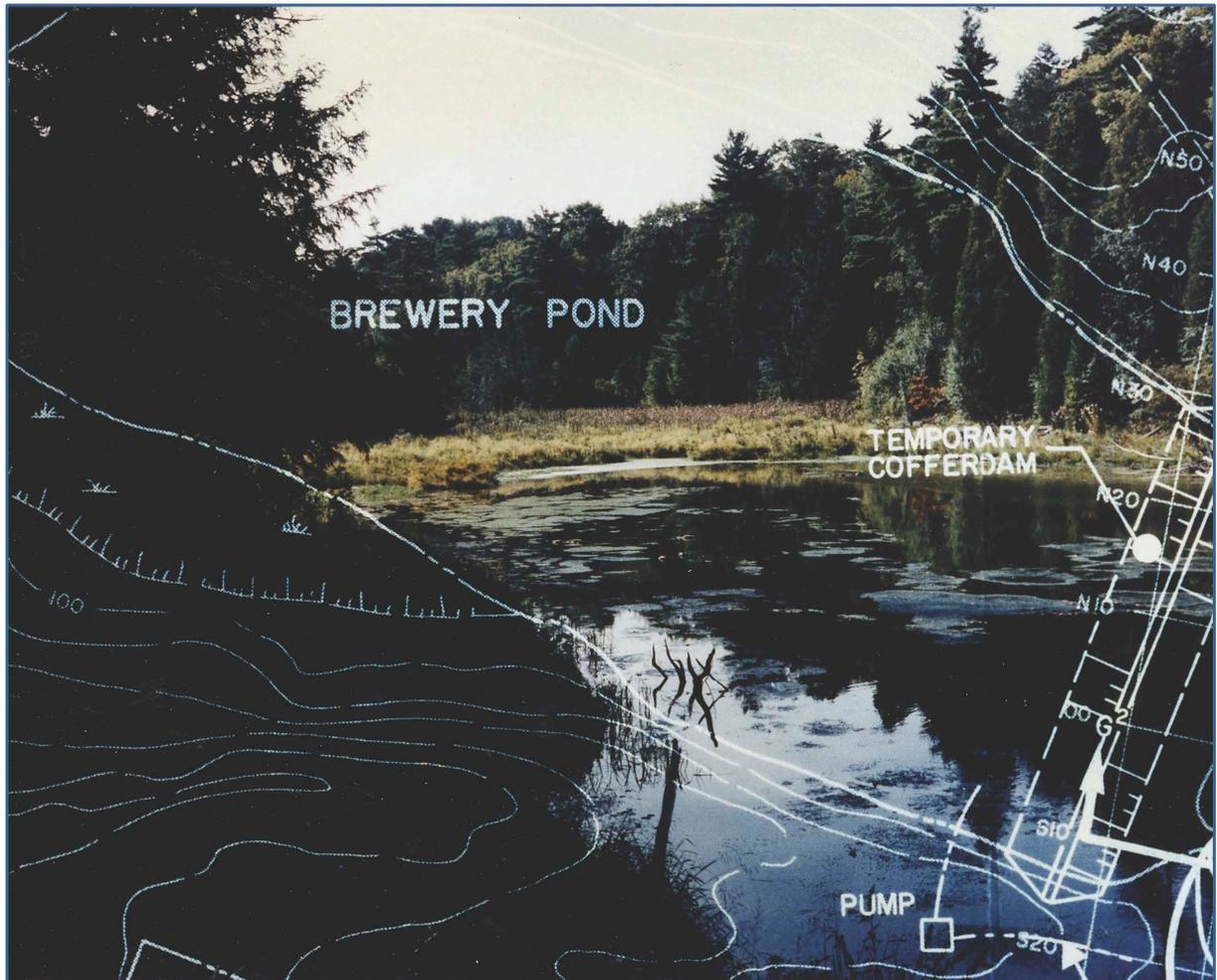


International Conference on
Critical Topography

May 20-22, 2015



INVESTIGATIONS OF LANDSCAPES

Organized by:

Critical Topography Research Group (CTRG)

Trent University (Peterborough)

Documentary Media Research Centre (DMRC)

Ryerson University (Toronto)

Critical Topography

May 20 – 22, 2015

trentu.ca/criticaltopography

Landscape and Critical Topography:

This Critical Topography conference, organized by the Critical Topography Research Group (Trent University) and the Documentary Media Research Centre (Ryerson University) responds to the ubiquitous and emotional dispositions of the word *landscape* and will develop terms and methodologies for an interdisciplinary approach to the study of landscape referred to as *critical topography*. A simple typology of landscape shows that it is at the nexus between space and place, and nature and culture. A keyword (following Raymond Williams), landscape is associated with the word culture and substitutes both for the *colonus as the* proprietary and dwelling sense of culture as lived and inscribed on the surface of the earth, this place right here, X-marks-the-spot and the *cultus* sense of culture as a signifying operation of repetition and representation. With modernity, landscape mediates between nature and place as practices and operations of picturing that find material expression in writing, images, and sounds. *Critical Topography*, as an intellectual frame for this conference invites an interdisciplinary study of landscape that cuts across disciplines and draws from methodologies in the humanities, visual arts and applied sciences. Our research is concerned with investigations of landscapes bearing on everyday life, climate, ecology, history and memory. The conference brings participants together to investigate both the topography of material locations and topography as thought and discourse that is convergent with sites of active inquiry. Arranged in relation to landscape topics that are investigated through site-specific case studies or *topoi*, the conference has as a goal, the development of a new approach to the study of landscape and place under the theoretical rubric and practice of *critical topography*. The term, *critical topography* refers to the way that we understand thought to range over place, and how thought invents place. The “critical” in critical topography is a method of elaboration and iteration within and about place. It allows us to raise questions as to why place matters in political, historical, aesthetic and social contexts. The conference will provide an opportunity to define and ‘workshop’ foundational concepts in the study of this emergent approach to the subject of landscape.

A collection of papers and visual presentations offered at the conference will examine the terrain of critical topography and instigate images and ideas about landscape to be gathered as a volume in the series *Spatial Practices* published by Brill Amsterdam as well as other publishing possibilities.

Jonathan Bordo (Trent University) and Blake Fitzpatrick (Ryerson University)
Critical Topography Conference Co-directors

Critical Topography: Conference Organizing Committee

Jonathan Bordo, Katie Green, Yves Thomas (Trent University)

