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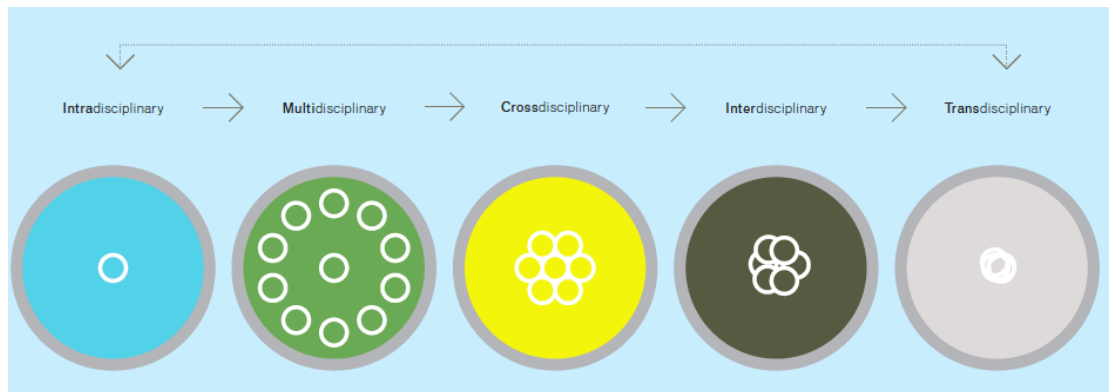
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work in this way. Do collaborative workers perceive themselves as creating new disciplines by working across (as trans-) implies, or as at another place on the spectrum? On our conference literature we re-presented a schema of what these individual terms traditionally mean through the use (by kind permission) of the musicologist, Alexander Refsum Jesenius's diagrammatic representation²:



We wanted to present not only disembodied ideas, but also made physical objects that could be seen and, in many cases, touched and explored in other ways. So, throughout the month of September 2017, we curated a complementary exhibition of collaborative art with works by over sixty contributors – diverse visual artists and creative writers from all around the world, many of whom visited Sheffield during the conference and beyond. This was hosted by Sheffield Institute of the Arts and Bank Street Arts, and called *In The Open: collaborative artworks around place, landscape and environment*. It was an expansion of a previous exhibition *In the Open, Cambridge*. Jenny Bavidge and Eliza Gluckman (then curator of the New Hall Art Collection) had worked with us to stage this concurrently with the 2015 ASLE UK conference in Murray Edwards College, Cambridge, a necessary pilot for this endeavour.

The spirit of the conference was thus imbued with artistic and creative inquiry and the two strands of conference and exhibition inter-related closely with each other, in part through the use of spaces which allowed for a degree of crossover: academic papers, hybrid creative/academic presentations, readings and performances took place in traditional lecture spaces, in gallery spaces, and on the fieldtrips in a

moorland chapel of the South Pennines; on the streets and river-paths of Sheffield; at the Yorkshire Sculpture Park; in the nuclear bunker at York; at the heritage centre at Elsecar and in and with Doncaster Museum's entomological collection. Many artists in the show also presented papers.

There is of course a longstanding resistance to boundaries and binaries within the ecologically-engaged community and a longstanding engagement with hybridity, entanglement and liminality in our work of all kinds. Alongside this, we find a common and proliferating sense of dynamic and intrinsic relationality between material beings. This has in recent years been theorised, re-theorised and refined via notions of the naturalcultural, the mesh, intra-action and New Materialism (Haraway 2003; Morton 2010; Barad 2007; Bennett 2010). It makes some sense perhaps that the entangled and emmeshed world we inhabit might be better explored through CMIT research, art and action in which the sort of 'tentacular thinking' or sympleiosis that Haraway advocates can be pursued (Haraway 2016, 30-57). If all this is so obvious, why ask the question?

