



# ECOCULTURES

## Glasgow's Festival of Environmental Policy, Research and Practice

The Pearce Institute  
840 Govan Road, Glasgow, G51 3UU  
17th October 2015

<b>Registration and Coffee: 9:00 - 9.20</b>	
<b>Opening Remarks: 9:20 - 9.30</b> <b>Alexandra Campbell &amp; Kirsty Strang</b>	
<b>Morning Plenary: 9.30 - 10.00</b> <b>Dr David Borthwick (University of Glasgow)</b> Mary Barbour Conference Suite	
<b>Stream 1</b> Fairfield Hall	<b>Stream 2</b> Mary Barbour Conference Suite
<b>10.00 - 11.40</b> <b><u>Bioregionalism and The Lure of the Local</u></b>	<b>10.00 - 11.40</b> <b><u>Temporal Encounters</u></b>
<p><b>Rebecca Crowther (University of Edinburgh)</b>, <i>Capturing Communitas: Exploring Shared Experiences of Scottish 'Natural' Landscape</i></p> <p><b>Leonie Dunlop (University of Glasgow)</b>, <i>Losing and Finding: Place Names and the Imagined Landscape</i></p> <p><b>Blair Cunninghamman (University of Glasgow)</b>, <i>Glasgow's Community Gardens: Sustainable Communities of Care</i></p> <p><b>Venda Pollock (University of Newcastle)</b> <i>The Stove: an innovative model for networked, participative arts organisations and practice in rural contexts</i></p>	<p><b>Dr Kenny Brophy (University of Glasgow)</b>, <i>Walking Ludovic Mann</i></p> <p><b>Dr David Farrier (Edinburgh University, Environmental Humanities Network)</b>, <i>Stones, Bones, and Sand: Seamus Heaney's Geological Intimacy</i></p> <p><b>Philippe Guillaume (Concordia University, Montreal)</b>, <i>A Line in the Scottish Highlands: A Contemporary Analysis of the Materiality of an Idea</i></p> <p><b>Dr Carl Lavery (University of Glasgow)</b>, <i>Time and Ecology in Sifters Dinge</i></p>
<b>Coffee Break: 11:40 - 12:00</b>	





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**12:00 - 13.40**  
**Sustainable Communities**

**Chair: Ben Twist (Creative Carbon Scotland)**  
**Sadhbh Moore (Global Generation / Skip Garden London),**  
*Global Generation's Skip Garden and Kitchen*  
**Matt Brennan (Edinburgh College of Art),** *How Green are Scotland's Music Festivals?*  
**Joanne Dempster (Glasgow Science Centre),** *Open Air Laboratories & Citizen Science*  
**Dr. Debbie Maxwell, Dr. Toby Pillatt, Dr. Niamh Downing & Dr. Liz Edwards,** *Telling The Bees: Designing Future Folklore (Discussion surrounding AHRC Telling the Bees Project)*

**12:00 - 13.40**  
**Environmental Policy**

**Patrick Harvie MSP**  
**Dr Chris Dalglish (University of Glasgow)**  
**Helen Greene (University of Glasgow)**  
**Penny Cole (People's Assembly Glasgow)**  
**Luke Devlin (Centre for Human Ecology)**

**Lunch: 13.40 - 14:20**

**Afternoon Plenary: 14:20 - 15:00**  
**Dr Sharae Deckard (University College, Dublin)**  
Mary Barbour Conference Suite

**15:00 - 16:40**  
**Eco-poetics: New Pathways in Scottish Literature**

**Stewart Smith (University of Strathclyde),** *Beyond the Lone Enraptured Male: Social and Participatory Practice in the Eco-Poetry of and Art of Alec Finlay*  
**Sarah Paterson (University of Glasgow),** *Kaitiakitanga: Guardianship in Eco-Poetics*  
**Dr. Calum Rodger (University of Glasgow),** *A 'Science of Belonging' or a Silence of Longing?: John Burnside, Ian Hamilton Finlay and the 'Beyond'*  
**Harriet Fraser (University of Glasgow),** *Poetry in a Living Cultural Landscape*

**15:00 - 16:40**  
**Environmental Art: Methods and Action**

**Rob St John (University of Glasgow)**  
**Nell Widger (University of Dundee)**  
**Paul Michael Henry (Artistic Director Unfix Festival)**  
**Marlene Creates (Artist and Poet, St John's Newfoundland)**  
**Gemma Lawrence (Creative Carbon Scotland)**





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**Coffee Break: 16:40 - 17:00**

