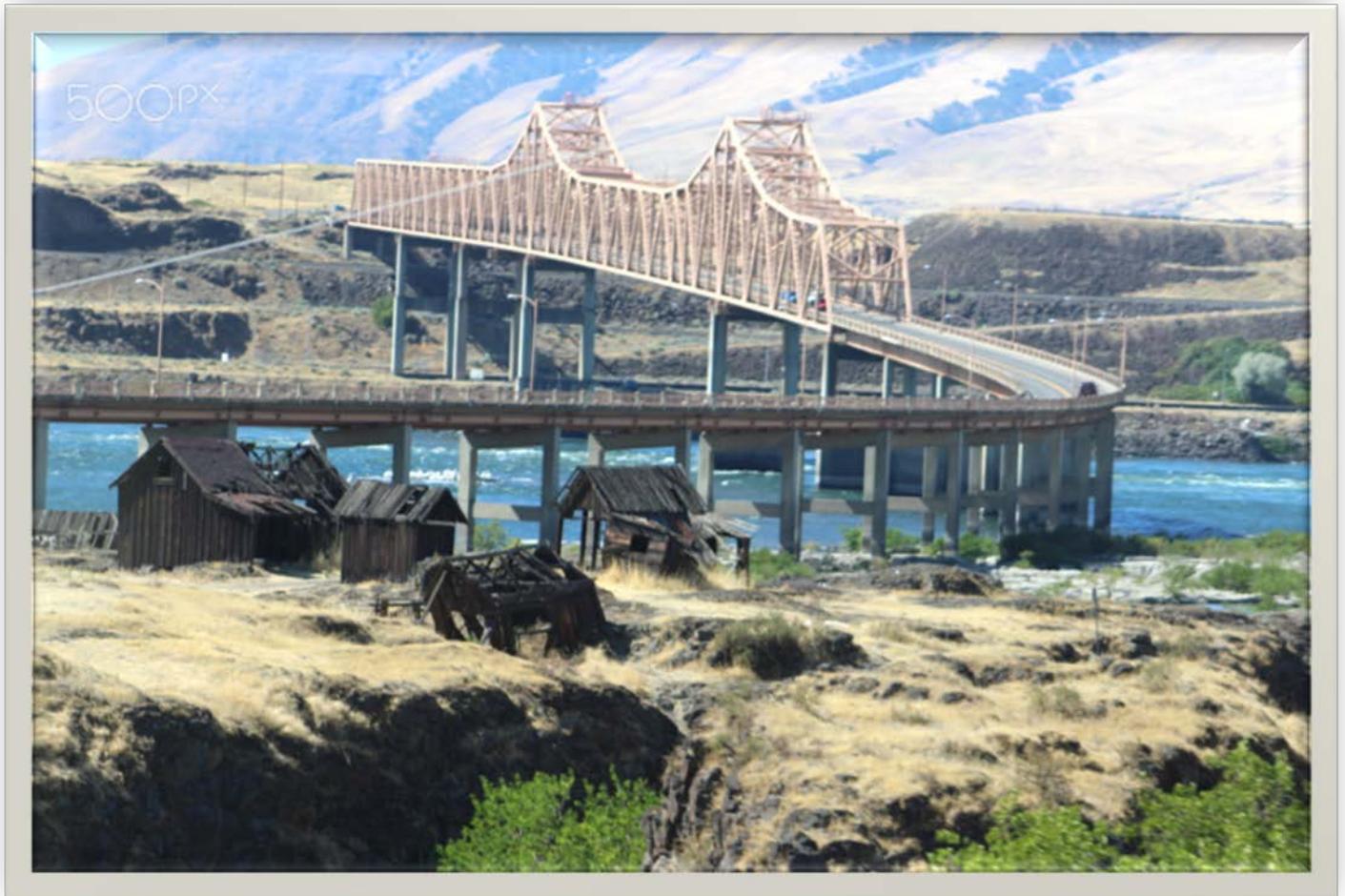


# **11<sup>th</sup> Annual Indiana University Landscape, Space, and Place Conference**

**INDIANA MEMORIAL UNION, UNIVERSITY CLUB**

**MARCH 2-3, 2017**



## **Acknowledgments**

This conference has been a passion since I first participated in it as a new graduate student. It has been a meaningful space for many people to present and engage with innovative work, and to learn in community of the breadth and depth of cultural geography and landscape studies as a whole. I look forward to the many great conferences in the years to come. The 11<sup>th</sup> annual conference would not have been possible without the hard work and generosity of many individuals.

I would like to thank the Department of Geography for continuing to provide this vital annual forum where a diverse range of scholars can present their work and exchange ideas. Special thanks to Dan Knudsen, chair of the Geography Department, for his strong and ongoing support. Also thank you to Kristi Carlson, Fiscal Officer, for making the complex financial and logistical issues we encountered easier to navigate. I appreciate the input and support from Steve Volan, Katie Lind, Nitasha Sharma, Beth Ciaravolo, Alison Solomon, and Laura Seifers.

The Landscape Specialty Group of the American Association of Geographers has been an essential partner in coordinating further faculty participation to expand this conference and for securing a positive atmosphere at the conference. The generous contributions and support from their members cannot be overlooked. For more information on how the group seeks to contribute to the future of Landscape Studies, visit their website at [sites.google.com/site/aaglandscape](https://sites.google.com/site/aaglandscape), or visit their social media pages on Facebook, Twitter, or Instagram.

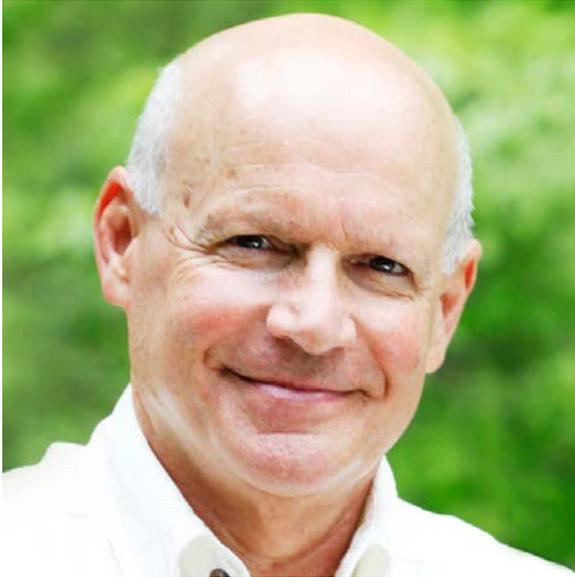
Thank you to past and current LSP committee members and organizers. This conference would not have been as successful without your contributions.

