popular pleasures of auto-freedom' (Gilroy) whilst limiting those freedoms to the world immediately accessible from it. Yet this is a world itself experienced only in passing, by what Katz calls the disembodied 'automobilized person', a world that is (by extension) reduced to an edgeland, for edgelands (write Farley and Roberts) 'are to drive for, to, through', and cars are their 'defining characteristic'.

Thus '[h]omelessness', as Heidegger observed, 'is coming to be the destiny of the world'. But even as Heidegger argued that our way to the essence of dwelling was barred by 'the formless formations of technological production', the early modern world seized on the possibility that technology – in the shape, for example, of the new-fangled motor car – might in fact clear a way to it. This hopeful, perhaps naïve belief is reflected in a fascinating, and largely unresearched literature of 'the open road' – one might call it a 'Song of the Open Road', in deference to Walt Whitman – that was similarly concerned with those moments of unconcealment that Heidegger designated 'the Open'.

The aim of my paper, then, is to explore these early responses to the advent of motoring, and through them (re)consider the way in which car culture has changed the landscape, and our perception of it. My starting point is E. V. Lucas' sunny anthology, *The Open Road*, first published in 1899, and seldom out of print in the decades that followed. Lucas' collection, 'fitted to urge folk into the open air', anticipates the promissory possibilities of automobility, and the chance of escaping the deracinated modernity of the city to reconnect with the countryside. It was a process of (re)discovery in which, as Rudyard Kipling wrote, 'the car is a time-machine in which one can slip from one century to another'. But even Kipling's spirit of hopefulness contained within it a certain ambivalence. In Kipling's 'Ballad of the Cars', for example, Austin, Morris and Daimler wonder if it is their destiny to 'purge the country-side' of their hit-and-run victims, the drunk and distracted. Nor are they the only casualties of the motoring age. Thomas Hardy was more than happy to motor around Dorset with Hermann Lea, dropping those gnomic hints that eventually formed the basis of Lea's (itself highly popular) guide to Wessex (1912); but Hardy was convinced that open road and automobile were simply erasing the world his novels had described, and with it even the possibility of rootedness. As he put it so economically in the short poem 'Nobody Comes', the car 'whangs along in a world of its own' leaving behind it only 'a blacker air'.

As I therefore conclude in this paper, the joy that writers like Edward Thomas and G. K. Chesterton took in the 'rolling English road' did not long survive what Sheller and Urry call the 'coercive freedom' of automobility. For these writers, and writers like them, the lure of the open road led, not to a more intimate appreciation (or close reading) of the land, but to its replacement (to quote Ebbatson) 'by the blank sheet of modernity'.

Panel 2A 'Garden Communities'

Sue Edney

'A Little Patch o' Ground': Dialect, Domestication and Diversity in Field Gardens

Allotments have a long cultural and aesthetic history, and – in the last two centuries – have been incorporated into novels, poetry and painting. Once the domain of working-class and artisan families, allotments have become fashionable for middle-class gardeners with a desire for vegetables and flowers grown 'naturally', released from the apparent stranglehold of over-production, packaging and transport.

Although allotments represent, for many, the ultimate in democratic domestication of landscape their cultural histories are tied to long-running debates concerning land use, social control, revolution and economic production. Landscapers for the rich, such as 'Capability' Brown and Humphry Repton, also promoted discussion on these themes, either indirectly or consciously, aided by new transport systems and technology that enabled major structural transformations, plus access to waste ground and unwanted field corners, thus fuelling demand for something the working poor could call their own, to paraphrase Repton. At the same time, what was presented as an opportunity for the working family concealed a wary establishment's desire to supress potential revolt by volatile but organised labour.

The dialect poetry of William Barnes, writing in the turbulent 1830s and 1840s, speaks for many sides in these debates, in an arguably 'domesticated' English directly related to the people and places most affected by change. Through Barnes's poems, this paper explores the difficulties experienced in communities needing something they could call their own, and the effects on local landscapes produced by rapid development. It also addresses the many ways in which allotment holders by-passed aesthetic and cultural control, how this varied from plot to plot and how diversity continues to flourish in and on these small parcels of ground.

Lancelot Brown, in conversation with Hannah More, likened his landscapes to texts: '"Now there," said he, pointing his finger, "I make a comma, and there," pointing to another spot, "where a more decided turn is proper, I make a colon; at another part … a parenthesis; now a full stop, and then I begin another subject." Landscaping has parallels with poetics and rhetoric, and the 'culture' of deliberately growing plants is related to composition in all its other aspects. Maintaining 'patches o' ground' encourages creativity at surprising levels; even on small scales, local and dialect poetry was often directly concerned with landscape change during periods of economic and social uncertainty. In the context of poetry's ability to re-create, or create places, Tim Ingold's term 'taskscape' is relevant; the combined energies of sound, sense, activity and substance perceived, absorbed and responded to in human/landscape interaction. The allotment continues to offer a creative taskscape for poetry and parsnips alike.

Franklin Ginn (with Eduardo Ascensao)

Crisis, Hope and the Neoliberal Green: Community Gardening in Austere Times

In times of crisis disempowered urban dwellers turn to the soil. Since the financial crash, the roll back of state social provision in the US and Europe has created newly precarious urban citizens, manifesting not least in the inability of the most vulnerable even to feed themselves. In response, community gardens have sprouted in vacant lots, in abandoned homes, under railway bridges and alongside highways. As well as compensating in the face of socio-economic inequalities, community gardening enacts a right to the city: a right not to the city as such, but to shape the socio-ecological processes that make the city. As a collaborative, not-for-profit endeavour, community gardening contests neoliberalism: gardeners use land not for private interest or to support urban competitiveness, but as a collective expression of material culture and solidarity. From this analytic perspective, community gardens can be seen as progressive, even radical: a space of hope. This paper explores how contradictory processes – compensation in crisis; incubating post-capitalist hope; flanking neoliberal urbanism – manifest in urban gardens in Lisbon, Portgual. Many of Lisbon's urban gardens, or hortas, are a longstanding feature of the city, often informal spaces on

public or private land. These gardens are termed 'unregulated' – neither legal nor illegal but a tacitly accepted part of the urban fabric.

Based on walking interviews with gardeners conducted in 2013 and 2015 we explore the kinds of socio-natures produced in the crisis landscapes of Lisbon. We emphasise that the crisis is not just a recent event caused by the financial crash and urban austerity; it is a much longer-running, chronic crisis of racial and economic inequalities in the wake of Portugal's contested post-imperial histories. Urban community gardening has continued in long-established plots, providing compensation in the face of economic inequality for the urban poor, particular post-colonial migrants negotiating Portugal's contested post-imperial legacy. New gardens have emerged, from overt claims of a right to the city – fiercely opposed by a centralist municipal authority – to new, regulated spaces in which benign practices of ecological citizenship can be practiced. Further from the centre, opportunities for claiming space are more available, with productive valleys being collectively organised by poor Cape Verdean and Bissau Guinean residents; though even here the sometimes paternalist, sometimes violent, managerial hand of the state is never far away. While urban ecology may increasingly be subjected to the needs of the capital and neoliberal governance, urban ecologies will also exceed any attempt at imposing order or control. We conclude that the garden will always possess a dynamic potential to cultivate new ways of 'living with' humans and nonhumans in more just, sustainable ways.

Karyn Pilgrim

The Pastoral Ceiling: Nostalgia in the Narratives of American Locavorism

The locavore movement, which promotes a philosophy of supporting local, organic farmers and healthy, socially responsible and responsive communities, has gained a significant voice in contemporary foodie discourse. Locavore eaters and producers argue that food produced in this manner balances the interests of the producer, consumer, and the environment. Of particular interest for this paper-presentation is the form that much of the literature of the locavore movement adopts: a first-person narrative in which the author-narrator embarks on a journey into America's agrarian heartland to experience firsthand the farms and farming practices which these narratives advocate. Of significance to these texts is the incorporation of elements of the historically deep-rooted pastoral, with its picturesque landscapes depicting happy families and farm animals nestled in scenes of vibrant and fertile natural beauty, scenes of moral and sustainable health in stark contrast to the corrupted lifestyles of urban peoples. The reliance on the pastoral grants these narratives literary and cultural potency, while the narrative form, as narratologist David Herman argues, allows these narratives to arrive at conflict-resolving resolutions to their internal storylines, and so bring the texts to a satisfying conclusion. Nevertheless, these texts often incorporate more than bucolic landscapes and picturesque communities: they also incorporate the outmoded and problematic social relations inherent to the literary pastoral, with its patriarchal and heteronormative ideal of husbandry and home life, and subtext of Christian ideology and sexual virtue.

At a time when a cultural awareness of the centrality of food production within the context of sustainable development is widespread and growing, this nostalgic and backwards-looking tendency of locavore narratives is troubling. It fails to address the very social relations that foster exploitation, marginalization, and abuse, and it represents a vision of food production that in fact cannot be transported and applied in a wide variety of ecological and cultural landscapes. It further reifies the kinds of

gendered social relations that too easily become channeled into retrogressive notions of women's civic and reproductive rights and roles within society. Not only does the pastoral form tend to perpetuate patriarchal Western narratives, it further serves to narrow the popular imagination as to what sustainable future landscapes may look, instead enabling potentially sexist and xenophobic ideals that undermine genuine sustainable development. By contrast to these locavore nonfiction narratives, there is a wide body of futuristic fiction that presents a far more diverse, unconventional, and sustainable vision of agriculture for the 21st century and beyond. In this paper-presentation, I seek to demonstrate the pastoral elements to be found within the body of locavore narratives as a whole and delineate their socially and sustainably problematic elements, and then argue on behalf of a far more diverse and unconventional vision of locavorism, inspired by futuristic fiction, to shape inclusive and vibrant landscapes within the popular imagination.