We felt there was a value in both unpicking and stretching this truism to its limits, by following the lines of the thousand wires, to see where they really take us and of what value that may be. For example, when considering what Ian Biggs has called the 'spaces of deep mapping,' (Biggs 2011) a practice relevant to several of the contributors here, is it possible to transcend the inter-disciplinary, by 'challenging the very distinctions between academic and artistic outcomes' as Biggs has suggested (Biggs 2010)? Could such hybrid place-based investigations in which artistic, geographical and ethnographic practices interweave be perceived as a kind of bricolage, 'an interdisciplinary (or 'undisciplined') nexus of practices and pick-and-mix methods' as Les Roberts suggests (Roberts 2018, 43). If so, should we celebrate such undisciplined or even 'indisciplined' modes of working as more capable of producing radical, imaginative results or should we fear it (Schaffer 2009).³ In his contribution to this issue Iain Biggs references Barbara Bender's notions of landscape as unruly and anarchic; perhaps we should reflect this back in our creative and critical entanglements with place. Is being disruptive, wayward and challenging

part of our job, perhaps the more so as issues such as climate change and mass extinction become even more pressing.

The critic Timothy Clark is wary. In *Ecocriticism on the Edge* he refers to '(t)he breakdown of normal disciplinary frames' as 'exciting but also vertiginous,' claiming that, 'in practice, this breakdown of barriers between intellectual disciplines can become too easily a breakdown of intellectual standards' (Clark 2015, 145–6). It is common, on embarking on such work, for participants themselves to have such fears of compromise when undertaking collaborative cross-disciplinary work. The poet Philip Gross for instance mentions this in his discussion of collaboration, 'Halfway-to-whole things' (Gross in Welstead 2017, 41). Yet Gross goes on to talk about how this can be countered by cooperative and integrative methodologies. In her essay about her work with Ann-Marie Creamer presented here, Laura-Gray Street explores a related point. She repeats a question we asked in our call for papers: 'are we crossing boundary lines or re-making them when working together?' The question is both pertinent and provocatively binary. As Burnett and Thomas articulate in their essay here, work produced in collaboration between two artists in two artistic forms must exist in equilibrium whereby neither submits to or 'illustrates' the other; instead, something new is born by their simultaneous independence and interdependence as creative disciplines. Street and Creamer and Burnett and Thomas give nuanced accounts here of how they achieved this. What we provide here are some case studies for you to judge this for yourselves.

In Sheffield in 2017 we were interested in how our conference attendees and exhibitors remained open, negotiating such methodologies between them. We found that each possible placing on the spectrum of CMIT, each inhabitation of the hyphen, was different. As Haraway notes, citing Van Dooren, 'Nothing is connected to everything; everything is connected to something' (Haraway/Van Dooren 2016, 31). A holistic philosophy will not help us because we need to know 'the specificity and proximity of connections' (Haraway/Van Dooren 2016, 31, 173). Hence Haraway's theoretical images of following intricate threads, knots and string patterns like an elaborate cats' cradle, a game always played by more than one

person. In CMIT work, where commonalities emerge, this is through particularity and difference.

Arguably, the key commonality in the work we saw at Sheffield was that each contributor was answering our CFP questions 'in relation to place, landscape and environment.' Each collaboration then was also a collaboration with the more-than-human world, often with that tenuous and heart-rending notion of space that we call 'place.' Our choice of an extract from Allen Fisher's four-hundred page poem *Place* as epigraph here nods to the sense in which place is constituted from the particularity and energy that passes along all the lines that cross through it, past and present, and how these are reflected back in our written lines, drawn lines and material constructions. In *Place* Fisher traces railway tracks; ley lines; causeways; geological strata; boundaries; rivers; tributaries; magnetic lines; sewers; roads or hidden historical or mythical lines of connection (Fisher 2005). In his open-form book-space, we act as we do in fieldwork itself making innumerable links as we read the words and spaces. In places outside the poem, our progress is the same but more embodied, especially in walking practices where we make full use of the mammalian self and all its sense as we move 'from here a wave a wobbling line' (Fisher 2005: 222).