And finally, thank you to all of the presenters traveling from both near and far to participate in this conference. Thank you for adding your voices to the valuable ongoing conversations developing around issues of landscape, space, and place.

Dan Johnston, Chair

# Keynote Speaker

## Edward T. Linenthal



Dr. Linenthal is a Professor of History at Indiana University, Bloomington, and served as editor of the JOURNAL OF AMERICAN HISTORY from 2005-2016. He has been a Sloan Research Fellow in the Arms Control and Defense Policy Program at MIT, where he did the research for his first book, SYMBOLIC DEFENSE: THE CULTURAL SIGNIFICANCE OF THE STRATEGIC DEFENSE INITIATIVE. He is also the author of: SACRED GROUND: AMERICANS AND THEIR BATTLEFIELDS; PRESERVING MEMORY: THE STRUGGLE TO CREATE AMERICA'S HOLOCAUST

MUSEUM; and THE UNFINISHED BOMBING: OKLAHOMA CITY IN AMERICAN MEMORY. He has co-edited several books, including HISTORY WARS: THE ENOLA GAY AND OTHER BATTLES FOR THE AMERICAN PAST, with Tom Engelhardt; AMERICAN SACRED SPACE, with David Chidester; and most recently THE LANDSCAPES OF 9/11: A PHOTOGRAPHER'S JOURNEY, with art historian Christiane Gruber and photographer Jonathan Hyman.

Linenthal has served as a Visiting Scholar for the National Park Service and for almost a decade was a member of the Flight 93 Memorial Commission. He co-directs a Gilder Lehrman Institute of American History summer Teacher Seminar, "9/11 and American Memory," at the National September 11 Memorial & Museum in New York. He also served on an advisory committee for memorialization of the July 22, 2011 terrorist attacks in Norway.

# Schedule

Thursday, March 2<sup>nd</sup>

IMU, University Club, Faculty Room

1:00 p.m. – 2:15 p.m. **(Re)Presentations of the Landscape**

**Jörn Seemann**, *Ball State University (19)*

The Production of Good Neighbor Landscapes: Pictorial Representations of Latin America in the 1940s

**Molly Catherine Briggs**, *University of Illinois Urbana-Champaign (4)*

New York & Environs: Formulating the Immersive Urban Overview

**Jesse Balzer**, *Indiana University Bloomington (3)*

“It’s just too bad you don’t know what it is”: Marketing the hood in contemporary movie trailers

**Sam Smith**, *University of Colorado, Boulder (21)*

Museums as Spatial Media: Landscape, Narrative, and Regional Identity in Western U.S. History Museums

2:15 p.m. – 2:30 p.m. BREAK

2:30 p.m. – 3:45 p.m. **Fostering the Next Generation of Conservation Leaders through Landscape Scale Projects (20)**

Panel discussion among:

**Kristin Shaw, Gwen White**

*Eastern Tallgrass Prairie Landscape Conservation Cooperatives*

**Vicky Meretsky, Abby Donnelly**

*Indiana University, School of Public and Environmental Affairs*

3:45 p.m. – 4:00 p.m. BREAK

4:00 p.m. – 5:15 p.m. **Place Making**

**Dugan Meyer**, *University of Kentucky (12)*

(Im)mobile Homes: Vulnerability, Territoriality, and the Dispossession of Life

**Kip Robisch**, *University of Indianapolis (16)*  
Seasteading and the Global Utopian Dystopia

**Stephen Volan**, *Indiana University Bloomington (25)*  
Space and Place Filtered Through the Spectrum of Autism

**Jordan Bunzel**, *Indiana University Bloomington (5)*  
Victorian Botany: Wide Space and Democratic Science

Please join us Thursday evening at 7:00 p.m. for an informal reception at the home of one of our presenters. Information and directions will be made available.

### Friday, March 3<sup>rd</sup>

IMU, University Club, Presidents Room

9:30 a.m. – 10:45am     **Sonic Landscapes**

**Laila Rajani**, *Indiana University Bloomington (15)*  
Eric ki Baithak (Gathering at Eric's): Placemaking in Informal Musical Gatherings in Brooklyn's Little Pakistan

**Javier Alvarez**, *University of Georgia (2)*  
From the Comuna to the Caliphate: localizing the enemy

**Gwendolyn Kirk**, *Indiana University Bloomington (11)*  
From Lakshmi Chowk to the Vogue Towers Super Cinema: Linguistic landscapes of cinema in Lahore

**Eric "C" Heaps**, *Indiana University Bloomington (9)*  
Translation as Confluence: Rivers Teach About Cultural Contact

10:45 a.m. – 11:00 a.m. BREAK

11:00 a.m. – 12:15 p.m. **"Race", Space, and Place**

**Julie Johnson Searcy**, *Indiana University Bloomington (18)*  
"You can not tell me, I should not go there:" Navigating the racial space of South Africa's Public Health System

**Zeba Khan-Thomas**, *Indiana University Bloomington (10)*  
Embodied Dystopia: The Prevalence of Severed ‘Roots’ and  
Transgenerational Conflict in *Brown Girl in the Ring* and  
*Brother, I’m Dying*

**Ian Spangler**, *University of Kentucky (22)*  
The “death-threat” of Newtown Pike: Davis Bottom as a  
liminal landscape

**Bridget Sutherland**, *Indiana University Bloomington (23)*  
Rhetorics of Mobility and Consent in Dollar General, Corp. vs  
The Mississippi Band of Choctaw Indians

12:15 p.m. – 2:15 p.m. LUNCH BREAK

2:15 p.m. – 3:30 p.m. **Gendered Spaces**

**Nadine Morris**, *Independent Scholar (13)*  
Heavens Coming Down: Topos and the Feminine in the North  
American Black Hills

**Andy Timmons**, *Boston College (24)*  
The Southern Gothic and the Queerness of Place in Truman  
Capote’s *Other Voices, Other Rooms*

**Eliza Hazen**, *University of Montana (8)*  
Wild Places and A Thing Called Gender. Does This Social  
Construction Inform How We Work and Play Outside? A  
Qualitative Narrative of Working in the White Mountain  
National Forest

**Ryan D'Auria-Rousseau**, *Indiana University Bloomington (6)*  
“The Dude” Abides: Landscapes of Race, Empire, and (Queer)  
Masculinity in *The Big Lebowski*

3:30 p.m. – 3:45 p.m. BREAK

3:45 p.m. – 5:00 p.m. **Reimagining the Empire**

**Bincy Abdul Samad**, *Bowling Green State University (17)*  
Palmyra: The Loss/Transformation of Civilizational Memory

**Richard Allberry**, *Indiana University Bloomington (1)*  
A Bullet from Behind a Rock: Disembodied Agency in *The  
Chronicles of Dustypore*

**Jim Nagler**, *Indiana University Bloomington (14)*  
FUTURE FRIDGE

**Bix Gabriel**, *Indiana University Bloomington (7)*  
Picturing Guantánamo: How Do We See A Place & People  
Hidden From View?

