



UNRULY LANDSCAPES: MOBILITY, TRANSIENCE AND TRANSFORMATION

VIRTUAL COLLOQUIUM: 18 & 19 JUNE 2020

MOHU

MOBILITY & HUMANITIES
Centre for Advanced Studies

English Literature
and Creative Writing

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Dipartimento di Scienze
Storiche, Geografiche e
dell'Antichità - DiSSGeA

FIND US ONLINE AT:

<https://www.mobilityandhumanities.it/unruly-landscapes/>

ORGANISING AND SCIENTIFIC COMMITTEE:

Monika Büscher (Lancaster University)
Margherita Cisani (University of Padova)
Laura Lo Presti (University of Padova)
Lynne Pearce (Lancaster University)
Giada Peterle (University of Padova)
Chiara Rabbiosi (University of Padova)
Jen Southern (Lancaster University)

'UNRULY LANDSCAPES' IS SPONSORED:

CeMoRe (Lancaster University)
Centre for Advanced Studies in Mobility & Humanities—
MoHu (University of Padova)
Department of English Literature and Creative Writing
(Lancaster University)
Department of Historical and Geographical Sciences and
the Ancient World (University of Padova)



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UNRULY LANDSCAPES

WELCOME AND INTRODUCTION

Lynne Pearce

It is a great pleasure to welcome you all to this colloquium and to thank you for your commitment to making it happen in these unprecedented times. The idea for the event has its origins in a lunchtime workshop on landscape, literature and mobility hosted by CeMoRe (Lancaster University) in February 2019 during the time Margherita Cisani (MoHu, University of Padova) was a Visiting Scholar at the Centre. The workshop was a huge success, bringing together colleagues from all over the University (and beyond) who shared with one another the wide-ranging ways in which landscape featured in their research.

The enthusiastic response to this event alerted us – that is, mobilities scholars at Lancaster and Padua – to the potential of landscape as a topic for bringing together scholars from across the arts, humanities and social sciences; in particular, we recognised its function as a platform for engaging with a very wide variety of social and cultural issues, both contemporary and historical, as well as divergent and innovative methodologies. Indeed, the experience served as a salutary reminder that it is often more productive to approach pressing social and political concerns ‘slant’ (as the poet Emily Dickinson would have it) through a thematic that functions as a medium through which to engage with sensitive topics that are difficult to tackle head on.

The current Covid-19 pandemic is, of course, just such a topic, and all of us on the Scientific and Organising Committee trust that the colloquium will offer participants an early opportunity to share their thoughts on the seismic changes that the disease has brought about. At the same time, we are acutely mindful that many of us have been deeply affected by the impact of the virus on the lives of loved ones and understand that not everyone will be ready to have these conversations. We therefore welcome the fact that the programme engages widely, and imaginatively, with the landscape theme – thus enabling everyone to participate in the way that they see fit.

In this regard, the subtitle for the colloquium – ‘Mobility, Transience and Transformation’ – could not be better since it speaks to both Covid and non-Covid-related concerns. Indeed, the inspiration for the focus on transience derived primarily from our reflections on how those of us working in the

humanities could best contribute to the urgent topical social issues of our times such as migration, urbanisation and climate change. One answer to that question is that disciplines such as literary and cultural studies, sociology, history and geography are uniquely placed to document and interpret change: to monitor the way in which the past, present and future bleed, often imperceptibly, into one another in all areas of our daily lives. The growing popularity of the field known as contemporary archaeology is an indicator of how valuable such research is perceived to be and there is, of course, nowhere better to mark change than through the analysis of the topographical and human landscape.

The programme of events that we have put together in response to the wonderful paper proposals we received from you all includes a session specifically on Transient Landscapes along with several other, equally attractive, groupings in response to our focus on all that is unruly about landscape. We were delighted that our CfP received so much interest from those of you working in the visual arts since these engagements, across different media as well as across different disciplines, will undoubtedly enrich our discussions. Finally, we would like to offer special thanks to our Guest Speaker, Tim Ingold, for his continued participation when the Colloquium moved online and to Monika Büscher for proposing, and chairing, the 'Unruly Viral Landscapes' Roundtable. Given that we have all, of necessity, grown increasingly used to working and communicating online over the past few months we are confident that this will prove a successful, and inspiring, forum for discussion and very much look forward to meeting you all.

It was always our intention to follow-up this event with the publication of a special issue of the international mobilities journal, *Transfers*, and we will be in touch with participants about our plans for putting this together in due course. In the meantime, a million thanks to everyone for enabling the colloquium to go ahead in circumstances none of us expected.

This event has been organised as a collaboration between the Centre for Mobilities Research at Lancaster University, UK (CeMoRe) and the Centre for Advanced Research in Mobility & Humanities (MoHu) at the University of Padova, Italy. We are also grateful to the Department of English Literature and Creative Writing at Lancaster University for their financial support, and the Digital Laboratory for Mobility Research (MobiLab) at the University of Padova for their technical support in moving the Colloquium online.

CeMoRe was launched at Lancaster University in 2003 by John Urry and Mimi Sheller. It has since become one of the leading centres for mobilities research in the world with a membership of +1500 scholars working across a wide range of disciplines: see [www.https://:lancs.ac.uk/cemore/](https://lancs.ac.uk/cemore/). In September 2020 Nicola Spurling will take over as the new Centre Director and, for the next five years, the CeMoRe team will be focusing their work on the climate emergency. Anyone wishing to join the Centre mailing list should email: cemore@lancaster.ac.uk.

MoHu was launched under the frame of the Mobility & Humanities project of the University of Padova's Department of Historical and Geographical Sciences and the Ancient World (DiSSGeA). The Mobility & Humanities project is funded as a Project of Excellence (2018–2022) by the Italian Ministry of Education, University and Research (MIUR) to develop interdisciplinary research about mobilities. Since its launch, MoHu has hosted a variety of key speakers in the field to further elaborate on and advance their research activities. This way, the Centre configures itself as an international research hub for the humanistic study of mobility in past and present times, a place where intellectual exchange and hospitality take a crucial part in the development of brand-new research directions. To know more about MoHu, please visit <https://www.mobilityandhumanities.it>.



MEET THE COMMITTEE

MONIKA BÜSCHER

Lancaster University

Monika Büscher is Professor of Sociology and Director of Research for the Department of Sociology at Lancaster University. She co-edits the book series *Changing Mobilities*. Monika currently leads research on decarbonising transport, disaster mobilities and ethical, legal and social issues of IT innovation in a range of different projects.

MARGHERITA CISANI

University of Padua

Margherita Cisani is a post-doc geographer in the 'Landscapes of Human Mobilities' project at the MoHu Centre of the University of Padova and lecturer of Tourism Geography at the University of Milano Bicocca. She obtained her PhD in Historical, Geographical, Anthropological Studies, with a thesis on the inter-relationships between everyday landscapes and collective practices of mobility, namely walking groups. Her research interests span across landscape and mobilities studies, with particular attention to their reciprocal influences, in everyday landscapes and non-motorized practices of mobility, in tourism landscapes as well as in education and public engagement.

ABIGAIL LARNER

Lancaster University

Abigail Larner is the administrative assistant for CeMoRe and in the final year of her MA in Social Research at Lancaster University. Her main area of focus is feminist technoscience studies, and her dissertation (supervised by Vicky Singleton) explores attempting a feminist approach to Actor Network Theory to untangle the gendered dynamics of patient-doctor relationships, using women's experiences of complications from implanted contraceptive devices (IUDs and Implants) as a case study.

LAURA LO PRESTI

University of Padua

Laura Lo Presti is a postdoctoral researcher in the 'Landscapes of Human Mobilities' project at the MoHu Centre of the University of Padova. She is also a member of the international research project 'Mapping and the Making of the Empire' at the Groningen Research Institute for the Study of Culture (ICOG) and she is currently visiting the Geo-Humanities group at the Pompeu Fabra University in Barcelona. Reflecting on the idea of a *cartographic humanities*, in her work she aims to confront and merge theories and methods from cultural, feminist and postcolonial studies, migration and border studies, visual culture and contemporary art with the scholarship of new cultural geography and critical cartography.