**17:00 - 18:40**

**Counter-Rhythms & Spaces of Protest**

**Nicola Black (University West of Scotland), *Hidden in Plain Sight - The Green Spaces of Govanhill***

**Rebecca Livesey-Wright (University of the Arts London),  
*Women (Re)Claiming Public Space***

**Dr Lisa Woynarski (Birkbeck, University of London),  
*Performing Urban Ecology***

**Dr Kathryn Burnett (University West of Scotland), *Island Spaces: selling nature, sustaining culture?***

**17:00 - 18:40**

**Petrocultures**

**Chair: Graeme MacDondald (University of Warwick)**

**Professor Janet Stewart (University of Durham)**

**Lee Bunce (POST Collective, Edinburgh)**

**Dr Lynn Badia (University of Alberta)**

**Dr Derek Gladwin (University of British Columbia)**

**Roseanne Watt (University of Stirling) presenting *Sullom: A Filmpoem***

**Closing Remarks and Drinks Reception: 18:40 - 20:00**





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### Morning Plenary

Dr David Borthwick (University of Glasgow)

9:30 - 10:00 : Mary Barbour Conference Suite

### *Beyond the Bioregional Imagination: Looking Out, Looking In*

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#### Stream 1: *Bioregionalism and the Lure of the Local*

10:00 - 11:40 : Fairfield Hall

#### **Rebecca Crowther (The University of Edinburgh): Capturing Communitas**

Idleness, for French philosopher Jean Jacques Rousseau (1783/2011), is at the core of moments of reverie within the 'natural' environment. Whilst Rousseau (ibid.) defined reverie as the act of being idle, Gaston Bachelard (1960/1969) preferred the notion of active imagination when considering the same state. This paper will discuss research that proposes to engage with groups of people carrying out idle activities in various 'natural,' rural, and wild areas of central Scotland. The predominant foci of this research is on the act of leaving urban environments in pursuit of "the natural," whether maintained, wild, rural or peri-urban, and in what is manifest within these circumstances that maintains a desire to partake in such journeys. I intend to adopt both Rousseau and Bachelard's imaginative notions of reverie for these idle sensory and engaged moments within the 'natural' landscape and utilise this term as not only the act of interest within these situations but as a framework for collaborative, creative and sensory methodology. I am interested in collaboratively exploring the liminal and sensorial aspects of these experiences and in what idleness and creative methods may offer with regards to understanding these experiences. There is an interest too in what idle acts and imaginative engagement enable, with an interest in how these spaces become 'places' of significance endowed with meaning and value (Tuan, 1979) and in how communitas (Turner, 1969, 1986, 1988) may develop amongst the group.

My Overall PhD research aims to uncover understandings, values placed, and attributes of shared experience of these 'natural' spaces with regards to inter-subjective relations between human and non-human others that may otherwise remain private. It intends to engage with new animism, an area of research addressing the non-human as sentient, affectual and with autonomy, perhaps offering insight into encounters of the non-human kind and challenging rationalist Western/Cartesian dualisms. These experiences are bodily, phenomenological and sensorial and require an approach interested in new ways of "knowing" these experiences. Reverie as a framework for methodology approaching such intangible experience will be described throughout this presentation.

#### **Leonie Dunlop (University of Glasgow): Losing and finding: Place-names and the Imagined Landscape**

This paper is framed around a place-name walk through the Berwickshire landscape. The names discussed are those recorded from the twelfth century to the present day. Many of these place-names are now lost, meaning that they are no longer used or within living memory. One example is *Ebbechol*, meaning 'Æbbe's hill', probably located at Kirk Hill, near St Abbs Head. This place-name was last recorded in c.1249. This talk will elucidate place-names found in medieval charters (twelfth - fifteenth century), early farm plans (seventeenth and eighteenth centuries) and the Ordnance Survey six-inch first edition maps and Name Books (nineteenth century). Such diachronic observations provide a novel way of viewing the environment. This walk takes the audience along coastal pathways, considering the relationship of inland areas with those of the coast, two contrasting but mutually dependent environments. Berwickshire names are predominantly coined in Scots or Older Scots, with some possibly coined in Old English, and a minority in Gaelic and Old Norse. Studying the



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relationship of language and landscape requires a broad understanding of many perspectives. Toponymy interacts with disciplines such as archaeology, history, geography, and geology. This dialogue of languages and disciplines in the landscape reflects a continuum of environmental perception and observation. As the place-names are discussed, this talk will reflect on the possibilities for toponymic research to be in dialogue with the environmental humanities. Re-imagining and recreating landscapes using lost place-names prompts a reinterpretation and the creation of an imagined landscape.