5:00 p.m. – 5:15 p.m. BREAK

5:15 p.m. – 6:15 p.m. **Keynote Address**

**Dr. Edward Linenthal**, *Indiana University Bloomington*  
Department of History

The Predicament of Aftermath: Remembering the  
Oklahoma City Bombing, April 19, 1995  
An Illustrated Lecture

Before the events of September 11, 2001, how did Americans respond to what was then the worst act of domestic terrorism on American soil, the bombing of the Alfred P. Murrah Federal Building in Oklahoma City, murdering 168 people, and wounding many others? This presentation examines distinct narratives through which people engaged the bombing, offers commentary on the memorial competition and process, and offers comparison and contrast to similar cultural processes after 9/11.

Please join us Friday evening immediately following our keynote address at the Irish Lion for a reception sponsored by the AAG Landscape Specialty Group. Information and directions will be made available.

## Abstracts

**1) Richard Allberry**, Indiana University Bloomington, English

*A Bullet from Behind a Rock: Disembodied Agency in The Chronicles of Dustypore*

Keywords: novels, colonialism, 19th century, tropes, jingoism

Descriptions of violence and setting in H.S. Cunningham's 1877 novel *The Chronicles of Dustypore*, a quotidian marriage plot set in colonized India, are remarkable for being unremarkable. Repetitive and stilted, they are unlikely to draw notice unto themselves. That is not to say, however, that their banality should exclude them from critical study. Indeed, that they blunt the reader's attention in their tedium is part of what makes the ideological work they do so pervasive.

This study of *Dustypore's* descriptions of battle and scenery uncovers two phenomena characteristic of nineteenth-century colonialist/nationalist texts. The first is the conflation of violence with features of weather and landscape. A protagonist summarizes his military career in India as such: "We burn some miserable huts [and] destroy a few acres of crops" (196). Here, features of the Indian landscape, "huts" and "crops," have assimilated or effaced embodied victims of British military campaign. Moreover, threats to the colonizer are rarely named or embodied—incoming shots are more likely to come "from behind a rock" than from a resisting sepoy or named body at all (165). The second phenomenon is the projection colonizer identity onto the curative properties of colonized climate and landscape: the mountain mist that brings reprieve from the harsh Indian heat is necessarily coded as an English "November fog" (132).

Through a series of close readings of these and similar passages informed primarily by Mary Favret's work on *distant war* and Upamanyu Pablo Mukherjee's ideological schema of *palliative imperialism*, this paper argues that these two recurring tropes in *The Chronicles of Dustypore* normalize war and enable jingoism by disembodiment of identity and agency, relocating them in inexorable, inevitable natural phenomena. A war against landscape and weather is, after all, more easily justifiable and more readily perpetrated than a war between distinct bodies.

**2) Javier Alvarez**, University of Georgia, Romance Languages

*From the Comuna to the Caliphate: localizing the enemy*

Keywords: marginality, official discourse, insurgency, revolutions, terrorism, hip-hop

The narrative about violence in the rap lyrics, graffiti, and chronicles produced in and about the Comuna 13 district in Medellín, Colombia, provides new insights into the ideological and material construction of marginality. The paper proposes that the discourses of journalism and the news outlets play an instrumental role in crafting an official discourse which produces peripheral identities and shapes perceptions of space, otherness, nationhood and collective values. I locate these rhetorical conceptualizations of insurgency within a global, historical moment in the West when major geopolitical and economic transformations have increased middle-class anxieties about national security. In the article, I illustrate how the war on terror dramatically influenced Colombia's armed conflict, produced new and divergent spaces of intra-violence—similar to those produced in Libya, Iraq, and Syria, and triggered a ghettoized culture that fueled a hip-hop revolution.

**3) Jesse Balzer**, Indiana University Bloomington, Communication & Culture

*"It's just too bad you don't know what it is": Marketing the hood in contemporary movie trailers*

Keywords: movie trailers, hood films, paratexts, media, marketing

Media paratexts, such as movie trailers, play a crucial, though too often forgotten, role in beginning and re-circulating narratives of race, space, and place for audiences. In this paper, I examine the spatialization of race in media marketing, focusing specifically on theatrical trailers for the short-lived “hood” film cycle of the early to mid-1990s, including films such as *Boyz n the Hood* (1991) and *Menace II Society* (1993), as well as more recent films such as *Straight Outta Compton* (2015) and *Chi-raq* (2015). Through textual analysis of these films’ trailers, as well as historical analysis of their reception, I illustrate how these trailers exoticize the hood as a racially-demarcated dystopia and hail audiences to receive them as controversial, socially-conscious entertainment. In essence, these trailers market the hood to audiences assumed by trailer rhetoric to be unfamiliar with, or perhaps unappreciative of, the plight of young black males in the ghettos of contemporary New York City, Los Angeles, and Chicago. Furthermore, these case studies illustrate the significance of media paratexts in capitalizing on existing racial tensions and selling them back to audiences, and the discourses of responsibility attached to trailers which emerged following their launch. Ultimately, I argue that these trailers create, condition, and coach how audiences derive textual meaning; these trailers provide the first, and perhaps only, textual encounter with representations of race and its spatialization. In terms of representation, I argue that our analyses of race, space, and place must focus not only on primary texts, like theatrical films, but on the entire field of textual meaning.

**4) Molly Catherine Briggs**, University of Illinois Urbana-Champaign, Landscape Architecture

*New York & Environs: Formulating the Immersive Urban Overview*

Keywords: John Bachmann; panoramas; urban parks; bird’s-eye views; stereographics

This paper examines an unusual bird’s-eye view of Manhattan by John Bachmann (Swiss, 1814-1896). Bachmann was a prolific and influential mid-century lithographer of urban bird’s eye views and the first artist to represent U.S. cities in this manner. His circular view of *New York & Environs*, 1859, is regarded as an outlier among the otherwise rectangular views which define his oeuvre. I locate the graphic precedents for this image in the stereographic keys that explicated round panorama paintings from the 1790s through the 1890s. Close examination of an earlier print, Bachmann’s *The Empire City*, 1855, confirms that the 1859 work was inspired at least in part by new technologies for urban seeing. Identifying *New York & Environs* as a stereographic helps ground my in-progress dissertation’s larger claim that the park systems that emerged in the mid- to late-nineteenth century represent the grounded, immersive instantiation of panoramic overviews. Recognizing the popular pictorial underpinnings of the spatial relationships these systems deployed elucidates the persistent period urban construction of the natural.