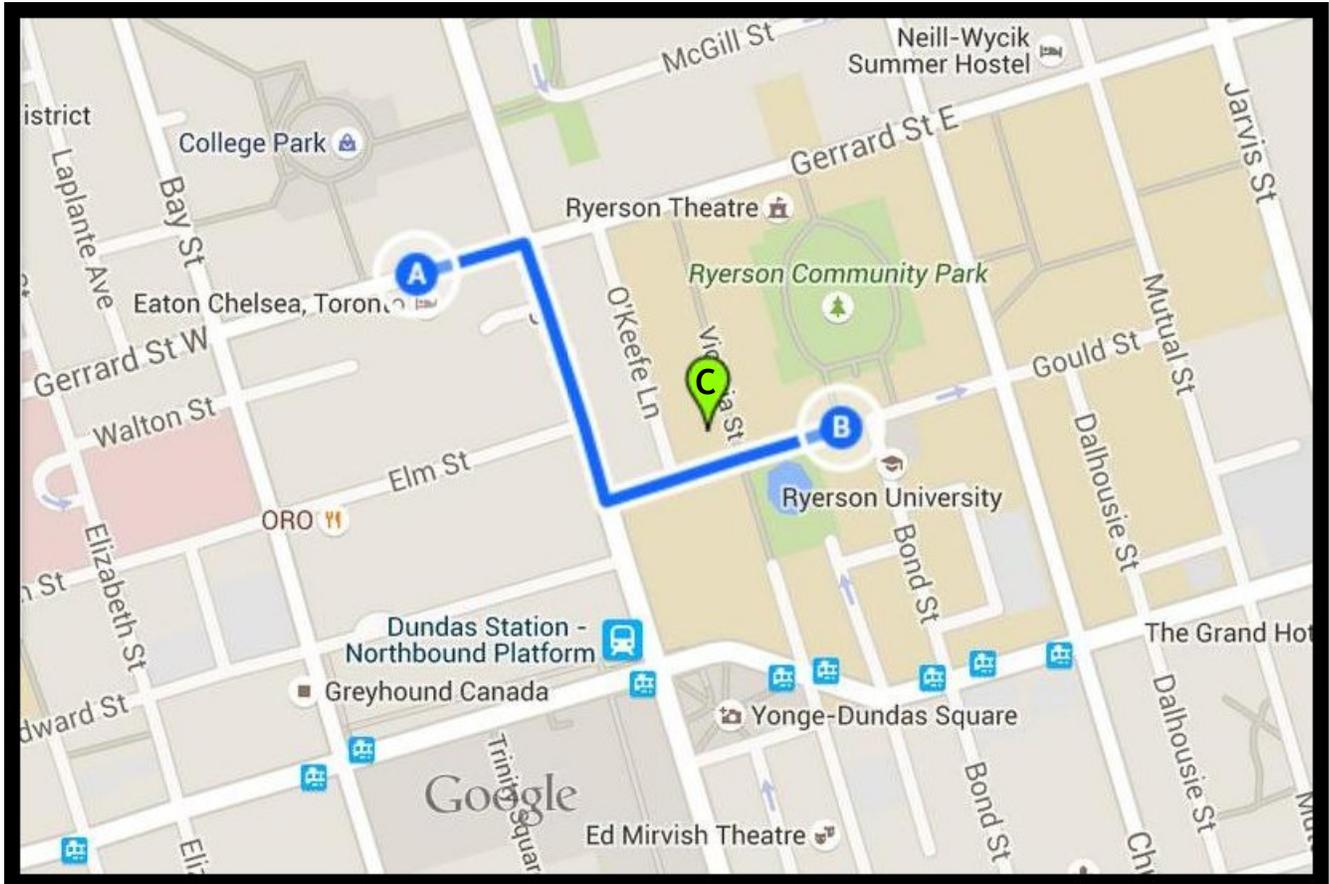
Blake Fitzpatrick, Gerda Cammaer, Tamar Mankassarian (Ryerson University)

Margaret Olin (Yale University), Paul Duro (The University of Rochester)

Christoph Ehland, Honorary Member, (Universität Paderborn)

MAPS

Directions to School of Image Arts, Ryerson- 21st May:



A: **Chelsea Hotel Toronto**, 33 Gerard Street West

B: **Image Arts Centre**, 122 Bond Street

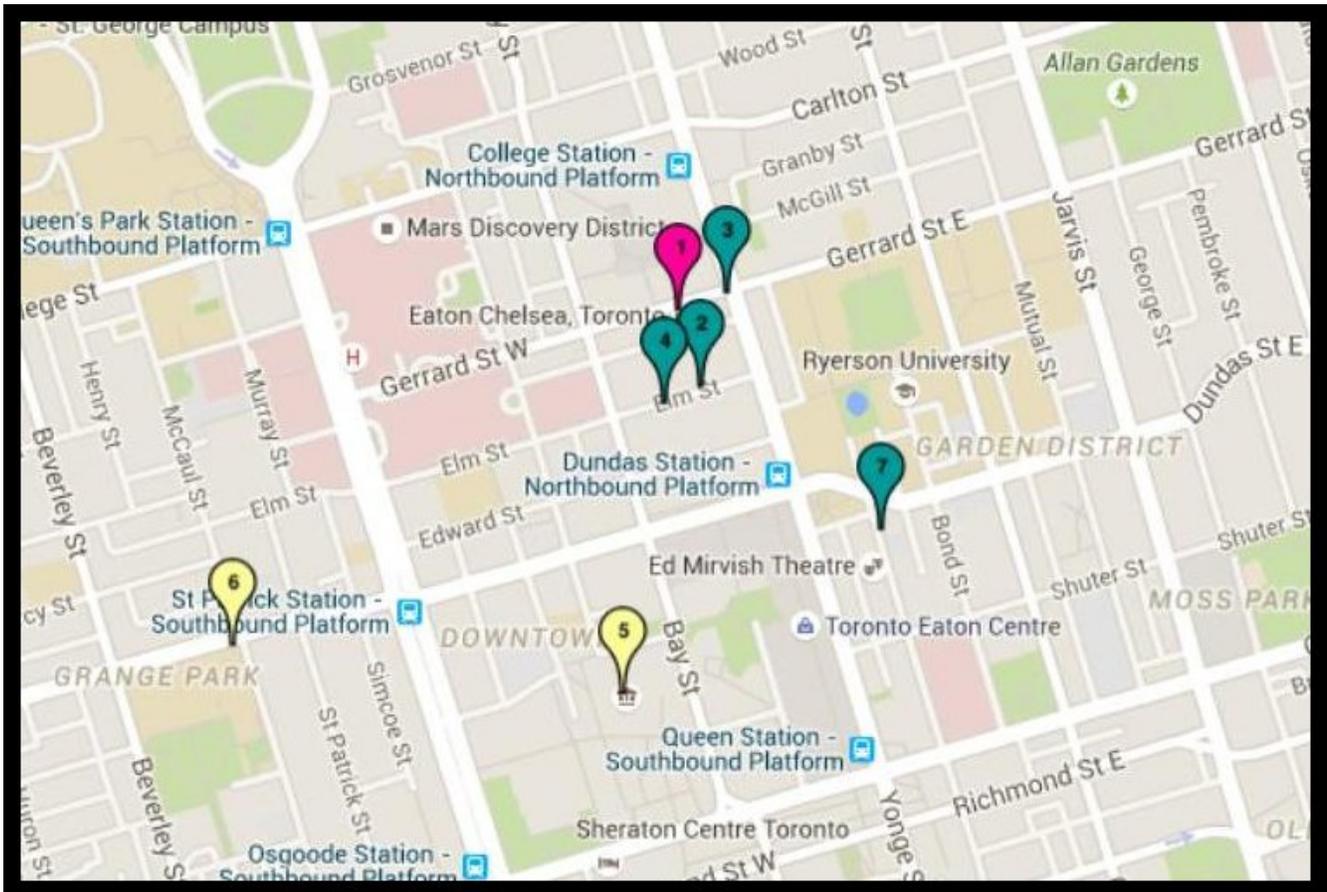
C: **350 Victoria Street**, LIB 72 (Location of Sally Mann Event, see page 27)

Co Directors:

Jonathan Bordo, Trent University (jbordo@trentu.ca)

Blake Fitzpatrick, Ryerson University (bfitzpatrick@ryerson.ca)

Points of interest:



- 1: **Chelsea Hotel Toronto**, 33 Gerard Street West (416) 595-1975
- 2: **Bangkok Garden**, *Thai Restaurant*, 18 Elm Street, (416) 977 6748
- 3: **Elephant and Castle**, *Pub*, 378 Yonge Street, (416) 598 4003
- 4: **The Queen and Beaver**, *Pub*, 35 Elm Street, (647) 347 2712
- 5: **Royal Ontario Museum [ROM]**, 100 Queens Park, (416) 586 8000
- 6: **Art Gallery of Ontario [AGO]**, 317 Dundas Street West, (416) 979 6648
- 7: **The Senator Restaurant**, 249 Victoria Street, Toronto, (416) 364 7517

Conference Program:

