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Creative Engagements with Ecologies of Place

Geopoetics, Deep Mapping and Slow Residencies

Mary Modeen and Iain Biggs

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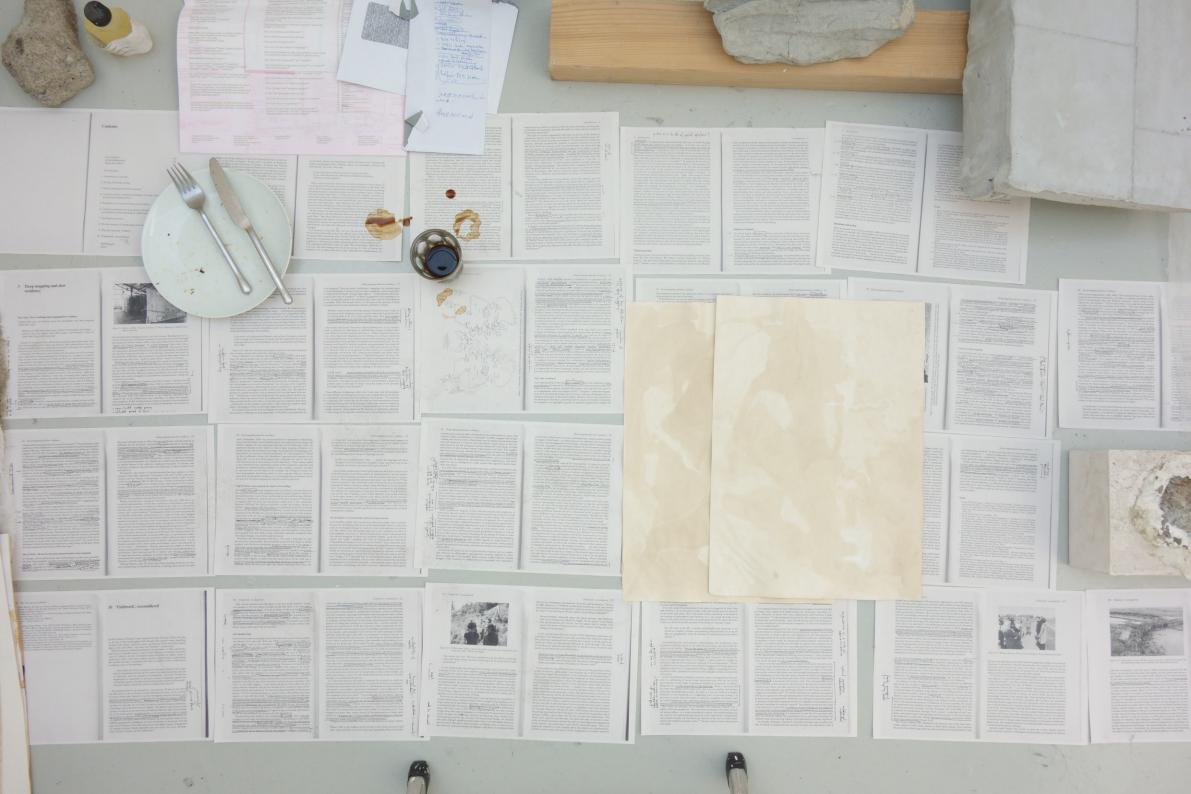
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sace and time are inextricible. Library of Things (Durham, NC: Duke Library States, A Political Evology of Things (Durham, NC: Duke 1988, 2010). The conference took place on 29th and 20th January morestiy of Dundee, Scotland, ns. and Belevie. Shafman. Towards Psychologies of Liberation grove Macmillan, 2008. 8.

1 Geopoetics in context

the 'art public'—that constitute the assumed 'we' of her text, I it a simultaneously indicisive proteon for her culturally similar sub-group and, as such, conforms to, one treatblanes, Monro Koon a spraced, it simply reminds us that we live in a polywren." Disciplinary agrounds on some primarily concerned with "adaig selder of wining arguments, Altough these moy be necessary secondary concerns, but rather with bagic adapting and understanding the conditions that frame our assumption.

A community of transverse action

The reader will have noticed that, in the previous section, I used the first person singular rather than our assal authorial we I did so because I was serining from my own experience, but also believe I did so because I was serining from my own experience, but also believe I did so because I was serining from my own experience, but also have a virigle named earlier which the but in the least that they are in actually the product of work by a multitude of people, one I least all those upon whose knowledge and experience may analyze but all those upon whose knowledge and experience may be an advantage of the control of the community of transverse action, one whose members and contributors earn herir leving to a greater or leaser extent through multiple practices in the arts, architecture, Inadexpe design, academic research and teaching, and carriers that the continuation of the community we have except point interest. Particularly in creative and ecological issues. — but are geographically located across three continuations, and community of transverse action of indicate that we are a self-configuring and fluctuating community that aparticular that the configuration of the community with a process mended through mutual support, enginging and discussion corrected by an attitude of critical solicitude. Each member of this community has the or his rows aims and concerns, locating as connectively and continuously and control of the control of the community of metales and a community of interest, as the correspondent networks to convenience when it is not to the community of metales and an accommunity of interest, as the certs might be retempted in the This transverse community is distinct from the informal disciplinary or introduciplinary academic and professional servors is a commentare reamber and with which it inevitably overlaps its without the informal disciplinary or introduciplinary academic and professional servors is commentare reamber and with which it inevitably overlaps i

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This book starts, them, from a simple presipageoistic in the dominant of the culture of

The heart of this book

Our aim at authors is to evoke a "fouth ecology", dynamic interminging of relational knowledges and and beautiful deals and the properties of the control of the c

standings of the interord protector to produce the change pile literature a animist. ⁵²

This is significant because exchange with indigenous people in North America, Australia and New Zuland has been important to us. While we cannot simply unlearn our current knowledge as beneficiaries of the Great Derangement, we can learn a great deal from what our cuture has sittle driven missed or settimentalised as 'archaic' or 'unimistic' traditions. Moreover,

Working with paradox in practice: both arts and the sciences



Figure 1.2 Dr Amy Tedman, Speaking to Lichen, photograph of performative a tion. Seedmad, 2015. As a performative artist, her (art) actions type the listering and speaking inherent in true conversation, and also as loving action. Photo: Amy Todman.