Bachmann’s urban overviews, which almost always included new public green spaces in the foreground, were key to the project of teaching citizens how to see and value cities and how to understand the burgeoning metropolitan whole. The combination of park space with aerial perspective firmly positions such spaces as conceptual vantage points for understanding the city. My dissertation, *The Panoramic Mode: Immersive Media and the Large Parks Movement*, identifies representational and structural affinities between painted nineteenth-century virtual reality environments and the large urban park landscapes that emerged alongside them. This paper reprises a short portion of the third chapter, which reinterprets a set of familiar and less familiar park landscape images by showing that they

are formatted in specific accordance with the structure and effects of 360-degree immersive paintings and the two-dimensional diagrams that explained them.

**5) Jordan Bunzel**, Indiana University Bloomington, English and Victorian Studies  
*Victorian Botany: Wide Space and Democratic Science*

Keywords: Victorian gardens, classics, botany, academic space, democratic space

What if scholars thought of different academic fields as spaces? In part, knowledge fields are literal spaces materialized in a university's department buildings; but they are also conceptual spheres of learning distinct from one another. This essay argues that there are ethical reasons to spatialize scholarly fields, and that the Victorians show us why. In fact, Victorian scientists often describe botanical science as a wide space. For them, botany is *wide* in that one learns it in literally spacious areas like the outdoors. Conceptually, though, it is also an abstract knowledge area that involves a wide range of social classes. The paper reviews two of the specific ways in which Victorians tend to describe botany's wideness. First, some botanists like J.C. Loudon compare the spatiality of classics with that of botany: a narrowly indoor and elitist space with a wide outdoor and class-inclusive space. Second, others like William Roscoe envision botanic gardens as spaces that help widen botany's social appeal. Whichever of these two methods authors use to spatialize botany, they all think of its wideness as simultaneously concrete and abstract. For Roscoe, the botanic garden is a literally wide area and a symbol of the botany knowledge field spreading broadly across England. Ultimately, with Bruno Latour's *Politics of Nature* in mind, the paper concludes by exploring the ethical import of botany's wide space. If modern scholars were to think like the Victorians, if we were to conceive of science fields as wide, might this help fulfill Latour's aim of democratizing science? Our culture might start to decenter what Latour calls the scientist's control over knowledge, by reimagining science as one wide and communal learning space.

**6) Ryan D'Auria-Rousseau**, Indiana University Bloomington, Gender Studies  
*"The Dude" Abides: Landscapes of Race, Empire, and (Queer) Masculinity in The Big Lebowski*  
Keywords: Critical Whiteness, Film Studies, Visuality, Masculinity, American Empire

Jeff Bridges' portrayal of "The Dude" in *The Big Lebowski* marks a pivotal moment in regards to dominant paradigms of white, hegemonic masculinity. Much in the same way the iconoclasm of John Wayne spawned a seismic shift in the visual conception of Western masculinity during the 20th century, "The Dude" has embedded itself in the cultural landscape of the internet age. This project inserts itself into existing literature surrounding *The Big Lebowski*, a field dubbed "Lebowski studies" by Edward P. Comentale and Aaron Jaffe, in order to excavate how "The Dude" and other crucial aspects of *The Big Lebowski* have influenced ideations of whiteness, masculinity, and American empire in the 21st century. I will employ theories of critical whiteness, queer and masculinity studies, and visuality to expose how *The Big Lebowski* has contributed to the disruption and reinforcement of social hierarchies. Situating "The Dude" as an elusive, yet fleeting, queer figure, I argue that he is a character through which some men, particularly certain college-aged white men, come to construct subaltern notions of hegemonic masculinity and whiteness. Furthermore, I argue that the character Walter, portrayed by John Goodman, a Vietnam veteran, reinforces the symbolism of "The Dude", but also offers a critical transnational critique of the American Empire. Walter is especially poignant given the film's position in time after the first Gulf War and a few years before 9/11. Given the

interdisciplinary nature of this project, I argue that it is crucial to the field of Landscape Studies, as this project objectively considers how cinematic landscapes become effective epistemological and pedagogical tools in deconstructing, reorganizing, and, indeed, reinforcing dynamics of power and privilege. This paper offers an intersectional analysis to offer an argument as to how visual readings of cinematic landscapes are able to uncover systemic structures of power in the American cultural archive.

**7) Bix Gabriel**, Indiana University Bloomington, English

*Picturing Guantánamo: How Do We See A Place & People Hidden From View?*

Keywords: Guantánamo, prison, empire, photography, media, place, policy, detention, history, literature

January 2017 marks fifteen years since the first “enemy combatants” from the War on Terror were detained at the US Naval Base at Guantánamo Bay. Today, about 50 detainees remain in custody, most held without charge. And the new US President, Trump, seeks to expand the use of the prison and “...load it up with some bad dudes, believe me, we’re gonna load it up.”

But what does the American, indeed global, public know about this place and its people, its policies and their repercussions? In a world hyper-saturated with visual imagery, can we know or even imagine a place that we cannot see? And if we lack visual imagery, how else might we understand a place just 600 miles from the US coastline? What does this lack of “seeing” mean for public consciousness, and indeed, public policy?

*Picturing Guantánamo: How Do We See A Place & People Hidden From View?* examines popular media images from the last fifteen years of GTMO to identify constructed narratives of this place – and the people it imprisons – and ask what these narratives suggest for the place and the prison. In the absence of visual media, *Picturing Guantánamo* offers alternate means to imagining this place, one of which is literature. Thus, panelist and writer Bix Gabriel will read an excerpt of her novel, *The Archives of Amnesia*, which includes stories from the prison at Guantánamo Bay.

**8) Eliza Hazen**, University of Montana, Women's, Gender, and Sexuality Studies

*Wild Places and A Thing Called Gender. Does This Social Construction Inform How We Work and Play Outside? A Qualitative Narrative of Working in the White Mountain National Forest*

Keywords: Gender discrimination, wilderness, empowerment, backcountry employment, generational change

The purpose of this paper is to explore a connection between gender and wilderness in a very specific setting, the White Mountain National Forest (WMNF). A rural and intense landscape the WMNF has attracted European settlers for hundreds of years. Twenty women employees of the Appalachian Mountain Club working for the High Mountain Huts as well as the Professional Trail Crew were interviewed. Five men employees were also interviewed to provide alternative perspective and context. Through these in-person and remote qualitative interviews, I gained insight into the gender-based challenges for women working in the wilderness. The interviews I conducted revealed common themes related to gender, including the role of micro-aggressions; confronting stereotypes about women’s strength; and development of skill sets to cope and excel in a wilderness setting. Because of the experience of working in stereotypically masculine fields, these many of women have increased their awareness of gender-based issues in and out of the mountains. It was important to me to investigate a connection specifically in mountains while working and recreating, because this

setting is vital to my character but also because these wild spaces will be threatened by climate change in future generations.