Trent University: Wednesday, May 20, 2015

8:30 –10:15	<i>Bus from Toronto to Peterborough</i>	
10:15 –10:45	<i>Coffee and Reception</i>	
10:45-11:00	<i>Welcome Remarks: Dr. Hugh Elton, Dean of Arts, Trent University</i>	
11:00-12:30	<u>Visual and Literary Landscapes</u> <i>Bata Film Theatre, Bata Library</i> Moderator: Dr. Christoph Ehland (Paderborn)	<u>Visual and Literary Landscapes</u> <i>AJM Smith Conference Room, Bata Library</i> Moderator: Dr. Ihor Junyk (Trent)
	Dr. Chris Thurgar–Dawson (Teesside): Endotic Topographies: Mindful Geographies of Static Space	Dr. Paul Duro (Rochester): The Critical Landscapes of Poussin and Cézanne
	Dr. Jennifer Dyer (Memorial): Land to Light-scapes: Vital Materialism as Interactive Enlightenment	Dr. Jason LaFountain (Art Institute of Chicago): The ‘Art of Walking’ according to the Puritans
	Dr. Craig Buckley (Yale): Urban Geography, Attila Kotányi, and the short life of the Bureau of Unitary Urbanism	Dr. Jonathan Bordo (Trent): Cézanne in the Mystic North (from Three Mountains)
12:30-2:00	<i>Lunch</i>	
2:00-3:30	<u>Visual and Literary Landscapes</u> <i>Bata Film Theatre</i> Moderator: Dr. Paul Duro (Rochester)	<u>Visual and Literary Landscapes</u> <i>AJM Smith Conference Room</i> Moderator: Dr. Veronica Hollinger (Trent)
	Dr. Christoph Ehland (Paderborn): The Creation of a Second City: Edinburgh’s Literary Topography	Dr. Christoph Singer (Paderborn): Stuck in Sublime Ruminations: Chronic Waiting in the Desert
	Dr. Ihor Junyk (Trent): Knitting the Monarchy’: Symbolic Geography in Galician Literature	Moritz Ingwersen (Trent): From Analysis Situs to Site Analysis: Mapping Architecture in Mark Z. Danielewski’s House of Leaves
3:30-4:00	<i>Coffee Break</i>	
4:00-5:30	Conference Welcome: Dr. Yves Thomas, Chair, Cultural Studies Program (Trent) <i>Bata Film Theatre</i> Introduction to Robert Del Tredici: Dr. Blake Fitzpatrick (Ryerson) Keynote: Robert Del Tredici , Photographer, founder of the Atomic Photographers Guild and lecturer, Film Studies (Concordia) X Marks-the-Spot	
5:45-6:00	<i>Bus to Reception Dinner</i>	
6:00-8:15	<i>Reception Dinner – St. Veronus Café and Tap Room, Peterborough</i>	
8:30-10:00	<i>Bus to Toronto</i>	

Ryerson University: Thursday May 21, 2015

9:00-10:30	<p><u>Landscape in Motion: Ecology, Climate, Carbon</u> <i>IMA 334</i> Moderator: Dr. David Holdsworth (Trent)</p>	<p><u>Forensic Landscape and the Nuclear Paradigm</u> <i>IMA 304</i> Moderator: Dr. Blake Fitzpatrick (Ryerson)</p>
	<p>Dr. Suresh Narine (Trent): The Multiple Roles of Culture and Place as Determinants in Application of Scientific Solutions to Global Challenges</p>	<p>Dr. Peter C. van Wyck (Concordia): Placing the Anthropocene</p>
	<p>Edward Burtynsky (Independent Artist): The Water Project</p>	<p>Rachel Cyr (Trent): The Gestaltic Drama of the Mass Grave</p>
		<p>Dr. Matthew Flintham (Liverpool): Dangerous Skies: Visual and Virtual Perspectives on Military Airspace</p>
10:30-10:50	<i>Coffee Break</i>	
11:00-12:30	<p><u>Landscape in Motion: Ecology, Climate, Carbon</u> <i>IMA 334</i> Moderator: Dr. Gerda Cammaer (Ryerson)</p>	<p><u>Forensic Landscape and the Nuclear Paradigm</u> <i>IMA 304</i> Moderator: Dr. Bruno Lessard (Ryerson)</p>
	<p>Don Snyder & Pierre Tremblay (Ryerson): Landscape, Resources, Politics: Images of Canada in the Black Star Collection</p>	<p>David McMillan (Manitoba): Growth & Decay: Photographs from the Chernobyl Exclusion Zone</p>
	<p>Dr. Randolph Jordan (Simon Fraser): Bell Tower of False Creek': Hearing Urban Mobility around Vancouver's Burrard Bridge</p>	<p>Katy McCormick (Ryerson): The Ash Garden: Hiroshima 'Under a Rain of Ruin'</p>
	<p>Elisa Gonzalez and Daniel Froidevaux (Independent Filmmakers): The Quiet Zone</p>	
12:30-2:00	<i>Lunch</i>	
2:00-3:30	<p><u>The Memnopolis through the Commons</u> <i>IMA 334</i> Moderator: Dr. Yves Thomas (Trent)</p>	<p><u>The Memnopolis through the Commons</u> <i>IMA 304</i> Moderator: Dr. Christopher Beyer (Trent)</p>
	<p>Dr. David Kettler (Bard): A Monument in Kreuzberg: Between Marx and Michels</p>	<p>Dr. Amanda Douberley (Art Institute of Chicago): Revisiting Alexander Calder's Gwenfritz</p>
	<p>Dr. Vivien Green Fryd (Vanderbilt): Henry Ries' Photographs of the Brandenburg Gate, 1937-81: Collective Trauma, Struggle, and Identity</p>	<p>Dr. Shannon Bell (York) and Dr. Gad Horowitz (Toronto): Salt Icon of Zero</p>
	<p>Dr. Margaret Olin (Yale): Speaking Walls: Berlin and Bethlehem</p>	

3:30-3:50	<i>Coffee Break</i>	
4:00-5:15	<u>The Memnopolis through the Commons</u> <i>IMA 334</i> Moderator: Dr. Jason LaFountain (Art Institute of Chicago)	<u>The Memnopolis through the Commons</u> <i>IMA 304</i> Moderator: Dr. Craig Buckley (Yale)
	Rehab Nazzal (Western): Canada Park	Vincenzo Pietroapolo (Ryerson): The Immigrant Experience and Public Urban Space or Commons
	Dr. Blake Fitzpatrick and Vid Ingelevics (Ryerson): Concrete Mobility	Laurence Dunne (Trent): The Boston Marathon as Commons and lieu de mémoire (with Raymond Williams' <i>The Country and the City</i> as guide)
5:20-5:45	<u>Performance and Presentation:</u> <i>First Lutheran Church, 116 Bond Street, Toronto (next door)</i> Cyrus Sundar Singh (Ryerson): Africville in Black and White: How, a National Historical Site and Memorial Park, has reignited racial hatred in a Canadian city	
6:00-8:00	Mark Ruwedel: Reception and Artist Talk <i>The Ryerson Image Centre</i>	

Ryerson University: Friday May 22, 2015

10:00-11:30	<u>Paradigms of Critical Topography</u> <i>IMA 334</i> Introduction: Dr. Jonathan Bordo (Trent) Dr. Marc Shell (Harvard): The Trouble with Islands
	Discussants: Dr. Margaret Olin, Dr. Christoph Ehland, Dr. Peter C. van Wyck, Dr. WJT Mitchell (tentative)
11:30-12:00	<i>Next Steps: Round Table Talk</i>
12:00-1:30	<i>Lunch and Closure</i>

ABSTRACTS

Dr. Shannon Bell, York University, Toronto, Canada and Dr. Gad Horowitz University of Toronto, Toronto, Canada
Salt Icon of Zero

Salt Icon of Zero in the thirteenth film in the *Shooting Theory* series.

The series (begun in 2007) brings together digital video technology and print textual philosophy/theory through imaging philosophical/theoretical concepts.

In this segment of *Shooting Theory* the concept is zero imaged through salt in two ancient locations: Mount Sodom and the Dead Sea (Israel) and Rann of Kutch (India). Zero is understood through both the Hindu theory of numbers and Alain Badiou as “the ontological stopping point of number— which is zero, or the void”ⁱ

We chose salt as the object medium through which to image 0 for two reasons: the levelling role that salt has played in history, for example biblical history—“sowing with salt” an enemy city after its captureⁱⁱ so as to level it to nothing, to 0; and, in addition, salt’s important role as covenant in antiquity precisely because it could not be destroyed by fire or time.