not only a place, and this is proving more and more necessary, where overty, thought and science can come together, in a climate of account majoration, but a place where all kinds of specific disciplines and other continuous contin



Before commenting on Robert Fredemark work, we would add that the concerns of White's apponents were anticipated or cchoed in different adgrees by a surely of other significant thinkers, poor and visual artists. White himself incelly acknowledges the poof_Si_Colm Emp and the painter personal state of the state of th

Robert Frodeman
Much of Kenneth White's project for geopoetics is deliberately scalled, partisan and potentic. It promotes that is, an acadyptic vision framed in ways that their it is collective potential Genet Frodemans. For Long-like Marking Ground between Philosophy and the Intil Science in. 19 contrast, a 2018th and particular generation of proposed programs for geopotery, proposition, and genetodology a visite of the modern age. If Frodeman works from an understanding that "me are of the modern age." If Frodeman works from an understanding that "me are not making good one of our intellectual resources in large part because after the proposition of the modern age." If Frodeman works from an understanding that "me are not making good and other respects we are wholly as ynapsity with his up-prounds. For example, we share his view that the produktion of knowledge in deeply counter productive. It can't said content of from "a major source of their understanding, the funtitive grasp that comes from years of southing minimately with a subject." "Or, it has terms we use here, costs individuals off from the understanding, the funtitive grasp that comes from years of southing minimately with a subject." "Or, in the forms we use here, costs individuals off from the understanding, the final chapter. Groves what we share with Robert Frodeman's position, we might be expected to accept and develop in Chapter fordeman's position, we might be expected to accept and develop in Chapter fordeman's position, we might be expected to accept and develop in Chapter fordeman's position, we might be expected to accept and the production of the south his uncritical



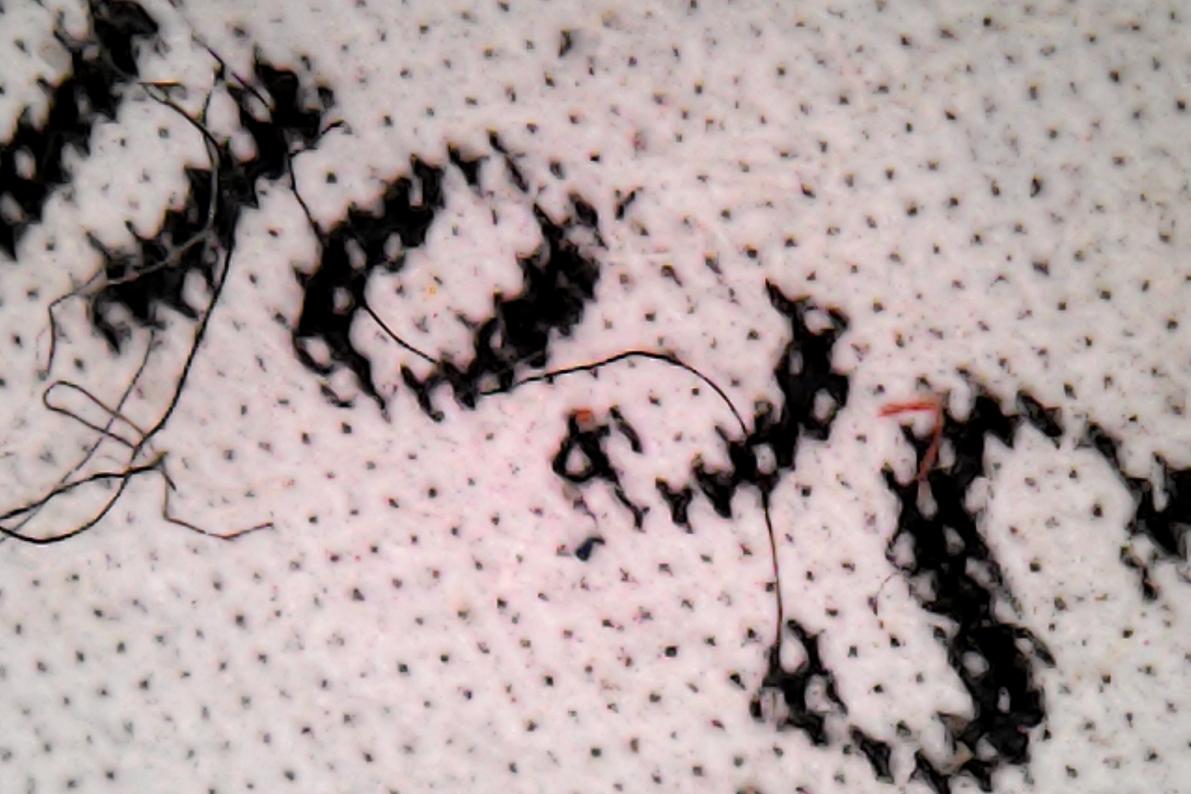
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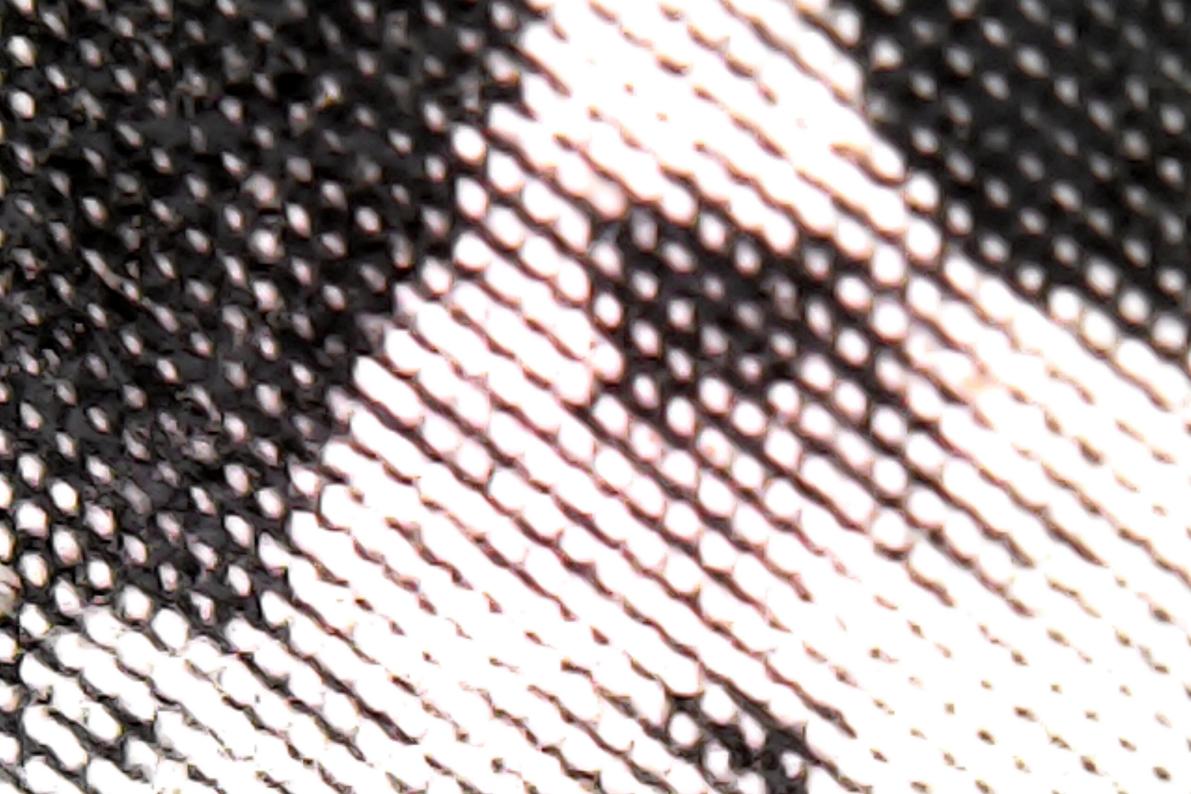
1 Felix Guattari, The There Evolutive (London: Continuum, 2008).
2 Paulo Fretz, Prelingung at the Oppersond, trans. by Myra Rasomos (New York: Blackmeberg); 1995.
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A MANIFESTO