LYNNE PEARCE

Lancaster University

Lynne Pearce is Professor of Literary and Cultural Theory at Lancaster University where she has worked for nearly 30 years. She is author or co-author/editor of 17 books (6 of which are single-authored) on topics which include feminist literary and cultural theory (in particular, reader/reception theory), romance and critical love studies, literary geography and mobilities studies. Her most recent publications in the field of mobilities scholarship include *Drivetime: Excursions in Automotive Consciousness* (EUP, 2016), *Mobility and the Humanities* (co-edited with Peter Merriman, Routledge, 2018) and *Mobility, Memory and the Lifecourse in Twentieth-Century Literature and Culture* (Palgrave Macmillan, 2019). She is also co-editor of the *Palgrave Mobilities, Literature, and Culture* book series with Marian Aguiar and Charlotte Mathieson. Lynne has been Director for the Humanities at Lancaster's Centre for Mobilities Research (CeMoRe) since 2015 and is currently serving as Acting Director until Nicola Spurling takes over in September 2020.

GIADA PETERLE

University of Padua

Giada Peterle is Lecturer in Literary Geography at the University of Padova. Working in the emerging field of the geohumanities, her research interests lie in the interconnections between geography, literature, comics, mobilities, creative methods and art-based practices. She is currently writing a book titled *Comics as a Research Practice: Drawing Narrative Geographies Beyond the Frame* (Routledge, forthcoming). Her works on 'graphic geography', 'carto-fiction' and 'comic book cartographies' have been published in *Social & Cultural Geography* and *Cultural Geographies* and are available at www.narrativegeographies.com.

CHIARA RABBIOSI

University of Padua

Chiara Rabbiosi is Research Associate at the University of Padova where she is in charge of the Digital Laboratory for Mobility Research – MobiLab and a member of the Centre for Advanced Studies in Mobility & Humanities – MoHu. Her research interests deal with the social and spatial dimensions of tourism mobilities, cultural heritage and place branding. Chiara is particularly interested in qualitative and creative methodologies, both for research and teaching. Chiara has been a visiting fellow at the University of Helsinki, the University of Sheffield, the Estonian Academy of Arts, the Institut de Recherche et d'Études Supérieures du Tourisme (IREST) at the University Paris I Panthéon Sorbonne and the Center for Advanced Studies in Tourism (CAST) at the University of Bologna. She has published more than 40 articles in academic journals including *Social & Cultural Geographies*; *cultural geographies*; *Annals of Tourism Research*; *Journal of Consumer Culture*.

JEN SOUTHERN

Lancaster University

Jen Southern is an artist, lecturer in Fine Art, and Director for Arts at the Centre for Mobilities Research at Lancaster University. With an ethos of shared authorship, she collaborates with artists, technologists and members of the public to produce live installations that combine material and digital experience. For over 25 years her art practice has engaged with mobilities and has been exhibited in Australia, Canada, Europe, Japan, Mexico, New Zealand and USA. She co-curated exhibitions at conferences *Global Mobility Futures* (2013) and *Mobile Utopia: Pasts, Presents, Futures* (2018), and was recently involved with instigating an Art and Mobilities research network.

PROGRAMME

The programme is scheduled by Central European Summer Time/GMT+2 (Barcelona, Rome, Berlin) – please adjust it according to the time zone of your location

DAY ONE: 18 June

PART ONE: 10.00 – 13.15

10.00 – 11.20: Plenary Session

Registration link:

<https://bit.ly/unruly-opening-20200618>

Will be opened to anyone up to a maximum of 150 participants.

- **Greetings** from CeMoRe and MoHu
- **Keynote Lecture: Tim Ingold, University of Aberdeen, *Earth, sky and the ground between***

11.20 – 11.40: Virtual Break

Today's following sessions are all Thematic Sessions, which will be open to participants only.

11.40 – 12.00: Unruly ARTSCAPES

- *Migrating Landscapes* by Nick Ferguson, Richmond University

12.00 – 13.15: ENVISIONING TRANSIENT LANDSCAPES (Session 1)

- *Katrin Dennerlein, University of Wurzburg, The making of an unruly global landscape: Narratives, illustrations and films of Peter Schlemihls journey around the world*
- *Ira Hansen, University of Turku, Urban movement, urban unfolding: The embodied spatial self in Paul Auster's 4 3 2 1*
- *Tauri Tuvikene, Landscape approach to urban mobility infrastructures*
- *Susan P. Mains, University of Dundee, (Dis)Passionate Accounts: Placing the City, Mobility and Photography*

LUNCH BREAK: 13.15 – 14.30

PART TWO: 14.30 – 16.40

14.30 – 14.50: Unruly ARTSCAPES

- *Unstable Landscapes: Three movements in the coproduction of landscape* by Jen Southern, Lancaster University

14.50 – 16.40: REMEMBERING AND TRANSFORMING LANDSCAPES (Session 2)

- Lorenzo Bagnoli, University of Milan-Bicocca, Jo Guvier, University of Central Lancashire, *Visual and Toponymical landscape in the age of mobility*
- Rosa Cerarols, Antoni Luna, Pere Sala, Universitat Pompeu Fabra of Barcelona, *Committed Landscapes, unruly places. Art residence as new forms of community engagements*

15.15 – 15.35: Virtual Break

- Jason Finch, Åbo Akademi University, *Unruly Tramsapes in Public Transport as Mobilised Public Space: Last Nights of the London Tramway, 1946-52*
- James Riding, Newcastle University, *Landscape after genocide*
- Anna-Leena Toivanen, University of Eastern Finland, *Landscapes of a diasporic return: Mobility and memory in Michèle Rakotoson's Juillet au pays: Chroniques d'un retour à Madagascar (2007)*

DAY TWO: 19 June

PART ONE: 10.00 – 12.40

10.00 – 11:00: Plenary Session

Registration link:

<https://bit.ly/unruly-viral-landscapes-20200619>

Will be opened to anyone up to a maximum of 150 participants

- **Open Discussion: [Unruly Viral Landscapes](#)**
Roundtable discussion chaired by Monika Büscher

Provocations by: Monika Büscher, Margherita Cisani, Laura Lo Presti, Giada Peterle, Chiara Rabbiosi, Jen Southern

Discussion using [Padlet](#)

11.00 – 11.20: Virtual Break

Today's following sessions are all Thematic Sessions, which will be open to participants only.

11.20 – 11.40: Unruly ARTSCAPES

- [Still/We noticed smallest things](#) by Carolyn Deby, University of Warwick

11.40 – 12.40: LANDSCAPING FROM AND BEYOND THE SELF (Session 3)

- Lucilla Barchetta, University of Turin, [Some observations on being a white, female researcher while walking amidst the ruins of the post-industrial city](#)
- Manuel Moser, Erfurt/Graz, [Landscape mobilised by East-German long-distance truckers: \(Auto\)ethnographic research into an unruly life on the road](#)
- Dave McLaughlin, University of Reading, [‘The landscape is constantly changing and adapting like the people that hike up there’: Appalachian hiker journals – A project in collective landscape writing](#)

LUNCH BREAK: 12.40 – 14.00

PART TWO: 14.00 - 16.40

14.30 – 15.20 HYBRID AND MULTIMODAL LANDSCAPES (Session 4)

- Nicola Spurling, Lancaster University, *Doing Multimodal Travel in a Material World*
- Clancy Wilmott, University of California, Berkeley, *Unsettling landscapes: kicking up the dust in everyday digital media mobilities*
- Maarja Kaaristo, Manchester Metropolitan University, *Inland waterways: Liquid landscapes of mobility*
- Mary Gearey, University of Brighton, *When one man casts, the other gathers: wetlands as liminal spaces of remembrance*

15.20-15.40: Virtual Break

CLOSING SESSION: 15.40 – 16.40

Roundtable chaired by the organisers



OPEN EVENTS

DAY ONE

KEYNOTE LECTURE

Earth, Sky, and the Ground Between

Tim Ingold

The ground is a surface, says the dictionary, upon which things or persons stand or move. But this leaves many questions unanswered. What kind of surface is this? Does it have one side or two? Does it cover the earth or cover it up? Can you roll it, fold it, cut it or make holes in it? What lies above, and what beneath? Does the ground separate the earth from the sky, or is it formed in their intermingling? In seeking to answer these questions, I shall argue that the ground is caught in a double movement, of opening up and closing off, formation and encrustation, thanks to which its inhabitants are at once confidently supported and precariously afloat. Herein lies the art of burial.