### **Blair Cunningham (University of Glasgow): Glasgow's Community Gardens: Sustainable Communities of Care**

Over the last few years Glasgow has witnessed a blossoming of Community Gardens. These places and the groups that maintain them are playing a significant role in re-shaping both the city's landscape and its relationship with food. Although not without challenges, through these grassroots forms of re-generation, citizens are beginning to define their urban lives, not as private individuals, but as social beings. In doing so, we begin to see our environment as a great ensemble of people, animals, plants and things - all contributing to this place we call Glasgow. As part of a larger body of research carried out by researchers at the University of Glasgow that considers community gardening as an example of what a more caring city looks like, I have created an artwork that represents a glimpse of another Glasgow - a Glasgow that generates new forms of value in places and people all too often neglected or exploited by purveyors of the 'profit first' logic. I propose to present not only the finished artwork, but also the journey towards its creation, the experiences and images gathered along the way.

### **Venda Pollock (Newcastle University): *The Stove*: an innovative model for networked, participative arts organisations and practice in rural contexts**

*The Stove Network (TSN)* is run by a collective of artists and active citizens in Dumfries and Galloway. Through their activities, *TSN* seeks to be a key means for the creative community to play a significant role in the future of the region, and development of a 'sense of place'; a core aim being to embed creative process as an essential part of the way society functions. A newly renovated building in Dumfries town centre forms the hub of activities but *The Stove* itself remains the network that permeates and operates throughout the region.

Like Deveron Arts (Huntley) and Timespan (Helmsdale) *TSN* offers contemporary practice within a rural setting, but unlike these comparators it moves from an institutional or organizational model to one premised on networking as a tool for social innovation in the arts. In this context social innovation is seen as a 'novel solution to a social problem that is more effective, sustainable, or just than present solutions and for which the value created accrues primarily to society as a whole rather than private individuals.' (Stanford Business School). The social problems *The Stove Network* seeks to address relate to the cultural community and economy in South East Scotland (particularly, retaining and building talent), regional placemaking and regeneration, and wider issues surrounding youth and education (including raising youth aspirations). Through a case study of *TSN* this paper seeks to consider the impact of a network-based arts model in rural contexts on cultural economy, art practice and issues of place-making.

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### **Stream 2: *Temporal Encounters***

10:00am - 11:40am: Mary Barbour Suite

### **Dr Kenny Brophy (University of Glasgow): Walking Ludovic Mann**

Ludovic McLellan Mann (1869-1955) was one of the most prominent, and eccentric, characters in Scottish archaeology in the early decades of the 20th century, and he was especially active in and around Glasgow. He was not a professional archaeologist but rather an accountant and insurance broker. His impact is now largely forgotten, and yet his



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eccentric methods and media-savvy activities allowed him to engage thousands of people in the key prehistoric discoveries of the day, and he wrote extensively about prehistoric Glasgow in both academic and occult tones.

In this paper I would like to explore Ludovic Mann's prehistoric Glasgow through the lens of the modern urban environment. The locations of his excavations are now road junctions, housing estates and urban parks, places where the ancient past intrude into the present. To do this I have carried out a series of walks, either connecting places Mann worked, or visiting locations where he carried out excavations. My walks took the form of semi-planned wanders, often linking places that no longer exist or perhaps never existed, are not apparent in today's urban landscapes, or follow routes Mann himself advocated. I will argue that such psychogeographic engagements help us to better understand the faint traces of the past that linger in urban landscapes, and I hope to outline how communities can make better use of these places.

### **Dr David Farrier (Edinburgh University, Environmental Humanities Network): Stones, Bones, and Sand: Seamus Heaney's Geological Intimacy**

This paper will examine the presence of a sense of intimacy with deep time in the work of Seamus Heaney. From Jane Bennett's theory of vibrant matter, through the emergence of speculative realism, to Jeffrey Jerome Cohen's notion of "geophilia," the 'geological turn' has been a distinctive feature of the environmental humanities. Much thought and writing in this (rather broad) field is presently concerned with the question of how to engage imaginatively and ethically with the disjunctive temporalities of anthropogenic ecological crises, via the deep time of Earth processes. Responding to Astrida Neimanis' invitation to inhabit what she calls "thick time," "a transcorporeal stretching of past, present and future" in which our *familiarity* with deep time is recovered in the uncanny temporalities of the Anthropocene, I will read the characteristic 'thick description' of the Heaney lyric from a geologic perspective. Although he is often considered primarily a poet of the bog land, I will suggest that Heaney's various mineral encounters describe a thickened temporality that draws the deeply estranging time of geology into familiar and sensual contact. Beginning with a brief account of the work of artist Ilana Halperin on 'geologic intimacy', this paper will be organized around three kinds of 'geologic' or mineral intimacy--stones and the familiar; bones, or fossils, and the sensual; and (briefly) sand and the ethical--in order to demonstrate how Heaney's reflections on the "through-other" qualities of what Kathryn Yusoff calls the "geologic now" allow us also to reflect on what it means to live enfolded in deep time.