A MANIFESTO

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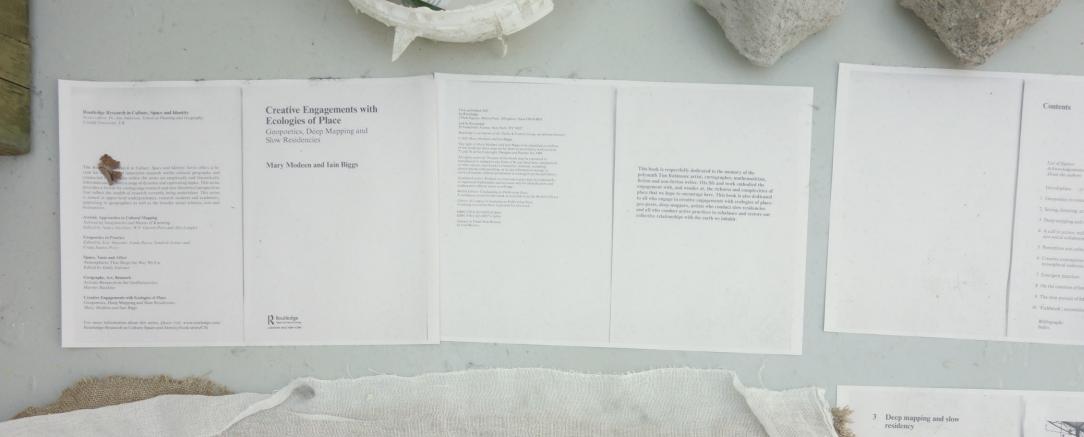
This book is respectfully dedicated to the memory of the polymath Tim Robinsone arrist, cartographer, mathematician, fiction and most faction writer. His lie and work embodied the engagement with, and wonder at, the richares and complexities of place that we hope to encourage here. This book is also dedicated to all who engage in creative engagements with ecologies of place; encourage the engagements with ecologies of place; encourage the engagement with ecologies of place; encourage the engagement experience of the engagement experience and all who conduct active practices to rebulsies: and returns our collective relationships with the earth we inhabit.

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Creative Engagements with Ecologies of Place Geopoetics, Deep Mapping and Slow Residencies

Mary Modeen and Iain Biggs





and psychosocial relationships to fit a catch-all de















A deep map is ... in emissionment embedded with noth to being data unto an explicit and direct relicionship with space and time; it is a way be empire close with its spatieropary closests and to rate points of discovery that lead to a spatial narrative and ultimately a spatial argument, and it is the way, we make visual the results of our spatially contingent inquiry and argument.

Cliff McLucas: deep mapping the island of Terschelling

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In fifty or a handred years' time ______ musbe the language will have changed, for use it would have changed I think, and that's shy it's exciting for air on make a potratar of the poem in time.

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The disciplinary environmentals earthwrity of group practice.

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the various recourses available to them, including the various models of deep mapping to sable they have access. For interminental purposes this immersive process will no doubt continue to be referred to as 'taskingup be-provided by the property of the p

19 by 'slow' residency'.

One understanding of the term lowe residency' haves the emphasis on temperature of the term lower residency' haves the emphasis on temperature of the Collection of th

66 Deep manging and like relations; relythms and a sense of safery all help determine relationships to space. The project is, then, as ambitious as it is complex. Lordler engaged with 14 indi-tant and 15 metals are sense of the complex of the project in the control of the that will come and with in the adrone areas to produce means to the resi-dents based in the old consignant station, along more means to the resi-dents based in the old consignant station, along mines are sense to the resi-sion of the complexity of referential to the complexity in the control of the complexity of referential to the complexity of reference disappearance and respectance, one which constant flux of appearance, disappearance and respectance, one which constant flux of appearance, disappearance and respectance, one which constant flux of appearance, disappearance and respectance, one which constant flux of appearance and properative and respectance, one which constant flux of appearance and properative and respectance, one which constant flux of appearance and properative and respectance, one which constant flux of appearance and properative and the residence in the constant flux of appearance and properative and the residence of the constant flux of appearance.

times and places.