**9) Eric "C" Heaps**, Indiana University Bloomington, Theatre, Drama, and Contemporary Dance

*Translation as Confluence: Rivers Teach About Cultural Contact*

Keywords: translation; confluence; bodies of water; metaphor; routes

At Manaus, Brazil, the Rio Negro and the upper Amazon combine as part of the largest volume river in the world. At this "Meeting of the Waters," the rivers flow side by side for six (6) km before mixing, due to their differences in density, speed, and temperature. Over this route, the two rivers equalize, eventually emerging as a new river that is neither the Rio Solimões (the name for the upper Amazon in Brazil) or the Rio Negro, but the full Rio Amazonas, supporting the most biodiverse ecosystem on the planet.

In my paper, I show how looking at the natural and manmade adjustments to river confluences can metaphorically guide translators in the process of combining cultures through their work. By doing this, I hope to strengthen translators' ability to recognize their own touch in their translations and better guide their efforts to equalize the rivers of the two (or more) cultures involved in the creation of this new territory. By concretizing the metaphors of translation, translators can occupy their own space in the creative process.

**10) Zeba Khan-Thomas**, Indiana University Bloomington, African American and African Diaspora Studies

*Embodied Dystopia: The Prevalence of Severed 'Roots' and Transgenerational Conflict in Brown Girl in the Ring and Brother, I'm Dying*

Keywords: Black Immigrants, Dystopia, Ancestry, Spirituality, Caribbean, Diaspora

Edwidge Danticat's *Brother, I'm Dying* and Nalo Hopkinson's *Brown Girl in the Ring* both examine didacticism through familial ties and their protagonists' metacognitive reflections on home, social acceptance/integration, and foreshadowed death. Both protagonists attempt to adopt their familial elders' spiritual tenacity to resist social death and severed familial roots from their ancestral homes, Haiti and Jamaica. Ti-Jeanne and Danticat fight to stabilize their family's adjustment to Western metropolises as Black immigrants through the re-telling of their familial elders' struggles and desire to access better opportunities in "cosmopolitan" and utopian landscapes, often at the expense of abandoning relational ties and communication with one another. These texts challenge the "cosmopolitan" ascription advertised by metropolitan cities like Toronto, Miami, and New York, which attempt to seduce Black immigrants and other transient residents to subscribe to their idyllic illustrations of landscape through dislocating themselves and their families from their ancestral roots. Consequently, these utopian depictions often conceal the many instances of communal trauma, economic struggle, and social injustice endured by Black immigrants who still choose to migrate and relocate to these spaces. Hence, Edwidge Danticat's *Brother, I'm Dying* and Nalo Hopkinson's *Brown Girl in the Ring* emphasize Black immigrant struggles to survive dystopian displacement through the conjuring of ancestral spiritual systems and the re-telling of familial elders' life histories. In both texts, Danticat and Ti-Jeanne summon their familial elders for safety and protection from oppositional socio-political forces, identity erasure, and environmental consumption. Furthermore, my emphasis on embodied dystopia sites the turbulent physical climates and inheritances of

transgenerational trauma that shape Danticat and Ti-Jeanne's defenses, which protect them from the outside world.

**11) Gwendolyn Kirk**, Indiana University Bloomington, Dhar India Studies

*From Lakshmi Chowk to the Vogue Towers Super Cinema: Linguistic landscapes of cinema in Lahore*

Keywords: linguistic landscapes, language and public space, language ideology, language and media, cinema consumption

This paper draws on the burgeoning body of research on 'linguistic landscapes' to examine the interplay between multilingualism, orthographic shifts, the urban built environment, and cinema-going practices in Lahore, Pakistan. In Lahore, Urdu and to an even greater degree English are the languages of education and upward mobility, while Punjabi, despite being by and large the most common mother tongue in both the province and the nation, has remarkably low prestige and is generally looked down upon as a language of rustic crudity. This linguistic hierarchy is echoed in the way people consume and conceive of cinema; mirroring these attitudes, a higher proportion of English and Urdu films from India are shown in more elite and expensive spaces, such as the new multiplexes that have opened in the past few years, and a higher proportion of Punjabi films and local Urdu films are shown in older theaters and more working class areas. Beyond these distribution trends, this paper looks in depth at language and orthography in these different spaces. Where do signs tend to be in Urdu, in Punjabi, in Romanized Urdu, in English, or in other languages? What kinds of information are conveyed in which languages, and why? By examining the connections between language and the built environment of the cinema, this paper seeks to understand how the public deployment of language reflects the affective resonances and aspirational attitudes related to cinema going--particularly in terms of the complex relationships between social mobility and ethnolinguistic identity--and explores the roles language plays in creating public spaces for socializing, consumption, and the enjoyment of film.

**12) Dugan Meyer**, University of Kentucky, Geography

*(Im)mobile Homes: Vulnerability, Territoriality, and the Dispossession of Life*

Keywords: vulnerability; housing; territoriality; property; bio(necro)politics

In February 2015, a 56-year old homeless man named David Clifton died of exposure to the cold in an abandoned mobile home in the Imperial Manufactured Home Park in Lexington, Kentucky. Though little can be known about Clifton's death itself, where this event took place has much to say about the conditions that make such deaths more likely for certain people in certain places. In this paper, I zoom out from the specificity of the event to explore the production and maintenance of vulnerability in relation to housing access. Centering my work on a landscape analysis of the Imperial mobile home park, I ask, paraphrasing James Tyner (2013), in this place, who lives, who dies, and who decides? What I find is a landscape of vulnerability, organized through territorial strategies designed to control people and property (and often to separate people from property) by controlling area, which are deployed by the management of the Imperial mobile home park and others like it in Kentucky as a matter of course. I argue that these territorial strategies, and the discourse that justifies and depoliticizes them, are materialized in the landscape of the mobile home park itself, and that they function as violent but legal processes through which certain people are purposefully exposed to disproportionate risk to life.