The very process of co-curating and co-covening the events in Sheffield became another form or perhaps, rather, an extension of how to think in terms of cross- multi- inter- trans- disciplinary terms, thus foregrounding ideas of collaboration, working with or being in conversation with from the very beginning. Eighteen months before these events, we began to plan for the conference and exhibition. 'We' were already a diverse group, drawing on connections and ideas from our own practice. We must acknowledge the steadfast labours of Joanna Dobson, Filippa Dobson, Daniel Eltringham, Veronica Fibisian, Andrew Jeffrey and John Miller who were there from the very start, alongside many other artists, academics and writers who became involved in the thousand spirals of the events as they grew. As well as a traditional CFP for the conference and open call for artworks from established collaborators, we issued an call for artists and writers in diverse

media to contact us with a view to working together for a year to prepare new artwork for the exhibition/conference. For those newly collaborating there was the risk of working for public exhibition with someone whose work was hitherto unknown. For the curators and conveners, the gamble was no less great. Perhaps the idea of care, embedded in the word curation, is key here. The care required in slow looking, deep listening and working together in relation to place, all of which are discussed in this edition, became one of our organising principles and was only possible through the engagement of all these wider groups.

For us, the creation of *In the Open* was an extension of our own practice research as cross-disciplinary collaborators and researchers into this field. The resulting exhibition included image and text in a wide variety of media and scale, including artists' books, paintings, sculptures, photographs, installations and moving images. We could all participate not only by seeing, but by feeling and touching sculptural works, the turning of the pages of numerous exquisite artists' books, including the underwater pages of Beth Savage's *Watermark*, a book presented in a tank. For those who did not attend, some archival material, including many images and Street's and Creamer's video piece in its entirety, can be seen at in the *Plumwood Mountain* journal, which features a photo-essay on the exhibition, and at the Land2 site.⁴

Many works reflected, resisted and critiqued the long traditions and aesthetics of landscape art and writing, reinterpreting, in a contemporary idiom, notions of the romantic, picturesque and gothic, such as Inge Panneels and Kevin Greenfield's photographic, sculptural and poetic contemporary take on the Claude Glass chosen for our cover image for this issue. Others, such as Kim Anno's social practice art films in collaboration with communities, ruminated on wider issues of social and environmental change including possible future propositions. Whilst there was, inevitably, consideration of environmental degradation, as a whole the exhibition was not elegiac; the slow looking, the slow making, the slow writing and a deep concern with particularity of place seemed to offer a sense of hopeful new/old ways of being in the world. The transatlantic collaboration of British painter Barbara

Howey and American poet Ann Fisher-Wirth, 'Poison Damage Beauty Ooze,' demonstrated how a cross-disciplinary work such as this can offer highly subtle and nuanced sense of individual places and global developments. Fisher-Wirth's texts in conveying the detail of lives lived in the degraded landscapes of Mississippi appeared next to Howey's images in which coagulated surfaces conveying distress contrasted with rich colours which cannot help but be enlightening and enlivening in their beauty. Isn't this so often how we really experience the world?

The juxtaposition of artworks, which were already themselves collaborative conversations, into further exchange through proximate display, invited viewers, readers and performers alike to make further links across the gallery space and in performance. A particularly vivid example of this occurred when Elizabeth-Jane Burnett started to perform the artist book she made with Rebecca Thomas.⁵ As she read or more accurately, started to sing her poems, and danced with the ever-unravelling leprorello (a concertina book-form) in front of Diane Howse and Thomas A Clark's text and photography collaboration, *a slow air*, something unexpected happened. Listening to Burnett reading, whilst she wrapped the serpentine form of the artist book around her, the words seemed to be rolling and tumbling low to the ground through grasses into and onto earth and soil. Words, sound and image escaped from the page into the gallery space and in so doing operated in counterpoint to Diane Howse's blue, rectangular series of skies within each of which a thermalling red kite soars. The audience that evening was able to hold these two views of landscape simultaneously, almost like a shot reverse shot: the kite seems to scan or look down at us, but the grass, the land looks back.