At a line when cultural geography and other academic disciplines in the academic and a control of the property of the prope

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That critical analysis is not the place to end this book, however. In the two decides of the 21st century to date we see that there is an even more than the contract of the c

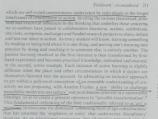
The Spatial Turn

The Spatial Turn

Scholars have been increasingly concerned with what may be loosely called the Spatial Turn unce the 1970s, and 1980s. Combinations of studies in segission, fight, work as the emergence of fearuranties; in Phistocophy, Bacherical Spatial Control of Spatial Contr

species. All this norsethitanding, we need to lister when Donne Haraway urge us to stay with the trouble. If this special turn as a form of reflection and analysis does applying upoful in crossiders what has gone wrong, while we been mixed, and suspects. Downess actions might be usen that no sup-stance, in rehatance, and promoting life styles to our environment. Using with the trouble in the manner we uphold as a commitment to being the process of convertical hazars.

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Ingestates to overcome the command contributions from 0 to go consciousness, that has assumed the singlences or unity that underwrites disciplinary thinking. As an educational orientation, this alternative approach aims to make space for a multiplicity of psychic vices; including those international orientation, the contribution of the contribu



As the understands, the utility of the writing is akin to the first understanding the new of our most course; see are able use in because of where use and the course of the concomposity of the concomposity outfle which we first the accomposity of the concomposity outfle which we may be accomposity of the concomposity outfle which could never the accomposity of movements in, with and around the units of the concomposity of movements in, with and around the units of the concomposity of movements in which are the properties of the properties of the properties of the concomposition of the co

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Beojamin aims to reveal the panoes of construction as the production of instant runs. Naples is the perpetual run, the bonte of nothing new. In the results of the control means to the control means to the material landscape, beckning indistinguishable from it. The product of instant runs!

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special in effect, domands the toclusion of its specific secting as constitutive mycolar in effect, domands the toclusion of its specific section as disappearing internal.

Given this diffusion of identity outwards, from a disappearing internal cover to a splittering of Abarded atoms and microcounts with the rest of the environment, it is no longer a question of whether if is necessary to conduct the control of the coverage of the control of the coverage of the control of the book so far, but is an incomplete, and perhaps has been the content of this book so far, but is an incomplete, and perhaps the book so far, but is an incomplete, and perhaps the control of the coverage of the control of the book so far, but is an incomplete, and perhaps the coverage of the coverage o

This reponsiveness is in turn underwood at an appect of edizentily that privileges those. Yapees and opportunities for discussion, regarment, entities, reflection in which, over time, collaboration inself becomes a basis for evaluation. ²³ Understanding the resume for this emphasis one enduring resumes, and the control of the contro

Regismin sims to reveal the process of construction as the production of instantings. Naples is the properties from the home of eaching new in the risks, the calcular diverges into the natural fundance, beckening substituguishable from it. The product of instant ruins. **

that requires working at the speed that allows us to attend appropriately as we can to the work!. To question how we use our time is to engage with som

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accentary intimate mappings took personal emotional and jointly mas-centary intimate mappings to constitued one aspect of an intimate revoil, a allowed composite narrative representations developing corresponds where to have a substantive impact on "the art of mapping coding, participally, and the contractive impact on "the art of mapping coding, participally, and the contractive impact on "the art of mapping coding, participally, and the contractive impact on "the art of mapping coding, participally, and the contractive impact on "the art of mapping coding, participally, and the contractive impact on the contractive impact in the contractive impact in the contractive impact in the contractive impact in the co

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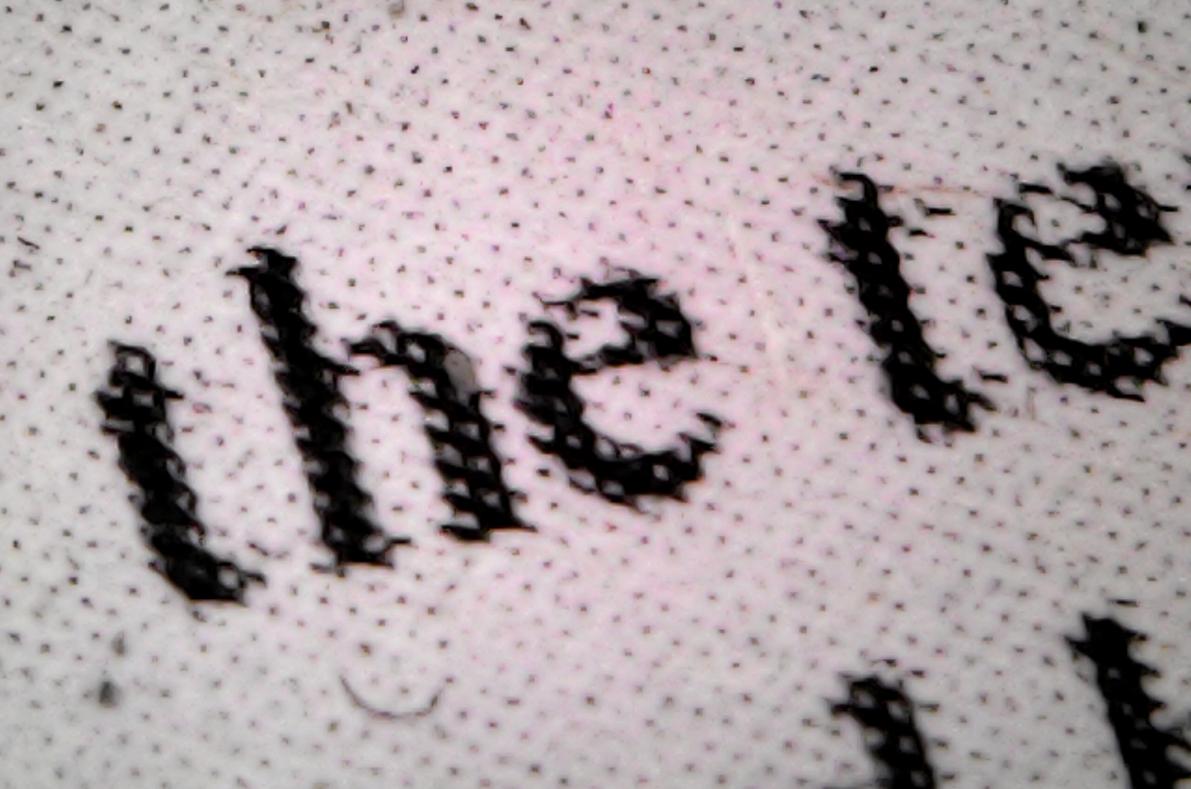
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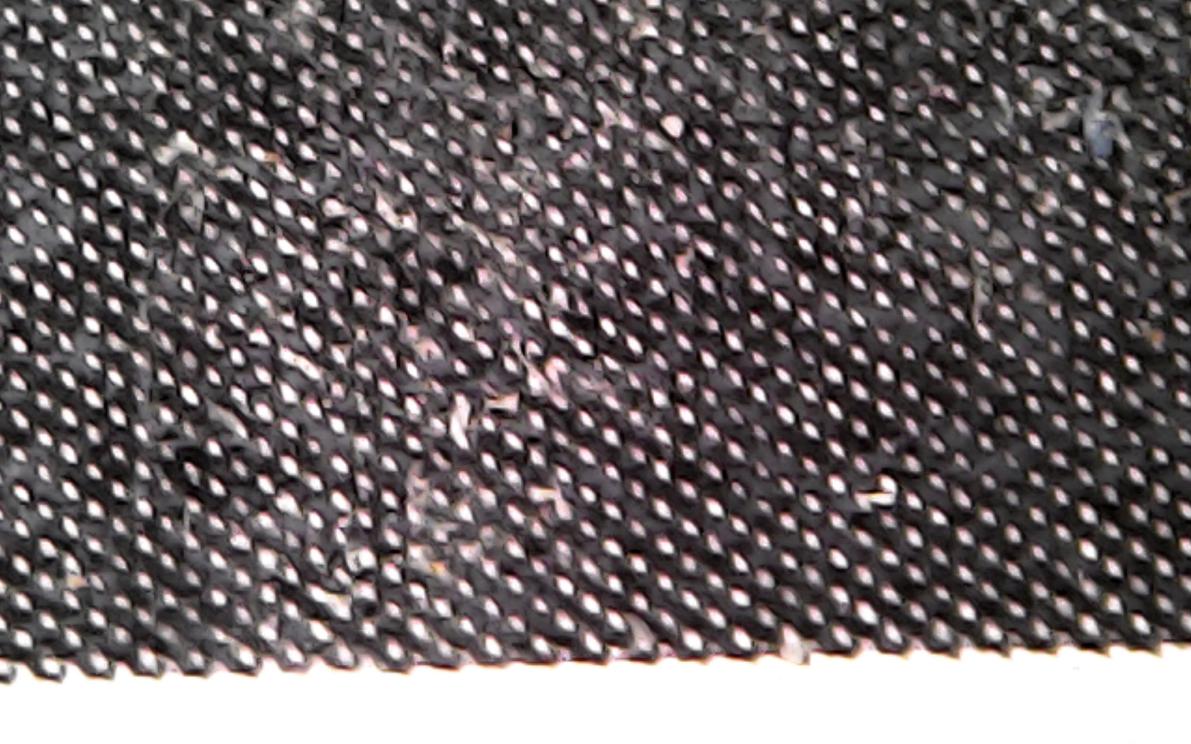