Panel 2B 'Floods, Waterways and Routes'

Esther Edwards and Richard Johnson

Community Heritage and Resilience in Indian Himalayan Landscapes Changed by Disastrous Flood Events

Community heritage is reflected in intangible (e.g. social-cultural values and practices) and tangible (e.g. lands uses and objects) elements. This presentation explores how heritage, which impacts both societal vulnerability and resilience, may contribute to disaster risk reduction in mountain environments; particularly following disastrous events that physically change landscapes (geomorphologically effective events) and also influence the communities that reside in them. Heritage, vulnerability and resilience conditions are evaluated after the 1994 flood in the Phojal Nalla catchment, Kullu District, Indian Himalaya. Data were collected in the period 2013-2015, using a combination of semi-structured interviews (n = 112), village reconnaissance and archival/ contemporary data searches. Using a categorization of economic, social and environmental capital indicators, results demonstrate the complex interaction of local vulnerability and resilience to natural hazards. Further, heritage, manifest in local systems knowledges (e.g. local archives and oral histories) and life activities (e.g. traditional livelihoods and religious assets), does make a contribution to local hazard resilience, but is not the only driver. These results from Phojal Nalla are consistent with the international standpoints of the United Nations Disaster Risk Reduction Frameworks (Hyogo and Sendai) and the Future Earth research platform, in respect of: persisting vulnerabilities, the importance of local knowledge systems and life approaches, and the implementation gap between international policy and in-country management. It is proposed that progress towards meeting these international challenges requires policy and management actions to: (1) Better understand local vulnerabilities in mountain communities; (2) Achieve elevated recognition and use of heritage in the generation and maintenance of resilience; (3) Explore the potential offered by modern communication and networking technologies for knowledge generation and sharing; (4) Evaluate the potential benefits of adaptive co-management approaches, which seek to resource, empower, and respect collaboration between multiple stakeholders using local and scientific knowledges to address society-environment challenges, such as disaster risk reduction, in environments subject to high- frequency and high- magnitude landscape change processes.

Owain Jones and Katherine Jones
Blood Moon: The Bristol Adventures of Peri and Proxi, the Tides Made Flesh

This presentation will recount and show (films) episodes in the 2015 Bristol adventures of Peri and Proxi – two characters – the tides made flesh – co-created by the AHRC Towards Hydrocitizenship Connected Communities project and Bristol Loves Tides?, a project created for Bristol Green Capital 2015 by third sector youth organisation My Future My Choice and developed NOVA arts, Rough Glory Films and the street Theatre Company Desperate Men. The hydrocitizenship project is seeking to creatively explore through the excavation of lost/hidden narratives (broadly defined), and the creation of new narratives, the ways in which water – in multiple forms, processes and issues, make connections *within* communities (extant, conflictual, latent) and *between* communities, while at the same time expanding and questioning the topographical and topological natures and boundaries of community to include the material and non-human nature. The project is a large multi university and multi-non HEI partnership with interdisciplinary arts and humanities based methods at its core. The aim is to seed eye-catching threads into the crowded ecologies of narrative that make up everyday culture in neighbourhoods and the wider city, and within those narrative threads, develop notions of hydrocitizenship (awareness of our water connections and responsibilities) as a subset of ecological citizenship. Tides are a key part of Bristol's hydrological past, present and future and this is just one of a number of stands in the larger project seeking to reimagine how we live with each other through water.

Jonathan Prior and Samantha Walton
The Bristol to Bath Railway Path: Ecopoetic sound collaboration

The Bristol and Bath Railway Path has become a successful sustainable transport route, carrying over 1 million trips a year, including leisure cyclists, commuters, and walkers. The Path has been heralded for its re-use of a former coal rail line, as it has brought about human health, environmental, social, and economic benefits. What has been lost in official narratives surrounding the Path, however, are the significant consequences of this environmental redevelopment on low-income communities. The Ecopoetic Audio Tour explores the tensions of such a form of environmental gentrification, through the production of an ecocritical audio tour of key locations along the Bristol-Bath Railway Path. The tour will meld archival material, new writing, and sound recordings taken from along the route.

Panel 3A 'Community Engagement

Colleen Culleton Fluid Culture: How Buffalo Imagines its Place in the World

During the 2011-12 academic year, the Humanities Institute at the University at Buffalo (New York, USA) sponsored a year-long focus on water, the local landscape, and globalization. I was co-coordinator for the series of lectures and public art events that emerged from that chosen focus. We called the series Fluid Culture.

Fluid Culture was precedent setting in our region for the ways in which we brought together the arts, the humanities, and the local community. In addition to funding seven world-class guest lectures throughout the year, we raised more than $20,000 to support works by local artists, which we installed along the waterfront of the Buffalo-Niagara region, often in places that the local community seldom visited or

even thought about. Our goal was to use art to invite the community to rethink its space, and in rethinking our waterscape, to revisit Buffalo's connection to the rest of the world.

I propose a presentation in three parts:

1. I will provide background on the contemporary urban development of the waterscape of western NY, focusing mainly on the "Canalside" and "Silo City" areas of Buffalo. Significant redevelopment of these spaces began in 2011, coinciding with the launch of Fluid Culture. (The success of the Canalside redevelopment project was recently featured in the New York Times.)
2. I will describe the conceptual framework of the Fluid Culture series and provide examples of the art installations the series included.
3. I will discuss the legacy of Fluid Culture, as seen in a continuing engagement between the Academic humanities and the non-academic community, and an evolving presence of public art on the city's landscape.

To conclude, I will argue for the role that public art can play in bridging the gap between Academic and community life, with an eye toward concepts like local identity, civic engagement, and environmental care.

Jo Phillips Conceptualising the Landscapes of HS2; a role for public engagement in the design of transport infrastructure

My research aim is to devise an effective public engagement methodology for a landscape in anticipation of large-scale infrastructure. My interest is in local knowledge and experience of rural English landscape and its potential role in HS2; the UK's largest ever infrastructure project. I use emergence theory to provide a basis for my understanding of landscape change. Landscape is understood as a complex emergent system; "a continuum of multiplicities continually self-differentiating" (Barnett, 2013:44). The knowledge gained from public engagement will be mapped in to forms useable by professionals in the planning and design of infrastructure.

Current consultation procedures for HS2 are based on objections to route alignment and on Landscape and Visual Impact Assessment using photomontages. This invites polarised judgements of design proposals, in contrast to *engagement*, which seeks constructive input at a point in time where it can be of material use.

My case study area is the Civil Parish of Ashley, East Cheshire. It has been the site of significant motorway, rail and runway projects in the past. The proposed HS2 alignment isolates Ashley village between the new line and the M56. The 1863 rail line bisects the village, running north-south, and the Parish is bordered by historic landscapes, SSSIs, an Area of Special County Value and a Ramsar site.

Local knowledge is essential in testing how to meet "the challenge of recognising and progressing the unique aspects of small-scale spaces embedded in large-scale projects" (Thering and Chanse, 2011). I am investigating problems inherent in addressing localised landscape issues in the context of a huge infrastructure project, and draw conclusions about the relationship of the parts (localities) to the whole (line).

Tactics of listening, walking, cartography and psychogeography, the latter understood as "the specific effects of the geographical environment, consciously organised or not, on the emotions and behaviour of individuals" (Debord, 1955, quoted in Andreotti and Costa, 1996: 18), form the basis for iterative cycles of engagement operations. Writer/practitioners Robert McFarlane and Roger Deakin have in recent years applied psychogeography to rural contexts. Artist Christian Nold

has produced 'emotion maps' which apply psychogeographical principles to urban contexts, but application of such tactics to an infrastructure planning process in a rural context is innovative. These tactics are easily replicable in other contexts, cheap and straightforward for participants to use and understand.

I propose that an atlas of qualitative local knowledge and subjective experience could enable professionals to discern key narratives of landscape to inform decision-making. For example, mapping local discontent about valued woodland lost to a previous construction project may prompt a resolve to provide new woodland as a mitigation measure, and supply important insights as to desirable position, composition and size. Initial research indicates that people in Ashley do not accept that the HS2 line will indeed be built across their parish; therein lies my challenge.

Deborah Weinreb Old Landscapes: New Narratives: Flagged Up

Over the past years 'community engaged art' as it is often referred to has gained more recognition, and therefore funding. As a social artist I have a keen eye for these opportunities. I am driven to make work that interacts with spaces and places that lack much creative input, ideally producing visual outcomes that can enliven and hopefully engage people to think beyond their everyday. There are elements of wanting to *beautify* the mundane or even the downright ugly but my greater incentive is to create impulses for thought or at the very least slow someone's step or raise an expected smile.

In this presentation I will trace the processes and outcomes of Flagged Up, a recent Bristol Green Capital Neighbourhood commission that changed the visual landscape of a post war housing estate. I will discuss the benefits, and negative aspects, of using workshop formats for community engagement and ask the questions: what do we mean by community engagement? What options are open to artists around the content of such workshops and what shapes might alternatives take? How do the perceptions of commissioners and the participation of communities further problematise pushing these boundaries, and can having the *community engagement* tag be unhelpful?

I will also reflect on the installed work and responses to it. Is it successful? What does that mean? What do local people think of it and how have their perceptions and reactions to it changed over a number of months. Finally I consider how the project could be more successful in relation to my original aims and what could I do that may promote these aims further.

Panel 3B 'Ecofeminism and Poetics'

Veronica Fibisan Up North Sea Lane: Ecofeminism, Identity and the Coastline in Harriet Tarlo's Radical Landscape Poems

Ecofeminism is a strong and encompassing tool that has allowed women to explore their connections with the environment. In Harriet Tarlo's poems, along with those of writers such as Wendy Mulford and Mary Oliver, the ecofeminist voice takes over as if in a rite of passage towards rediscovering the landscape and its temporality. This paper aims to address the issues encountered by Tarlo when undertaking fieldwork and the bond that is created between writer and nature, or the human and non-human world. I shall focus mainly on Harriet Tarlo and Judith Tucker's latest publication behind *land: poems and paintings* in order to explore the relationship between

women and nature, as it resonates from this liminal sphere. The publication was a commission from the curator of the 'Excavations and Estuaries' project, and is still ongoing. The landscape explored lies on the Humber estuary and the site was visited regularly since 2013. This allowed for a detailed observation of the changes and particularities of the landscape that is reflected in both the poems and the paintings of *behind land*. I plan to undertake visits to the site in order to establish a personal connection to the visual and verbal outputs experienced by Tarlo and Tucker. The landscape explored hosts 'fitties', a series of dwellings destined as idyllic holiday homes. By including them in the work, they added an extra dimension of inner-outer space, of protection versus exposure to the harsh environment of the coast. The estuary itself can be seen as a symbol for ecofeminism: the constant battle between the calm and subdued river and the unpredictable sea into which it flows, the freshwater receiving a baptism of salt, its gentle nature morphing into wild and galloping entity that can scare and destroy. All of this happens in the background, because Tarlo's perspective is focusing the gaze inland, and not out at the sea, which becomes a peripheral presence of masculinity trying to dominate the land. I shall also refer to the boundaries of landscape and the difficulty in capturing a panoramic or time-lapse perspective of place into poetry, and how this impacts on the writer's identity. The particularities of undertaking fieldwork and the immediate response to it, alongside the difficulties of this approach shall also be touched upon. The location that Tarlo is trying to understand will ultimately provide her with a greater understanding of herself, and how the strength of femininity can work together with nature in order to produce 'something stilled from their windblown life above'. Overall, the paper seeks to outline the feeling of sisterhood, a greater bond with nature specific to ecofeminism.