The small selection of articles in this special edition serves as a remnant or fragment of the vibrancy of some of what took place over those few days. These written contributions do not necessarily seek to offer explanations of the performances or creative works. Rather, the articles add a further texture to works and place. The collection of essays represents both established collaborators and newly introduced pairs. Biggs/Kavanagh, Shirley/Lee and Jeffrey/Goodson were already collaborating in this field. Burnett/Thomas, Street /Creamer and

Eltringham/Walker-Barker were introduced to each other via our conference and exhibition team. Street and Creamer were a particularly unusual case - they, like Howe and Fisher-Wirth, worked across the Atlantic, a process which was to lure Laura-Gray Street over to the Pennine hills of England in order to engage further with the locale filmed by Creamer.

At the conference, many of the artists and writers presented alongside more traditional academic papers and in this special issue of *Green Letters* we wanted to select a series of hybrid, mostly jointly-written, essays with images that reflect what was unique about the conference/exhibition. Many of the contributors are used to operating as both creative practitioners and critical commentators, and so are uniquely placed to deliberate on processes and outcomes. We particularly asked contributors to reflect on the collaborative process, taking note of where and how the collaboration took place. All have addressed this from within the particularity of their own collaboration, as discussed above. The essays are in themselves hybrid collaborations exploring what it is to write in more than one voice. Some are dialogical in quality, with contributions identified as written by a particular participant, others are written as merged texts, as this is and others are single-authored but acknowledge collaborative partners.

The shift we have seen in recent years from an emphasis on ecocriticism (an already broad discipline) to the much wider remit of the environmental arts and humanities runs parallel with an ever-increasing sense that academia, the arts and environmental politics all need to open up as much as possible to CMIT energies. As Barry and Welstead have argued in the introduction to their recent collection of essays, *Extending Ecocriticism: Crisis, Collaboration and Challenges in the Environmental Humanities*, the history of ecocriticism demonstrates a continuing extending of boundaries, both in terms of the cultural artefacts considered and the practices through which artist-critics are doing so (Barry and Welstead 2017: 1-6). The title of their volume itself, with its shift from 'Ecocriticism' to 'Environmental Humanities,' charts this development. Many of the essays included demonstrate an

inter-weaving of practice and theory to be found in ecological and eco-ethical practice both within and outside of the academy, and in this edition.

Andrew Jeffrey's work featured here emerged out of a practice-based PhD in Creative Writing, a relatively new path of study in this country. This allows for the sort of insights within his essay where literary criticism and theory, popular science and town planning are all tested against fieldwork on the ground in a specific 'edgeland' or 'rurban fringe' location. Erin Kavanagh has embarked recently on such a PhD, working across the fields of science and performance in order to develop and theorise her years of practice in multiple artistic fields and, crucially, to research how scientific discoveries can be communicated to the public through the arts. These contributors, both experienced practitioners in their fields, saw the purpose of postgraduate study because it allowed them to work across disciplines and across practice/theory. The more we develop these kind of paths of study and research within academia, the closer we come to finding new practices for the new consciousness we need in this 'Age of the Anthropocene' and perhaps a parallel 'anthroposcenic aesthetic'. In his recent work, David Matless, a cultural geographer, explores this concept as one which allows us to explore landscape 'in all its cultural complexity—material and imaginary, emotional and financial, immediate and intergenerational,' and might even help us to visualise and represent a coming epoch in terms we can manage (Matless 2018 np). One might also add, in terms we need to change.

There is a sense in which the focus on 'anthrop' (human) in all these terms over-emphasizes human importance in an almost self-aggrandizing manner or, the other side of the coin, that it *only* perceives human action as a negative force.