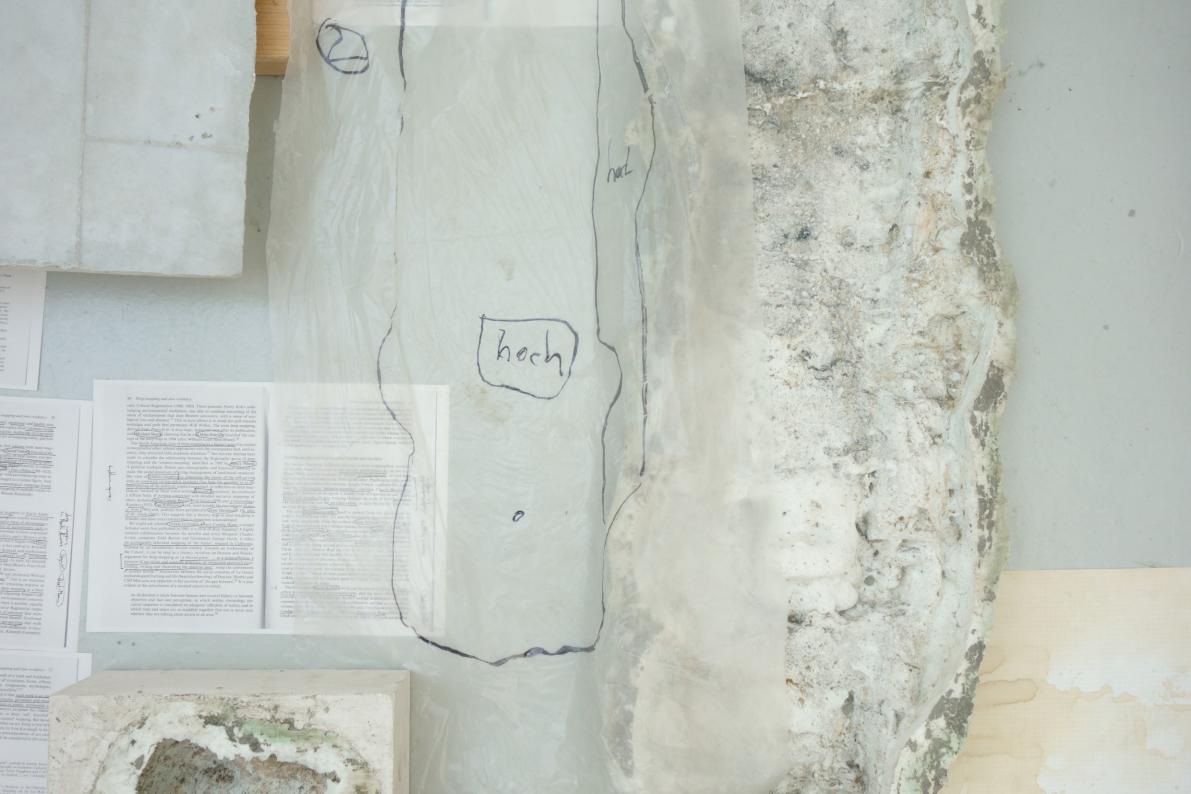






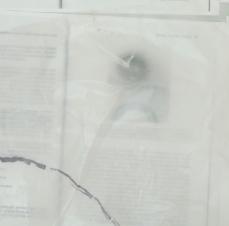




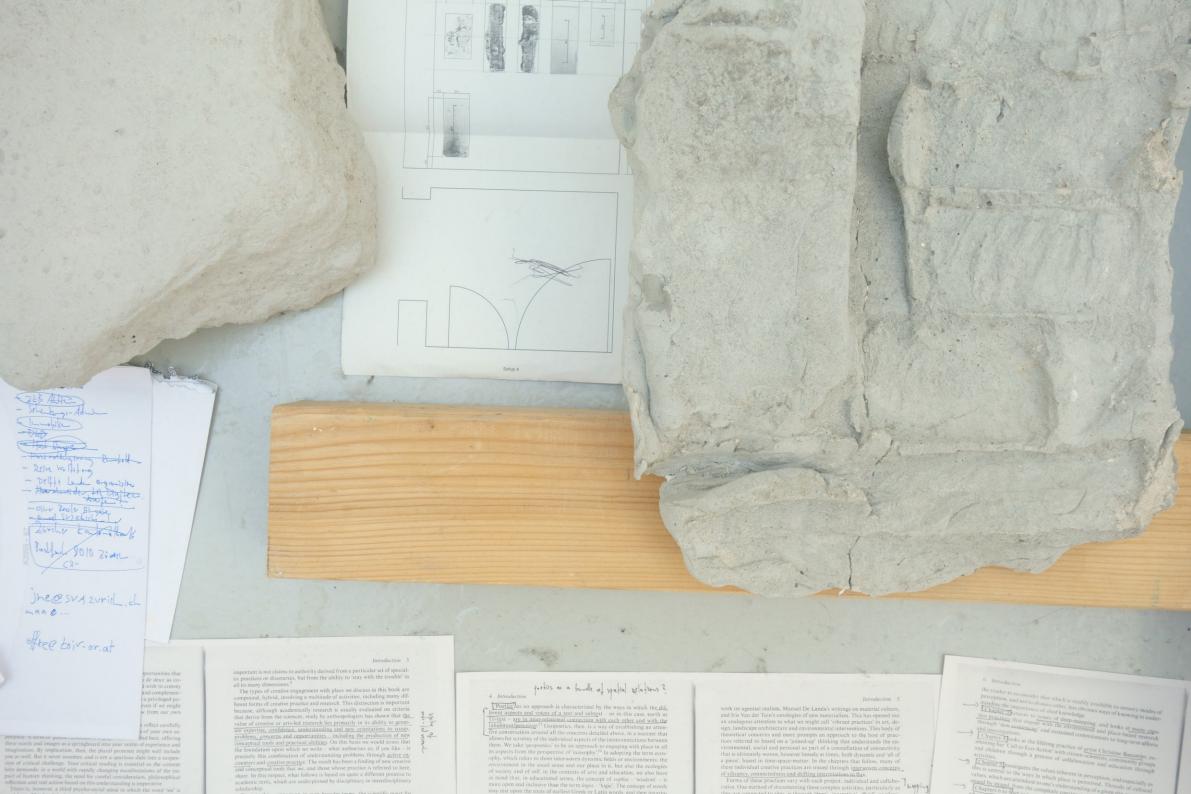














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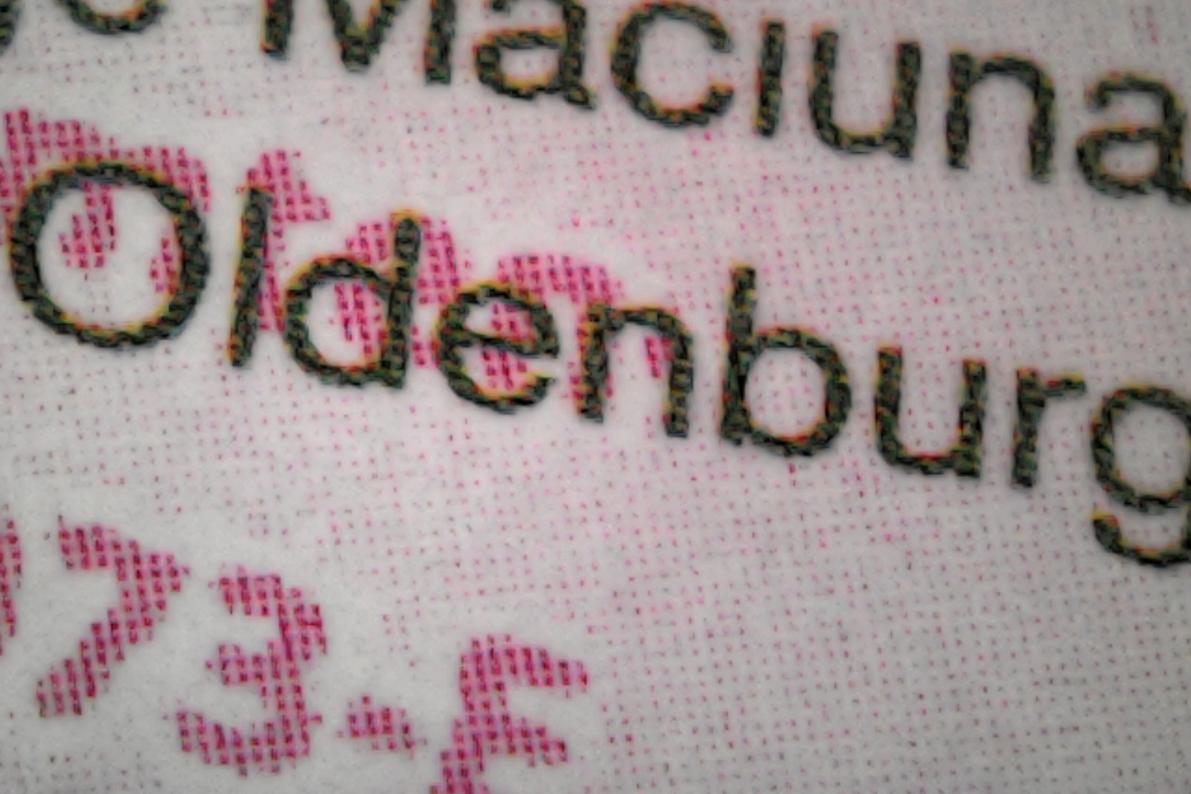
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n in 2002, Pearson and Shanks took this impulse in ted, directions Pearson continued to develop site-work "horizontally across the terrain and simultantime" to become "a topographical phenomenon of local history", while dichael Shank engaged with rehaeology. Their introduction of the term deep been adopted by a variety of individuals working earts, digital arts, architectural education (notably collective 'landscape biography' of Arklow), and scribe their own landscape or place-oriented work

on of performance/archaeology appears to have arson's involvement with the Cardiff Laboratory e anthropology of Eugenio Barba's *Odin Teatret*, 180. In 1981 Pearson, a former archaeology student, tith Lis Hughes Jones, and became its first artistic vinternationally acknowledged as a pioneering exgroup dealing with place, identity and the role of in strategies of cultural resistance and community AcLucas joined the company in 1988, shifting its site-specific direction.