Tim Ingold is Emeritus Professor of Anthropology at the University of Aberdeen where he has worked since 1999. He is one of the world's leading social anthropologists and has brought many new and unconventional perspectives to the study of the environment and human social life through his focus on movement, knowledge and description. His more recent publications - all of which have been of major significance for sociologists, geographers and mobilities scholars as well as anthropologists - include The Perception of the Environment (Routledge, 2000), Lines: A Brief History (Routledge, 2007), Being Alive: Essays on Movement, Knowledge and Description (Routledge, 2011) and The Life of Lines (Routledge, 2015) as well as the edited collection (with J. Vergunst) Ways of Walking: Ethnography and Practice on Foot (Ashgate, 2008).

DAY TWO

ROUNDTABLE

Unruly Viral Landscape **Chaired Discussion** using Padlet

This panel explores how Covid-19 shapes ‘mobilised landscapes’ of great complexity. Invisible droplet flows, lockdowns, and gargantuan efforts by society, healthcare workers, economy, science and governments weigh heavy with the desolation of the isolated and the bereaved. At the same time, social distancing has enabled unprecedented (digital) social connectedness and the largest reduction in carbon emissions and air pollution in human history. Future visions of streets for active mobility and clean air in cities are taking shape. We explore theoretical and experiential accounts of these unruly viral landscapes and lifeworlds and ‘mobilise’ the concept of landscape to address the precarity of our times.

The structure of the panel combines provocations from six panellists with 30 minutes of structured discussion, chaired by Monika Büscher.

Monika Büscher – *Reflexive Resilience*
Margherita Cisani – *Everyday/window landscapes*
Laura Lo Presti – *Pandemic im-mobilities through a migration lens*
Giada Peterle – *Creating narrative landscapes beyond the frame*
Chiara Rabbiosi – *Stay-cation v hyper-mobility?*
Jen Southern – *On the movements of viruses*



ABSTRACTS

DAY ONE: Part One

UNRULY ARTSCAPES

Migrating Landscapes

Nick Ferguson

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This is a short presentation accompanied by photographs. It introduces an art project, *Capsule* (2019), which explores the agency of the aircraft landing gear compartment in global transfer. In the context of Unruly Landscapes, it speaks to problems of material migration and anthropogenic environmental change.

The presentation focuses on a forensic survey conducted on the landing gear compartment of a retired Boeing 777. A collaboration between Art and Earth sciences, the survey examines the micro-strata lining the compartment. It draws inspiration from *The Ethics of the Dust* in which the author, John Ruskin, contends that soot and grime on buildings constitutes a time stain that is integral to its proper understanding (1875). Built up over the course of the aircraft's history, the micro strata in the landing gear compartment resembles geological strata, only accumulated in multiple locations around the globe. In this respect they constitute a place stain as much as a time stain. A significant finding of the survey was the presence of microscopic glass beads, identified as the reflective agent in runway paint. At less than 10 micro-meters across, when dislodged from the emulsion that binds them, the beads integrate with the multiple particles of organic and inorganic matter classified as dust. Many of those trapped in the landing gear compartment on a plane's take-off are released again over the city as the landing gear is opened in preparation for arrival. Once airborne, they infuse with other elements of the atmosphere, descending over time to leave on the landscape a fluorescent trace on the threshold of detectability, or even, to be integrated into the respiratory and digestive systems of living organisms.

Nick Ferguson is an artist, curator and academic based in London. His research examines the relationship between art, space and power, with recent and ongoing projects focusing on London Heathrow, its neighbourhoods and airspace. In 2019 he was awarded an Art Council Project Grant to curate the exhibition and public programme, Air Matters. Learning from Heathrow, Watermans Arts. He holds a BA from Oxford University, an MA from the University of the Arts and a PhD from Goldsmiths, University of London. He is Associate Dean for Research at Richmond University and Senior Lecturer in Critical and Historical Studies at Kingston School of Art.

DAY ONE: Part One

ENVISIONING TRANSIENT LANDSCAPES

(Session 1)

The making of an unruly global landscape – narratives, illustrations and films of Peter Schlemihl's journey around the world

[Katrin Dennerlein](#), University of Würzburg, Germany
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Peter Schlemihl, the protagonist of Adelbert von Chamisso's *novela Peter Schlemihl's wundersame Geschichte* from 1813, sells his shadow to the devil and, as a consequence, becomes an outcast. He flees the civilization and starts travelling around the whole world with his seven league boots. He chooses the occupation of a natural scientist and enthusiastically defines the whole geographic surface of the world as his new home. The following stations of his travel present his global home as a travel from one culturally formed landscape to another but without access to those areas of nature which are the most important to his research. It is a story of overcoming the constraints of human motility and finding new forms of dealing with the consequences of the pace and range of movements in nature and cultural landscapes. In the 19th century the novella was very successful in Europe and was frequently illustrated and accompanied by a huge number of postcards dealing with Schlemihl and the absolutely unruly landscape his movements constitute.

This paper aims to compare the making of landscape and mobility through means of language and narrative in the novella with the making of landscape through visual means in the illustrations and postcards. The first part is dedicated to the reception of the novella during the first three decades where there is an interplay in the illustrations between the increasing knowledge about world travelling natural scientists and the forms and techniques of depicting landscape in the arts. The second part of the paper is dedicated to the new rise of illustrations in our days. In artistic projects, films and illustrated editions it is now linked to the following topics: (scientific) nature travels, the social and literal homeless individual, (forced) migration, and climate change. Other documents of Chamisso as a refugee of war, a 'wanderer between cultures' as well as a natural scientist who travelled to the South Sea and brought a huge bundle of drawings of nature, people, plants and animals as well as dead animals and plants with him are linked to the novella of Peter Schlemihl.

Katrin Dennerlein is the Chair of Computer Philology and Modern German Literature and History at the Institute for German Philology. Her research priorities include the Social history of literature, sociology of literature, hermeneutics, narratology, Digital humanities / quantitative drama analysis, Digital humanities / corpus building, data modeling, linked open metadata, Space and mobility in narrative texts, History of drama and music theater in German-speaking countries in the 17th and 18th centuries, Enlightenment, Goethe period, romanticism, Classic modern, and Historical novel of the present. She is the Project Manager for the project Emotions in Drama (2020), and part of the portal Digital Teaching German Studies, a new portal is intended to provide a central point of contact for all members of the Germanic specialist community who are looking for suggestions and support for the practice of digital university teaching.

DAY ONE: Part One

ENVISIONING TRANSIENT LANDSCAPES

(Session 1)

Urban movement, urban unfolding: The embodied spatial self in Paul Auster's 4 3 2 1

Ira Hansen, University of Turku
immhan@utu.fi

My 20-minute presentation at the Unruly Landscapes Colloquium is based on a research article that will be published, hopefully this spring, in a special issue of *Literary Geographies*. The article, 'Entangled Lines of the Embodied Self: Archie Ferguson's Urban Experience in Paul Auster's 4 3 2 1', uses Auster's 2017 novel to explore how experiences in urban spaces create humans as embodied and unfolding processes.