We specifically shot the salt of Mount Sodom where salt was used to level the city to nothing, to 0 and we shot the salt of the Dead Sea just below Mount Sodom where travellers come to be healed. We shot the endless flat dry salt lake Raan of Kutch.

The video images of Mount Sodom, Dead Sea and Rann of Kutch are edited into a single film object (<https://vimeo.com/115414403>) that accompanies our paper. The filming techniques used are influenced by Dziga Vertov’s method of kino-eye premised on active seeing of life caught unawares, in this case geological life caught unawares and divorced from the standard or accepted way of seeing it—achieved through techniques of shooting similar to those of Vertov: hand-held camera, close-up magnification, zoom out, blur motion, partial object, panorama, and a view finder-less camera strapped to the front of the head shooting while the human is consciously shooting.

The geographically distinct areas of Mount Sodom, Dead Sea, Rann of Kutch are edited together using montage—“organizing film fragments (shots)”ⁱⁱⁱ to produce a single whole of images or film object which was filmed at different times, in different spaces.

ⁱ Alan Badiou, *Number and Numbers*, trans. Robin Mackay (Cambridge: Polity, 2008), 8.

ⁱⁱ *Judges* 9:45

ⁱⁱⁱ Annette Michelson, ed. *Kino-Eye. The Writings of Dziga Vertov*, trans. Kevin O’Brien. (Berkeley, Los Angeles, London: University of California Press, 1984)

Dr. Johnathan Bordo, *Trent University, Peterborough, Canada*
Cézanne's Mont St. Victoire in the Mystic North

The title of the paper indicates an intersection between two topographically suggestive yet remote landscape sites in the formation of the modernist aesthetic imaginary -- Mont St. Victoire of Paul Cézanne and the "mystic north" of the Group of Seven. The barrier to inhibit communication between these two sites arises from a sustained insistence that the 20th c landscape art of Canada is latently if not manifestly metaphysical and symbolically layered, first as a successor of American transcendentalism and second as an extended westerly shelf and topos in a nebula that springs from a Germano-Scandinavian kunstwollen with Stockholm, Munich and New York as its capitals. To bring Cézanne's Mont St. Victoire into conversation with the landscape art of The Group of Seven forces a paradigm shift and revisits the legend that Cézanne wanted to paint Poussin but from Nature while also reconsidering self-critically propositions put forward by me going back to The Jack Pine -- Wilderness Sublime or the Erasure of Aboriginal Presence from the Landscape.

Dr. Craig Buckley, *Yale University, New Haven, USA*
Urban Geography, Attila Kotányi, and the short life of the Bureau of Unitary Urbanism.

Following WW2 a different attitude to the city began to emerge amongst a range of architects and sociologists in Europe who were sceptical of the new power accrued by discourses of urban planning. Urban geography, a field pioneered in France by figures like Marcel Poëte, Chombart de Lauwe, among others, played an important role in the redefinition of thinking about the city in Europe, not only among geographers and sociologists, but among architects and avant-garde groups, leaving its mark on figures as different as Aldo Rossi and the International Situationists. This paper will examine the shifting spatial conceptions that were in play during the late 1950s as members of the Situationist International developed their influential theorizations of the urban milieu. The paper will come at this well-trodden ground from a new angle, drawing on material from the archive of Attila Kotányi. Like many who joined the SI he didn't last long, being expelled by Debord and company in 1962. Even so this volatile mixture that may open up and complicate the increasingly congealed picture of the Situationist International and its thinking about the city.

Edward Burtynsky, *Independent Artist, Toronto, Canada*
The Water Project

I will be speaking about the water project, bringing this body of work forward at a time when water related issues are moving to the front page of our awareness. The droughts in California and Australia, are some of the worst on record, and may be signs of things to come; challenging food supplies, and the ecosystems of many nations.

Rachel Cyr, *Trent University, Peterborough, Canada*
The Gestaltic Drama of the Mass Grave

The mass grave disfigures. In it the body loses its specificity: none figures against the ground of any other because the mass has a way of dispersing the gaze, compelling the eyes in search of a line, at once real and imaginary that might properly contain the expanse of the scene. The mass grave therefore confronts us with a paradoxical experience of encountering a scene where figure and ground share a shifting an ambiguous boundary; the disorientation of the scene calls on two distinct imperatives. One the one hand, it germs a landscape imperative: “a mandate to withdraw, to draw out by drawing back from a site” in order to see (W.J.T. Mitchell, *Landscape and Power*), and on the other, it inspires a forensic imperative that would individuate and identify the bodies found within, forming a gaze that would deconstruct the image that is the mass grave.

This paper reflects on the ways in which this gestaltic drama plays out in the commemoration of mass atrocity, specifically in Bosnia-Herzegovina, where forensic scientific investigations of mass graves have been taking place for two decades. I compare and contrast various ways in which the mass grave is conventionally represented in material culture (photography, landscape, ruins, commemorations and memorials), showing how interventions by scholars and activists such as Damir Arsenijevic and Selma Tobudic contest official regimes of memory that coalesce around the mass grave site. Reading the crowded masses of the Bosnian Spring as a counter-mirror to the mass grave, this paper explores what is lost in our faithful devotion to forensic scientific realism.

Robert Del Tredici, *Photographer, founder of the Atomic Photographers Guild and lecturer, Film Studies, Concordia University, Montreal, Canada*

X-Marks-the-Spot

I have never fully understood the dynamics of my liaison with the Bomb, but one thing about it is clear: I had to go to X-marks-the-spot to find and reveal the Bomb as a down-home artifact conceived by the mind of man and made by hand in mines and mills, ovens and cascades, reactors, canyons, and machine shops, its feces dumped in tanks and gorges, pits and ponds and trenches. I needed to cut through the symbols and hallucinations that blind us from the thing itself. Stalking the Bomb requires a special act of will, and, once you arrive at a given spot, grasping what you see requires a certain act of the imagination. I hope to share with viewers what I have learned in my encounters with the Bomb across a wide array of permanently altered, immortally ambivalent space.

Dr. Amanda Douberly, *School of the Art Institute of Chicago, Chicago, USA*

Revisiting Alexander Calder's *Gwenfritz*

During the spring of 1966, Gwendolyn Cafritz wrote to Lady Bird Johnson, indicating her interest in contributing to the first lady's "beautification" campaign by bringing contemporary American sculpture to the nation's capital. A proposed sculpture garden underwritten by Cafritz for the National Mall would be delayed until the early 1990s, but an enthusiastic Secretary of the Smithsonian, S. Dillon Ripley, hit upon the idea of commissioning a monumental sculpture for a site just west of the new Museum of History and Technology. In August, Alexander Calder accepted Cafritz's invitation to visit Washington to explore the idea of designing a large standing sculpture, or stabile, set in a fountain for the museum. Just fifteen years after its dedication in 1969, the 34' tall, abstract steel sculpture was moved to the corner of Constitution Avenue and 14th Street. There the sculpture stood until 2013, when it was removed for conservation.

The return of *The Gwenfritz* to its original location—in conjunction with the 50th anniversary of the National Museum of American History in 2014—calls for an examination of the commission, which has received scant attention from scholars. For example, Kirk Savage does not address Calder's stabile in *Monument Wars* (University of California Press, 2009), his history of the Mall's monumental landscape. It seems that *The Gwenfritz* fell out of Savage's study because it was not commissioned as a monument and serves no commemorative function. Yet it was at this very moment that the federal government expanded its support for the visual arts and initiated the National Endowment for the Arts' Art in Public Places program, which established a new tradition wherein sculpture by contemporary artists would become an important part of the built environment.

In naming the sculpture for a particular individual, Calder absorbed some of the characteristics of the traditional monument; however, this was also a gesture of protest against President Johnson's support for the Vietnam War. By revisiting *The Gwenfritz*, this paper will recover the stakes of siting monumental abstract sculpture on the Mall during the late 1960s for artist, patron, and the federal government.