reading of *PrairyErth* in the early 1990s led to an of both their training as archaeologists and of the triculated by Welsh terms such as *yr achyyd* (the square mile), *yo fro* (neighbourhood, home district, idiat). ³⁹ Subsequently *Brith Gof* produced powerful performances on a range of scales that engaged cular folds and creases, the vernacular detail, which ractice that, in retrospect, can be seen to both parh particularisation, disciplinary based expositions hilosophical and geographical perspectives. ⁴⁰

ritus Professor of Performance Studies at Aberystan to design one of Britain's first undergraduate dedices in the late 1990s and, as a performance maker, he has remained a highly influential figure in both utional fields of theatre and performance. An inmore recent performance work is documented in mance, Memory and Landscape (2006), a work that contact with both the literary psychogeography of oyd and W. G. Sebald, and with the combination mappings of an individual like Luci Gorell Barnes. The Stinging Nettle Atlas, a project concerned, like ngs' of childhood.

the Omar and Althea Hoskins Professor of Clasnford University, is perhaps best known for work

64 Deep mapping and slow residency

with Christopher Tilley on post-processual or interpretive archaeology. Given its eelecticism at both the theoretical and technical levels, along with Shanks' support for the continuing relevance of Cliff McLucas' work, his approach remains closely linked to that of deep mapping. However, it is predicated on, and intended to privilege, the discipline of archaeology conceptualised 'as a mode of cultural production' or 'cultural poetics'. What we find problematic about this disciplinary appropriation appears in his claim that 'we are all archaeologists now', alongside his view of the Arts and Humanities as a 'fascinating research laboratory'. These claims reflect a tacit intellectual neo-colonialism typical of the combative realpolitisk and disciplinary empire-building endemic to the academy. (Similar attempts at appropriation can be found in, for example, the writing of certain cultural geographers). Something which, in turn, imposes arbitrary limits on open deep-mapping/slow residency as a knowledgeable, passionate, multiperspectival and open engagement with the world as polyverse.

Cliff McLucas: deep mapping the island of Terschelling

While Cliff McLuca deep mapping work in California is known from online archives, his final deep mapping project is largely forgotten. (What information we have comes from a performed lecture and from Joop Mulder, McLucas' collaborator and the director of the Oerol festival.)42 However, it suggests that his work was developing rapidly and in new directions. Between 1999 and 2002 McLucas initiated a major new project. Its first iteration. Earste Dagen (The First Days), was presented at the Oerol annual festival on the island of Skylge/Terschelling, located off the Netherlands mainland in the Wadden Sea. Earste Dagen was intended as a pilot project, undertaken with the view of developing methods for deep-mapping places and peoples by combining cartograph aerial survey and other neutral technological processes with recordings reflecting the political and social concerns (in particular with regard to language) relating to the island's history and inhabitants. From what we know of what McLucas presented in 2000, it appears that he was preoccupied with the fragility of the island (geologically little more than a large, artificially stabilised, sandbank) that even slight changes in sea level would submerge.

Working with photographer Fred Ross, who used a helicopter to take the necessary photographs, the installation presented the island as wholly isolated; with McLucas combining 'an aerial video survey of the island, a wild track sound recording from five different locations on the island, an interview with the oldest man on the island [and a Fris speaker], and a series of digital stills. These were installed in a Second World War bunker, a former canteen of the German Wehrmacht, which further emphasised his concern with fragility. It seems that the central focus of the work was a projection onto the reinforced concrete floor, involving a large map of Terschelling. While this does not imply any radical departure from There are

Deep mapping and slow residency 65

ten things that I can say about these deep maps, sumptuousness appears to have given way to a materially appropriate response to the fragility of both the land and its original language of Frisian or Fries.⁴⁴

McLucas' preoccupation with language in his deep mapping derives from his learning, and concern for the future of, the Welsh language. Asked about the Terschelling project's focus on language, he said:

In fifty or a hundred years' time . . . maybe the language will have changed, for sure it would have changed I think, and that's why it's exciting for us to make a portrait of this point in time.⁴⁵

Anwen Jones and Rowan O'Neill rightly reference McLucas' concern with the British perspective on Welsh culture as 'underground' or 'private' and his stress on deep-mapping's potential to address the place that such a "culture inhabits – both geographical and emotional (dare I say 'spirifual'?)". A This concern is present in the Californian work in his insistence on including the languages of Native Americans spoken along the length of the San Andreas Fault. It also resonates with the work of many contemporary practitioners who embrace this importance of language; for example in Tim Robinson's work on the west of Ireland, artist Arthur Watson's work in the inclusion of Scots place names, and Dakota artist Mona Smith's B'dote memory mapping, all concerned to address the fragility of the intimate relationship between language, local naming and a sense of place. That McLucas recognised the importance of such concerns and had begun to link these to environmental issues remains significant for current approaches to deep mapping/slow residency.