Nancy Jones Reading Maggie O'Sullivan's Untethered Poetry

To define Maggie O'Sullivan's poetry signifies entry into a debate of shifting and contested taxonomies. The problematic connotations of the term 'ecopoetics' in relation to women's nature poetry has been addressed by Harriet Tarlo in her unease with the use of 'eco' and its association with the gendered domestic sphere of the home through its root in the Greek word 'oikos'. As a solution to this, and to create distance from mainstream forms of neo-romantic ecopoetry, Tarlo termed 'radical landscape poetry' to describe contemporary experimental and linguistically innovative poetry that engages with rural or semi-rural spatial environments.

Maggie O'Sullivan's poetry, published by the small presses and appreciated mostly within the academy, arguably falls within the category of radical landscape poetry, as it is contemporary, experimental and linguistically innovative and articulates nature. However, these forms of poetry may suggest opacity in meaning and subject matter, engendering resistance by readers alert to potential difficulties in connecting with the text. This perception contributes to an understanding that experimental and innovative is problematic in relation to more accessible and clearly lyric focused mainstream poetry, as presented by the major publishing houses.

Contemporary mainstream poetry has been described as "a closed, monolineal utterance, demanding little of the reader but passive consumption". The linguistically innovative and perfomative qualities of Maggie O'Sullivan's poetry requires an active commitment from the reader to engage with texts that transcends literal meaning. Her poetry questions ingrained cultural notions of nature and the human/animal divide to give voice to those without privilege, bringing to the fore what Maggie O'Sullivan describes as, 'soundings or voices that are other-than or invisible'.

This paper asserts that in order to enjoy an encounter, and to engage fully, with the richness and depth of Maggie O'Sullivan's poetry, a re-conceptualisation of it as a poetics of the 'untethered' can be usefully applied. 'Untethered' implies wildness or freedom to move as tethering is associated with the domestication or taming of wild animals by tying them to a fixed object to inhibit movement. The paper proposes that by utilising the concept of the untethered lyric to construct a reading of the poem 'Of Mutability', a tangible connection can be made to what can seem an impenetrable text.

Lucy Summers Antholomorphism: The Landscape of Harriet Tarlo's *The Ground Aslant*

This paper will discuss the influence of Black Mountain School poet Charles Olson on open verse poetry, focusing on his highly influential essay, *Projective Verse*. The impact of experimental poets with unorthodox techniques and left-wing views can be seen throughout *Projective Verse*. Some poets are even named in the essay as the foundation for certain concepts, such as Ezra Pound, who advised poets to compose 'in the sequence of the musical phrase, not in sequence of a metronome', which proved to be the starting point for Olson's own views on poetic composition. The paper will go on to consider how open verse poetry has affected new poetic movements, specifically radical landscape poetry, a term coined by Harriet Tarlo for her anthology, *The Ground Aslant*. What I term the 'antholomorphic' nature of *The Ground Aslant* will be examined, in particular, how the open verse form affects the reader's interpretation of the poem's ideas. Importantly, with antholomorphism, it is not just the individual poem that is taken into account, but it's placing in the anthology, as well as the physical appearance of the anthology itself. Radical landscape poetry centres on interpretations of landscape through 'The use of space on the page and sound off the page'. Discussing the 'landscape' of the anthology this particular style of poetry is not only interesting, but critical to fully understanding the poems. By exploring the landscape in a 'radical' way, Tarlo challenges how we interpret landscape, and how humans interact with the more-than-human world.

Panel 4A Transformed Landscapes

Matthew Friedman Making Noise: Territorialized Sound in the American City

The soundscape of the American city in the first half of the 20th century was a site of tension and conflict. The clang of industrial production, the clatter of subways and elevated trains, and roar of the internal combustion engine mixed with the sounds of human congestion in what contemporary commentators condemned as a deafening din. Yet not all sounds were created equal. The human sounds of proletarian and immigrant neighbourhoods in New York, Philadelphia, and Chicago were targets of the first concerted noise-abatement campaigns in American history, while poets, novelists, and journalists celebrated technological sounds as signals of burgeoning modernity industry. Technology held out the gleaming, chrome-plated and streamlined promise of a long-awaited modern millennium, and its noises remained exceptional and necessary and thus tolerable, even celebrated.

The distinction is significant, as the problem of noise was one of the aural discipline of spatial and racial boundaries. Sounds that evidenced the promise of American ingenuity and promise, and the emergence of the United States' white,

professional, middle class as the leaders of what the publisher Henry Luce would call the "American Century," were welcomed. However, those sounds which broke the barrier between the socio-economic space of immigrant, working class employment and the private space of middle-class dominion were abjected noise, subject to abatement and legal sanction.

Engaging with the literature of Hart Crane, F. Scott Fitzgerald, and John Dos Passos, the music of George Antheil, cinema and popular media, this paper argues that, rather than being a species of sound, noise is the disruption of aural order, marking the interruption of what sound theorists call "acoustic territories" and is an index of social and cultural change in geographical and conceptual spaces. Noise marked the point of tension between the promises of modernity, economic expansion and technological innovation, and the demographic and socio-economic changes upon which they depended, and which followed in their wake, and became a critical social, public health and environmental issue. The struggle for control of the 20th century soundscape was thus a contest for control of unruly aural, social, and racial territories.

Wisarut Painark Healing Place and Self: The Renewed Ecological Perception and the Invisible Landscape in Barbara Kingsolver's *Animal Dreams*

This paper examines how an individual's perception of the environment not only affects her treatment of the land but also plays an important role in healing her wounded self and fostering her sense of belonging to the human community in Barbara Kingsolver's *Animal Dreams* (1991). It will draw upon Yi-fu Tuan's notion of place and space in *Space and Place: The Perspective of Experience* (1977) and Kent C. Ryden's notion of "the invisible landscape" in *Mapping the invisible Landscape: Folklore, Writing, and the Sense of Place* (1993). Tuan postulates that space becomes place when it is endowed with value and meaning and Ryden develops Tuan's notion by arguing that meaningful human experience in a place constitutes what he calls "the invisible landscape" which refers to various other dimensions of the land apart from its physicality. Focusing on the development of the protagonist's perception of her hometown from a sense of alienation to a more intimate relationship in *Animal Dreams*, this paper will specifically argue that, because her hometown faces a disastrous contamination of the river caused by the mining company, the environmental activism in which the protagonist engages significantly deepens her understanding of the place. Thus, her participation in the environmental campaign serves as a first step towards her discernment of the "invisible landscape" and also her process of healing. The environmental activity which protects both the environment and the community's cultural identity and also the protagonist's developing bonds with people in the community expose her to the historical, cultural and spiritual dimensions of the land. Furthermore, this renewed perception leads to the protagonist's inhabitation of the place and her discovery of a sense of home which helps to restore her shattered self from the traumatic experience and the feeling of displacement caused by the loss of her mother and her baby during her younger years; it also induces her to reappraise her sense of selfhood as being inseparable from both the land and its inhabitants, either human or non-human. Ultimately, her clear appreciation of this more inclusive sense of self and the environment enables her to reintegrate herself into the community of her hometown.

Marco Battistoni Local History and Landscape Change: Secularisation of Large Church Estates and Peri-Urbanisation

Throughout Roman Catholic Europe vast estates owned by the Church and especially by religious orders continued to be an essential and conspicuous part of both city and rural landscapes during most of the modern era. Not until the second half of the eighteenth century at the earliest did secular rulers in Roman Catholic countries begin to confiscate and secularise major ecclesiastical estates on the grand scale. Revolutionary, Napoleonic and finally liberal policies would perfect the process.

In Italy the secularisation of Church property reached its final act a few years after the reunification of the country in 1861, although by then some Italian states such as the Kingdom of Sardinia and Austrian Lombardy had already witnessed substantial transfer of Church property to lay institutions and private owners. Undoubtedly, the total size, geographical distribution and internal organisation of ecclesiastical property had never remained the same through the ages. Even so, the massive and systematic confiscations that started in late eighteenth century brought about a dramatic redefinition of urban and rural landscapes in most of Italy, altering their main socio-economic, cultural and visual dimensions. In many cases, however, the special identity of places marked by the long presence of large ecclesiastical property was not completely lost, as their subsequent transformations were deeply affected by the previously existing spatial patterns (e.g. settlement, land use, buildings, road networks).

This paper will address this complex interplay between change and continuity from the early modern period to the present by illustrating the case of the area surrounding the city of Turin, formerly capital of the Kingdom of Sardinia and now post industrial metropolis in North West Italy. Once characterised by a number of vast rural estates belonging to abbeys, monasteries and the local archbishopric, this area is today a typical example of "intermediate city" (Thomas Sieverts), a peri- urban belt where major transport infrastructures, rubbish dumps, power plants and factories (some of them abandoned in recent years), warehouses and shopping centres stand side by side with modern residential areas as well as patches of farmland, natural reserves and the remnants of older settlements.

Amid the disorder, prevalent anonymity and lack of aesthetic qualities of this area, some of its buildings and structural features are still recognisable reminders of the long gone existence of large ecclesiastical estates endowed with remarkably distinctive characters.Ultimately, the paper intends to show how local history, focusing on the longue durée and pursuing a global approach that makes full use of a broad range of sources (textual of archival or literary nature, cartographic, artistic and iconographic, archaeological and observational) can make a decisive contribution in order to identify the long-lasting features of landscapes, trace them back to their origin and better understand the way they influence processes of change. This type of knowledge, in its turn, might prove very valuable to identify the functional, cultural and aesthetic values upon which urban and landscape planning need to be grounded.

Michele Stanback [Re]Awakening the Divine Mother Earth: Women and Life Affirming Journeys. Presentation will be via recording – please direct questions / comments to m.lisa.stanback@gmail.com.