### **Philippe Guillaume (McGill University, Montreal): A Line in the Scottish Highlands: A Contemporary Analysis of the Materiality of an Idea**

This paper examines the impact of a conceptual artwork on the contemporary understanding of a Scottish historic ecological site. In 1981, Richard Long walked across the Highlands, and along the course of his walk created a recognizable form in the landscape. This conceptual artist has, for the better part of the last half-century, made solitary walks all over the world for projects which, he has notoriously said, "begin with an idea." Long's *A Line in Scotland* is an art walk that produced a line on a map, with a sculpture and a photograph as residual material traces. "A line", writes Karen O'Rourke, "is a potential of existing time" (2013); it is also a shape on the land. My paper examines the role of Long's line as heritage across the Scottish landscape and as an opportunity for interdisciplinary ecocultural engagement. The past decade has seen a surge of interest in both the production of conceptual artworks based around walking and academic research on peripatetic art (Morrison-Bell et al., 2013). My paper will draw from such recent discussions, while also borrowing from other disciplines, notably anthropology (Ingold, 2007) and mapping. This contribution aims to investigate Long's walk in Scotland as a means to discuss the resonance of the Scottish landscape and its place in present-day environmental art.



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### **Dr Carl Lavery (University of Glasgow): Time and Ecology in Stiffers Dinge**

In his short text 'Slow (Fast) Modern' (2004), the art historian Yves-Alain Bois poses two fundamental questions for anyone interested in art's supposed capacity for resistance and dissent: 'In an age of fast flow art tourism can an artwork slow us down? Can it alter our viewing habits?' By foregrounding the role of time in both the act of aesthetic production and reception, Bois encourages us, implicitly, to direct our attention away from theme and form alone, and instead to starting reflecting on what we might call the artwork's 'temporal praxis', that is to say, its 'eventual' capacity for disrupting dominant modes of temporal experience. Although Bois's primary focus is on fine art, notably the canvases of Nicolas Poussin, his concern with temporal praxis offers a sophisticated and productive lens through which to rethink theatre's relationship with ecology. For, if the affective and political charge of any performance is always bound up with and inseparable from the extraneous temporal rhythms that impact on its reception, then it makes little sense to concentrate, uniquely, on what a dramatic text is striving to articulate semantically and/or represent formally. Rather, if theatre is to fulfil its ethical and political potential as an ecological agent in a period of increasing accelerationism - what Paul Virilio refers to as 'dromological pollution' - it is imperative that we, scholars, critics, and audiences, start to become more sensitive to its own inherent temporality, the fact that of all the arts it is the most radically time-bound. This paper seeks to illustrate this claim by investigating the ecological significance of German theatre-maker Heiner Goebbels' 2007 piece *Stiffers Dinge*, a work that purposively styles itself as an example of 'decelerated theatre', performance that aims to slow us down in the hope of placing us in proximity to the boundless, heterogeneous play of 'nature'.

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### **Stream 1: Sustainable Communities**

12:00- 13.40 : Fairfield Hall

### **Sadhbh Moore: Global Generation & Skip Garden**

Global Generation is the charity behind The Skip Garden and The Skip Garden Kitchen in London. The Skip Garden is a moveable, urban, food growing garden in the middle of the King's Cross development site. Land-based activities and the metaphors of ecological and cosmic processes are used to support building community between each other and the natural world. At Global Generation we primarily work with local young people, businesses and families in King's Cross as well as at our campsite in Wiltshire. We combine activities such as supporting bees, carpentry, urban food growing, cooking, and eating together with dialogue, story, creative writing, silence and stillness. We run our 'Generator' youth leadership programme; a Business & Sustainability BTEC; The Friday Night Out Project (nutrition, cooking, eating, fun and games after football with Arsenal Foundation coaches); Junior Chef Club; Twilight Gardening sessions; a multitude of workshops, and we have a thriving vegetarian, community cafe to help sustain the charity and keep the majority of our activities free, as well as to showcase our garden produce and train young people in cooking and customer service. Our collective practices help us to create the conditions for people to come together and to support them to practically contribute to ecological and social change. We aim to provide space for people to increase awareness of self, to connect to each other and to connect to the natural world. Whilst our activities are practical and hands on, bringing raw nature, elemental forces and a sense of adventure to the city, the work is grounded in values and widening of perspective to help establish a fertile foundation for growing a less consumerist and a more creative future.