The disciplinary environment the authority of open practice

Silvia Loeffler, whose Glas Journal was referred to earlier, has an ensemble practice of the kind referred to in the Introduction. However, this term needs to be thought through in relation to how such practices are authorised. She refers to her chronotopic approach to her residency as a form of deep-mapping, but also as a 'hybrid ethnographic project' concerned with the cultural mapping of spaces we intimately inhabit, using the terms of 'liquid-' and 'tender-' mappings that refer to Giuliana Bruno's discussion of Madeleine de Scudery's Carte du pays de Tendre. 47 This compound naming seems entirely appropriate for a collaborative, many-faceted project that explores the layered emotional geographies of Dun Laoghaire Harbour, Dublin, by focussing on "performatively mapping the intimate rituals and everyday performances of those individuals who live and work in the harbour" (Figure 3.3). 48 She adds that by developing the project with the participation of local inhabitants, she has been able to explore the maritime environment as a liminal (or, arguably, 'undisciplined') space, one in which the character of buildings, the area's economic implications, daily spatial 66 Deep mapp

rhythms and a project is, then viduals who liv that will const dents based in with a host of a that what is part and complexity the interaction constant flux o might be seen times and place

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rary art as a me to deep mappir of deep mappir of deep mappir articulate such ance' reside? As initiators of dee 'speaks for itse demic research textual expositi as authoritative

reference in the

of what the au Deep Mappings bilities is an exe a disciplinary fi pological and e cism, work by s history, film, podark sea"), loca This breadth o marked contras largely cite mat plinary field.

In making the that reference plinary authori Stengers, Felix

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That critical analysis is not the place to end this book, however. In the two decades of the 21st century to date we see that there is an even more turn. And one thing we share as a limit and one thing we share as a limit as the parameter.

which are self-styled commitments undertaken by individuals as a large self-styled commitments undertaken by individuals as a large self-styled commitments.

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2 Fieldwor

on is bound up with mine. co-authors propose a shared desire to are represented here in this book. We colleagues and co-actants, including in arts or academic topics. Although the arts and academic research, we background, to understand your skills hin larger, intra-related ensembles of ins, our desire is to move thinking reign self and its hyper-individualism icipatory and horizontal relations? to what Anna Tsing, Heather Swaner to as the Arts of Living on a Damexts by a liberation psychologist and h of concern, this be and multiple voices, whether along or through chance encounters with re. On one level this term refers to uent areas of the Global North who v Ghosh calls 'The Great Derangeitics, cultures and economics bound ning global socio-ecological crisis.4 ner like overhauling a ship while it far wrong. It is also, of course, an t, different but complementary, as

re either 'disciplinary' mappings, for example those renza Lewis, or 'open' mappings, such as Laura Bis-'s "textual 'deep map' of . . . experimental commutes' otland".9 A direct engagement with mapping in its se is not a priority here, other than for the American

Deep mapping and slow residency 53

od, and there is a real sense of the openness of deep concluding remarks of Roberts' preface:

ish to call what emerges from this process a "map" (or apping") seems to me less important than the fact that all. In its most quotidian sense, then, deep mapping

as an embodied and reflexive immersion in a life that ed spatially. A cartography of depth. A diving within. 1

ial Narratives (Spatial Humanities) is, by contrast, effections on methodology aligned to digital innoexception of Stuart C. Aitken's Quelling Imperious Mappings and the Ethnopoetics of Space, premised

o real action based on this understanding is imperative. There is, however, a third psycho-social sense in which the word 'we' is used here. This book is the product of a plurality of voices, not simply in the inclusive terms of those who have contributed to it but also with the plurality of voices that flow from our acknowledged natures as complexly constituted individuals and as 'ensemble creatures' in permeable states of linet is a precursor to the 'we' is always changing and adapting, swayed by absoluted shaped by that. As moments in the social and environmental states of e world shift, so too does this shape the 'we' who are speaking and listening.

Too much writing about the arts and environmental issues today tries to place itself in an unassailable position; to demonstrate its 'rightness' through an exhaustive accumulation of the latest scholarly material across multiple fields. Our ambitions are more modes as Gisabilities Studies within the Environmental Humanities has made very clear, the values people seek to validate (e.g., the value of conservation) can all too easily turn out later to have had, at least partially a buried and unacknowledged history that deeply intertwines aspects of previous histories with other, deeply problematic, concerns (such as eugenics, in this example of conservation). Consequently, as authors we claim only to be reporting back as best we

can from our own engagement in a multitude of mutual accompaniments we poused a kind of 'disciplinary agnosticism' that,

know to be entangled with complications, ambiguities and contradictions. wiedge, should also be extended to this oo clear, our collective future, if we uire a fundamental rethinking of ertise or professional authority.8 ay, what becomes increasingly

academic texts, which are underpinned by disciplinary or interdisciplinary scholarship. To state this comparison in even broader terms, the scientific que

data that is replicable and verifiable is one which aims to establish through proof of a hypothesis. In the arts and humanities, there is a qu tive place for individual experience that stands for the whole: the indiv case study offers something useful from which to interpret and analy perience in the world. Consequently, this latter type of research is conc with responsiveness, seen as an aspect of citizenship in its fullest sense opening up: "spaces and opportunities for discussion, argument, cr reflection"10 that shape how we act in the world. While this under ing runs contrary to older assumptions about the outcomes of research should remind us that attitudes are collectively changing with the same but inexorable force as of plate tectonics. This book is itself evidence further shifts in thinking. The term 'geopoetics' - which we have preferred to the more literar

poetics' elides 'geologic' with 'poetics', and is central here. It seems t been coined by the American geologist Harry Hess and subsequent in a variety of different contexts. It suggests connections between the earth in its various forms and

ics of understanding, inherently associative in process, but open-end enclosed in rigidly defined concept or significance; inclusive and un in its meaning and potential. This is an invitation to understand the of the earth as poetically construed. Our use of geopoetics was su by Antony Lyons, an artist who works out of a geo-ecological con pointing towards a 'poetics of the earth' and we use it in this ope rather than to signal any alignment with other disciplinary approach use the term.12

Deep mapping and

Roberts' Deep Mapping assumes a constellation of multi-faceted, open-ended and - perhaps more content to formal and programmatic design".14 His response to open' deep-mapping needs to avoid complicity in its o avoid the limiting by academic presuppositions of its cap passionate and polyvocal engagement with a particula ing in this respect. As he rightly points out, the need in-between' both disciplinary and other voices highligh a fine line between complicity and creative dissolution "call for an 'open deep-mapping' only makes sense inso sufficiently diffuse as to do away with the very idea of first place". The challenge then lies in acknowledging tw dencies; a desire to find a degree of coherence in the ter its necessarily loose, plural, non-proscriptive and oper a challenge that might return us to Casey's differentia between a position as "a posit of an established culture as an object of academic discourse but as "an essay in

within a changing culture".16 As a comparison of Silvia Loeffler's work and (Chapter 8) indicates, such mapping will require tho appropriate processes in response to specific sites the various resources available to them, including t