The starting point is Tim Ingold's notion that all life is realized as a meshwork of entangling lines, which engage with the spatial movement that creates them. In 4 3 2 1, the four interweaving storylines create the protagonist Archie Ferguson through his embodied spatial experience in/of New York City. With the help of de Certeau's city-texturology, I show how Ferguson's movements in the city – walking and writing – create the city as a readable text 'written by footsteps' (de Certeau [1984] 1988: 93). These two *wayfaring* actions become mutually constitutive and enable Ferguson to 'get lost and rediscover the place' and himself in that place 'by reinventing it' (Alvarez 2018: 245).

The attentional practices of urban space that create Ferguson on the city streets and on the pages of his notebooks weave an environment that simultaneously creates life and reveals the life it has created. The different lines of Ferguson's life are not buried under one another in the passing of time but entangled as his presence to create both Ferguson and the New York that surrounds him on multiple parallel levels. Moreover, his knowledge-generating as well as space-generating movement shows how authentic self-understanding is not a passive accumulation of knowledge, as humans grow older, but an active process of learning.

Ira Hansen is a doctoral candidate of literature at the Department of English, University of Turku, Finland. She is currently working on Paul Auster's fiction. Her research interests include the connection between embodiment and spatiotemporality and the mediation of past, present and future in urban spatial experience.

DAY ONE: Part One

ENVISIONING TRANSIENT LANDSCAPES

(Session 1)

Landscape approach to urban mobility infrastructures

Tauri Tuvikene, Tallin University

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This presentation positions the concept of landscape side-by-side with urban, infrastructures and mobilities. This discussion grows out from the intersection of two projects I am currently involved in: 'Landscape approach to rurbanity' at the Centre for Landscape and Culture, Tallinn University and an international project entitled 'Public transport as public space in European cities: narrating, experiencing, contesting'. In this talk I would like to raise the question what a landscape approach can offer for studies on urban infrastructures. The landscape approach involves building on existing research and practice on landscape, being informed by the history of the term and its uses as well as its operationalisation in research and practice in diverse natural, rural and urban contexts as well as their blends. The article discusses the landscape approach to urban infrastructures in light of a tram line planned in the middle of a Soviet housing estate in Tallinn but remaining unrealised until today. Envisioned already in the early 1980s, the high-speed tram line was intended to provide fast connections with the city centre for residents of Lasnamäe—home to more than 100,000 people; a quarter of the capital city of Estonia's population. Despite preparing a path and surface in the middle of a six-lane road cutting directly through the housing estate and providing stairs to the potential stations, the end of the Soviet Union in 1991 signalled also an end to the plans for such an infrastructure, despite some re-emergence in political promises and transport plans. This article suggests that landscape approach reveals different physical as well as narrative layers—including natural, cultural and political ones—of urban infrastructures, conflicting lens of urban planning and the continuous synchronisation of different systemic and practice-based rhythms in landscapes.

Tauri Tuvikene, PhD, is an urban and cultural geographer working as a Senior Researcher at the Centre of Landscape and Culture, School of Humanities, Tallinn University. His research covers the intersection of urban cultures, mobilities, cities and policies. The research interests include comparative urbanism and (re)conceptualisation of post-socialism as well as experiences and regulations of urban mobility ranging from automobility to walking and public transport. On these topics he has published in various top-ranked journals such as International Journal of Urban and Regional Research, Current Sociology and Environment and Planning C as well as co-edited a book Post-Socialist Urban Infrastructures (2019, Routledge). Since 2019, he is a Project Leader for HERA PUTSPACE project and a researcher on Estonian Research Council funded project on 'Landscape approach to rurbanity'.

DAY ONE: Part One

ENVISIONING TRANSIENT LANDSCAPES

(Session 1)

(Dis)Passionate Accounts: Placing the City, Mobility and Photography

Susan P. Mains, University of Dundee
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Photography narrates places through space and time. It is a storytelling method and format that not only reflects the landscapes viewed, but may also act as a catalyst for reflection and critical engagement with hidden mobilities that are in plain sight/site. Visual images have been an important part of representing city life: often communicating a futuristic and even exotic landscape of efficiency, entertainment and easy access to various resources. The 'still-ness' of photography provides a contrast to the dynamism and fluidity of the urban lives the medium suggests. In this paper I explore the ways in which photography brings into relief both public and private relationships with place, and in doing so calls into question linear concepts of distance, connection and mobility. To undertake this exploration, I examine the work of Stephen McLaren, specifically through his photographic series, *The Crash* (2018) and *Edinburgh Unchained* (2019). The former project documents the economic crash of 2008 in one of its nodal points, the City of London. The latter series traces the current locations of houses in Edinburgh's New Town that received compensation from the British government for the ownership of slaves following emancipation in 1834. Although apparently providing a format that seeks to frame and lead the viewer's perspective, these photographs hint at unruly landscapes that disrupt popular narratives of mobility, memory and iconic city spaces.

Susan P. Mains is a Lecturer in Human Geography in the School of Social Sciences, University of Dundee. Her work examines transnational identities and media representations of mobility, borders, and security in the context of Caribbean migration, creativity in Jamaica and Scotland, and heritage tourism. She has been actively involved in collaborating with artists, curating exhibitions and developing walking workshops as part of research and public engagement processes examining connections to place. Her most recent curated collaborative exhibition explores "Moving Jamaica: Scottish-Caribbean Connections and Local-Global Journeys."

DAY ONE: Part Two

UNRULY ARTSCAPES

Unstable Landscapes: Three movements in the coproduction of landscape

Jen Southern, Lancaster University

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The artwork *Unstable Landscapes* was the outcome of a short residency with arts organisation *BridA* in Sempas, Slovenia, in May 2017. During the residency I placed GoPro cameras and GPS devices on kites flown by local young people, on a pair of dogs walked in the local hills above, and on a kite that we flew on nearby fallow strips of field below the village.

The work builds on a practice of tracking and tracing of movement, and a translation of those movements into visual works, and develops my interest in the co-production of relational landscapes through the activities that take place in them. By sharing the activity of filming the work became a snapshot portrait of Sempas made by the actions of local people, animals, wind currents, field and footpath networks and ponds.

Made roughly a month before Brexit negotiations started, the instability of familiar landscapes and their relationships to each other was always present. Through working with collaborators, I gave up some of the control over the camera to a dog or a kite so that the film was directed by scent, footpath, wind, and weather, and immersed in landscape rather than being carefully composed in a static framing of a view. The resulting videos reframe and rediscover landscape through movement and activity rather than the notion of a specific viewpoint or the picturesque. The landscape was reframed as one that is constantly in motion in relation to the lives and activities that happen within it. The shift in movement, from a body or form moving through a static landscape, to a static agent surrounded by a moving environment emphasises the notion of an unstable landscape in constant flux.

Jen Southern is an artist, lecturer in Fine Art, and Director for Arts at the Centre for Mobilities Research at Lancaster University. With an ethos of shared authorship, she collaborates with artists, technologists and members of the public to produce live installations that combine material and digital experience. For over 25 years her art practice has engaged with mobilities and has been exhibited in Australia, Canada, Europe, Japan, Mexico, New Zealand and USA. She co-curated exhibitions at the conferences Global Mobility Futures (2013) and Mobile Utopia: Pasts, Presents, Futures (2018), and was recently involved with instigating an Art and Mobilities research network.

DAY ONE: Part Two

ENVISIONING TRANSIENT LANDSCAPES

(Session 2)

Visual and Toponymical Landscape in the Age of Mobility

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When a society attributes any value to a space, elevating it to the dignity of a place, usually a placename arises. In the moment a toponym is given, it usually has a clear meaning for the outsiders. For example, Lancaster's etymology is "Castle on the Lune" and this was useful in the Roman times to give this fort an exact localisation. With the transformation of the societies, it can happen that a placename, even if it is rightly understood in its original meaning, no more fulfils its original function to give useful information about the place. For instance, everybody understands what Newcastle means, but no visitor nowadays is interested in its (no longer standing) 11th century castle, but rather in its beer, football team, or bridge.