### **Matt Brennan: How Green are Scotland's Music Festivals?**

In a study by Julie's Bicycle (the British cultural sector's leading environmental consultancy), the sale of music products and live music performances to UK consumers was said to create



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at least approximately 540,000 tonnes CO<sub>2</sub> equivalent per year. The live music sector together with audience travel accounted for three-quarters (~75%) of the UK music industry's greenhouse gas emissions, with large music festivals accounting for the highest level of emissions. These figures stand in stark contrast to the branding of music festivals as sites where alternative ideas of community are performed, from hedonistic and carnivalesque escapes to transient socially conscious utopian cities.

This paper introduces a new research project which aims to work with music festival communities - made up of artists, audiences, and organizers - to address climate change and sustainability. Using Scottish music festivals as case studies, the project investigates what actions being enacted by live music festival organisers can enable and encourage audiences to engage with and enact sustainable behaviours themselves within the temporary communities formed during such events. What are the environmental concerns and motivations that coalesce around the word "sustainability" amongst festival audiences? How does the touring, itinerant musical identity of the professional musician respond to such issues? Finally, what light can be shed on what kinds of communities are formed (or not formed) between organizers, audiences, and musicians at music festivals, and to what extent these communities participate in debates and actions surrounding the challenge of environmental sustainability?

### **Joanne Dempster (Glasgow Science Centre): Eco-Cultures: Open Air Laboratories and Citizen Science**

Citizen science is a fast growing movement encouraging people to collect, analyse and interpret data about their wider world. This can be useful not only for increasing scientific understanding but to improve scientific literacy, numeracy and general health and wellbeing in participants. The Open Air Laboratories (OPAL) run six different citizen science projects in the UK aiming to engage people with nature, improve understanding of the state of the natural environment and hopefully inspire a new generation of environmentalists. Community Scientist Joanne Dempster will discuss the role citizen science has to play in urban ecology, conservation and science engagement in the context of the OPAL project.

The Open Air laboratories (OPAL) project Launched from the Imperial College London in 2007 across England, expanding to Scotland, Northern Ireland and Wales in 2014. OPAL have four delivering partners in Scotland, Glasgow Science Centre (Glasgow City of Science), Aberdeen University, The Conservation Volunteers and Field Studies Council. From these locations Community Scientists run engagement projects with schools, community groups, youth groups and individuals training them to take part in one of six environmental citizen science surveys to improve their understanding of the health of the local environment. OPAL's surveys encompass a variety of topics, from invasive species and biodiversity to air quality and water health, by collecting information in an OPAL survey participants are contributing to valuable scientific research occurring in the UK. OPAL is funded by the Big Lottery Fund.

### **Toby Pillatt (University of Sheffield); Niamh Downing (Falmouth University); Deborah Maxwell (University of Edinburgh); Liz Edwards (Lancaster University): Telling the Bees: Designing Future Folklore**

*Telling the Bees* is an interdisciplinary AHRC Connected Communities project, working collaboratively with Scottish beekeeping and creative communities to design experimental 'future folklore' prototypes. These encode knowledge of present-day beekeeping practices in reference to beekeeping's deep mythic and cultural heritage, which includes folklore, literature and oral traditions that often associate bees with money, industriousness and almost psychic capabilities.

While early visual and textual culture documents the longstanding interdependency between humans and bees, bees continue to offer a potent image of connectedness in an age where threat to their survival resonates with human fears about our own - a decline in global hive



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populations, insecticide use and legislation here in the UK has led to concerns about the pollination of plants and crops, reminding us that small changes to one part of our ecosystem can have significant effects elsewhere. The *Telling the Bees* co-design process generated shared understandings between beekeepers, researchers and creative practitioners of the significance of beekeeping for local landscape management, cultural heritage, and environmental sustainability.

We propose an interactive 20-minute set of dialogues using the 'future folklore' prototypes as probes to prompt responses to the ways we perceive and understand bees, as, for instance, symbols of environmental crises, metaphors for human endeavour, or agents for imagining sustainable futures.

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### **Stream 2: Roundtable Discussion, Environmental Policy**