We must resist the myth of scarcity. These myths are carried collectively in our subconscious, becoming tools that empower or imprison. Sadly, we are facing the consequences of these myths through a growing detachment between the land and

humans, an *ecological amnesia*. We can heal from this disconnection through creativity, creating beauty from the ugliness of suffering and loss. It is through this lens that this paper will journey into the life of a woman who connects to Mother Earth as center through the creation of a new myth—acknowledging grief, and redefining her location as a woman of color.

Panel 4B 'Regional and Natural Identities'

Robert Mevissen The Danube and the Dynasty: Natural Identities in the Habsburg Monarchy

Habsburg historiography reflects the nationalist boundaries that arose after the First World War and reveals teleological biases in its narratives. Studying the Habsburg Monarchy through a socio-environmental lens, however, transcends traditional ethno-linguistic and political borders. Looking at the relationship between people and the changing landscape in the 19th and early 20th centuries can help us revise conventional understandings about identities and loyalties. This paper looks the Habsburg state's representation of the Danube River in its encyclopedic publications "The Austro-Hungarian Monarchy in Word and Image," which it produced between 1885 and 1902. The purpose of studying the Danube and the state's transformations of it indicates how the monarchy attempted to mitigate national tension and promote a supranational, "natural" source of identity among its multiethnic population. I argue that by studying the Danube's depictions – images and descriptions – in this work, we can see the state's efforts to craft a non-national narrative about the Monarchy to resonate with the millions of people who lived on the Danube and its many tributaries, which extended to all reaches of the empire. The *Kronprinzenwerk* emphasizes both the river's natural beauty, as well as the social and economic benefits from its regulation and industrialization, appealing to both traditional and progressive elements in Habsburg society. The state believed that the changing place of the river in people's lives and minds would not only serve an economic but a social function as well. It endeavored to elevate people's natural identification with the river into a new source of loyalty to the dynasty, the state, and their fellow citizens.

Selina Philpin The Praise of Thames: Ecopoetry and National Identity at the Victorian *Fin de Siècle*

After a century that led to it being compared to "a stygian pool" (cited in Ackroyd, 2008) by former British Prime Minister Benjamin Disraeli, the River Thames underwent a number of changes during the Victorian period. Pollution, sickness and congestion were all contributors to political interventions, such as the 1866 Sanitary Act and the 1885 Thames Preservation Act. These involved the implementation of sewers that were connected to houses, and the promotion of the Thames as a recreational space. The sanitation and recreational objectives coincided with both the emergence of the embankments in the late 1860s and early 1870s, and also the impact that the railway was now having on England's longest waterway. The latter could be observed in an article for *The Saturday Review of Politics, Literature, Science and Art*, which noted that "as a highway for traffic of goods the Thames had been obliged to yield to the railway" (1869, p.832). The absence of boats on the river affected the capital generated by the Thames Conservancy, the river's governors, due to charging schemes such as the purchase of lock tickets. However, the promotion of the Thames

as a leisurely space meant that money could be generated in other ways. Victorians came to enjoy the river and see it as a symbol of national identity, as Cusack (2010) has shrewdly observed in a study of Victorian artworks.

This paper argues that, through analysis of content and form, late Victorian poetry promoted the River Thames as a symbol of national identity. With reference to Terry Gifford's assertion that "human beings are in a continuously active relationship with a dynamic natural world" (2011, p.158), I claim that selected *fin de siècle* poetry stressed a symbiotic relationship between the Thames and humanity. Crucially, the relationship between nonhuman and human nature manifests itself through poetry that enables the individual to understand the Self, and also the physical existence that they behold. In other words, having an identity helps us understand our function, our purpose, our heritage, and this, I would argue, is constructed through the selected poems, which describe nature or more specifically, the Thames and its environments. This is in line with Richard Kerridge's argument that "in poetry and novels, nature writing is able to integrate personal stories into the wider picture provided by science and cultural history. If a new commitment to environmental care does spread through modern culture, it seems likely that an essential part will be a renewed willingness in industrialized societies to find social and personal meaning in seasons, landscapes, and the drama of life and death in nature" (Kerridge, 2014, p.372). Through analysis of the various poetic forms and representations of the natural environment, this paper demonstrates that the Thames can ecologically function as a symbol of national identity.

Will Smith Prizing the Local: Regional Literary Prizes and their dynamic, disruptive geographies

This paper compares two regional literary prizes in the UK and in Canada, The Portico Prize and the City of Toronto Book Awards, considering how they shape and are shaped by the landscapes from which they emerge. Considering the impulse for regional literary recognition and the history of two particular prizes, this paper interrogates how such prizes document and come to represent the dynamics of regional geography.

The Portico Prize was founded in 1985 by Manchester's Portico Library to recognise annually 'a book of general interest and literary merit set wholly or mainly in the North West of England.' A glance at previous winners reveals a diverse history including novels, poetry collections, biographies and histories all representing and reflecting upon the North West. More recently the award has established discrete prizes for fiction, non-fiction and poetry, and broadened its focus to celebrate 'the strong regional and literary identity of the North of England.' Such changes suggest a widening of regional identity, and the disruptive priorities of national funding bodies in developing regional awards.

In 1973, Toronto Alderman John Sewell proposed that the City Council establish a book awards to reward each year 'the best two books written about Toronto'. Reflecting on this goal in 2015, Sewell aligns the establishment of the awards with other civic reform initiatives of the period, such as preserving local libraries, preventing transit fare increases and maintaining public ownership of transit. The awards have expanded in scope as the City of Toronto has itself grown, shifting to recognise the megacity created by the 1998 amalgamation of Toronto with a number of neighbouring municipalities. A regional book awards amidst the hub of national cultural industry, anxiety surrounds the cultural capital which the awards

convey. George Fetherling has observed that the awards have 'low standards [which] carry over from year to year […and] bring neither prestige nor profit'.

Gillian Roberts, in *Prizing Literature*, suggests 'not merely incidental to the texts they celebrate, literary prizes signify both on their own terms and in relation to the texts whose circulation and readership they function to increase.' Performing recognition over regular intervals, both regional awards regularly seek to re-establish an idea of their region's literary identity and to effect their own cultural circulation from the subsequent reading and reframing of award winners. In building this dynamic relationship between prize, text and region, both prizes develop a host of affiliations with other local and national cultural institutions and come to reflect the changing power and scope of particular regional geographies.

Rachel Dowse Island Identities: Place, Past and Present on Flat Holm

What makes a place worth saving? And once decided, what does that entail? Holding or restoring it to a particular point in its history? Keeping a record of memories of the place in its different states? Or something different?

Flat Holm is a small island in the Bristol Channel, five miles from the coast of Cardiff. It has an extensive history, having been the home of Welsh saints, Viking raiders and the wives of Harold Godwinson's defeated knights. It has been fortified twice, during the Franco-Prussian war and World War Two, and is the location of the UK's only island based Cholera isolation hospital.

The preservation of Flat Holm's history, whatever is meant by that term, has been helped and hindered by its remote location. Many traces of these different histories still exist, when they might have been cleared away if located on the mainland. However due to the difficulty of accessing the island, these histories are being forgotten, and their physical representations crumbling away. The cholera hospital for instance, once a beautiful example of pavilion style architecture, is now almost completely derelict, and probably beyond repair. While there have been many plans for the building, none have come to pass; meanwhile the building itself has become more and more inaccessible.

Each visitor to the island has retained their own image of the state it was in at the time of their visit, and those who return often express surprise at the discovery that things have changed in the intervening years.

This paper will be an examination of how history and memory affect a place, using the unusual circumstances of Flat Holm to explore different aspects of this. Desire to preserve or destroy can affect the management plans of "historical" places, which in turn affects people's reactions and memories which make up their concept of a place itself. In more recent history, Flat Holm became the focus of many people's dreams and plans for the future in the early 1980s with the development of the Flat Holm Project. How far these became a reality, and came to define the public's concept of the island's "identity" is important to explore in relation to the themes of this paper.

I spent five months this summer volunteering on Flat Holm during a strange time for the island. Funding for the island in the last few years has drastically reduced, resulting in the loss of many aspects of island life previously considered inherent, such as the raising of livestock and weekly school visits. To some, it feels as if the island is slowly being forgotten and "lost", but the island of course still exists, just in a different state to their expectations, and importantly, wildlife thrives there. This paper will use Flat Holm to examine how history, memory and management have all been

instrumental in defining a sense of "place", and discuss how useful these terms are in relation to nature.

Panel 5A Landscape under pressure
A World Heritage landscape in a changing city

Tony Crouch, City of Bath World Heritage Site Manager
Robert Holden, Lead Ranger, National Trust, Bath Skyline
Caroline Kay, Chief Executive, Bath Preservation Trust
Chaired by Dr Kristin Doern, Heritage Subject Leader, Bath Spa University

As an 'exceptional example of mankind's reaction to the natural world', the city of Bath was designated a World Heritage Site in 1987. It is a relatively small city with a resident population of around 90,000 that is shaped by its geology and geography – its position on the River Avon, the hills that surround it and the stone quarried from them, and of course, the Hot Springs.

The City of Bath World Heritage Site covers the whole of the city, including all of the urban settlement and large areas of the open countryside that extend in towards the city centre. It is also a city that attracts over 5 million visitors per year and constantly faces the competing demands of transport issues, housing shortages, tourist infrastructure, conservation, sustainability and development if it is to continue its success as a living dynamic modern city.

Three leading heritage practitioners whose role it is to protect, preserve, interpret and promote Bath's Outstanding Universal Value, will discuss how the city's green landscape setting is managed within the wider contexts of World Heritage, debates about landscape and well-being, safeguarding and access, and pressures of development and change.

Panel 5B Time and the Coast

Kyriaki Hadjiafxendi and John Plunkett
Science at the Seaside: Pleasure Hunts in Victorian Devon

Coastal landscapes are always changing thanks to tidal ebb and flow; they are also subject to human cultivation and the pressures of the tourist industry. This paper traces the work of a public engagement project that sought to recover the submerged history of the North Devon coast before it was indelibly associated with seaside tourism. Before the commercial heyday of Devon's resorts, its coast was a place of discovery and inspiration, somewhere to visit and enjoy a hands-on engagement with the environment. The rich history of scientific and literary writing about the North Devon coast deserves to better known and celebrated as part of our living heritage. In 2013, we received a grant of £30k from North Devon Fishery Local Action Group (FLAG) to work on the public engagement project 'Science at the Seaside: Pleasure Hunts in North Devon'. We sought to highlight a neglected aspect of south-west heritage; namely, the growth of seaside science and environmental tourism in North Devon during the Victorian period.