For this reason, sometimes the toponyms change, usually when new human activities overlap the old, and a striking case is so-called tourist neotoponyms. For example, in 2002 the Tibetan county of Zhongdian was renamed Shangri-La with the endorsement of the Chinese authorities, purely for tourism reasons. In other cases, less radical changes happen to toponyms, because they are simply accompanied by new specifications, sometimes officially and some other unofficially. This is the case for instance of the names of the stations of the public transport.

This study analyses the placenames of some UK railway stations and Milan underground stations. On the one hand, it enlightens how new urban functions (health, educational, events...) need to be specified in the plaques, in order to give the travellers information not included in the toponym itself, which can be possibly misleading. On the other hand, it verifies the possible power of money to pay for these new naming. A particular focus is done about the sites home of Universities.

Lorenzo Bagnoli is Senior Lecturer in Geography at the Department of Sociology and Social Research of the University of Milano-Bicocca, and a visiting scholar at the University of Central Lancashire in 2019-20. His research interests are in the geography and cartography of tourism and heritage, mainly in their historical, political and social aspects.

Jo Guiver is a Researcher in the Institute of Transport and Tourism, University of Central Lancashire. Her research interests include the discourses related to travel modes, sustainability of leisure travel in rural areas, traveller adaptation to transport disruption and slow tourism.

DAY ONE: Part Two

ENVISIONING TRANSIENT LANDSCAPES

(Session 2)

Committed Landscapes, Unruly Places: Art residence as new forms of community engagements

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In this paper we analyse the impact of art / craft initiatives at the local level that have appeared around Europe in recent decades and assess their impact locally and internationally. These activities involve a change in the geometry of scales of power within the territory. These activities are often more connected to remote entities around the world than to their neighbouring environments. The geographical dependence to the near urban centre has been modified thanks to the increase of formal and informal global connections. In some cases, these activities have proven to be more sustainable over time and have created a positive sense of place through community engagement. There are places where the landscape is the fundamental resource, either as a source of inspiration, or as an object of representation or action. There are not only rural settings, but spaces that the economic changes has abandoned and have a great quantity of abandoned infrastructures (mining, industry, roads, energy, historic/heritage, etc..) that could provide interesting resources for new initiatives and also provide a positive sense of place for local residents and also social commitment with local and regional development. The study cases we propose are art or creative centres located in some of these increasingly committed landscapes, but have been able to reach international networks of mobility of artists and artworks. In many cases, the symbiosis with the landscape is such that regardless the process of creation, the very same artists or cultural promoters have been involved in the process of recovering and valuing local heritage and reshaping the sense of place and strengthening roots of community belonging.

Rosa Cerarols has a PhD in Geography (2008) and a Master in Audiovisual Anthropology (2006). She teaches in the Humanities Degree at the Pompeu Fabra University in Barcelona. Her research topics focus around cultural and gender geography. She is part of the Geography and Gender research group of the Department of Geography of the UAB, GREILI of the UPF and the Geohumanities Research group of the UPF. She has published books, chapters and specialized articles such as Geographies of the exotic (Bellaterra Editions, 2015), 'Landscape, cinema and genre' in Landscape and emotion. The resurgence of emotional geographies (2015).

Antonio Luna is professor of Geography at the Universitat Pompeu Fabra, Barcelona. He obtained his Ph.D. in Geography and M.S. in Urban Planning from the University of Arizona and his M.A. B.A. in Geography from the Universitat Autònoma de Barcelona. He has conducted research on the process of urban and economic transformation of the cities of the U.S.-Mexico border, with a focus on urban social movements and cultural dimensions of urban life. He is in the executive board of the Catalan Geographic Society and member of the editorial

board of “Treballs de La Societat Catalana de Geografia”, he is also member of the executive board of the Official College of Geographers of Catalonia. He has participated in Metropolis since 2002 and he is also faculty in the Master of Territorial Studies and Urbanism organized by the School of Public Administration and the Institute of Territorial Studies. Since 2002 he is the Academic Director of the International Campus UPF – an academic program for international students in Barcelona. His present research interests are the impact of cultural politics in the evolution of cities, especially in the Spanish and European context and issues on international education.

Pere Sala Martí has a Degree in Environmental Sciences at the Autonomous University of Barcelona (UAB). He is director of the Landscape Observatory of Catalonia. He was its Coordinator from the year 2005 to 2017. As such, he supervised the Landscape Catalogues of Catalonia. His work addresses the integration of landscape issues into public policies, the implementation of landscape policies in Europe, and the link between landscape and development from national to local levels. He collaborates with the Council of Europe, he is General Secretary of the international organization CIVILSCAPE and member of the Latino American Landscape Initiative (LALI). He is currently Associate Professor at the Department of Humanities of the UPF (Barcelona) and professor in other university Masters, Postgraduates and Courses. Among publications: ‘Lo sublime contemporáneo. Paisajes de la perplejidad’ (2018); ‘Catàleg de paisatge. Regió Metropolitana de Barcelona’ (2018); ‘Landscape Catalogues of Catalonia. Methodology’ (2016); ‘Landscape planning at a local level in Europe’ (2015).

DAY ONE: Part Two

ENVISIONING TRANSIENT LANDSCAPES

(Session 2)

Unruly Tramsapes in Public Transport as Mobilised Public Space: Last Nights of the London Tramway, 1946-52

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If landscape is a 'way of seeing' (Finch 2016: 25; Cosgrove 2008), restoring trams to a perspective on 1890s–1950s London modifies the view. Pictorial and literary representations of the London tramway (by e.g. Cecil Osborne and Maureen Duffy), which closed for good in 1952, indicate experienced qualities, including aesthetically satisfying ones, in the city's vast zones of working-class housing and employment otherwise distinctly underrepresented in accounts of it then.

Within the HERA-funded project Public Transport as Public Space in European Cities: Narrating, Experiencing, Contesting (PUTSPACE), one work package concentrates on the diachronic dimension of public transport (PT) experience in two very divergent twentieth-century urban environments: Turku (Finland) and London. The research, from which this paper originates, works dialogically with parallel work packages focused on bodily mobilities, citizenship and identity and (un-)fairness of access in other urban settings, chiefly now.

The unruliness of London's tramsapes has cartographically apprehensible roots. Metropolitan tramways served immense peripheries and less wealthy inner zones, skirting the City, West End and most fashionable residential areas. Equally, and for the case study here, narrative memoirs by enthusiasts and former tramway workers depict physical conflict and disorder, including vandalism and police intervention, as central to gatherings commemorating the closure of the London tramways in the late 1940s and early 1950s. This qualifies accounts of the era as one when crowds tended to be, as Mass Observation wrote about behaviour at VE Day celebrations, 'restrained and orderly' (Kynaston 2007: 9). On the trams' last nights, crowds chiefly of young adult males bedecked them with wreaths but also looted them for trophies.

I hypothesize that the structural inequalities of the tram, the postwar after-effects (Judt 2005) and the carnivalesque misrule surrounding trams' last runs are linked. Conceptually, 'tramscape' reveals fears of hooliganism and violence inherent in PT as mobilised public space.

Jason Finch is Associate Professor of English Language and Literature at Åbo Akademi University. He works on modern urban literatures, especially representations of housing, locality, and mobile urban experience centred on public transport. Books include Deep Locational Criticism: Imaginative Place in Literary Research and Teaching (2016) and six co-edited collections, most recently The Materiality of Literary Narratives in Urban History (Routledge, 2020). His articles have appeared in journals such as Literary Geographies, the Journal of Urban Cultural Studies and the Finnish Journal of Urban Studies. On the 2019–22 EU HERA-funded project 'Public Transport as Public Space in European Cities: Narrating, Experiencing, Contesting' (PUTSPACE; www.putspace.eu), he is one of the four PIs.