12:00- 13.40 : Mary Barbour Suite

**Patrick Harvie MSP**

**Dr Chris Dalglish (University of Glasgow)**

**Helen Greene (University of Glasgow)**

**Penny Cole (People's Assembly Glasgow)**

**Luke Devlin (Centre for Human Ecology)**

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### **Afternoon Plenary**

**Dr Sharae Deckard (University College Dublin)**

14:20 - 15:00 : Mary Barbour Conference Suite

### ***World-Literature, World-Ecology, and the Crisis of 'Cheap Nature': The Hydrological Frontier***

As a social form of capitalist modernity, literature subjectivizes the cultural logics, affects, and socio-ecological relations that correspond to particular ecological regimes, and can thus provide insight into the "cultural fixes" which constitute and stabilize different regimes of the capitalist world-ecology. Contemporary literatures in our present juncture capture the structures of feeling corresponding to a signal crisis of the world-ecology, particularly those literatures emerging from semi-peripheries and rapidly industrializing economies such as the BRICS, where the systemic violence and unevenness of the world-ecology is starkly apparent in the "overt or active clash" of socio-ecological contradictions. The acceleration of water scarcity, looming peak oil, reductions in global cropland and soil exhaustion all signal the exhaustion of the frontiers of cheap appropriation that fueled the neoliberal ecological regime. This talk will explore how world-ecological criticism might interpret cultural mediations of the neoliberal crisis of the world-ecology, focusing on representations of hydrological exhaustion and water scarcity in fictions from China and other industrializing economies. The unprecedented privatization of global water sources in the late twentieth-century is a key feature of neoliberal accumulation, as imbricated in the intensification of climate crisis as the energy-based agro-food sector. Water is as important an ecological "relation" as oil within the neoliberal ecological regime, and the biophysical limits to water faced by China, emergent economies and current cores are a key socio-ecological contradiction in the current reconstitution of the world-order. Comparison of literatures from sites of "water-conflict" elicits an understanding not only of the "hot zones" where the enclosure of water commons is producing hydrological crisis and cultural conflict, but also of how "water wars" and other forms of environmental resistance emerging from peripheries can offer challenges to neoliberal appropriation.



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### Stream 1: Eco-poetics: New Pathways in Scottish Literature

15:00 - 16:40: Fairfield Hall

#### **Stewart Smith (University of Strathclyde): Beyond the Lone Enraptured Male: Social and Participatory Practice in the Eco-Poetry of and Art of Alec Finlay**

In a review of Robert Macfarlane's *The Wild Places*, Kathleen Jamie criticises the 'lone enraptured male' school of nature writing. This is a treatment of the landscape that privileges the white, male, able-bodied individual, while its Romantic pursuit of 'wilderness' can erase the complex and contested histories of places.

The eco-art and poetry of Alec Finlay suggests an alternative and more inclusive approach. In order to explore 'shared consciousness' Finlay combines the participatory and generative practices of contemporary visual art with the folk tradition's sense of art as a social activity. In projects such as *The Road North* and *Skying*, Alec Finlay explores cultural relationships with landscape and the environment through a range of innovative and traditional forms (haiku, lyrics, concrete poems, found texts, blogs) and media (books, prints, artworks, installations, websites). In *A Company of Mountains*, meanwhile, he seeks to overcome the ableism and macho triumphalism of mountaineering discourse by proposing new ways of seeing what Nan Shepherd calls 'the total mountain'.

In my analysis of his work, I read against the grain of conventional ecocriticism, rejecting the Heideggerian idea of poetry revealing man's essential state of being in nature, a concept that can all too easily descend into Romantic individualism and nativism. Instead, I look to the geophilosophy of Deleuze and Guattari in order to suggest that Alec Finlay's social and environmental art brings forth a series of becomings through its emphasis on pragmatic, cooperative and sustainable forms of creativity.

#### **Sarah Hamlin (University of Glasgow): Kaitiakitanga: Guardianship in Eco-Poetics**

The role of poetry is not only to reflect and articulate the life of the political world, but to influence its rhetoric and to inform our relationship with those who represent us. This role has perhaps never been so significant, as we reassess the relationship between the human and non-human in the context of climate change. Western eco-poetics has developed far beyond its nature-writing ancestry in the 21<sup>st</sup> century to become an important space for re-thinking our role as humans in relation to our planet. Despite the universality of this question, Scottish eco-poets maintain the ability to incorporate ideas of self and place in a more local sense, particularly as debate surrounding the governance of Scotland (and therefore its land and ecology) became foregrounded in recent years.

Scottish poet, Kathleen Jamie, advocates for an ecological ethos that is closely related to aspirations for self-determination. In this paper I utilise the Māori term Kaitiakitanga - which translates in this instance to guardianship that transcends generations of land or resources - to explore Jamie's eco-poetics and the political activism they communicate. This activism blends representation of the Scottish non-human with that of the more human concern of self-determination and ownership (or lack thereof). Jamie's work travels across Scotland, including community-owned Eigg, abandoned St Kilda, remote Orkneys and the centre of the capital city. What emerges is a portrait of Scotland's many environments, and the cultural shift towards Kaitiakitanga that may improve the prospect for both the human and the non-human.