**13) Nadine Morris**, Independent Scholar (University of Texas system alum), Interdisciplinary and Literary Studies, full-time Wife and Mother

*Heavens Coming Down: Topos and the Feminine in the North American Black Hills*

Keywords: Sovereignty, Folkways, Feminine Ideal, Conception/Emergence, Generative Ideal

In Silko's novel *Ceremony*, landscape gives us a language for intimate encounters.

*Heavens Coming Down* offers a first-person literary exploration of femininity through landscape. Facilitating the presentation is a reading of *Ceremony* (Nelson), embedded inside researcher's journey to the Black Hills: in a great meeting of disparate representatives of traditionalism, twenty-something female UT-graduate Morris became witness at the Black Hills to the first treaty between sovereign Lakota Oyate and White-man in decades, giving inception to the Free Lakota Bank — but her streams of experience depart from the transactional, political, or financial. Wellsprings of intuition and insight bubble up from power inherent in the landscape. [ Fine-art photos of this historic day, never before shown, accompany the talk. To researcher's knowledge, it's the first time the event would be given a public treatment. ]

Any vibrant traditionalism will continue to need the land — not as mere symbol, but as something to till and toil over. Yet we can also successfully employ "mere" abstract symbol: How is the arc of a lifespan for woman symbolized through sacred landscape? What are ways the living symbols of landscape appear, disappear and continue to inform a life? Traditionalism needs to remain close to the earth as much as it needs to remain preoccupied with civilization — so where and how can we recover the generative? What will be different — in our lives and in Landscape as a field of inquiry — when we "get our hands dirty"?

Through recounting Morris's journey, the presentation draws upon disparate figures in American life and letters including Trudell, Pound, and Cather to place at risk gender-blind treatments of landscape, as well as to anchor an understanding that "abiding in the land" entails a confluence of heritage and intimacy not limited by experience-duration nor diluted by passage of time.

**14) Jim Nagler**, Indiana University Bloomington, Media School

*FUTURE FRIDGE*

Keywords: infrastructure, resource, actant, supermarket, homespace

Have you ever lived without a refrigerator in close proximity to your body, your self? Simply inert, unobtrusive, lonely and replaceable, the refrigerator sits quietly humming its electric labor in American homespaces from Hannibal, Missouri to university faculty lounges in Orono, Maine, behind the bar in seedy dives on the outskirts of Chattanooga, and on secret battlefields outside Aleppo. The moveable cold cabinets of complex industrial and economic origins and natural resource networks are expressionless surfaces in the neutral fluorescent of American mindset; its novelty is granted, its dynamic influence on the day to day & midnight snack forgotten, its complex, unstable and fluid lifecycle disconnected from its creator's. By mapping their non-linear lifecycles can we gain insight into our own? We write, edit and script their histories but how do these time-capsules that traveled the rupture of modernity edit and script our spatial, material worlds?

**15) Laila Rajani**, Indiana University Bloomington, Folklore and Ethnomusicology  
*Eric ki Baithak (Gathering at Eric's): Placemaking in Informal Musical Gatherings in Brooklyn's Little Pakistan*

Keywords: Pakistani Americans, Muslims, Placemaking, Music, Identity

Against the backdrop of current political climate of the United States and a resurgence in Islamophobia and anti-immigration sentiments, developing a critical understanding of South Asian Muslim American experience is crucial. My work addresses this need by exploring the complex interlinkages between identities and placemaking in Pakistani Americans in New York. Specifically, I examine the ways in which musical practices within Brooklyn's Little Pakistan—an ethnic enclave in the Midwood area—are part of the larger process of placemaking and identity construction. Using Arjun Appadurai's idea of a social imaginary and Massey's dissolution of local and global as social categories, I argue that the informal musical gatherings in Little Pakistan are a result of nuanced cultural flows that inform the fluid and relational nature of their identities as Pakistani American Muslims. Using gender, ethnicity and linguistic patterns, I assert that these informal musical gatherings, in some ways, is representative of the contradictions that shape the Pakistani American Muslim experience. A better understanding of artistic practices amidst Pakistani American groups could be useful for scholars and cultural workers to understand the diasporic experience of Pakistani Americans.

**16) Kip Robisch**, University of Indianapolis, English

*Seasteading and the Global Utopian Dystopia*

Keywords: utopia, urban planning, seasteading, oceans, anarchist

The Seasteading Project is a partly crowd-funded and partly donor-funded effort to build floating, seaborne "cities" (really at this point more like apartment complexes) that will serve two purposes. The first is to immediately realize sustainable communities of about 250 people with commercial and micro-agricultural options on a mobile seafaring platform that could attach itself to any governmental maritime zone. The second is to test options for a catastrophic climate event. The promotional material, chats and sites, advanced reader copy, and a TED talk by founder Joe Quirk will constitute the primary text for my presentation. I'd like to lead the presentation with one of the promotional videos from Quirk, and incorporate images throughout. Utopian and Dystopian literature and scholarship, as well as some references to naval literature, the "spaceship earth" idea, and the "colony starship" idea, will also be included, although I am presenting this as creative nonfiction, which means the research apparatus will be submerged. For purposes of this presentation, the viability of the project will be secondary to its baseline thinking—an anarchist conceptual framework negotiating fears of "Waterworld" with the potential (good and bad) of urban planning in multinational seafaring city states.

**17) Bincy Abdul Samad**, Bowling Green State University, American Culture Studies

*Palmyra: The Loss/Transformation of Civilizational Memory*

Keywords: Palmyra, Memory, ISIS, Loss, Civilization

On Sunday, August 31, 2015, ISIS destroyed part of an ancient temple in Syria's UNESCO-listed Palmyra city, the Temple of Bel, which was a Roman-era structure. This was very sensational news that grabbed the headlines of international media (CNN, BBC, Reuters, Al Jazeera etc.) and it was reported that ISIS bombing and explosion extensively damaged

the 2,000-year old Temple. The world seems no more a safe place for many to live in—the 9/11 attacks, the post 9/11 situation, the rise of the extremist groups like Al-Qaeda, ISIS, and Boko Haram all echo this world view and perilous geography. Exploring these realities, I analyze the destruction of civilizational memory by ISIS in the wake of the recent destruction of the Temple. I will discuss Palmyra's importance as a historical site of cultural memory, and why ISIS as an extremist organization resorts to the destruction of cultural sites such as the Temple. Using Astrid Erll's concept of the connection between "culture and memory," and her discussion of the French sociologist Maurice Halbwach's concept of "memoire collective" from her recent book (2011), *Memory in Culture*, I argue that the destruction of the Temple becomes both a destruction of civilization/history and also an erasure of collective memory.

