

Landscape in Theory Biographies

Kate Chedgzoy is Professor of Renaissance Literature at Newcastle University. Her recent publications including 'Women, Gender, and the Politics of Location' in Dymphna Callaghan, ed. *The Impact of Feminism on Renaissance Studies* (2006) and her book *Women's Writing in the British Atlantic World: Memory, Place and History, 1550-1700* (2007) have investigated the cultural geographies of early modern women's writing. A new project is concerned with the history of childhood; her paper for 'Landscape in Theory' is a preliminary sketch of some issues she plans to explore there.

Stephen Daniels is Professor of Cultural Geography at the University of Nottingham and Director of the AHRC Landscape and Environment programme. He is the author of *Humphry Repton: Landscape Gardening and the Geography of Georgian England* (1999) and *Fields of Vision* (1994) and co-editor (with Nicholas Alfrey and Martin Postle) of *Art of the Garden* (2004) and (with Denis Cosgrove) of *The Iconography of Landscape* (1988). Presently he is co-organizing a bi-centenary exhibition on Paul Sandby *Picturing the Nation* to be shown in Nottingham, Edinburgh and London in 2009-10.

Tim Ingold holds the Chair of Social Anthropology at the University of Aberdeen. In his latest research he has been exploring three themes: the dynamics of pedestrian movement, the creativity of practice, and the linearity of writing. These issues come together in his current project, funded by a 3-year ESRC Professorial Fellowship (2005-08), entitled 'Explorations in the comparative anthropology of the line'. His books include *Lines: a Brief History* (2007), *The Perception of the Environment: Essays on Livelihood, Dwelling and Skill* (2000), *Evolution and Social Life* (1986), *The Appropriation of Nature: Essays on Human Ecology and Social Relations* (1986).

Matthew Johnson is Professor of Archaeology at the University of Southampton. He has written five books, the most recent *Ideas of Landscape* (2007) looks at the relationships between Romanticism, the landscape historian WG Hoskins, and the theory and practice of landscape archaeology. His previous books are *Behind the Castle Gate: From Medieval to Renaissance* (2002), *Archaeological Theory: An Introduction* (1999), *An Archaeology of Capitalism* (1996) and *Housing Culture: Traditional Architecture in an English Landscape* (1993)

Patrick Keiller's films include *London* (1994) and *Robinson in Space* (1997), a study of the UK's landscape and economic geography extended as a book in 1999. He is a Research Fellow at the Royal College of Art, where his current project in the AHRC's Landscape and Environment Programme was preceded by *The City of the Future* (2002-5), an exploration of urban space in early film most recently exhibited as a five-screen installation at BFI Southbank, London (2007-8), and *Londres, Bombay*, an exhibition featuring a 30-screen moving-image reconstruction of Mumbai's Chhatrapati Shivaji Terminus, for Le Fresnoy: Studio national des arts contemporains, Tourcoing (2006).

Doreen Massey is Professor of Geography at the Open University. She has long standing concerns with the conceptualisation of space and place and with the importance of such conceptualisation for politics and political engagement. Her most recent books are *For Space* (2005) and *World City* (2007). She is co-founder of *Soundings: a journal of politics and culture* (with Stuart Hall and Michael Rustin). She has for a year now been working on issues of space, power, democracy and place in the new Venezuela. In October she will be giving the Clarendon Lectures in Oxford, to be called 'Voices of Places'

David Matless is Professor of Cultural Geography at the University of Nottingham. He is the author of *Landscape and Englishness* (1998) and has published widely on cultures of landscape in twentieth century England, and the cultural landscapes of East Anglia. He was editor of the 'Landscape' section of the *Handbook of Cultural Geography* (2003), and co-editor of *The Place of Music* (1998) and *Geographies of British Modernity* (2003).

WJT Mitchell is Professor of English and Art History at the University of Chicago. He is editor of the interdisciplinary journal *Critical Inquiry*. A scholar and theorist of media, visual art, and literature, Mitchell is associated with the study of images across the media, and known especially for his work on the relations of visual and verbal representations in the context of social and political issues. His books include *What Do Pictures Want?* (2005), *Art and the Public Sphere* (1993), *Landscape and Power* (1992) *Iconology* (1987) and *The Politics of Interpretation* (1984). Recently he has co-authored *The Late Derrida* with Arnold I Davidson and is currently working on *Medium Theory, Cloning Terror: The War of Images, September 11 to Abu Ghraib*

Kenneth R. Olwig is Professor in Landscape Planning at the Swedish University of Agricultural Sciences where he specializes in landscape theory and history. His interests range from the effect of cultural perceptions of nature and landscape in regional development, to the role of ideas of law and justice in shaping the political landscape and its physical manifestations. These issues are the topics of the two monographs: *Nature's Ideological Landscape: A Literary and Geographic Perspective on its Development and Preservation on Denmark's Jutland Heath* (1984) and *Landscape, Nature and the Body Politic: From Britain's Renaissance to America's New World* (2002).