#### **Dr. Calum Rodger (University of Glasgow): A 'Science of Belonging' or a Silence of Longing?: John Burnside, Ian Hamilton Finlay and the 'Beyond'.**

In 'A Science of Belonging: Poetry as Ecology', John Burnside weaves a metaphorical tissue in which 'science' and 'ecology' converge to produce a 'science of belonging' by which we become 'worthy participants' in what he calls 'a natural history'. By contrast, in his *Detached Sentences on Gardening* Ian Hamilton Finlay suggests that 'Ecology is Nature-Philosophy secularised'. Finlay's work enacts a different kind of metaphorical



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weaving which proposes that our primary concerns should not be 'science' and the 'natural', but human culture and History-with-a-capital-H. Moreover, while Burnside celebrates 'walking' and the lyric voice, Finlay's emphasis is on cultivation, poetically realised at Stonypath/Little Sparta. Yet both are concerned with delineating a 'beyond' in the secular universe, whether defined as the 'non-secular' (Finlay) or the 'more-than-human' (Burnside). The question is which poet's phenomenological and metaphorical approach constitutes a more effective, useful and *responsible* mode of coming to terms with the 'beyond', and the inherent limits on humankind ever wholly comprehending it.

This paper takes a provocative, polemical approach, siding with the rigorous, classically-minded poetics of Finlay against the post-romantic wanderings of Burnside. It close-reads Burnside's essay (and its accompanying poem) to reveal how his metaphorical tissue is a poorly stitched garment of postmodern affect which fails to acknowledge its own indebtedness to History. By contrast, it sets up Finlay's *Detached Sentences* and Stonypath/Little Sparta as an unflinching metaphorical exploration of the tensions between culture and nature. The dubious comforts afforded by the latter, this paper argues, make Finlay's work among the few honest (if also terrifying) efforts to delineate the 'beyond' in a godless, secular age.

### **Harriet Fraser (University of Glasgow): Poetry in a Living Cultural Landscape**

My work embraces the question: How can the voices of upland farmers who shape the heritage of a specific geographical region, and are themselves shaped by its topography, climate and history, be presented in poetry? Further than this, how can the people as well as their livestock and the land take part in this poetry?

I will reflect on the background of literature that presents landscape either romantically or radically, and then share my methodology: creating poetry that emerges from people and returns to them and to the land in physical form.

This form of poetry is embodied and kinetic. It involves printing poetry onto materials used in farming. I will talk about how I do this, how the farming community has become involved, and responded, and how their actions influence the way the work evolves. I will discuss the way that the intervention of people, weather and animals affect a poem, in a process that mimics the way landscape, culture and heritage are interwoven through space and time.

I'll give an overview of recent interventions:

- stitching a poem, word by word, onto sheep, as part of a traditional practice connecting with breeding, and sending it into the fells over winter
- printing a poem onto rosettes awarded to the champion sheep at an annual show
- writing a poem onto a cake eaten at a sheep show

My enquiry focuses on the Cumbrian uplands but my research and the results of my poetic interventions are no less relevant to other upland areas, both within the UK and beyond.

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### **Stream 2: Roundtable Discussion, Environmental Art Methods and Action**

15:00 - 16:40: Mary Barbour Suite

**Rob St John (University of Glasgow)**

**Nell Widger (University of Dundee)**

**Paul Michael Henry (Artistic Director Unfix Festival)**

**Marlene Creates (Artist and Poet, St John's Newfoundland)**

**Gemma Lawrence (Creative Carbon Scotland)**

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### **Stream 1: Counter Rhythms and Spaces of Protest**

17:00 - 18:40: Fairfield Hall



CENTRE FOR  
HUMAN ECOLOGY



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### **Nicola Black (University West of Scotland): Hidden in Plain Sight - The Green Spaces of Govanhill**

The urban landscape of Govanhill is usually defined by rows of sandstone tenements, tightly constructed in grid formation, a legacy of Victorian Glasgow. This paper reveals an alternative view of the area, examining the spaces and places that pedestrians rarely see. These are the green, or eco-spaces, of Govanhill - the back courts, allotments, gardens, and park that are sites of multiple and conflicting local narratives. Govanhill's back courts are often contested places, embodying some of the wider social problems in the area. Some have been reinvigorated - landscaped and managed by the local housing association. Others are part of an on-going process of improvement. Many are a dumping ground for unwanted objects that fuels a negative discourse about 'migrant' cultures in this densely populated and ethnically diverse area. But the back courts and communal green spaces have been re-claimed through public policy as a way to empower local residents through active participation in physical, social and environmental regeneration initiatives, such as the 'GREAT Garden' project (1). By adopting the methodology of the derive or urban stroll, this audio-visual presentation takes the audience on a guided tour through this alternative, eco-landscape, raising questions about public/private space and how these issues are articulated in Govanhill. Using photographs, fragments of moving image and text, this paper references the work of Benjamin, De Certeau, Debord, and Sinclair - psychogeographers, flaneurs and filmmakers - who excavate the cityspace, critiquing what lies beneath the facades of contemporary society.