DAY ONE: Part Two

ENVISIONING TRANSIENT LANDSCAPES

(Session 2)

Landscape after genocide

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Bridges <Bosnia 20> enters the conflict affected landscape of Bosnia and Herzegovina and delivers a clear message: the war in Bosnia is not yet firmly located in the past. Shot through a computer screen, Bridges <Bosnia 20> forces the viewer to witness the unruly landscapes of the war in Bosnia and its aftermath via-the-gaze of an unknown spectator, sitting on an Apple Mac laptop. Through this modern technological distancing, we re-present here images of war in a digital age, question how landscapes of war are usually packaged and represented on television, and in turn interrogate, through poetry, how war is traditionally remembered and memorialised. In so doing, Bridges <Bosnia 20> leads us to a conclusion during a mass interment of victims in this landscape after genocide: in order to invest in the possibility of a just future after conflict, it is necessary to acknowledge the unthinkable realities to which traumatic experience bears witness and to stop genocide denial.

Watch the film here: <https://bridgesbosnia20.com/>

James Riding is a cultural geographer interested in finding new ways to creatively and critically narrate geographies of place, region, and landscape through oral history, ethnographic exploration and performative interventions in a variety of spaces. James employs a range of methodological approaches and fieldwork techniques to describe regions, places and landscapes, and their inhabitants, drawing from performance studies, memory studies, and heritage studies, as well as poetry and literature. Much of the grounded fieldwork James has undertaken is located in estranged and difficult spaces such as former conflict zones and seeks to understand post-conflict societies through the writing of places and people, from the trenches of northern France to the once besieged city of Sarajevo. James joined Newcastle University in September 2019 as NU Academic Track Fellow (NUAcT) in the Department of Geography and has previously held postdoctoral positions at Tampere University (2016 – 2019: Academy of Finland RELATE Centre of Excellence) and the University of Sheffield (2013 – 2016: Leverhulme Early Career Research Fellowship).

DAY ONE: Part Two

ENVISIONING TRANSIENT LANDSCAPES

(Session 2)

Landscapes of a diasporic return: Mobility and memory in Michèle Rakotoson's *Juillet au pays: Chroniques d'un retour à Madagascar* (2007)

Anna-Leena Toivanen, University of Eastern Finland
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Return travelogues form a sub-category of travel writing narrating diasporic subjects' journeys to their former home countries. Such journeys qualify for "personal memory tourism" (Marschall 2015) and are often motivated by a nostalgic impulse. Because of the temporal and spatial distance from one's 'home', return narratives depict journeys to destinations that are uncannily both familiar and strange. In the postcolonial context, these 'homecomings' may generate particularly anxious narratives of "dark return" (Ravi 2014) as the travellers return from their privileged, diasporic lives to their poverty-ridden home countries in the Global South.

Juillet au pays: Chroniques d'un retour à Madagascar narrates the 'homecoming' of the French-based author Michèle Rakotoson to her native Madagascar after several years of absence. The narrative is marked by the tensions between memories and the present, as the diasporic returnee engages in the attempt to claim belonging in a place that used to be her home but that now rejects such claims by positioning her as a mere tourist. The narrator's oscillation between the positions of an in/outsider is particularly pronounced in the text's descriptions of the returnee's mobility as she travels to Madagascar and through its (un)familiar landscapes.

In this paper, I analyse how Rakotoson's return travelogue constructs Madagascan landscapes through the interplay of mobility and memory. I focus on the narrative's portrayals of concrete forms of mobility – air travel, automobility, travel in public transport, and pedestrianism – and the ways in which different mobility practices contribute to the production of the landscapes of a diasporic 'homecoming'. It is also through these sometimes gloomy portrayals of 'landscapes in movement' that Rakotoson's travelogue intertwines the returnee's personal memories with the (post/colonial) history of Madagascar.

Anna-Leena Toivanen is a senior researcher at the University of Eastern Finland, where her research contributes to the profile area Cultural Encounters, Mobilities and Borders. Her current research project focuses on the poetics of mobility in Francophone African literatures. Her recent publications include "Clandestine Migrant Mobility, European Peripheries, and Practical Cosmopolitanism in Fabienne Kanor's Faire l'aventure" (Francosphères, 8.2, 2019); "Cartographies of Paris: Everyday Mobilities in Michèle Rakotoson's Elle, au printemps and Alain Mabanckou's Tais-toi et meurs" (Journal of Urban Cultural Studies, 6.1, 2019); "Zombified Mobilities: Clandestine Afro-European Journeys in J.R. Essomba's Le paradis du nord and Caryl Phillips's A Distant Shore" (Journal of African Cultural Studies 31.1, 2018); and "Uneasy 'Homecoming' in Alain Mabanckou's Lumières de Pointe-Noire" (Studies in Travel Writing 21.3, 2017). Her book manuscript, Uneasy Travels: Mobilities and Cosmopolitanisms in Contemporary Franco- and Anglophone African Literatures, is currently under review.

DAY TWO: Part One

UNRULY ARTSCAPES

Still/We noticed smallest things

Carolyn Deby, University of Warwick

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This performance-paper will use the site of the colloquium event (and the bodies in it) to propose urban lived experience as a spatial and temporal semioscape saturated by relations that flow within and between the *umwelt* and *innenwelt* of organisms, and that operates in dynamic relation with non-life (human-devised circulations and substances as well as the circulations and substances of rock, sky, air, and so on) – a situation it is possible for implicated humans to notice and to derive meaning from. Drawing on insights from my practice-research performances of *urbanflows* in Coventry (2019), the performance-paper will assert that immersion in the semioscape can produce shifts in mind and meaning for audiences. *urbanflows* in Coventry sought to activate for audiences an enlivened experience of the combined territory of their own *umwelt* and *innenwelt* through strategic actions, interventions, and choreographic shaping, thereby opening up and altering their imaginative sensing capacities. *urbanflows* focused specifically on the lived experience of humans in Coventry, situating the practice directly within its landscape and the everyday. It sought to reveal the urban in Coventry as in fact an aspect of a ‘wild continuum’ (Van Horne and Hausdoerffer 2017: 4), also akin to Whatmore’s *Hybrid Geographies* (2002) – a place of animal and elemental movement, and equally, urban space as social space and technologically reconstructed nature. This ‘urbanwild’ forms a field of converging flows and energies that is not an enveloping environment, but rather a sign-rich situation with which humans co-create their lived experience.

Caroline Deby is an artist/choreographer who creates site-based work under the collaborative umbrella of her company sirencrossing. She is completing a part-time, practice-led PhD at University of Warwick. Her practice involves devising ‘audience experiences’ that examine the urban as a place of wild nature, elemental movement, social space, and technologically reconstructed nature: a field of converging flows and energies that comprise our lived experience. Currently, she is commissioned artist for Professor Nicolas Whybrow’s AHRC-funded Sensing the City (2017- 2020), for which her micro-project is entitled urbanflows. In Coventry (September 2019), she staged urbanflows: entangled in the grain of worlds, becoming. A ‘live document’ of the piece was performed in January 2020 as part of a Sensing the City exhibition and salon at The Herbert Gallery, Coventry. Sensing the City will culminate with the publishing of a book entitled Urban Sensographies (Routledge, 2020) to which she is contributing a chapter.

DAY TWO: Part One

LANDSCAPING FROM AND BEYOND THE SELF

(Session 3)

Some observations on being a white, female researcher while walking amidst the ruins of the post-industrial city

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The purpose of the presentation is to foster scholarly conversation on auto-ethnographic walking as a research method and social practice, aimed at engaging with the elusiveness that characterises processes of decay in urban natures. Building on my PhD field experience, the presentation analyses the methodological and theoretical implications of being a white, female researcher while walking in open spaces of riverside Turin that have experienced neglect and degradation. In the presentation, I will first look at the extent to which this body manages to gain access to the field. Next, I will examine its impact on the production of auto-ethnographic narratives of poorly managed areas, which are often considered as 'undisciplined landscapes' and perceived as inaccessible, masculine zones.