Working at the intersection of archipelagic criticism, literary geography, and studies of the sea and maritime culture (what has come to be called 'blue cultural studies' by Steven Mentz), our aim is recover the layer of meanings attached to North Devon seascapes that have been lost or contested. The rockpools, beaches and marine

biodiversity of North Devon attracted many individuals, literary and scientific, local and distinguished. Those helping to popularize North Devon included other well-known writers such as George Eliot, George Henry Llewes, Charles Kingsley and the naturalists Philip Gosse and George Tugwell, all of whom published accounts of their explorations. 'Seaside science' was so popular because it accorded with the Victorian belief in 'rational recreation' – the notion that leisure time should be used in a way that was both educational and entertaining.

With this mind, we used our FLAG grant to create a programme of activities with Ilfracombe Museum in a similar spirit of experiential learning in recognition of the intangible heritage the North Devon coast embodies. The organised events included a number of hands-on, family activities, ranging from Victorian rockpool rambles and handicraft workshops to marine collages, nature writing retreats and a symposium on 'Curious Objects'. The success of the museum education programme motivated us to extend our activities into schools. Thanks to funding from Bath Spa and Exeter Universities, we were able to design workshops for Devon junior schools to be delivered by PhD students. We were amazed at the interest shown by junior school teachers; we also found ourselves in a new world of Key Stage 2 learning outcomes, national curriculum objectives and the challenge of translating our research into workshops suitable for years 3-6 students. What knowledge can you expect of these age groups? How can you relate the Victorian passion for natural history to children's own curiosity about the seaside?

Our paper as a whole describes the way our activities tried to encourage awareness of their local environment for a range of Devon audiences, as well as to foster historical interest in understanding the coast as a living cultural landscape in which change is inherent, and is reflected in the lives of the people who visit or inhabit it.

Monika Szuba

"Everything will fall into the sea": Kathleen Jamie and the Temporality of Landscape

We are inhabiting the same earth as the Neolithic people, we are roaming the same areas as wild aurochs. This is the same landscape the peoples who lived thousands of years ago understood, as Kathleen Jamie writes. The same topography—the surface shape and features of the land—still remains as it was then despite the changes that the landscape has undergone over time. Thousands of years that have passed since the Neolithic people dwelled here indicate a degree of continuity, yet this permanence impressed in the land is intermingled with the sense of transience: everything will pass, only the wind and the sea will remain, as Jamie concludes one of her essays.

"You are placed in landscape, you are placed in time," writes Jamie. Time is inscribed in the landscape; our perception of place often depends on the changes we notice in a familiar surrounding. It is through time that we gain a dwelling perspective as inhabiting a place means coexisting with the landscape, and being attuned to its changes. Moreover, our awareness of the land is affected by the awareness of the passage of time. Writing about the past in reference to the land and landscape can be tinged with nostalgia. That is why a lot of nature writing is about the sense of loss, whether personal or global. Nostalgia experienced at the memory of childhood Arcadia, now lost—the need to record the absence of a familiar landscape—is sometimes combined with an apocalyptic vision of the environmental degradation. This focus on irretrievable loss often sets an elegiac tone. However, Jamie's reflections on the changes in the landscape are largely unsentimental. When writing about the past, she eschews idealisations and nostalgic images. She focuses on recording images

of the landscape stretched over time, simultaneously recognising intrinsic value in impermanence. This includes the essays on the spectacle of northern lights, seasonal changes, birds nesting and migrating salmon among others.

Foregrounding the ephemerality of things and the fleetingness of various phenomena might offer a response to people's need to transform the landscape in order to leave a trace of their brief presence. The residue of human presence described by Jamie includes littered beaches, light pollution, and settlements that "stain" the land. Redundant intrusions into the landscape are juxtaposed with the brittleness of flora and fauna, their transience underlining the temporality of our dwelling.

Offering a reflection on the passage of time embedded in the land, Jamie points to the necessity to negotiate our own dwelling place within a temporal framework. I would like to argue that one of the main themes of Jamie's writing is temporality, which is represented in past, present and future considerations of change. The main focus of my paper is the examination of the primary concerns of Jamie's texts such as the interweaving of permanence and impermanence. I will also at- tempt to situate her work in the nature writing tradition in reference to the selected authors' approach to the above.

Holly Corfield-Carr Composite Ghosts: Doubleeyed Readings of the Isle of Portland in Thomas Hardy's *The Well-Beloved* and Katrina Palmer's *End Matter*

In 1859, the same year as the publication of Charles Darwin's *Origin of Species,* Oliver Wendell Holmes is studying what he calls the 'doubleeyed or twin pictures' of the stereoscope, apparatus for viewing pairs of photographs captured a few degrees – and often a few seconds – apart as a single three-dimensional image. A century later, Roland Barthes would be writing about the 'stereographic plurality of the text', a readerly double vision that makes explicit the legacy of the stereoscope's widespread popularity in the late nineteenth century and its capacity to conjure 'depth' from difference.

This paper reads two texts specific to the Isle of Portland in Dorset in which time accumulates as static strata, banded horizontally by repetition at the same time as splitting into parallel chronologies of difference: British artist Katrina Palmer's 2015 site-specific soundwork *End Matter* and Thomas Hardy's final novel *The Well-Beloved,* published in 1897. Through reading these texts in stereo and on site in the quarries of Portland, this paper records points of overlay between and amongst the texts against the stratified rock structure of the peninsula that has such a profound influence on the characters' experience of time—and death—as a 'vertical' phenomenon.

Palmer's *End Matter* is composed of three overlapping works: a BBC Radio 4 broadcast 'The Quarryman's Daughters', a Book Works publication of postscripts, addenda and photographs also titled *End Matter* and 'The Loss Adjusters', a site-specific audio walk amongst Portland's quarries. A few degrees – and a century – apart, Hardy's novel documents its protagonist's full life in three repeated bands of time as he finds (and loses) iterations of the same spirit, his 'well-beloved', in Avice Caro, her daughter and her granddaughter.

James Lingwood, director of Artangel, the London-based organisation that commissioned *End Matter*, describes the heavily quarried peninsula of Portland as a site that 'embodies to me more clearly than almost anywhere else I've ever been the kind of collision or the coexistence of different kinds of time'. Lingwood packages the peninsula's post-industrial landscape as a 'very rich and complicated resource

material' for the sculptor and, indeed, Portland stone has a long history as a saleable resource, having been used extensively at the time Hardy is writing to build London's major buildings, bridges and banks but within Palmer's Portland, the sculptural capacity of the stone is located in its split site, as both the emptied quarry and the grand platform for the City's trade.

In the deep blur between the two Portlands, time shifts along a vertical axis as if by parallax rather than by linear progress. In a series of close readings, stereoscopic projections and field notes, this paper tracks down the composite ghost of Hardy's 'Well-Beloved' to the peninsula's Roachstone, the profitable and decorative rock composed from the shells of prehistoric molluscs, and the vast gaps excavated by Palmer's work as a site-specific sculptor whose sculptural material—and, arguably, site—is entirely conjured from language.

Panel 6A 'Rural Ruptures'

Daniel Eltringham Studies in Change and Resilience: Enclosures, Commons and Footpaths in British Poetry and its Landscapes

This paper reads British poets alongside first-hand investigations of the landscapes their work addresses and negotiates. The first-hand element took the form of visits, on foot, to three places: Laxton, in Nottinghamshire; The New Forest; and Ashover, in Derbyshire. In each I conducted interviews with individuals central to the brokering of change and resilience that interested me in each location, studied old maps and documented the experience photographically. I then read those experiences back into British landscape poetry, working through the meanings of enclosure, the persistence of communal practice and the conflicts over right of way and the footpath network.

Firstly I present two landscapes in which pre-enclosure conditions still, in different senses, can be said to exist. A visit to the New Forest in February 2015, where customary entitlements are preserved by the ancient Verderers Court, provides me with a window looking back to Peter Larkin's *Enclosures* (1983), a poetic sequence 'set' in The New Forest that draws on a post-war account of the forest's management of recreation, commercial forestry 'enclosures' and the incursions of suburbia.

Secondly, in Laxton – the only remaining open-field village in the United Kingdom – the community's heritage status, preserving as it does a feudal and semi-communal agricultural method, sits uneasily with the economic pressures of the broader economy. Farmer and local historian Stuart Rose told me on a visit there in July 2015 that this tension has become unsustainable, but the farmsteads are reluctant to hand the village over to the National Trust and cement its position as safely historical. I read R. F. Langley's 'Matthew Glover' (*Hem*, 1978), an account of the enclosure of one such open-field parish in the eighteenth century, alongside Rose's perspective on continuity, change and place-attachment in Laxton today.

Lastly, I consider a contemporary champion of public rights of way: Richard Felton, retired headmaster and resident of Ashover Parish, Derbyshire. I interviewed Felton about his project to uncover and restore the full extent of the parish's footpath network and walk in the new paths with a weekly village hike, thus performing both an excavatory or historical function *and* a communal purpose in the present. I take Felton's example of local action, contributing towards an effective extension of the kinetic commons, as a opportunity to reflect on Peter Riley's re-imagination of the Mass Trespass of 1932 in his sequence *The Ascent of Kinder Scout* (2014) – a moorland

plateau not far from Ashover – in which conflict over right of way reached a head in an act of communal defiance of private property.

In all three cases I reflect on the distinct forms of knowing allowed by the physical, walked experience of a place, by interviews with significant local actors, and the representation of similar landscapes and concerns in British poetic practice. What tensions does this hybrid method reveal? Where is the divide between leisure and work, art and economics, resilience and change, situated today?

Andrew Jeffrey
Badgers: Cull Zone/Site of Special Scientific Interest

Humans often change the landscape by re-designation. One controversial recent example of this is the designation of badger cull trial zones in Gloucestershire, Somerset and Dorset (2013-15). This is the latest development in a long-standing and tense relationship between badger and human territory; badgers are amongst the most legally protected non-domesticated animals in the UK and are often a source of controversy amongst humans endeavoring to manage the landscape.