Furthermore, there's a danger, as Timothy Clark has pointed out that 'the Anthropocene as an explanatory reference still hovers uncertainly in the space between empirical observation and self-fulfilling prophecy.' Haraway's critique is also salutary:

IT'S NOT LIKE I have a vendetta against the word *Anthropocene*. I understand the intentions of the scientists who initially proposed it in 2000 and the important work it does. But as with other big terms, it's both too big and too small, and it proposes itself as a kind of universal in several senses, as if it's humanity or man that did this thing, as opposed to situated human beings in complicated histories. (Haraway 2016 up)

Even with its emphasis on the constructed “scene” then, we need to use Matless’ concept with care and an eye to the future. Tempered by such cautions, and used as it is by Matless to look with close attention at the near-at-hand, to tell stories neither too big or too small, it can be useful. The proliferation of such terms reflects a neologistic creative response from critics and theorists to an unprecedented situation, Harway being perhaps the most inventive! As Robert Macfarlane argues in a recent interview:

I would also say that this ugly world of making that we are bringing into being that we call the Anthropocene and the Chthulucene, the Capitalocene—these many names that we’re stuttering out for this epoch that we’re making—is calling this sort of second order of lexis into being... It’s the neologizing for microplastics, nurdles, mermaid’s tears, these attempts to get hold of the mess we’re making... I’m fascinated by our attempts to speak the Anthropocene, to speak geo-traumatics, to speak solastalgia. (Macfarlane 2018: np)

Macfarlane is a popular writer as well as academic, a person who tests his ideas on and indeed, most recently, under the ground.⁶ Like Jeffrey and many other contributors here, we too have found that the oft-cited axiom that theory and practice have much to teach each other is even more the case when combined with fieldwork. Many creative practitioners, and even academics, working in place and landscape studies not only merge the cross-disciplinary with the collaborative, but also with all and any useful materials they find from any discipline and from outside formal ‘disciplines’ altogether, as Les Roberts implies in his term “indisciplined” cited above. Their methodologies might best be described then as bricolage and ad-hocism. Roberts notes that ‘Claude Lévi-Strauss describes bricolage as ‘[the making]

do with “whatever is at hand” . . . [to address oneself] to a collection of oddments left over from human endeavours’ (Lévi-Strauss in Roberts 2018 : 1). Adhocism implies a general and loose approach to a problem rather than a tight and systematic one. This also requires a certain amount of improvisation, as Joanne Lee notes after she first came across Charles Jencks and Nathan Silver’s 1973 book *Adhocism: the case for improvisation*. (Lee 2010: 1-2)The ethos here is counter to notions of genius and notions of progress, but does not lack purpose or ethics.; rather it seeks out what is practical and necessary. It is in the bringing together of these materials in new constellations and formations that really original thinking about how we might work creatively with each other and with place occurs. Ad-hoc fieldwork and at-home bricolage can bring the non-human world to the fore - it is a matter of working with and responding to what is at hand, and let’s add here to paw, hoof, tentacle or feeler. The wider it goes, the more the collaborative element of the work increases this potential. If the collaboration is extended to working with local people in any given area, this can both extend the creativity and enable proper conversations about macro environmental issues such as water management, extinction and climate change in relation to the places where people live and visit. If it extends to non-human creatures as in Jeffrey’s work, it leads us to pay close attention (that word again) and bring the more-than-human world into the conversation and increase its value. Artistic practice is particularly important for exploring and interrogating notions of value in relation to environment.

In our own essay for *Extending Ecocriticism* we explored what such fieldwork constitutes for artists, writers and performers, and would like to build on this here in relation to these essays. Fieldwork is not strictly speaking geographical, but is a ‘suggestive rather than over-determined methodology.’ It is also CMIT in approach, since it draws on multiple antecedents, genres and disciplines. As Stephen Daniels, Mike Pearson and Heike Rom note in their consideration of the significance and reverberations of field-working as ‘a richly resonant term [that] recalls traditions and techniques of open-air research and teaching, field studies, field trips, field trials, field walking and field notes’ (Daniels et al 2010: 3). For us, walking, writing, drawing, painting and producing work together involves an open, responsive and flexible approach in which we decide our moves in the field rather than beforehand. This

openness helps us to try to diminish the undue influence of our own prior encapsulations of place and leads to us changing our foci as the projects develop.