I will shed light on how discourses and imaginaries of decay aim to secure particular types of public spaces by reproducing securitised, conservative and masculine imaginations of public order, which threaten the playful potentialities of public space through a gendering of urban exploration. Indeed, the walker/flâneur can be a problematic figure of mobility in contemporary qualitative research and in walking methodologies, when this figure doesn't question the very grounds of any axes of difference (race, gender, class, sexuality, ability) and the resulting power relations.

In order to address this shortcoming, I will conclude by reflecting on how walking has helped me in my attempts to formulate a different language through which to capture the tenacious effects of processes of decay and territorial stigma; it also allowed me to engender a sensitivity to the politics of knowledge production, particularly in relation to the social organisation of difference both in the fieldwork experience and everyday understanding of urban landscapes.

Lucilla Barchetta is an anthropologist and Ph.D. in Urban Studies. She is currently a research fellow at the Department of Cultures, Politics and Society of the University of Turin, where she participates in a broader project on the urban transformations of the northeastern periphery of Turin. This project focuses specifically on the relationship between the construction of Italian whiteness and processes of urban environmental change. Her research focuses on the intersection of political ecology, mobility and urban studies. Her work is sustained by an in-depth ethnographic approach to the everyday life of cities, and is informed by theoretical attention to the discursive, temporal, affective and material dimensions that are implicated in the experiential understanding of everyday landscapes. She is in the process of writing up a monograph based on her PhD thesis, scheduled to be published by the Italian publishing house Agenzia X in 2020.

DAY TWO: Part One

LANDSCAPING FROM AND BEYOND THE SELF

(Session 3)

Landscape mobilised by East-German long-distance truckers: (Auto)ethnographic research into an unruly life on the road

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In my paper, I want to discuss landscape mobilization through the perspective of long-distance truckers coming from Thuringia. Mobility, transformation and transience are interesting topics to guide my analysis, as the truck-driver hybrid forms and changes the landscape in various ways: e.g., shaping the landscape of highways by night by parking on all possible spots, including the emergency lines. The truck-driver-hybrid acts as a transformer, moving tons of life-enabling things across the world constantly. However, it also transforms by impacting the environment, not only through pollution, but as a very active killer of human (e.g. in the case of an accident with a cyclist) and non-human beings (animals, plants, signboards, etc. crushed under his wheels). Further, the truck-driver-hybrid itself gets transformed, e.g. as some perceive in the appearance of autonomous cars the upcoming end of driving jobs.

Methodologically, I will draw on ongoing research as a part-time trucker and on related qualitative interviews. I am particularly interested in how the truck driver relates him-/herself to the landscape and how this influences (and is influenced by) other kinds of relationships he/she is maintaining (reflexively to him-/herself, to the truck he/she steers, to his/her family faraway, to friends, etc., cf. Rosa 2019). It surely is true, that truck drivers are somehow insulated when moving through (and constructing) the landscape, due to the enclosed and elevated seating position and due to the speed of driving (cf. Urry / Larson 2011). However, contrary to the insulated form of mobility, the truck driver lives a form of life that is not at all insulated, as he/she has no possibility to escape from the surrounding environment into his/her home during one or several weeks of work.

Manuel Moser studied Religious Studies and Media and Communication Studies at the University of Fribourg (Switzerland) and graduated in 2017 with his BA thesis about the topic of andino-catholic syncretism. He proceeded with a Masters in Internationalization at the University of Barcelona and wrote in 2019 in cooperation with the German Society for International Cooperation (GIZ) his MA thesis about the role of religious actors in the Colombian peace process. Since October 2019, he proceeds a PhD project at the International Graduate School "Resonant Self-World-Relations in Ancient and Modern Socio-Religious Practices" at the Universities of Erfurt and Graz.

DAY TWO: Part One

LANDSCAPING FROM AND BEYOND THE SELF

(Session 3)

‘The landscape is constantly changing and adapting like the people that hike up there’: Appalachian hiker journals – A project in collective landscape writing

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As much an allure as a challenge, for a spectrum of American writers from William Bartram and Thoreau to Annie Dillard and Bill Bryson, the Appalachian Trail remains a large, iconic presence in the American literary psyche, an emblem for the American wilderness experience. In recent years newer writings, such as Rahawa Haile’s account of reading black authors while walking, are taking Appalachian Trail writings in new directions. Among these emerging new authors are the two thousand people who set out each year to walk the Appalachian Trail themselves. These hikers are connected through shelter registers, through their common reading of popular guidebooks and, increasingly, through online journals. On the trail, writing becomes an embodied, material practice: laptops are heavy, trail registers are damp, ink leaks off pages.

In this paper I will explore the need for new literary-spatial forms to write and to enact changing landscapes. I will focus on Appalachian hikers and their embodied, communal writing practices on the Appalachian Trail - framed here as an unruly landscape, one which is yearly being re-made, re-marked and ‘reclaimed’ to wilderness. I suggest that by collectively presenting their journal entries in real-time on websites such as www.whiteblaze.net, Appalachian hikers are forging new directions for the literary-spatial practice of landscape writing. Taken individually, Appalachian Trail hikers’ writings do many things: they form short-term connections between hikers; they help individuals to reflect on the landscape; they provide an outlet for the small agonies of hiking. Yet, taken together, these writings form a complex, shifting and communally produced form of writing, suited to an ever-changing, unruly landscape.

Dave McLaughlin is a Teaching Fellow in Human Geography at the University of Reading. He has a PhD in Geography from the University of Cambridge, where he researched the role played by readers’ and fans’ ludic, mobile and creative engagement with Arthur Conan Doyle’s Sherlock Holmes stories in co-producing an expansive, literary world that overflows the bounds of fiction. He is writing a monograph based on this research. His current research builds on the idea of reading and writing as collective, world-producing practices. He is writing an article arguing that hiker journals are a new form of landscape writing, which co-produces identities, communities and landscapes on American’s Appalachian Trail. His most recent publications include a book chapter on ‘heritage’ walks for Sherlock Holmes fans (Palgrave Macmillan 2018) and reviews of popular nature writing include by Melissa Harrison (Transfers forthcoming) and Robert Macfarlane (Literary Geographies forthcoming).

DAY TWO: Part Two

HYBRID AND MULTIMODAL LANDSCAPES

(Session 4)

Doing Multimodal Travel in a Material World

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The paper seeks to understand what it means to do 'multimodal travel'. It begins with definitions and accounts of multimodal mobility from within transportation research. These accounts focus on refining definitions and data of intermodal and multimodal movement; and, on the integration of vehicles (such as trains, cars and bikes) via co-location in interchanges, and coordination via smart technologies. These understandings cannot accommodate the skilled integration of multiple aspects of the material world that multimodal and intermodal movement involves. Theories of practice enable forms of movement to be conceptualised as practical accomplishments involving the skilled integration of a dynamic material world that is itself (partly) an outcome of a nexus of practice. Taking this starting point reveals some fundamental aspects of multimodal mobility. Integrating multiple modes of travel into everyday life requires finding new routes through an unruly urban landscape. It requires new ways of carrying cargo and of travelling together; new strategies for travelling through rain, wind, sun and snow; new capacities to move in daylight, dusk and dark; and, the skills to integrate technologies, vehicles, infrastructures, equipment, weather, clothing and apparel so that life can go on across the days, weeks and seasons. Thus, to do multimodal travel is not simply to do the same movement using novel combinations of better integrated vehicles; but rather, to skilfully and creatively integrate a dynamic material world such that travel, and everyday life, can be achieved in new ways.