Laurence Dunne, Trent University, Peterborough, Canada

The Boston Marathon as commons and lieu de mémoire (with Raymond Williams' *The Country and the City* as guide)

In *The Country and the City* Raymond Williams studies a six hundred year old archive of English literature to probe into the efficacy, in the present day, of a dialectic dear to Marxism. Along the way, he observes the displacement of rhetoric about the commons and its enclosure into protest movements against development in London. The commons is a survival in language displaced to a present-day urban milieu. To critique the City is therefore to take up such survivals, locating the “past” in the urban “present”, engaging historicity to probe the persistence of certain key “myths”.

Prior to the attacks of 2013, the Boston Marathon might itself have been considered a commons. The attacks were not upon monuments, or everyday spaces, but upon a transient lieu de memoire hinged on an event. The event had a route, the oldest in the world, but without the event, the route was ordinary. The marathon concerned collective memory in the City and the reproduction of values of gnostic individualism. Open and aspirational, it invited general participation whether as elite runners, “bandits” (the nonregistered, the uninsured), or spectators.

Yet if the idea of critique in the context of the City is to probe the resistances that “survivals” of rural community represent in the context of modern cities, the attacks removed the premise of freedom to assemble, while also suggesting that the marathon as commons has been, for some time, a failure. Williams locates the commons not only in the speech context of a contemporary protest, but also in his childhood memories of Wales. *The Country and the City* is as much a work of memory and memoir as it is critical history. The commons for Williams is an active, fragile, sometime very private site of resistance. I ran through Boston in 2008, returning with my own memories of having once been an immigrant visitor there. With the attacks of 2013 the marathon as a commons and a memory project is threatened. What are the consequences if it cannot be resuscitated?

My paper will therefore trace the history of the marathon in the way it is or was a commons, what the commons means for cities and collective memory, and Williams’ critical notion of the commons.

Dr. Paul Duro, *University of Rochester, Rochester, USA*
The Critical Landscapes of Poussin and Cézanne

Cézanne's remark that he wished to 'redo Poussin after nature' has provided material for an astonishing number of commentaries and interpretations. Usually understood to point to an affinity between the two painters on a stylistic level, this paper aims to examine Cézanne's comment from the point of view of each artist's very different approach to landscape painting. Critically regarded as an inferior genre, especially with respect to the preeminent genre of history painting, for both Poussin and Cézanne the practice of including landscapes in their oeuvre was an aesthetic and critical decision that informs on their respective artistic philosophies.

Dr. Jennifer Dyer, *Memorial University, St. Johns, Newfoundland*
Land to Light-scapes: Vital Materialism as Interactive Enlightenment

Using the contemporary tradition of land and sea-scape painting in Newfoundland as my primary example, I aim to show how the most immaterial of mediums, namely light, is that which constructively engages the viewer in images of the natural world. Light is a structuring element in these works, one that develops perspectival depths, narratives of interaction and object-viewer response that foregrounds the Baroque elements of spectacle, movement, multi-perspectivism, and transformation. I argue light is an element of engagement, rather than depiction, and a focus on the work of light reveals the relational activity of things. It is analyzed in topological terms as a structure of extensive relations which can be analyzed without reference to quantification (how much, how far). Rather, when specific attention is paid to the use of light in these images, the organizational elements map its various points, lines and surfaces (or vertices, edges and faces) in ways that change our view of, and relation to, the natural environment. The importance of this manoeuvre is that this focus on the topological movement of light opens a new picturing of ecological responsibility: how non-human and human forces actively participate and interact in ecological moments, how agency is re-pictured across bodies of integrated things and events, and how new notions of materialism extend our senses of agency and of care.

Dr. Christoph Ehland, *Universität Paderborn, Paderborn, Germany*
The Creation of a Second City: Edinburgh's Literary Topography

When Sir Walter Scott died in 1832 committees were formed all over Scotland, which not only raised money to commemorate the nation's foremost writer but also engaged in heated discussions on what form their individual act of memory should take. Since at the time there existed only a few precedents for the public commemoration of a writer, the discussions which took place then still offer us an important insight into the procedures of literary culture at a formative moment. The monuments erected on a grand scale in Edinburgh and Glasgow as well as the more modest gestures of veneration in rural parts of the country display a wide range of artistic and architectural solutions to the question of how to commemorate a writer. Today these memorial structures are embedded in an increasingly complex topography of literary sites and places with literary associations. Not least the continuous development of this topography led UNESCO to award Edinburgh the status of the first UNESCO City of Literature in 2004. In the case of Scotland with her ever more vocal call for autonomy within the United Kingdom or even independence from the British state, the creation of a landscape of literary memory has always carried astute political symbolism.

The proposed paper will look at the layers of literary associations which the practices of literary culture have helped to lay on top of the topography of the city over the course of two centuries. Focussing on the symbolic order and hegemonic processes which these practices have shaped and in which they are taking place the discussion aims to shed light on the strategies and principles that govern sites of literary memory in the Scottish capital. The paper will investigate the motivation and procedures of the cultural practices that have been instrumental for the creation of a second city, as it were, and discuss their political and symbolic significance. Finally, this analysis of the literary map of Edinburgh will be contextualised in the wider network of sites and places of literary memory which can be found all over Scotland from the Borders to the Highlands.

Dr. Blake Fitzpatrick, Ryerson University, Toronto, Canada and Vid Ingelevics, Ryerson University, Toronto, Canada
Concrete Mobility

The history of the Berlin Wall as a concrete barrier that fell in 1989 is well known. Less known, are the post-1989 micro-histories of the Wall as a now discursive, globalized entity, fragmented and in perpetual motion. In this paper we deconstruct the migratory histories of the Wall through site-specific case studies of its remnants. Working with ideas of geographic and temporal dislocation we locate a set of Wall segments that were painted by artists Thierry Noir and Kiddy Citny on a section of the original Wall on Waldemarstrasse, Berlin in the late 1980s. German filmmaker Wim Wenders, commissioned the artists to produce these Wall murals for inclusion in his seminal film, *Wings of Desire* (1987). We trace the post 1989 movement of these painted sections of the Wall to an auction in Monte-Carlo in 1990 where they were purchased as art works by real estate developer Jerry Speyer and subsequently installed at 520 Madison Ave., as part of the Tishman-Speyer art collection.

In contrast to the prestigious Tishman-Speyer installation in Manhattan, we also chart the post-1989 trajectory of six sections of the Wall that have been recently relocated to the Dalhousie University campus in Bible Hill, Nova Scotia after a decade-long sojourn as an inadvertent tourist attraction situated in the center of nearby Truro. Acquired by a local entrepreneur, Marty Young, as an investment, these pieces have a very different history and relationship to their North America location(s) than Speyer's.

The segments are crumbling and largely unpainted, with sections of exposed rebar and broken concrete. The absence of paint renders these as unfit as art and runs counter to the popular conception of the Wall as a painted surface. In producing case studies of specific displaced sections of the Wall, we examine the multiple ideological and aesthetic registers in which the post-1989 Wall circulates. No longer a line dividing East and West, and bereft of topographical mooring, the Wall as mobile ruin raises questions about the significance of the continued displacement of a once-unified commemorative object and a perceived separation between the Wall as painted symbol and as material object.

Dr. Matthew Flintham, *University of Liverpool, Liverpool, UK*
Dangerous Skies: Visual and virtual perspectives on military airspace

This presentation will address the technologies and activities associated with military airspaces across the UK. The complex integration of such spaces into and around civil air traffic routes is a reflection of how embedded and congruent militarism is within the state apparatus. It seems striking then that the scale and sheer proliferation of military airspaces across the UK is a phenomena which remains a more or less ignored in public discourse but which is, nevertheless, fully integrated into the civil realm. The main focus of this presentation will be to show research, images and objects made during an artist residency during 2014 at Newcastle University in collaboration with critical military research geographers. The artworks attempt to visualize the hidden aspects of militarization in the landscape, articulate issues of power projection in space, and address the paradoxes of skies augmented by virtual technologies. How, for instance, is it possible to conceptualize such hazardous spaces that precisely define and normalize military activities, but which actually do not exist in any material sense of the word? The artist residency sought to address these issues whilst simultaneously uncovering and visualizing the hidden dimensions of British militarism.