This openness and CMIT-disciplinary nature is enhanced through our collaboration with each other, but also with others. As we noted in an essay on walking for a recent Special Issue of *Critical Survey* edited by ASLE stalwarts Pippa Marland and Ann Stenning, we have walked with diverse characters who had local or artistic relationships with the area, from Wildlife Trust volunteers, film makers and fellow artists to people who attended our peripatetic readings and workshops, or who we simply met on the way. The public path, delighted in by Wordsworth, opens up these possibilities for chance encounter.⁷ Deirdre Heddon and Cathy Turner write about 'walking with' as a convivial or communal activity. They consider that 'willingness to acknowledge and exploit entanglement in community and coalition often locates the artist as mediator for communication between people and places (Heddon and Turner 2012: 235)' Heddon has collaborated with Misha Myers to make 'the walking library,' an ongoing art project that is precisely a conduit between people and places, between ecology and culture.⁸

For all our contributors, fieldwork and wider collaboration with others are vital. Almost every artist in *In the Open* had taken their points of departure from specific locations from Los Angeles to Malta, from Ilkley Moor to the Mississippi Delta, from Langsett to Singapore. All kinds of fieldwork had taken place with artists and poets exploring meadows, fields, disused canals, deserted quarries, high cliffs, coasts, seas, parks, orchards, forests, bogs, street signs, city walls and industrial buildings. Their work took audiences on journeys along rivers from tiny streams to expansive deltas, from places as high as Snowdon to deep underground in an abandoned mine. In this collection though, we have focused on highlighting artist-critics who give serious attention to corners of the U.K. away from the Southern centre of power, to places that are often regarded as marginal, degraded or compromised and with a Northern focus appropriate to the location of the original ASLE/LAND2 conference/exhibition. Our contributors explore ex-industrial moorlands and reservoirs in the Pennines (Street/Creamer; Walker

Barker/Eltringham), an edgeland and suburb of Sheffield (Jeffrey; Shirley/Lee), a Peak District village on the commuter line (Shirley/Lee), and three particular fields in Devon (Burnett/Thomas).

Mapping of diverse kinds is another common element of fieldwork, and one that we see for instance in the wider work of Iain Biggs, another contributor to this issue, and in Frances Presley's and Tilla Brading's work on stone circles and on the landscape of Ada Lovelace, which was also presented at the conference.⁹ Presley and Brading work across poetic and visual but also archaeological (in the case of the Stone Circles work) and mathematical (in the case of the Ada Lovelace collaboration) disciplines. Perhaps the most close-up and intimate of the engagements in this volume is that of Burnett and Thomas, who approach three Devonian fields through a process of artistic and bodily mapping. Their open attitude to place, above and below land, and to the artists' book as a medium, led them into performative, sonic, visual and textual practice in and around this project. Thomas articulates how an artist engages in the moment with place and how practice merely reveals the struggle to mark the page adequately:

With my sketchbook at the ready I mark the pages as I pass through the grass, the long cutting rushing grass of a deep sleepy slope. I think I know how to catch, entrap, pin down the lie of the land, producing as I move along a retinue of coloured marks that act as ciphers for incidents, interruptions, the distinguishing features of what at first sight seemed generic, a bland expanse, undifferentiated and indifferent, a mysterious sameness that only 'now', through a serious and concerted inspection, reveals itself as intensely complicated and overdetermined.

The energy of the text and image in the final artwork produced does not lose this immediacy, the sense of dynamism we find in any 'local space'. As Jeffrey notes, this dynamism is often characterised by tension and conflict which can be mirrored by fertile collaborations in which we see how different disciplines and different individuals cast different lights on particular elements of place. Jeffrey's work

involved engaging not only with his main artist collaborator, but with many others from field recorders to protesters against fracking to honey producers. He perfectly describes how an open collaborative approach to place prevents an anthropocentric fixing of its identity:

As I was passed from person to person; collaborating with the inhabitants of Moss Valley in different ways, as conservationist, protestor, observer, tamperer, cutter, nuisance, trespasser or obstacle I altered back and forth from being guest to host, from being stranger to friend. Always an incomer, circling the tracks, I found myself lost, in literal woodland, in open field and in a forest of never quite satisfactory terms.