**18) Julie Johnson Searcy**, Indiana University Bloomington, Anthropology

*"You can not tell me, I should not go there:" Navigating the racial space of South Africa's Public Health System*

Keywords: South Africa, Race, Public Health, Segregation

Before the end of apartheid, South Africa's health system was divided along racial lines; whites had access to clinics and hospitals with ample resources; everyone else had access to understaffed, under-resourced clinics and hospitals. As apartheid ended, the right to health care was written into the new democracy's constitution and the hope for more equitable access to quality health care emerged. More than twenty years later access to quality health care is still determined by race, income and location. But apartheid's end did signal freedom to move. This paper looks at the way pregnant women in the Eastern Cape navigate prenatal care in the public health system. Drawing on interviews, focus groups and observations at public clinics in and around East London, I argue that pregnant women traverse the landscape of prenatal care, aware of the racial and class divides. I point out the way women try to maneuver within these systemic spaces to position themselves for better care.

**19) Jörn Seemann**, Ball State University, Geography

*The Production of Good Neighbor Landscapes: Pictorial Representations of Latin America in the 1940s*

Keywords: Good Neighbor Policy; cultural diplomacy; geographic images; Latin America; moral geography

During Franklin Delano Roosevelt's presidency, the United States promoted a foreign policy that supposedly aimed to maintain peaceful interactions and relationships with other countries. Instead of threatening other nations with military intervention and political interference in their domestic affairs, cultural diplomacy as a persuasive strategy was employed to trigger mutual understanding and collaboration. The countries of Latin America and the Caribbean, the neighbors south from the Rio Grande, were of particular interest to the Department of State, especially after the outbreak of World War II. The United States were eager to transmit a welcoming and positive image of their country to potential hemispheric allies, but at the same time, federal initiatives supported the production of books, music and movies to disseminate Latin American cultures and highlight their favorable features to the U.S. public. Striking visual materials from Walt Disney's *Saludos Amigos* to richly illustrated travel accounts and country portraits helped to construct a regional imagery and spark imagination about otherness and different nations. In this context, the aim of this study is to analyze a specific segment of this visual culture, pictorial

representations of Latin American landscapes in books for young readers. A substantial number of children's books with geographical contents serve as database to discuss the image and identity production of Latin America for U.S. citizens. The drawings included in two specific collections, the Good Neighbor Series by Sydney Greenbie and Pictured Geography published by Albert Whitman and Company between 1941 and 1946, are presented as examples of this wartime moral geography. The analysis of these drawings sheds light not only on how geographical stereotypes and imagery shaped ideas about different cultures in the past, but also contributes to the present-day debate on Americanness and how the United States perceive foreign countries.

**20) Kristin Shaw, with Abby Donnelly, Vicky Meretsky, and Gwen White,** Eastern Tallgrass Prairie Landscape Conservation Cooperatives and Indiana University Bloomington, School of Public and Environmental Affairs

*Fostering the Next Generation of Conservation Leaders through Landscape Scale Projects*

Keywords: Internships, Partnership, Urban Planning, Agriculture, Monarchs

Graduate programs related to environmental sciences, policy, and natural resource management can be valuable partners for conservation agencies and organizations and create unique opportunities for students to get hands on experience. This panel will highlight how Landscape Conservation Cooperatives (LCC) are working with universities to develop landscape projects. Indiana University's School of Public and Environmental Affairs (IU SPEA) requires graduate students to complete capstone courses that undertake semester-long projects for client organizations. Capstone classes work with nonprofit organizations including the Association of Fish and Wildlife Agencies (AFWA), as well as for agencies including the US Fish and Wildlife Service and the Natural Resources Conservation Service. Working with client representatives, students have assessed State Wildlife Action Plans (SWAPs), reviewed national wildlife refuge Comprehensive Conservation Plans, provided groundwork for AFWA's blue ribbon panel on fundraising for nongame wildlife, provided recommendations for evaluating the National Water Quality Initiative, and assessed state capacity for imperiled species recovery. Through the IU SPEA Service Corp program graduate students are provided the opportunity for a fellowship and leading projects including developing a partnership in the Lower Wabash concerned about water quality, wildlife benefits, and agricultural sustainability across the watershed, creating regional strategies for pollinators, mussels, and grasslands through SWAPs, and engaging stakeholders to create products for the Mississippi River Basin Gulf Hypoxia Initiative. In addition to working with Indiana University the Tallgrass Prairie LCC provides opportunities for graduate students to get involved in landscape scale research through projects like the "Monarchs View of a City" project where students helped create monitoring protocols, collect data, and think through complex social and biological research questions. Hear perspectives from the University, the LCC, current graduate students, and an alumnus.

**21) Sam Smith,** University of Colorado Boulder, Geography

*Museums as Spatial Media: Landscape, Narrative, and Regional Identity in Western U.S. History Museums*

Keywords: Cultural Geography, Museum Geography, American West, Narrative, Media Geography

In recent years, "museum geographies" have emerged as an important arena for research in cultural geography (Geoghegan 2010). Museums function as spaces of display, in

which complex frames of social meaning are rendered legible, inculcated, and contested before a wider public audience (Dicks 2003). Yet museums are also complex spaces in their own right, both through their arrangement of space to structure and present content, and through their reference to external places, spaces and landscapes. However, in contrast to monuments and memorials, academic interest in the spatial dynamics of museum presentation is largely a recent phenomenon. (Phillips, Woodham, and Hooper-Greenhill 2015; Smith and Foote 2016)

This paper examines how region, place, and landscape are represented within a series of twelve museums and historic sites in the American Mountain West. While tourism in the region has long promoted iconic natural landscapes and settings emphasizing settlement and extractive industry (Rothman 1998; Shaffer 2001), many of these narratives have been called into question by critical historians, who have called for a more nuanced portrayal of the region's diverse population, colonial past, and contemporary challenges (Limerick 1987). Tourism—and particularly museum display—offers an important venue for reconsidering these regional portrayals (Alderman and Inwood 2013; Alderman et al 2015).

I therefore trace how museums deploy western landscapes in reconsidering the Western past. By comparing the presentations of regional identity across numerous institutions—including state museums, museums in resort communities, and sites highlighting “counter narratives” of race, ethnicity, and labor conflict, I identify numerous approaches to representing place, landscape, and region within museum spaces. These reflect not only institutions' missions and intended audiences, but also the spatial relationships between each museum and the settings and themes it presents. Analysis of these relationships suggests that museums function as an important form of spatial media, shaping understandings of place across multiple scales.