Nicola Spurling is a sociologist and anthropologist of future mobility, based in the Centre for Mobilities Research and the Institute for Social Futures at Lancaster University. 'In a context of climate emergency, and escalating pressure on governments, stakeholders and publics to reverse global warming and accelerate global transition to zero carbon, my research tackles climate change and decarbonisation head-on. It does so by i) taking a critical perspective on the assumptions that underpin practices of transport planning and policy-making ii) addressing questions about how futures of decarbonised mobility could and should be achieved iii) bringing concepts and approaches from theories of practice and the new materialisms into debates on future mobility.'

DAY TWO: Part Two

HYBRID AND MULTIMODAL LANDSCAPES

(Session 4)

Unsettling landscapes: kicking up the dust in everyday digital media mobilities

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This paper considers the way in which mobile mapping (Wilmott, 2020), as an ongoing entanglement between digitalities, spaces and bodies, gives rise to ghostly tensions across everyday mobilities in settler-colonial urban landscapes. Drawing and extending Farinelli (1996; 2009) and Olsson's (1996; 2007) writings on 'cartographic reason', it describes how digital mobile media like phones, wearable devices and mixed reality have inherited the cartographic rationalities of colonial landscape architecture, surveying and mapping projects that privileges stability, universality and rationality.

Using data from a series of walking interviews, captured across audio-visual media, GPS, and phone screenshots in Hong Kong and Sydney, I argue that as mobile digital technologies become entangled in everyday mobilities, it is crucial to recognise that the landscapes and lives into which mobile media emerge are not tabula rasa, nor are they fixed surfaces across or into which digital mobilities flow. Instead, through ongoing processes of movement, colonisation and globalisation, settler-colonial landscapes have already been mobilised in multiple (enmeshed) ways: politically through the transportation of ideologies, imaginations and discourses; materially, through the exchange of resources, bodies and biologies; and spatio-temporally, through the collision of near and far, past and future.

At the same time, through methods which trace the encounter between the digital mappings and settler-colonial landscapes by everyday mobilities, the persistent emergence of conflict, tension and ways of knowing beyond the scope of discourses like cartographic reason is highlighted. Thus, these 'subjugated' (Foucault) and 'situated' (Haraway) knowledges, with their frictions a constant reminder of the limitations of digital technologies to ever fully comprehend unruly landscapes in constant flux, and that our digital present, and so, our digital future, is still being challenged, renegotiated and contested.

*Clancy Wilmott (PhD, University of Manchester) is Assistant Professor in the Berkeley Centre for New Media and the Department of Geography at the University of California, Berkeley. Her research focuses on the intersection between digital mapping, everyday mobilities and postcolonial landscapes, and includes experimental, visual and ethnographic methods. She is the author of *Mobile Mapping: Space, Cartography and the Digital* with Amsterdam University Press, which explores the relationship between cartographic reason, digital knowledge and spatial practice in Sydney and Hong Kong. She was previously Lecturer in Human Geography at the University of Manchester, Vice-Chancellor's Postdoctoral Research Fellow in Design and Creative Practice at RMIT University and a postdoctoral researcher in the *Charting the Digital* project (led by Prof. Sybille Lammes) at the Centre for Interdisciplinary Methodologies, University of Warwick.*

DAY TWO: Part Two

HYBRID AND MULTIMODAL LANDSCAPES

(Session 4)

Inland waterways: Liquid landscapes of mobility

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There is an extensive network of nearly 5,000 miles of navigable and non-navigable rivers and canals in the UK. The canalscape that has emerged through the entanglement of human and non-human agencies can be viewed as constructed nature par excellence: colloquially known as 'the cut' by the boaters, the canals were literally cut into the landscape, significantly transforming and altering it for hundreds of years. Canal water-landscape is temporal, a palimpsest, consisting of various elements and their remnants from their construction for transport purposes in the second half of the 18th century, their falling into disuse during in the 19th century and their reinvention as a heritage landscape for tourism and leisure in the 20th century. Contemporary canalscape, simultaneously 'natural' and 'unnatural', rural and urban, embodied and imagined, attractive and undesirable, is constituted by mobility, of water, boats, humans, animals, activities and ideas. It is a liquid landscape, where imaginations of history, heritage, nature and politics intersect and where land and water become interdependent and mutually constitutive through a variety of mobile practices and performances. My presentation, based on an ethnography of canal boaters in northern England and Wales (2014–2017), will discuss the canals as mobile landscapes and landscapes of mobility.

Maarja Kaaristo is Research Associate in Tourism Mobilities at the Department of Marketing, Retail and Tourism, Manchester Metropolitan University. Her research interests include inland waterways, (mundane) mobilities, boating tourism, sensory experiences, transport tourism, place-making, spatial governance and qualitative methodologies. She is the co-editor (with Benjamin Bowles and Nataša Rogelja) of the 2019 special issue of Anthropological Notebooks, 'Dwelling on and with water – materialities, (im)mobilities and meanings'.

DAY TWO: Part Two

HYBRID AND MULTIMODAL LANDSCAPES

(Session 4)

When one man casts, the other gathers: wetlands as liminal spaces of remembrance

Mary Gearey, University of Brighton
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Wetlands have long been regarded as liminal spaces; where earth, sky and water meet in fluid states of materiality. Humans that utilise wetlands for sustenance, recreation, ceremony or retreat are likewise viewed as similarly hybrid and transboundary. Utilising empirical data drawn from a recent UK research project, 'WetlandLIFE', this paper explores how contemporary uses of wetlands draw upon this concept of liminality, particularly around performances of remembrance. Drawing upon data gathered at three English case study sites, this paper outlines the differing ways that humans throughout history collectively mark time and passing in these paludal waterscapes. Neolithic sweet tracks abut riverside benches with memorial plaques; commemorative planting of arboreal copses stand above streams where twinkling diyas float downstream on holy days; turf labyrinths share eyelines with riparian bird hides dedicated to past ornithologists; poetry returns us to remembered lives and re/imagined waterscapes. Making use of the different remembrance narratives of the research participants, we explore the ways in which these saturated spaces generate embodied responses of inclusion. Respondents detail their immersion into the landscape, becoming intimately connected to their surroundings. These sentimental practices can be highly mobile physical engagements with river spaces which involve digging, painting, walking, photographing, crafting, and can be more contemplative; sitting, reflecting, encountering, accepting. Conflicting narratives develop as respondents share intimacies regarding their wetlands experiences. The fieldwork reveals often dissonant connections to place, impacted by quotidian and extraordinary human and more-than-human interactions within these spaces, whereby sentiments of nostalgia, tenderness and connectedness are countered by expressions of fear, revulsion and impotence. Linking humans across time and space, wetlands can be repositioned within our cultural imaginings as important social conduits, spaces where humans can closely interact with the landscape, and each other, to reflect on deep time and human finitude.

Dr Mary Gearey is a Senior Lecturer in Social and Cultural Geography, School of Environment and Technology, University of Brighton, UK. Her work is critically engaged with understanding the power dynamics which underpin how developed economies organize and manage their freshwater resources within the Anthropocene. Her research explores emergent forms of environmental citizenship, discourses of water governance and the links between landscape, taskscape and community within the late capitalist era. She undertakes empirical multi-method qualitative fieldwork to interrogate the political, cultural and physical hydrosocial intersections which co-create sense of place, and intimate relationships with water environments.

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CeMoRe runs a lively mailing list (which currently has 1500+ members) where members can advertise their mobilities-related news and promote their research and events around the world.

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CeMoRe also has a separate 'Global Mobilities Network' (<http://wp.lancs.ac.uk/globalmobilities/>) which groups, projects and organisations working on mobilities-related topics might like to join. Once again, please contact [Abi Larner](#) or cemore@lancaster.ac.uk

CeMoRe also has an Art & Mobilities mailing list (ArtMobs). Please contact Jen Southern (J.Southern@lancaster.ac.uk).

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Any informal enquires should be addressed to Prof Lynne Pearce (L.Pearce@lancaster.ac.uk). The official closing date for this vacancy is 31 May 2020 but late applications may be considered given the impact of the pandemic on all areas of academic life.



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