Moreover, the presentation will address the visual aesthetics of militarized airspaces, considering them as vast, complex volumetric forms suitable for cultural and artistic appropriation and intervention.

Dr. Vivien Fryd, *Vanderbilt University, Nashville, USA*

Henry Ries' Photographs of the Brandenburg Gate, 1937-81: Collective Trauma, Struggle, and Identity

Henry Ries (1917-2004) is a celebrated photo-journalist for the *New York Times*, especially in Germany because of his iconic photographs that documented the destruction of Berlin after WWII and recovery during the Berlin Blockade and Airlift. Ries, born in Berlin, had immigrated to the U.S. in 1938 to escape Nazi Germany. During WWII in order to combat the Nazis, this new American citizen joined the U.S. air force. Stationed in India, he became an aerial photographer for the Asian Theater (1943-45). After the war, in August 1945, Ries returned to Berlin as the photo editor and chief photographer for the *OMBUS Observer*, the American military newspaper published in that city. He signed onto *The New York Times* as a photojournalist for all of Western Europe between 1947 and 1951 and then as Chief Photographer of its New York studio until 1955. His decision to turn to commercial photography that year also marks his erasure of his past traumatic memories and that of Germany. Ries, however, returned to his birth city in 1973 for a large exhibition of the Berlin Blockade for its twentieth anniversary. Seeing the Berlin Wall for the first time, he had been inspired to create his documentary book, *Berliner Galerie* (1981). In this collection of portraits, Ries juxtaposed the normalcy of West Berlin life against the disruptive violence of the Berlin Wall. The Brandenburg Gate especially marked the “dead-center” of the city, which for him “is still the most symbolic aspect of Berlin and of the division of Berlin.”

This paper will argue that Ries' photographs of the Brandenburg Gate, taken by a transatlantic German Jew, marks Berlin's transformation from peace through war and division. Located at the end (or beginning) of the Tiergarten, beside the Reichstag, and marking the beginning of Unter den Linden, the east/west boulevard at the heart of the city, this historic public space in Ries' photographs becomes a place of traumatic memory of destruction and division. His photographs of this memorial public space marks Germany's experiences of terrorism, violence, and rupture, marking its collective trauma, struggle, and identity.

Eliza Gonzales and Daniel Froidevaux *Independent Filmmakers, Toronto, Canada*

The Quiet Zone

In a remote region of West Virginia called the National Radio Quiet Zone, a government mandated radio quiet area is home to the world's largest steerable radio telescope, and is attracting a community of people who believe they suffer from an extreme sensitivity to electro-magnetic fields. This unique environment is becoming a refuge for those looking to escape the pervasive influence of wireless technology. The attempts by the radio observatory to moderate radio frequencies, illustrate the complex array of noise and energy that constitute our environment, and the near impossibility of achieving quiet. *The Quiet Zone* project investigates the connection between the social and physical landscape, and specifically the role of place in creating possibilities for resistance.

Moritz Ingwersen, Trent University, Peterborough, Canada

From Analysis Situs to Site Analysis: Mapping Architecture in Mark Z. Danielewski's House of Leaves

Located at the center of this presentation is the document of a topographical failure. Taking my cue from Hillis Miller's observation that "[every] novel is a figurative mapping" that "traces out in its course an arrangement of places, dwellings, and rooms joined by paths or roads,"ⁱ I will explore the spatial metaphors in Mark Z. Danielewski's celebrated experimental novel *House of Leaves* (2000). Engaged in the site analysis of a suburban family home whose walls open up into an endless maze of convoluted corridors, pitch-black halls and abysmal staircases, *House of Leaves* thematizes and embodies the radical destabilization of intuitive notions of physical and literary space. Projecting the impossible architecture at its diegetic core onto the layout of the page itself, Danielewski's novel has become notorious for its strikingly visual and tactile imbrication of narratological, typographic, and architectural registers. Tracing a trajectory from Gottfried Wilhelm Leibniz's introduction of Analysis Situs – a new 'geometry of relations' which was to become the forerunner of 18th century articulations of topology – to recent interventions on behalf of a 'topographical turn' in cultural studies, I will illustrate an engagement with literary space that takes recourse in mathematics to unsettle the customary distinction between map and territory.

Outlining how readers and protagonists alike become cartographers of an intractable terrain, my presentation will conclude that the constitution of space in *House of Leaves* becomes a function of the entanglement of poetic, paratextual and interactional modalities whose logic seems to adhere to the topological operations of loops and morphisms. As much as the traditional geometer's tools of compass and measuring tape fail in attempts to map the house, readers are required to adjust their hermeneutic strategies in traversing a topographical artefact that is best described in the words of one of its protagonists as a 'goddamn spatial rape.'

Amber Johnson, Trent University, Peterborough, Canada

The Memorialization of Residential Schools/Keeping Place Project

The memorialization of marginalized cultures intensified in the later part of the twentieth century with an attempt to come to terms with a range of atrocities committed in various parts of the world including genocidal regimes in Rwanda, Armenia and during the Holocaust and devastating assimilative policies perpetrated against Indigenous peoples in North America and Australia. By pinpointing a 'ground zero' in the Indian Head Plain region of Saskatchewan, this paper will examine the relationship between the geographical triad of the towns of Qu'Appelle, Fort Qu'Appelle and Lebreton in a region endemic with ancient and historic networks of colonial and Indigenous occupation in order to address the foundation of an Indigenous 'keeping place' that can become a core for a network that will connect the residential school system to other 'keeping places' in a global memorial structure.

ⁱ See Miller, J. Hillis. 1995. *Topographies*. Stanford: Stanford University Press. 19,10.

Dr. Randolph Jordan, *Simon Fraser University, Vancouver, Canada*

“Bell Tower of False Creek”: Hearing Urban Mobility around Vancouver’s Burrard Bridge

“Bell Tower of False Creek” is a multimedia research/creation project investigating the rich history and sociocultural dynamics in play in the area surrounding Burrard Bridge, which spans False Creek in Vancouver, BC. At the center of my investigation is a particularly sonorous pothole on the surface of the bridge of which the sound radius just happens to coincide roughly with the east/west boundaries of Indian Reserve No. 6 as plotted in 1877 where the village of Snauq once stood. Called forth by the bureaucracy of municipal road works and the limits of its neglect, this sound of decaying traffic infrastructure links issues of urban mobility with the continually shifting uses of Vancouver’s lands. In this talk, intersecting the academic discourses of critical geography and sound studies, I discuss how my research into the complexity of Vancouver’s urban space and its troubled history is embedded within my artistic practice in the region.

Dr. Ihor Junyk, *Trent University, Peterborough, Canada*

“Knitting the Monarchy”: Symbolic Geography in Galician Literature

Current events in Ukraine underscore the crucial role of symbolic geography in the culture and politics of this part of the world. While the Euromaidan protests were without a doubt focused on practical political and economic issues such as the rule of law and trade relations with the European Union, crucial also was a symbolic rejection of the "East" an identification with the "West."

My paper will explore the complexities of this symbolic geography over a longer durée, focusing in particular on how it manifests itself in the work of two key writers - Joseph Roth and Yuri Andrukhovych. Although separated by more than a half century, both writers evince a deeply topographical sensibility and use the landscapes and cityscapes of Western Ukraine to explore and work through issues of trauma, identity, home, and exile. I will be particularly interested to look at their representations of East and West, and to explore the central role of nostalgia in their work.