### **Rebecca Livesey-Wright (University of the Arts London): Women (Re)Claiming Public Space**

Women (Re)claiming Public Space was written as the author's final year dissertation. The paper explores the ways in which women are claiming rights to public space and are working towards creating more inclusive cities. It is written with the belief that patriarchal ideologies are embedded not only within the public sphere itself, but also in the representation of space, and in the mainstream institutions which build and govern this space. The Lefebvrian notion of the cyclical relationship between the social interactions that occur within space and the ideological production of space is taken as a foundation for this analysis. As such, the dissertation presents the case that the patriarchal ideologies by which space is produced lead to unequal power balances which result in the exclusion of women from public space.

Three modes of practice are discussed in relation to their use by women to challenge these spatialized patriarchal ideologies. These are: the use of walking as a cultural practice to subvert the patriarchal ideologies; the use of protest marches to voice dissent and enact a sense of empowerment; and the use of critical approaches to urban redevelopment which include marginalised people in planning. The benefits of women positioning themselves as 'outsiders' working against hegemonic norms and practices are explored, but a recognition that women must be afforded fairer representation in government and mainstream institutions at national and international levels is also noted.

### **Dr Lisa Woynarski (Birkbeck, University of London): Performing Urban Ecology**

As more than half to the world's population now live in urban spaces, the city has become a ubiquitous experience: 'the city is everywhere and in everything' (Amin and Thrift 2002: 1). If the urban experience is the quickly becoming one of the most common, it is imperative that we start to think of city as part of nature and ecology, so that growth and development may be reframed in ecological terms.

Ecological performance can productively critique the tension and perceived separation between humans and the more-than-human world, resisting binaries between nature and the urban. I suggest the neologism 'bio-urban' to imply human embeddedness in an ecologically vibrant world. Bio-urban deconstructs the binary between nature and the urban,



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contending that humans are always already in 'nature', and resists a rural-bias that is found in many ecocritical writings and environmental discourses (Harvey 1993). Bio-urban is grounded in ecomaterialism (Bennett 2010, Alaimo 2010, Barad 2012), which acknowledges the agency of more-than-human materials and matter.

This paper will take up the questions: How does the city perform in ecological terms? How might performance recognise (and critique and interrogate) the city as alive? How, in turn, may this foster a sense of the urban as part of the nature (and therefore ecologically relevant and valuable)? Drawing a few recent examples of site-based performance in the city (such as *Hounded*, *Oil City*, *The Bowthrope Experiment*), I will exam how the intersection of ecomaterialism, urban ecology and performance converge towards reframing the anti-urban bias and our relationship to the city.

### **Dr Kathryn Burnett (University West of Scotland): Island Spaces: Selling Nature, Sustaining Culture?**

This paper offers a critique of island enterprise commodity texts that have specifically flagged island spaces as sites of environmental and ecological interest, value and difference, and invites debate around how material and cultural goods interplay with the media narratives of island environments and ecologies. Examples will illustrate how products are variously represented through image and written textual account, and analysis is offered on how we might reflect further on the socio-political complicities of alterity, gentrification, and the neoliberal commodification of 'tradition' and 'heritage' in what are commonly understood as 'good' and 'sustainable' products. These products that range from biscuits to seaweed, from artworks to energy are part of a historical trend of island commodification but powerfully nuanced today as nationally emblematic of 'good practice' and 'success'.

The capacity for media capital to make good on alterity - 'otherness' and difference - is well recognised and yet it is the often in the most marginal spaces and notions of peripheral practice that the power of capital - as profit, control and cultural form - are most normalised, that is 'naturalised'. An examination of the positioning of 'nature' and ecology as variously both a reification and a transformative agent in terms of the discourse of 'islandness' is offered here asking how and why might we contest or indeed collaborate locally, regionally and nationally with such narratives both from within these island spaces, and beyond?

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### **Stream 2: PetroCultures**

17:00 - 18:40: Mary Barbour Suite

**Graeme MacDonald (University of Warwick)**

**Professor Janet Stewart (University of Durham)**

**Lee Bunce (POST Collective, Edinburgh)**

**Dr Lynn Badia (University of Alberta)**

**Dr Derek Gladwin (University of British Columbia)**

**Roseanne Watt (University of Stirling) presenting *Sullom: A Film Poem***

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EcoCultures 2015 is funded by the University Of Glasgow College Of Arts Collaborative Research Award and works in partnership with the Centre for Human Ecology and Creative Carbon Scotland.



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