**22) Ian Spangler**, University of Kentucky, Geography

*The “death-threat” of Newtown Pike: Davis Bottom as a liminal landscape*

Keywords: Davis Bottom, Newtown Pike, death-threat syndrome, liminality, landscape

Davis Bottom is a historically black and low-income neighborhood in Lexington, Kentucky that has gone through a series of radical changes in recent years. It came in the crosshairs of development when the Lexington-Fayette Urban County Government (LFUCG) began construction of the Newtown Pike Road Extension (NPRE), a road extension that cuts clean through the middle of the neighborhood. Although the NPRE was not officially contracted until 1997, it has been continuously suggested and postponed since 1930. This pall of uncertainty facilitated conditions for poverty, disinvestment, and civic abandonment that have come to define Davis Bottom during the 20th century. Such de facto damnation of a space “after a new destiny has been planned for it” is what Roberta Brandes Gratz calls the “death-threat syndrome” (Gratz 2010). As a mitigation strategy to combat the negative material effects of the NPRE's construction (displacement, demolition, development pressure, etc), the LFUCG implemented a “community land trust” (CLT) housing model. This model is meant to maintain affordability for homeowners, but since few tenants have moved in, it is yet to be seen whether the CLT will prove beneficial for the neighborhood. Schein (1997) suggests that landscape is always in a process of “becoming”; if this is true, I argue, Davis Bottom is a landscape that is always becoming liminal. Through archival research and a theoretical anchorage in cultural landscape theory, this paper explores the ways in which the NPRE has rendered Davis Bottom a “liminal landscape” (Andrews and Roberts 2012). By focusing on the work that the road does in the landscape, we can see how this liminality is determined by and constituted along particular vectors of race and class.

**23) Bridget Sutherland**, Indiana University Bloomington, Communication and Culture  
*Rhetorics of Mobility and Consent in Dollar General, Corp. vs The Mississippi Band of Choctaw Indians*

Keywords: Mobility, Spatiality, Consent, Sexual Assault, Tribal Jurisdiction

In 2003, a thirteen-year old member of the Mississippi Band of Choctaw Indians was sexually molested by his non-Native supervisor while working at a Dollar General store located on tribal lands. Due to erosions of tribal sovereignty and systemic discrimination in the US Attorney's office, the survivor was denied the opportunity to press criminal charges. His parents took civil action against Dollar General in a Choctaw court. Dollar General appealed to the Supreme Court, arguing that the company had not consented to be governed by Choctaw law. Drawing on legal experts and rhetorical scholarship on spatiality, this paper analyzes transcripts of oral arguments heard by the Supreme Court, amicus briefs filed in the case, as well as speeches made by Native American activists during a protest held on December 7, 2015. <sup>1</sup> The paper links key arguments made in the Dollar General case to a long history of legally rendering non-Natives on tribal lands as "travelers," regardless of whether they are visiting or living on tribal lands. Rhetorically constructing non-Natives as mobile travelers allows U.S. legislators and the U.S. courts to frame non-Natives as people whose impermanent presence cannot have lasting impact on—or cause lasting harm to—any tribe. Non-Natives are thus granted more mobility on tribal lands than that which is afforded to Native Americans. It is argued that these rhetorics of mobility are connected to the issue of consent on tribal lands; non-Natives who commit sexual violence on reservations are afforded additional modes of consent not available to Native Americans. Through this exploration of consent and mobility, it concluded that the long history of mobility legally granted to non-Natives has a critical connection to the epidemic of sexual assault and intimate violence committed by non-Natives against Native Americans on tribal lands.

**24) Andy Timmons**, Boston College, English

*The Southern Gothic and the Queerness of Place in Truman Capote's Other Voices, Other Rooms*

Keywords: queer, gothic, southern, place, identity

A disintegrating mansion, the disruption of conventional gender roles, and the appearance (or, perhaps, haunting) of a ghostly woman: all of these elements coalesce to root Truman Capote's debut novel, *Other Voices, Other Rooms*, firmly within an American Gothic tradition. More than this, Capote's novel is distinctly Southern, a fact that has been noted in its scholarship. Since its publication, *Other Voices, Other Rooms* has been thoroughly interrogated through the lens of both its Southern and Gothic features, often cited as a "Southern Gothic" text alongside works by William Faulkner, Carson McCullers, and Flannery O'Connor. The novel has also, and importantly, been received as a foundational text in queer writing. However, relatively little work has been done to examine the intersections of those two lines of inquiry. How does queerness operate in and through a Southern Gothic space? And how does the Southern Gothic encourage and/or prohibit queerness? Conceptualizing the Southern Gothic tradition as a mediating force for queerness, this paper seeks to investigate how place alters and affects identity -- how can where we are mediate who we are, and perhaps more importantly for *Other Voices, Other Rooms*, who we can become?

Investigating Capote's novel through the lenses of both queer theory and the Southern Gothic, this paper aims to serve as a meditation on the intersection of place and identity --

How can we see the South as a space not only used to contextualize queerness, but as a space that actively shapes and figures queerness as such? By holding the Southern Gothic responsible as a tradition that allows for queerness, and likewise, seeing queerness as especially conducive to Southern Gothic thematics, one can begin to pose larger questions around place and identity.

**25) Stephen Volan**, Indiana University Bloomington, Geography  
*Space and Place Filtered Through the Spectrum of Autism*  
Keywords: autism, placemaking, space, Tuan, urban

Tuan's comparison of "space" and "place" is well-known. Space is asocial, abstract and without meaning to humans. Place is a source for and/or a product of human experiences. This paper uses the context of autism-spectrum disorder to reconsider space and place.

The spectrum of neurodevelopmental disorders collectively called "autism" is at root a pervasive inability to fully process sensory input, or to process appropriate responses to such input. Someone diagnosed with an autism-spectrum disorder is impaired in their ability to interact socially. It is not uncommon for that someone to have difficulty with theory of mind — the ability to, say, "walk a mile in someone else's shoes" — and thus to treat others as little more than objects in the background.

While "autism-spectrum disorder" is a neurological phenomenon, "autism" transcends the individual human. The term can be applied to the behavior of organizations or crowds, if they fail to treat individuals with human dignity; groups of people can exhibit autistic tendencies. The vocabulary of autism is useful as well to describe geographies. Any environment in which a person is objectified can be said to behave autistically towards that person. Space is autistic, but even built places and architecture can deny one's personhood. This paper specifically applies an autistic context to the architecture and planning of the suburbs compared to their urban counterparts, and explores examples of both.

The field of autism research is recovering from stigmas propagated by Kanner and Bettelheim. Autism is no longer considered a disease, but simply a different kind of neurology. Not all autistic traits or behavior are negative; in the same way, not all autistic geographies are problematic. This paper compares the "placemaking" of spaces to the supports that succeed in helping people on the spectrum engage with the world.