Dr. David Kettler, *Bard College, Annandale-On-Hudson, USA*
A Monument in Kreuzberg: Between Marx and Michels

Guided by the perspectives of two theoretical works by E.V. Walter, this brief study enters into the office building of the German Metal Workers' Union in Berlin. The building was originally completed according to a design by Erich Mendelsohn just as the Great Depression decimated the union; it was a center of the Nazi Labor Front; it was burned and bombed in the war; and it was triumphantly rebuilt in 1989. Walter would have us ask what the building might reveal and conceal. Karl Marx and Roberto Michels inspire competing readings, but neither suffices as guide to just this place, as we experience it.

Dr. Jason LaFountain, *School of the Art Institute of Chicago, Chicago, USA*
The 'Art of Walking' according to the Puritans

Before the walks of William Wordsworth or the flâneur, before the engagements of the Fluxus artists, Allan Kaprow, Richard Long, Hamish Fulton, and Francis Alÿs with walking, there was a Puritan "art of walking." In this presentation I introduce this art, and I explicate the particular appeal walking held for English and American Puritan theologians, who were also Puritanism's greatest art theorists. The art of walking is one strand within a Puritan practical theology that defines good or godly practice as the "art of living." Expounding on walking-related passages throughout the Old and New Testaments, regarding the walks of Noah, Enoch, David, Christ, Paul, and others, writers such as the Caroline Puritan Robert Bolton theorize the art of living as an art of walking. In a 1626 treatise, for instance, Bolton writes, "[L]et us infinitely loue, and learne exactly the most sweete and heauenly Art of walking with God!" This art is called "exact walking," "circumspect walking," and "worthy walking." It is also termed "strai(gh)t walking," "walking like Christ," "walking in the Word," and "walking in God's statutes." Puritan writers from John Preston to Thomas Taylor to Nathanael Vincent and beyond into New England Puritanism take up the subject. Indeed a 1728 funeral sermon for Cotton Mather by Benjamin Colman is entitled "The Holy Walk." Just five years earlier Mather had published a funeral sermon on Joseph Belcher as a "holy walker." The art of walking, while not entirely evacuated of corporeal literalism, is largely a conceptual art. It dematerializes its Puritan practitioners, even as it partly materializes a physically absented Christ. As for figures like Kaprow or Alÿs, the Puritan focus on pedestrianism serves as a strategy for destroying the boundary between a bracketed or elevated sphere of art and the practice of everyday life. In the words of the English minister Thomas Watson, Puritan "artists" are "walking pictures of Christ," elected to displace the "mere," "material" images created by those persons we usually label "artists." This talk considers how Puritan ideas about the art of walking connect with their interest in pilgrimage metaphors, as well as their unorthodox understandings of the godly as "divine" "maps" and "landscapes."

Katy McCormick, Ryerson University, Toronto, Canada

The Ash Garden: Hiroshima ‘Under a Rain of Ruin’

The project I will discuss, *The Ash Garden: Survivors of the Pika-don*, is an artists’ book that engages with the belief that the atomic bombs dropped in Japan saved lives by ending the war, an idea referred to by historians as “The Hiroshima Narrative.” My work aims to trouble the narrative through evidentiary examination that plays with proximity and reframing through re-photography of photographic records—made in 1945 by the Japanese and American militaries—found on memorial plaques commemorating the loss of civilian lives. On one level, my project reveals the process of historicizing the experience of being “the first A-bombed city” undertaken by Japanese survivors, corporate and civic organizations, and city governments. On another level, my own proximity and visitation of Hiroshima memorials mark shifts in distance, space, and time—past and present—while forcing a confrontation with the massive loss of civilian lives in the bombings.

David McMillan, University of Manitoba, Winnipeg, Canada

Growth & Decay: Photographs from the Chernobyl Exclusion Zone

Beginning in 1994, eight years after the nuclear accident, I've travelled to photograph in the Chernobyl Exclusion Zone eighteen times. My primary interest has been in the growth of the natural world and the decay of the built environment in the city of Pripjat. Formerly home to 45,000 workers from the nearby nuclear power plant and their families, Pripjat had many schools, hospitals, and cultural facilities. It was considered one of the finest places to live in the former Soviet Union but it will never be lived in again.

Dr. Suresh Narine with Dr. Jonathan Bordo, *Trent University, Peterborough, Canada*
The Multiple Roles of Culture and Place as Determinants in Application of Scientific Solutions to Global Challenges

The world, more than at any other time in recorded history, faces grave threats of anthropomorphic origins. Multiple crisis related to failing financial systems and their deeper ideological underpinnings, dwindling water resources and the alarming rate of arable land degradation leading to massive food crisis as world population soars, the specter of the end of oil and the looming issue of climate change are all intertwined WICKED problems which requires concerted application of an imperfect menu of existing and developing scientific solutions.

The great French philosopher of Science Gaston Bachelard in his *Formation de l'Esprit Scientifique* theorized about the obstacle of culture to theorization of the natural science in its early modern formation going back to Copernicus, Galileo and Newton. Its insertion into culture was through an accommodation that left commonplace beliefs outside the domain and influence of the new science. Revisiting his typology, this theorization of the obstacle in every instance is cultural, broadly understood. In part the development of modern science did not remove the obstacle of culture; rather it circumvented it in a variety of ways, one being to remove the propositions of science and their truth from reality, by separating knowledge from ontology and the second following from the view of scientific theories as instrumental was to judge theory from its effects, from its contributions to human advancement and betterment. The autonomy to know surrendered itself to its justification by technology.

Today addressing the effects of the tremendous success of the applications of science first facilitate human life and now to address the effects of this success in threats to the survival of the earth as viable for human life, science comes to encounter once again the obstacle of culture; whether as a resistance to a change in consumption practices or that the truths of science are violations of liberty considered as an absolute right. Culture as the local and the singular has become the obstacle to the saving of the planet. The success of Science was achieved by circumventing culture, for science to understand and culture to understand science has become an imperative of our time.

Rehab Nazzal, *The University of Western Ontario, London, Canada*
Canada Park

Canada Park is a photographic work about a recreational park that was established in the 1970s over the ruins of three Palestinian villages, destroyed during the Israeli occupation of the West Bank in 1967. Open to Israelis and tourists from around the world, Canada Park is a 'closed area' for the native Palestinians who have lived there for centuries.

The photographs depict traces of the villages of Imwas, Beit Nuba, and Yalu and their Palestinian inhabitants, who were forcibly displaced, their houses demolished, and their privately-owned land seized by the occupying power of Israel and the Jewish National Fund.

The work intends to raise moral and legal questions about Israel's violations of the Fourth Geneva Convention and Canada's involvement in Israel's continued colonial activities in Palestine. By financing the establishment of a recreational site over the ruins of destroyed Palestinian villages, Canada is implicated in the dispossession, displacement, and denial of the Palestinian refugees' right of return.

In 2010, I was able to visit the site of the villages, what is now called 'Canada Park'. I was struck by the Israeli denial, fabrication, and reframing of the site's history. Simple signage used to portray the Zionist narrative referring to the site as biblical, as if history has stood still for thousand years. The villages, their destruction, and their residents who are living in refugees camps to this day, are entirely absent. The photographs my camera's lens captured depict traces of life that defied erasure, some visible and others hidden. Olive and fig trees and the traditional herbs usually found in the yards of typical Palestinian homes, such as rosemary and zaatar, are scattered throughout the site. The Palestinian cemeteries with their original stones, some vandalized, are overlooked by the native trees of almond, apricot, and the defiant cactus. Remnants of the Palestinian villages and destroyed houses- the spring, the cave, the wells and canals, the remains of Imwas church, the front-door steps of houses, and fractured walls and foundations - stand as witnesses to what has occurred, defiant in the face of erasure.