The badger's charisma is also used to marshall support for environmental conservation initiatives. An example of this is The Moss Valley on the edgelands of Sheffield, which was designated as a Site of Special Scientific Interest after a vigorous local campaign led by the Wildlife Trust (whose logo is the badger) and local residents in the early 1990s. One of the reasons that many local residents fought to protect Moss Valley is that they were made aware of the importance of the area for badgers. Moss Valley is next to a Council Estate and is currently part of a controversy over the location for new housing to be built on brownfield land, which is also part of the Green Belt.

This talk will discuss my poetic response to these two locations. The poetic response is in the radical landscape tradition, focusing on my encounters with badgers at these sites. I stumbled into the cull zone whilst lost on holiday and chanced upon my first sighting of a badger. In contrast, I was led on a number of tracking expeditions through The Moss Valley to catch sight of badgers and have returned to the site at various times of the year. The poems written in response integrate notebook material about the experience, found material relating to the controversy surrounding the badger cull, scientific information about badgers and wider historical material about the sites. They engage with my particular encounters with badgers and with other representations of badgers.

The poems are presented as open form pieces to encourage the reader to engage with ideas about designation of sites and boundary making. They are part of a wider project relating to encounters with burrowing animals who often undermine human attempts to secure the ground. The poems ask what it means to write about landscape in the knowledge that humans are not the only actors.

Richard Kerridge Reading from *Cold Blood: Adventures with Reptiles and Amphibians*

As a boy, Richard Kerridge loved to encounter wild creatures and catch them for his back-garden zoo. In a country without many large animals, newts caught his attention first of all, as the nearest he could get to the African wildlife he watched on television. There were Smooth Newts, mottled like the fighter planes in the comics he read, and the longed-for Great Crested Newt, with its huge golden eye.

The gardens of Richard and his reptile-crazed friends filled up with old bath tubs containing lizards, toads, Marsh Frogs, newts, Grass Snakes and, once, an Adder.

Besides capturing them, he wanted to understand them. What might it *be* like to be cold blooded, to sleep through the winter, to shed your skin and taste wafting chemicals on your tongue? Richard has continued to ask these questions during a lifetime of fascinated study.

Part natural-history guide to these animals, part passionate nature writing, and part personal story, *Cold Blood* is an original and perceptive memoir about our relationship with nature. Through close observation, it shows how even the suburbs can seem wild when we get close to these thrilling, weird and uncanny animals.

Panel 6B Death, Memory and Landscape

Organised by Rebecca Schaaf

This panel considers the relationship between death, memory and memorialisation, and the places and landscapes within which these events, practices and identities are situated. Key themes within the papers include discussion of how landscapes have been, and continue to be, shaped through cartographic, social, physical and political interventions, and how this impacts on memories, identities and the connections to, and the power of, ancestors. The panel seeks to explore how these historically significant cultural landscapes continue to impact current livelihoods and cultural memory, and how the challenge of exclusion from, and interpretation of, these places is being addressed in particular contexts.

Matthew Law The Past in Somerset Prehistory

It has now long been understood that people in prehistoric Britain had not just an awareness of, but a desire to engage with, the past. From the monuments of Salisbury Plain such as the Bronze Age round barrows at Winterbourne Stoke that appear to lead up to the Neolithic long barrow, to the mummified human remains apparently curated for up to 500 years at Cladh Hallan on South Uist prehistoric communities throughout the British Isles can be seen to have consciously commemorated or appropriated the past. This paper explores notions of memory and persistent places in the prehistoric landscape of Somerset, drawing especially on investigations carried out as part of the planning process.

John Robb Past ritual and present heritage in Wessex landscapes

This paper explores the spatial (in)congruences between prehistoric 'ritual landscapes' and heritage conservation constructs such as the Word Heritage designations. Conceptualized today as large-scale, long-term territories that were in some way 'designated' or reserved for spiritual purposes, including landscape inscriptions of the theorized transition from the individual dead to a more impersonal ancestral identity during the Neolithic and Early Bronze Ages, the 'ritual landscape' concept has not enjoyed universal acceptance. The extent to which this is due to evolving landscape conceptualizations within archaeology will be considered, as will the likely consequences on how landscapes with prehistoric traces have been and are interpreted and conserved today.

Sian Sullivan Ancestral agencies at re-membered places: articulating the conservation and cultural landscapes of Palmwag/Hurubes, west Namibia

Some land areas of north-west Namibia, such as the tourism concession area now known as Palmwag, have been exoticised as a spectacular 'last wilderness' populated by rare and threatened large African mammals: as territories existing somehow outside of history where wildness appears to remain beyond reach of significant human intervention. This paper considers ways in which this wildness has been made historically, through cartographic and political intervention that created boundaries distinguishing where and which people could retain access and dwellings. Through recent return with Khoe-speaking peoples of various groupings (*!haoti*) associated with what they know as the land (*!hus*) of Hurubes, the paper introduces some of the socialising practices that enabled people in the recent past to flourish in a landscape valued now as rugged, inhospitable and remote. A focus will be on the greeting and gifting of ancestral spirits of the dead associated with graves of known ancestors located in the landscape, as well as with the spirits of anonymous dead, and with a key ancestor-hero-trickster known as Haiseb. These ancestral agencies are understood ontologically as able to intervene so as to assert influence in the present, and as such to assist with guiding and protecting people as they move to and through remembered places and interact with other beings encountered there. The paper seeks to juxtapose some of the different memories and modes of relating asserted historically and today by varied actors with interests in the Hurubes/Palmwag landscape. In doing so it draws attention to the territory's shifting articulation as both the spatial arena where conservation of a wildness that is somehow outside of culture can occur; and as an intimately relational context for dwelling and the practice of diverse reciprocal interactions with entities-beyond-the-human.

Heather Winlow Strangers on their own Land

The story of the development and expansion of the United States as a state is also one of dispossession. This paper will explore the exclusion of native American groups from the landscape and the conversion of their lands into private property, during the nineteenth and early twentieth centuries. Alongside dominant cultural ideologies and Federal policies, cartography was central to this process. The paper will consider how the mapped idea of a rationalist and orderly landscape, promoted through the Public Land Survey contrasted sharply with on the ground realities. The paper also considers the effects of these historical developments on current landscapes, identities, cultural memory and livelihoods.

Panel 7 Walking, Ambient Poetics and Digital Maps

Stephen Hitchins The White City: A Participatory Sensing Expedition

The White City is a participatory sensing expedition through the streets of Rhydyfelin, a small post-industrial suburb of Pontypridd in the South Wales Valleys. Mainly farmland until the late-eighteenth century when a small community began to develop following the opening of the Glamorganshire canal and the Trefforest tin-plate works, urban expansion increased during the nineteenth century with the growth of the coal-mining industry. Like many Valleys towns, since the closure of the mines in the twentieth century, the area has become neglected and economically deprived.

I moved to Rhydyfelin in 2012 and began to reterritorialise through a process of defamiliarisation, conducting dérives around the area and consulting local history books and old Ordnance Survey maps. I found that a portion of the locality was once referred to as the 'White City': 'Each of the many streets at the "White City" still houses some of the first occupiers' (Rees, 1983). This seems to support Italo Calvino's earlier reference to the area in *Invisible Cities*: 'From there, after six days and seven nights, you arrive at Zobeide, the white city, well exposed to the moon, with streets wound around themselves as in a skein' (1974). It's the palimpsestic strata of this imperceptible city that I propose participatory sensing can be used to explore.

Participatory sensing is described as a platform 'to enable grass-roots groups and communities to track and act on information about their local environment' and 'to explore the imperceptible' (Airantzis et al, 2008; Bryan-Kinns et al, 2009). The *White City* project connects participatory sensing to relational aesthetics and ambient poetics, inviting the reader to participate in a sensory expedition, real or imagined, in search of the imperceptible city. This has so far been attempted in the forms of a collage guidebook (Aquifer Press, 2015) and an audioecopoetical tour guide (The Goose, Vol. 14 Iss. 1, 2015). This paper will present extracts from these creative experiments alongside critical reflection on the relevance of a participatory sensing approach to the contemporary landscape of the South Wales Valleys.

Nathan Thompson

Explorer 9: A Psychomythogeographical Exploration of Bodmin Moor

This presentation will focus on my practice-led creative project *Explorer 9*, a psychomythogoegraphical exploration of Bodmin Moor, and will consider the potential for drawing on Situationist, and Situationist inflected, praxis to generate interactive poems with which a reader might explore a site. In this presentation readings from the text will be contextualised by the theory and practice that informed them, in respect of the history, present state, and future potential application of a poetics rooted in the Situationist practice of Psychogeography.

Explorer 9 is comprised of a set of 325 poems, each of which interacts with a grid-square from the obsolete Ordnance Survey Explorer 9 map of Bodmin Moor. The poems are designed to activate in the area of Bodmin Moor to which they pertain, interacting with the physical site, the meta-site of the map, and the creative imagination of the reader to create a rhizomatic multiplicity of potential site-specific experiences. They are intended as cues for exploration of the site rather than descriptive reflections. In their published form each poem will be printed on individual laminated cards, the reverse of which will feature a reproduction of the grid-square to which they pertain. This is intended to allow the reader to creatively remap the moor as they wish, randomly or according to their own criteria, e.g. as a method for generating explorations themed on images/ideas found in the poems.

The critical and theoretical component of the presentation will include an exploration of the history and contemporary/future relevance of Situationist theory and practice in the context of poetry and poetics, with particular reference to Psychogeography and recent developments of it such as Phil Smith's Mythogeography and Wrights and Sites' Mis-guidance. The presentation also considers the late twentieth-century de-politicisation of Psychogeography, and the possibilities for its re-politicisation in the context of renewed interest in the activist potential of Situationist practices (e.g. Mackenzie Wark's *The Spectacle of Disintegration: Situationist Passages out of the Twentieth Century*); recent critical theories such as Salvagepunk (as outlined in Evan Calder Williams's *Combined and Uneven Apocalypse: Luciferian Marxism*); and a re-

evaluation of less well-known Situationist texts and practices, including Jacqueline de Jong's *Situationist Times* and Asger Jorn's prioritisation of signal over symbol.