In his poetic treatment of an abandoned mattress locals worried he was too much of a sensitive poet to be exposed to, Jeffrey enters into honest dialogue and sonic play with place and more-than-human processes.

Walker Barker's and Eltringham's collaboration was of a more spectral kind, to reference another kind of mapping developed by the geographer Karen Till.¹⁰ They were particularly engaged with the buried and geological histories of landscapes where once farming, mining and ceramics flourished and reservoirs have replaced valleys that were once open-field, then enclosed, then finally flooded out. In the original exhibition, this work chimed with Adrian Evans' and Carole Webster's *The Clearance at Arichonan*, a piece representing in poetic and sculptural-architectural forms the clearance of a highland township for the laird to create a large-scale sheep run. In exhibition, Eltringham/Walker Barker presented their own words and images alongside old photographs and found, mainly ceramic, objects from the site, emphasizing the role of matter, its presence and its 'illegibility', to quote Eltringham's poem. This archival and museological aspect of Walker Barker's longstanding practice certainly honours the past, especially those who worked the land anonymously, yet this work acts as more than a reliquary, stimulating artistic and audience imaginations in the present. Eltringham relates an intimate, part-imagined history of England's waters and lands from their common to capitalist

ownership in relation to contemporary avant-garde poetics. Their search for the eighteenth-century shepherd's hut, Jossie's cabin, becomes the focal image for a circling reflection on lost landscapes, farms and ways of life in their creative work and in this essay.

The picture broadens out in the work of Kavanagh/Biggs and Lee/Shirley, but remains rooted in longstanding place-based practice. Kavanagh/Biggs draw on Scottish and Border notions of animism and folk tradition in their 'creative trespass' across boundaries. They engage deeply with human investment in the more-than-human world. Perhaps even more significantly, their work touches on what we don't know, what cannot be found or cannot be explained - the unexpected and even the uncanny perhaps in our comfortable local places. When we think about their work alongside that of Eltringham/Walker Barker, we see how creative practice begins to engage with the deeper sense of time that environmentalism now calls for, a need to draw on the past in order to explore our past relations with the more-than-human world. We are moved away from present tense anthropocentrism and notions of rational and simplistic scientism. Indeed, the identification of a quest in this CMIT work is always salutary, as it can never be wholly achieved or explained, just as in Fisher's *Place* there is no answer to what place is, neither the individual routes Fisher paces in South London, nor place as a concept, nor *Place* the book:

the earth still busy with the sun's sequences
 continues to count
 when it is still our mistake to think it not mystery
(Fisher 2005: 61)

Author and reader are united in this collectively: 'we must be willing to know nothing that much' (Fisher 2005: 123). We see this in Creamer/Street's work in this volume on the mysterious Longdendale Lights and Walker Barker/Eltringham's search for Jossie's Cabin. Does this bring us closer to considering the land as collaborator and what might it then voice with/through/against us? Street and Creamer never reached Shining Clough itself – the land was too difficult to access –

yet their unraveling of artistic engagement with that place is perhaps an expression of its trauma, just as Eltringham/Walker Barker never see Jossie's hut though they haunt its site. Similarly, one of the Devon fields remains inaccessible to Burnett/Thomas.

'Discard Studies' is uncanny, or perhaps even abject, in a very different way; in presenting us with their particular site specific work, which is focused on the substances that we define as 'rubbish', Lee and Shirley demonstrate how the micro can speak to macro issues, and vice versa, as the title of Lee's photographic series demonstrates. Their performative texts use direct address to challenge readers to join in their collaborative project, and read found language carefully for its environmental, eco-ethical meanings. There is considerable wit in their work, as there was in Peter Jaeger's and Joshua Scamell's video work, *Recycled Gardens*, shown at *In the Open*. Here we view images of Los Angeles' public gardens while listening to statements recycled from sources relating to the gardens, such as stories, magazines, municipal documents and tourist brochures, thus highlighting the control of nature in the city and in horticulture.