Dr. Margaret Olin, *Yale University, New Haven, USA*
Speaking Walls: Berlin and Bethlehem

Walls divide spaces, preventing movement from one to the next. They mark places where something has happened. And they are surfaces to hang things or draw on. In other words, whatever else a wall may be, it is a gallery. Three conceptually linked wall spaces, the Berlin Wall, the "Separation Fence" in Palestine, and the walls of the Dheisha Refugee camp in Bethlehem, serve to parse the uses of walls as galleries. Who has the right to post and paint on a wall, and what does this right allow one to portray or enunciate there, the people who inhabit the area they delimit or outsiders? To whom do the surfaces of these walls, burdened with history and the ongoing task of separating and confining, "belong"? How do these intricacies of ownership and access to these walls inform what is posted on them? Finally, can painting or graffiti help to open a wall, conceptually or in reality? Does what is posted on a wall have affect the way in which the wall does its job of exclusion and confinement?

Vincenzo Pietropaolo, Ryerson University, Toronto, Canada

The Immigrant Experience and Public Urban Space or Commons

As one of the most multicultural cities in the world, Toronto is a living laboratory that experiments daily with appropriation of physical space (*topos*) within the context of the immigrant experience (*topic*). The original concept of the city was based on a grid, and the ensuing pattern of development made only scant allowance for public spaces. But today the immigrant experience has led to a complete alteration of the nature, use and function of public space. Its citizens are appropriating the city's spaces and transform them into places for public worship, display of cultural traditions, the expression of human rights, and for leisure. It is a mutually transformative experience, as citizens inevitably transform the space of the immigrant experience from *within*. I will explore how the distance between *topoi* has been shortened in two immigrant neighbourhoods in Toronto, Little Italy and Kensington Market, drawing on my personal photographic work.

Dr. Marc Shell, Harvard University, Cambridge, USA

The Trouble with Islands

Marc Shell, author of the recently published **Islandology: Geography, Rhetoric, Politics** (Stanford University Press, 2014), will focus on the relationship of defining islands with isolating definition and on the role of island-thinking in political theory, toponymy, and literature.

Cyrus Sundar Singh, Ryerson University, Toronto, Canada

Africville in Black and White: How, a National Historical Site and Memorial Park, has reignited racial hatred in a Canadian city

The presentation is divided into two parts: oral presentation and video installation.

Black Dogs and White Dogs: A twenty-minute oral and multimedia presentation about the ongoing battle between the former residents of Africville, who were forcibly evicted by the city of Halifax, and dog owners who oppose the decommissioning of the current site as an off-leash dog park.

Go Dog. Go!: two-minute looped interactive video installation projected onto a writable surface.

Combining the 2010 audio recording of City's official apology delivered by former Mayor Peter Kelly to the Africville community, archival photographs of the eviction, and voice over reading of the classic children's book *Go Dog. Go!*ⁱ

Don Snyder and Pierre Tremblay, Ryerson University, Toronto, Canada

Landscape, Resources, Politics: Images of Canada in the Black Star Collection

There are 291,049 photographs catalogued in the Black Star Collection at Ryerson University; 1,853 are filed under the topic heading: "Canada".

This component of the Black Star archive clearly shows the Agency's role in constructing an image of Canada in the 20th century. Included are photographs of agriculture, fisheries, mining and industry; regions, provinces, cities; political figures, personalities, events and tourism: visual reports of a nation undergoing unprecedented growth, defining itself in an era that led inevitably to globalization while also to internal struggles with issues of national and regional identity.

Beyond documentation, the images also make a statement: *This is a safe country; spacious, open and welcoming, rich in resources, its people industrious and friendly.* This idea of Canada served many purposes, particularly during the long years of the Cold War. This presentation will discuss these images, the statement they make, and how this statement can be recontextualized in a 21st Century context.

ⁱ 1961 Children's book Written and illustrated by P.D. Eastman. Random House Books for Young Readers

Dr. Chris Thurgar-Dawson, Teesside University, Middlesbrough, UK
Endotic Topographies: Mindful Geographies of Static Space

In this paper I argue that concepts relating to ‘endotic’ thinking can usefully be applied to spatial practices and spatially symbolic interpretations of text and world. Hailing from the pioneering work of the French, OuLiPo writer, Georges Perec, and his *Species of Spaces* (1974), whose goal was to found an ‘infra-ordinary anthropology’, addressing the everyday functioning of social localities, I interrogate specific topographical questions which gather around notions of stasis, observation, documentation and immersion. A second discourse of significance here is the growing body of literature which takes as its focus more phenomenological concerns of mindfulness and affect, reaching back in diverse ways to the ‘sense of place’ and *descriptio loci* tradition. Can we sensibly talk, for example, of emotionless geographies being within our reach, or of their imaginary / memoried counterparts and what would, in fact, constitute an unemotional or ‘found’ ordinary space? These issues are currently being addressed by the *Endotic Teesside* working group, an interdisciplinary committee of academics from the disciplines of Dance, Fine Art, Design and English Studies. This paper can therefore be seen both as a critical contribution to, and the creative result of ongoing revisions of spatial praxis in the broader humanities.

Dr. Christoph Singer, Universität Paderborn, Paderborn, Germany
Stuck in Sublime Ruminations: Chronic Waiting in the Desert

*He entred now the bordering Desert wild,
And with dark shades and rocks environ'd round,
His holy Meditations thus pursu'd.
O what a multitude of thoughts at once
Awakn'd in me swarm*

(Paradise Regained, Book I, 193-97)

John Milton’s *Paradise Regained* sets the tone when it comes to the desert as a space of subliminal threat and beauty, a space of waiting, recollection and rumination. This paper is particularly concerned with the desert as a liminal location of (chronic) waiting. In this transitional locale time and progress are being put on hold, subjects are caught betwixt-and-between.

The desert will be read as a setting where through the act of (enforced) waiting, the anticipation on possible futures, the non-linear perception of time becomes a sublime experience of its own. More importantly, the liminal experience of these *future narratives* as a critique of contemporary norms and values. To speak with Christoph Bode: it does not only thematize openness, indeterminacy, virtuality, and the idea that every ‘now’ contains a multitude of possible continuations. No, it goes beyond this by actually staging the fact that the future is a space of yet unrealized potentiality [...] to actually experience that ‘what happens next’ may well depend upon us, upon our decisions, our actions, our values and motivations. (Bode, 2013, 1) The spatial manifestations of this temporal indeterminacy will be analysed in regard to David Magnusson’s photo series *Purity* and Dave Egger’s novel *A Hologram for the King*.

Dr. Peter Van Wyck, *Concordia University, Montreal, Quebec*
Placing the Anthropocene

In less than fifteen years the term Anthropocene– proposed as an official designation for the present geological moment – has been enthusiastically taken up across a broad spectrum of academic disciplines. The suggestion is that the Anthropocene, figuring neither purely “natural” nor purely “human” history” (Chakrabarty), but rather the collapse of the two, marks a radically new feature of globality; one in which the human – and others too – lurch toward an ending that has effectively already happened, amplifying our experience of the burden of the past in new and troubling ways. Drawing on fieldwork at proposed nuclear waste repository sites – in France, Sweden, Finland, Canada and USA – I will consider the implications of the Anthropocene as a material, philosophical and aesthetic event; how does the Anthropocene speak to these contaminated landscapes of futurity?

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One of America's most acclaimed photographers discusses her new memoir *Hold Still: A Memoir with Photographs*, a groundbreaking personal history with the page-turning drama of a great novel. Mann's preoccupations as an artist are revealed as almost genetically predetermined, written into her DNA by her family history. Sorting through family papers and yellowed photographs, the artist finds more than she bargained for, including (in her words): "deceit and scandal, alcohol, domestic abuse, clandestine affairs, disputed family land, racial complications, vast sums of money made and lost... maybe even bloody murder." A unique interplay of narrative and image, *Hold Still* is that rare memoir of an artist that is a work of art itself.

"Hold Still is a wild ride of a memoir. Visceral and visionary. Fiercely beautiful. My kind of true adventure."

— **PATTI SMITH**, musician, photographer, and author of *Just Kids*



Lecture and books generously supported by Scotiabank CONTACT Photography Festival
Image © Kim Rushing



*My daughter—daughter of the blind old man—where, I wonder,
have we come to now? What place is this, Antigone?*

Sophocles, *Oedipus at Colonus*

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