Rebecca Schaaf and Julieann Worrell Hood Lines of Desire

Lines of Desire was a collaborative and interdisciplinary project that aimed to explore ways of seeing, interpreting and mapping the Newton Park campus. It is grounded in the work of land artists and psychogeographers that endeavoured to find new ways of engaging with and understanding place. During a one week intensive experience in October 2015, a selected group of Bath Spa University Art and Geography students collaborated to co-create a piece, informed by the approach of Richard Long and other land artists, which embodied aspects of the learned and intuited layers of meaning of the campus in which they are situated. Using geolocation data combined with social media, the BSU MediaWall displayed a live mapping of the activities around the campus during the week which formed a focal point for student led discussions about the nature of the landscape and our relationship to it. In this paper, two coordinators of Lines of Desire reflect on the value of interdisciplinary collaboration and what was learnt through the project.

Richard White
Walking out on enchantment: walking, social media and human rights

The presentation offers a review of an experiment in ambulatory and socially engaged approaches to intangible cultural heritage. Informed by several years practice in outdoor celebratory arts, working with enchantments, I am setting off on a series of performative walks in Bath and the surrounding areas to explore disenchantment. The intention is to devise a walking practice that facilitates a critical approach to enchantment by raising questions about change and movement, terrain and space, belonging and exile. I am seeking to unpack the layers of the city and its landscape setting. The practice is performed live by the walking participants, our presence extended via social media through the sharing of thoughts, images and sounds live during the walk. Resonances may be generated as social networks pick up and reflect on the media posted. A series of social media trails will be created.

The presentation will offer an account of the experiment and reflect on the series of walks with regard to the physical experience of the walker, the process and strategies of disenchantment and the dialectic between them. This may involve some consideration of hidden and concealed histories, memory, time and place, ecology and the body. Can a disenchanted approach enable us to step aside from the enchantment of 'nature' or other such constructs whilst taking pleasure in them? Can such an approach change our relationship with the past and the land and reveal new ways of understanding ourselves in the world?

Venues

Day events

All panels and papers will be held in The Commons on our Newton Park Campus. It is 4 miles from Bath city centre and is easily reached by bus, bike and car. The walk takes about an hour if you follow the cycle path / riverside walk via Newbridge.

Bus service no 15 takes you to and from the bus station and other stops in the city, including Green Park Station. Search for Non-University Term buses on www.firstgroup.com.

Bath Spa University is part of the NextBike network. You can pick up and drop off bikes at Newton Park and Bath city centre. There is a bike path connecting the campus to the city, with just two simple and safe road crossings. Along the route you may see red kite, rabbits and deer.

When you reach the campus, routes between the car park, bus stop and the Commons are paved and mostly flat, but walking tours will take you onto uneven, sandy, steep and possibly muddy ground. If you'd like to participate in one of the tours wear or bring a change of shoes that aren't too precious.

Evening events

These will be held in Bath city centre at Burdall's Yard and Gascoyne Place

Burdall's Yard, 7a Anglo Terrace, London Road, Bath BA1 5NH

Buses 6, 7, 13, 231, 271, 272 stop at Snow Hill (3 minutes walk from Burdall's Yard). The nearest free parking is in the streets off Snow Hill. Free parking is also available after 8pm in the Cattle Market car park on Walcot Street (6 minutes walk from Burdall's Yard).

Gascoyne Place, 1 Saw Close, Bath BA1 1EY

Accessibility

The Commons and Burdall's Yard are fully accessible for wheelchair users and assistance dogs are welcome. Some of the walking tours around campus are not easily accessible. Please ask the conference organizer, BSU staff members, or one of the student helpers if you have any questions.

Delegate Biographies

Marco Battistoni is currently a Member of the scientific committee of Centro Interuniversitario di Storia Territoriale "Goffredo Casalis" (Interuniversity Centre for Territorial History). His research interests include local territories and their history and ecclesiastical institutions and their properties in early and late modern Italy.

Christine Berberich is a Senior Lecturer in 20th/21st Century Literature at the University of Portsmouth, UK. Her main research focus is on Englishness and its construction. Her book *The Image of the English Gentleman in Twentieth-Century Literature: Englishness and Nostalgia* was published in 2007. She is co-editor (with Arthur Aughey) of *These Englands: a Conversation on National Identity* (MUP, 2011), (with Neil Campbell & Robert Hudson) of *Land & Identity: Theory, Memory & Practice* (Rodopi, 2012) & *Affective Landscapes in Literature, Art and Everyday Life* (Ashgate, 2015), and editor of *The Bloomsbury Introduction to Popular Fiction* (Bloomsbury / Continuum, 2014). She is also series editor of *Place, Memory, Affect*, an interdisciplinary series with Rowman & Littlefield. Her new monograph project focuses on Affective English Landscapes, an intimate exploration of Contemporary Englishness.

Holly Corfield-Carr is a poet and researcher working on site-specific practices in contemporary writing. Her poems have appeared on a passenger ferry in Bristol Floating Harbour, a guard tower on the Antrim Coast and the Portwall Lane car park as part of the public soundwork MISSORTS. A pamphlet, documenting a series of performances in an eighteenth-century crystal grotto, was commissioned as part of the 2014 Bristol Biennial and published by Spike Island where she worked as writer-in-residence in 2013. She received the Frieze Writer's Prize in 2015 and an Eric Gregory Award from the Society of Authors in 2012.

Tony Crouch is City of Bath World Heritage Site Manager.

Colleen Culleton is an Associate Professor in the Department of Romance Languages and Literatures at the University of Buffalo. Her research concerns Modern Spanish and Catalan literature and culture, spatial analysis and ecocriticism.

Rachel Dowse studied English Literature at Sussex University, and went on to complete a Masters in Wild Writing: Literature and the Environment at Essex University, finishing in 2014. Since then she has been pursuing a career in practical conservation. From April to September 2015 she spent three weeks of every month living and working full time as a Volunteer Trainee Warden on Flat Holm Island, a nature reserve in the Bristol Channel. She has been published in *Earthlines* and *The Island Review*, and is currently a Volunteer Officer Warden at the Greenwich Peninsula Ecology Park.

Sue Edney teaches English part-time at Bristol and Bath Spa universities, specialising in the Romantic and Victorian poets and the relationship of literature to landscape. Her research interests are in dialect, working-class writing and domestic landscapes and she has published papers in this area. She is reviews editor for the ASLE-UKI affiliated journal *Green Letters: Studies in Ecocriticism*.

Daniel Eltringham is working towards an AHRC-supported PhD at Birkbeck College, University of London, on William Wordsworth, J. H. Prynne and the commons. He has published critical work on R. F. Langley and Sean Bonney, with a book chapter forthcoming on Peter Riley and a commentary on Peter Larkin. He co-edits Girasol Press and *The Literateur*

Veronica Fibisan is a doctoral researcher at the University of Sheffield. Her research concerns contemporary poetry and ecofeminism, with particular attention to the work of Harriet Tarlo.

Andy Flack is presently a Teaching Fellow in Modern History at the University of Bristol. He is a specialist in environmental history, and works particularly on animal histories and animal geographies. He has published on Bristol Zoo and the phenomenon of celebrity animals. Forthcoming publications include work on animal 'agency', animal representations on film, and imperial animals. He is currently working on research around the impact of travel technologies on human and nonhuman animals in the postwar period.

Matthew Freidman is a Lecturer in the Department of History at Rutgers University, Newark. His research focuses on 20th century American sound cultures and avant-garde music. In addition to his scholarly work, he has worked as a journalist for the Canadian Broadcasting Corporation, the *Montreal Gazette, The National Post, Wired News, and InternetWeek*. His fortnightly podcast on avant-garde music, *No Sounds are Forbidden*, debuts on iTunes and H-Net in February 2016.

Lucy Furlong's writing has been widely published and her poems have been nominated for a Forward Prize and a Pushcart Prize. She has an MFA in creative writing, specialising in poetry and memoir, and has lectured at Kingston University on writing memoir, writing about place, and on self-publishing as part of the Publishing MA. Her first poetry map, Amniotic City, was featured in The Guardian newspaper. Last year her collection, *clew*, was published by Hesterglock Press. She regularly reads and performs her work nationally, has been a poet-in-residence and organises and runs workshops and readings. www.lucyfurlong.com

Jeremy Gardiner, Ravensbourne, is a landscape painter and digital practitioner whose fascination with modernist landscape painting is matched by is knowledge of the digital art world. See www.jeremygardiner.co.uk

Terry Gifford is Visiting Scholar at the Centre for Writing and Environment at BSU. Terry is the author of seven collections of poetry, several books of ecocriticism, and a collection of climbing journalism. I also edited the complete works of John Muir in two volumes, and have written or edited five books on Ted Hughes.

Franklin Ginn joined the University of Bristol as a Lecturer in Cultural & Historical Geography in 2016. Prior to that, he was a Lecturer in Human Geography at Edinburgh University (2011-2015). Franklin has worked at NGOs including Global Action Plan and Forum for the Future. His current research interests include anthropocene naturecultures, landscape temporality and experience, and urban political ecologies.

Kyriaki Hadjiafxendi is Senior Lecturer in English at Bath Spa University. Her publications include *Authorship in Context: From Theoretical to the Material* (2007), '*What is a Woman to Do?' A Reader on Women, Work and Art c. 1830-1890* (2011) and *Crafting the Woman Professional in the Long Nineteenth Century* (2013). She is currently working on the public engagement project *Science at the Seaside* and a new book on Victorian women, place and creativity.

Anthony Head, Bath Spa University, has a practice spanning art and design. His work often uses coding and realtime 3D graphics and deals with data, in many forms resulting in software based experiences. See www.anthonyhead.co.uk.

Claire Healy is a writer, researcher and performer who works in cross arts collaborations concerning music, film, feminism and architecture.

Stephen Hitchins is poet from South Wales with strong interests in notions of place and space. His recent project, The White City, involves close attention to the environment and history of Rhydyfelin, Pontypridd, where he lives. A booklet has been published by Aquifer Press and an audio piece is to appear in The Goose web journal. See www.pocketbook.wordpress.com.

Robert Holden is Lead Ranger at National Trust Bath Skyline.

Andrew Jeffrey is a doctoral researcher at Sheffield Hallam University working on a creative writing project entitled 'Encounter before Imagination: A poetics for non-human animal encounters' which considers how poetry can investigate the relationship between the human species and other animals in particular landscapes.