Like many other contributors discussed here, Lee/Shirley's work is highly porous and open, far from a singular approach; other collaborators are invited to join in on the page and in person, as they did in the fieldtrip workshop on the streets of Sheffield presented by Lee and Shirley at the CMIT conference. To draw on terminology considered by Street in her essay, the collaborative processes here are neither structured nor hierarchical but, rather, dialogical, investigations that privilege process. They broaden out to engage with other voices in the form of found speech and text as well as the more-than-human world. These processes cause us to enter what Geoffrey Bateson calls 'an ecology of mind,' but also, as Philip Gross notes, of body (42-3). As we have discovered ourselves, attention is more sustained and more multi-dimensional than when looking singly through a single disciplinary lens. This gives birth to work such as our own, where adjacent forms speak to each other and invite audiences to offer readings, but also to new trans-disciplinary academic work or hybrid forms of art, a full realm of 'cultural biodiversity' (Gross

44). In Lee/Shirley's work for instance we find multiple forms of visual and written work co-existing within one project, and it is not always possible to work out who has done what. Once again, in such projects, audiences are engaged, not least in the involving task of working out whose work is whose.

Finally, in the work we have been discussing here, there is a necessary vulnerability, a 'creative surrender' as Laura-Gray Street puts it, not a giving **up** of expertise but a giving **over**, a giving **freely** of such secrets as we may harbour about our individual practice. Collaborators across disciplines often took each other to 'their' places, in Burnett's case to fields with personal familial associations; here a 'private zone', as Thomas calls it, was opened up. At times, they even seemed to see through each other's eyes, sometimes literally for writers engaging with a collaborator's artistic productions; Street notes that she literally 'saw the landscape through [Creamer's] eyes, a surrogate.' Thus our collaborators gave up ideas of ownership of place that humans often hold dear, often despite themselves: poets attempt to step away from 'lyrical interference,' to cite Olson's much quoted phrase, artists go beyond their media, to consider collaboration with the more-than-human world, and the agency of places, animals and plants. Furthermore, as Lee/Shirley mention in their paper, citing Haraway again, working together makes artist-critics more likely to 'stay with the trouble' they find than if they worked alone. It is not that solutions are not sought, but that the process becomes one of engaged and continuous seeking, rather than one of settling for the obvious resting place, artistically or politically. We hope that the work here challenges you, our extended readership in this new HERE, to consider the richness of all these kinds of CMIT collaborative work and to join in future conversations and collaborations.

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NOTES

¹ The quotation is from Allen Fisher's long book-poem, *Place*, itself in part an answer to Charles Olson's *Maximus* poems, just one example of the fruitful connections across the Atlantic in the modernist open form poetry tradition (Fisher 2005: 86)

² Disciplinarity: intra, cross, multi, inter, trans,
<http://www.arj.no/2012/03/12/disciplinarity-2/>

³ Schaffer, a philosopher of science, argues that the very history of disciplines is in fact interdisciplinary and hence interdisciplinary.

⁴ <https://plumwoodmountain.com/in-the-open-collaborative-artworks-around-place-landscape-and-environment-3/> and <https://land2.leeds.ac.uk/symposia/in-the-open/>

⁵ The artist book is discussed in detail in their essay in this issue and pages are reproduced there.

⁶ See Robert Macfarlane. 2019. *Underland*. Hamish Hamilton.

⁷ Many have argued, Rebecca Solnit amongst them, that it was through these walking encounters, that Wordsworth became a more radical poet in terms of

both language and material (Solnit 2000: 110-113). Whilst his social attitudes may (justly in some cases) have been mocked by Marxist critics of the 'seventies, the poetry remains testimony to his attempts at least in his early life to reach beyond the lyrical self through others' experiences of rural life.

⁸ <https://walkinglibraryproject.wordpress.com/>

⁹ *ADADA*, the Brading-Presley collaboration referenced here will appear later this year (2019) from Contraband Modernist Poetry Press.

¹⁰ Since 2009 Karen Till has explored the ramifications of mapping spectral traces extensively. She is also director of the interdisciplinary network Mapping Spectral Traces. <http://www.mappingspectraltraces.org/about-us.html>