Mike Pearson is Professor of Performance Studies at the University of Aberystwyth. He trained as an archaeologist. Between 1972 and 1997 - in a series of companies - he pioneered new and innovative approaches to the form, function and placement of performance. He currently works with departmental colleague Mike Brookes in the Pearson/Brookes company as well as creating solo performances. He is the author (with Michael Shanks) of *Theatre/Archaeology* (2001) and has recently published *'In Comes I': Performance, Memory and Landscape* (2007). He recently completed a project 'Carrlands' for the AHRC Landscape and Environment programme www.carrlands.org.uk

Angela Piccini is an RCUK Fellow in Drama: Theatre, Film, Television at the University of Bristol. She trained in art history and archaeology and continues to investigate the production of place and space in small-screen documentary, from the ways in which screen media actively and 'performatively' make place to the fluid materialities of production and reception contexts. She is principal investigator on the AHRC Landscape and Environment Network 'Living in the Material World: Performativities of Emptiness'. She recently co-edited *Contemporary and Historical Archaeology in Theory* (2007) *Contemporary Archaeologies: Excavating Now* (2008) and *Practice-as-research in Performance and Screen Media* (forthcoming)

Julie Sanders is Professor of English Literature and Drama at the University of Nottingham. She has edited several seventeenth-century plays and has published widely on Caroline literature. Another strand of her work looks at adaptation studies and she recently published *Shakespeare and Music: Afterlives and Borrowings* (2007). Her current research is on the cultural geography of Caroline literature, in particular drama, and ideas around the agency and performance of landscape in the 1630s.

Anne Whiston Spirn, Professor of Landscape Architecture and Planning at MIT, is an award-winning author, photographer, scholar, teacher, and practitioner. Her books include *The Language of Landscape* (1998), *The Granite Garden: Urban Nature and Human Design* (1984), and *Daring to Look* (2008). Since 1987, she has directed the West Philadelphia Landscape Project, an action research program integrating research, teaching and community service which was cited as a Model of Best Practice at a 1999 White House summit for leading scholars and artists in public life. Spirn's book-in-progress, *Top-Down/Bottom-Up: Rebuilding the Landscape of Community*, describes this research-in-action. Her homepage is a gateway to her work and activities: www.annewhistonspirn.com.

Sophie Thomas is a lecturer in the Department of English at the University of Sussex, where she also convenes the MA in Literature, Film and Visual Culture. Her recent book, *Romanticism and Visuality: Fragments, History, Spectacle* (Routledge, 2008), investigates the crosscurrents between visual culture and literary texts in the period, focusing on a variety of "sites" of seeing, and on the impact of new visual media on the literary and historical imagination. Her current research project, on ruins, fragmentary objects and collections in the Romantic period, includes a consideration of the landscapes of archaeological sites and their representations--for example, as panoramas and models.

Patrick Wright's books include *On Living in an Old Country* (1985), *A Journey Through Ruins* (1991), *The Village that Died for England* (1995), *Tank: the Progress of a Monstrous War Machine* (2000) and *Iron Curtain: From Stage to Cold War* (2007). He is a Professor at the Institute of Cultural Analysis, Nottingham Trent University. His two most recent projects are "English Takeaway: Reflections on the Anglo-Chinese Encounter", four programmes going out in Radio three's 'The Essay' slot in early June and a new and expanded edition of Emanuel Litvinoff's *Journey Through a Small Planet*, which he's edited and introduced for a Penguin Classics edition to be published in August.

John Wylie is a cultural geographer writing on issues of landscape, embodiment and performance, and more widely on geographical epistemology and ontology. Much of his work has sought to develop a practice-based and broadly phenomenological approach to landscape and the body. He attempts through his writing and picturing, to present critical and creative accounts of landscape practices of watching, reflecting and moving. He has authored a textbook *Landscape* (Routledge, 2007), which reviews the various uses of the concept within geography. Recently he's begun to think of landscape in terms of haunting rather than dwelling, absence rather than presence.