Shreepad Joglekar is a lens based artist from Mumbai, India. Joglekar has ben awarded artist residencies at Weir Farm National Historic Site in Branchville, CT, the Millay Colony for the Arts in Austerlitz, NY, and A.I.R. Studio in Paducah, KY. His work is held in the permanent collections of Center for Photography as an Art Form (NCPA), Mumbai, India, The Center for Fine Art Photography, Fort Collins, CO, and Harper College Educational Foundation Art Collection, Palatine, IL. He has exhibited in several galleries in the US, Canada, China, Cuba, Egypt, Germany, India, Poland, and the UK.

Katherine Jones is a Research Associate on the AHRC funded *Towards Hydrocitizenship* project. The project aims to use Participatory Action Research methods and artistic and cultural interventions to engage with how people imagine and practice their relationships with water in the city of Bristol. Katherine brings an interest in environmental and social justice and community development to this project.

Nancy Jones is an AHRC SWW-DTP funded PhD student at Bath Spa University and a member of the SWW-DTP Communities of Creative and Critical Practice research cluster. Her project concerns the poetry of Maggie O'Sullivan, and is entitled 'Writing the More-Than-Human World: an exploration of the anthropocentric and anthropomorphic tradition in contemporary British nature poetry.'

Owain Jones is Professor of Environmental Humanities at Bath Spa University. Owain works mainly in cultural geography and has published a number of peer-reviewed research articles in international geography and related social science journals. He has two main areas of research and writing interests; geographies of nature-culture and children's geographies. Within the former he focuses upon animal geographies, place/landscape/dwelling, and tidal geographies (and temporal rhythms of landscape).

Caroline Kay is the Chief Executive of Bath Preservation Trust.

Richard Kerridge is a nature writer and ecocritic. *Cold Blood: Adventures with Reptiles and Amphibians* (Chatto & Windus, 2014) is a mixture of memoir and nature writing. It was adapted for BBC national radio and broadcast as a Radio 4 Book of the Week in July 2014. He was awarded the 2012 Roger Deakin Prize by the Society of Authors, and has twice received the *BBC Wildlife* Award for Nature Writing. At BSU, Richard leads the MA in Creative Writing. He has been an elected member of the ASLE Executive Council, and was founding Chair of ASLE-UKI. Richard is co-editor of the Bloomsbury Academic series entitled 'Environmental Cultures'.

Matthew Law is interested in past environments and ecosystems, and the remains of living organisms recovered archaeologically. He is a Lecturer in Geography (Environmental Change) at Bath Spa University.

Robert Mevissen is a PhD candidate in History at Georgetown University in Washington, DC. His interests include the interplay between environment and identity as well as state-building in Europe during the nineteenth and twentieth centuries. As a Fulbright scholar (2015-16), he is undertaking dissertation research in Austria and Hungary, which explores 19th-century Danubian projects, such as steam navigation, flood prevention, land reclamation, and regulation, and their impact on identity and loyalty within the Habsburg Empire.

Wisarut Painark is a Postgraduate student in the English Department at Chulalongkorn University, Bangkok, Thailand.

Jo Phillips is a Landscape Architect, teacher and doctoral research student at MIRIAD, Manchester Metropolitan University. Her PhD research is in the field of public engagement in landscape and large-scale infrastructure. She is interested in rail, road and runway infrastructure, with a particular focus on HS2. Visit www.jophillips.net.

Selina Philpin is currently a PhD candidate at Cardiff Metropolitan University, where her thesis examines literary representations of the River Thames during the late Victorian period from an ecocritical perspective. She is an Associate Tutor at Cardiff Metropolitan and completed her PGCE (PCET) at Cardiff University in 2015. Selina's research interests include literature of the nineteenth century, ecocriticism and gender studies.

Karyn Pilgrim is Associate Professor of Cultural Studies at the State University of New York—Empire State College.

John Plunkett John Plunkett is an Associate Professor in English at the University of Exeter. His publications include *Queen Victoria—First Media Monarch* (2003), *Victorian Print Media: A Reader* (2005) and *Popular Exhibitions, Science and Showmanship 1820–1910* (2012). He is currently working on the public engagement project *Science at the Seaside*, and the book project *Picture Going: Popular Visual and Optical Entertainments 1820–1914.*

Jonathan Prior is Lecturer in Human Geography at Cardiff University. 'In my research into human geography, I am broadly interested in how people value what we may think of as nature (landscapes, plants, animals), and how these values shape our attitudes toward things like environmental conservation. I am also a sound recordist, and have produced sound maps, audio tours, sound walks, and field recording installations.' Listen at www.12gatestothecity.com.

Sara Riley lives and works at Monkton Wyld intentional community, West Dorset. Sara has a degree in Politics, specialising in the use of art in community movements to create change. She is currently working on projects using wisdom from Celtic practices, ritual and ceremony to create installations and participatory performance art.

John Robb I am an independent researcher, having been a Lecturer in Geography at Bath Spa University from 1990 to 2013, when I took early retirement. I have given conference papers and published, singly and collaboratively, on the themes of ritual landscapes, Irish prehistory and national identity, heritage tourism at legendary locales and Celtic identities. Excited by the interdisciplinarity of the landscape concept in the overlap between geography and archaeology, much of my research has been inspired by 19 years accompanying students to the spectacular monuments and wider landscape context at Avebury, Wiltshire.

Rebecca Schaaf is Subject Leader for Geography and the Course Leader for the Global Development and Sustainability degree at Bath Spa University. Her research concerns all aspects of the development process, from issues of sustainability and environmental change, to the politics of collective action, poverty alleviation and enhancing wellbeing.

Will Smith is an Associate Lecturer at the University of Lancaster. His research concerns how representations of Toronto in contemporary Canadian literature engage with place and further an understanding of spatial innovation in literature. He is currently completing a monograph entitled *Torontos: Toronto in Contemporary Literature*.

Matti Spence lives at Monkton Wyld intentional community, West Dorset. Matti is poet in residence at MWC. He has a master's degree in creative writing from the University of East Anglia and has been recently published in The Rialto, The Morning Star, Cordite and Southerly.

Michele Stanback is an artist, art therapist, and educator of ten years. Infusing the arts, she explores rituals, breathing new life into sacred spaces for meaningful reflection. While obtaining her M.Div. at Union Theological Seminary in the City of New York, she utilizes her unique lens and framework to illuminate issues in Social Ethics, Ecofeminism and Indigenous wisdom to inform sustainable practices through the arts—seeking ethical approaches to Mother Earth. Michele has a B.A. in

Individualized Studies from University of Maryland, College Park, and a MPS in Creative Arts Therapy and Creativity Development from Pratt Institute in New York City.

Sian Sullivan is Professor of Environment and Culture at Bath Spa University. Sian is a Co-Investigator on the *Human, non-human and environmental value systems: an impossible frontier?* project at Leverhulme Centre for the Study of the Value. Currently Sian is researching the ways in which financial terms, categories and assumptions are determining how it is possible to know nonhuman nature – through concepts such as 'ecosystem services' and 'natural capital', and through institutional structures that seek to 'financialise nature' so as to engender green economic growth.

Lucy Summers I am a postgraduate student, having completed my Masters at BSU studying Literature, Landscape and Environment. Previous to that I gained a BA (Hons) in English Literature, also at BSU. I am about to embark upon a PhD focusing on ecofeminism in contemporary British poetry and nature writing. My interests lie in environmentally based literature, specifically in modern poetry. I am fascinated by the connection between the environment that is being described and the form the text appears in on the page, and this is something I will draw attention to in my paper.

Monika Szuba completed her PhD on the subject of strategies of contestation in the novels of contemporary Scottish women authors. She has published a number of articles on contemporary fiction and poetry. She is co-organizer of International Literary Festival BETWEEN in Sopot, Poland. She is also co-editor of the between.pomiędzy series published by the University of Gdańsk Press and one of the founding members of the Textual Studies Research Group as well as the Scottish Studies Research Group at the University of Gdańsk. Her research interests include contemporary British poetry and prose.

Adrian Tait is an Independent Scholar whose research concerns the advent of motoring and its representation in modern and contemporary literature.

Nathan Thompson is grew up on the south coast of Cornwall and studied at the University of Exeter, where he later lectured part-time in musicology. After a number of years in the Channel Islands, during which time he set up the *PoAttic* reading series at Jersey's Opera House, he now lives in Ordsall. He is currently undertaking a PhD centred on psychogeography and contemporary poetry while working as a graduate teaching assistant at Salford University.

Samantha Walton is Lecturer in English Literature, Writing and Environment at Bath Spa University. Samantha is the organiser of Landscaping Change. If the sandwiches don't arrive, it's her fault.

Emilia Weber is a theatre maker and writer based in Glasgow. She has worked with companies, festivals and collectives that include Untitled Projects, Arika, Buzzcut and the Arches.

Deborah Weinreb is a social artist working in the public realm. For the last decade she has concentrated her practice on working with communities with an aim to get art out into the environment, especially in locations where it is not normally found. She

is especially interested in the ability of art to make changes to the dynamics of spaces. Most recently Deborah has completed *Flagged Up* for the Bristol 2015 Green Capital. This commission created 26 large banner flags spread through a post war housing estate.

Richard White is a creative practitioner experimenting with walking practices and social media in the context of intangible cultural heritage. From recent participatory and locative media/heritage production to early C4 and community access TV, Richard's background is in participatory media arts and education. Recent work includes: 2015/16. Forced Walks: Honouring Esther - tracing a Nazi death march; 2015: Mapping and mashing memories at the Queen Elizabeth Olympic Park; 2015: Lost Walks & Ghost Crossings - River Crouch Festival. Richard is an associate lecturer at Bath Spa University where he is researching his PhD. See www.walknowtracks.co.uk.

Heather Winlow is Senior Lecturer in Human Geography at Bath Spa University. She is a cultural and historical geographer whose current research interests include: cartographic representations of race, history of cartography, history and philosophy of geography, and cultural landscapes and identities.

Julieann Worrall Hood is an artist and Lecturer at the Bath School of Art and Design. She is known for her lively drawings, woven tapestries and willow and wire leaping hares and figures. Julieann has received regional and national awards for her artwork and in 2014/15 was a Theo Moorman Award recipient for tapestry.




Corston
Long Shrub
Newton Park
Weirs
College
Park Wood
Dog Kennel Wood
Whistling Copse
Newton St Loe
Seven Acre Wood
Home Farm
Clays End
Park Farm
Ashery Gully
Pennsylvania Farm
CORSTON CP
NEWTON ST LOE CP
Church Farm
Batchelor's Farm
New Barn
Dog Kennel Wood
Whistling Copse
Tel Ex
65
64