



# Place and Culture

The Newsletter of the Cultural Geography Specialty  
Group of the Association of American Geographers

Edited by Elizabeth J. Leppman,  
St. Cloud State University

## Notes From the Chair

### Greetings!

As we get ready for the next AAG in Denver, I want to assure you that Cultural Geography is alive and well represented in the sessions at the conference. The Cultural Geography Specialty Group is sponsoring about 60 sessions alone. That means roughly over 250 papers, plus panels and posters, on the subject of Cultural Geography. We remain one of the largest specialty groups in the AAG, and the width and breadth of topics sponsored runs the gambit of the discipline itself. Please support your fellow cultural types and attend as many sessions as you can, not just to see how packed we can get the rooms, but to see the path your colleagues are taking the sub-discipline for the next few years. Reading over the abstracts, it strikes me that the older versions of cultural geography are quickly being transformed with the new technologies and theories offered in our other specialty groups. Surely we could argue both sides of that issue, but it is the trend and I have seen some good cultural geography proffered by these new initiatives.

I also cordially invite each of you to the CGSG business meeting to offer your input and to attend the panel session "Long-Lost Topics in Cultural Geography," which is immediately after the meeting in the same room. There will be a cash bar, and we hope to see some lively informal discussion and some socializing among peers. There will also be an event sponsored for our undergraduate and graduate students with details forthcoming. All in all, the current Executive Committee has done a great job of trying to be inclusive of the 800 plus members of our organization. I think I speak for the entire committee when I say "please join us."

The AAG has also announced some new web-based technologies available to its members. One of these is the unified listserv for both specialty group business and business at large. I am sure most of you have received something from this service and we hope to make the transition from our current listserv soon. Kudos are in order for the AAG for listening and responding to the needs of its members. Likewise, please take a moment to offer your comments to the committee so we too can serve your interests as best you see fit. We don't do a lot of work (except for Elizabeth who is putting this newsletter out), but what we do is important to represent our section to the greater whole (especially nurturing the concept of Cultural Geography). For this we appreciate as much input as possible.

Finally, I would like to thank our contributors to this issues Forum who will also be on the panel at the conference. Their time and effort, as with so many of you in the past, has kept our group vibrant and dynamic, and able to offer as much support as possible to those just 'finding' Cultural Geography. Without each and every one of you, we would not be a "culture."

I look forward to seeing you in Denver, or wherever our life's trails will intersect.

Best wishes,

Artimus Keiffer, Chair

Wittenberg University

**Spring 2005**

**March 28, 2005**

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## Roundtable Forum: Long-Lost Topics in Cultural Geography

### Cultural Geography and Material Culture

**Allen G. Noble, University of Akron**

Although originally attracted to physical geography, and considering myself an urban geographer upon completion of graduate study, it has been cultural geography that has provided my greatest intellectual satisfaction. Perhaps this results from my first career as a United States Foreign Service Officer during which time I lived in India and Brazil. The specific area of material culture studies has occupied most of my attention in the past, and continues to do so. At the same time, fewer and fewer geographers today seem to be drawn in this direction.

One of my greatest rewards is the interaction I find with scholars trained in other disciplines, in history, folklore, anthropology, archaeology, and several others. Geographers often seem to write only for other geographers, which may explain why we have such problems establishing our field and techniques of enquiry, and the uniqueness of our approach

Cultural geographers have been among the most active students of material culture, although they often employ the term "settlement landscape" rather than "material culture" to describe the object of their work. This distinction helps to explain the orientation of much of our research. Because built-structures, cemeteries, land division systems, and settlement and field patterns are most conspicuous in the landscape, geographers have been preoccupied with these material objects, rather than with less visible phenomena, although these have not been entirely neglected. Examples of such latter studies undertaken by geographers would include the work of Malcolm Comeaux on the Cajun boats of Louisiana; Loyal Durand Jr.'s study of mountain moonshining in eastern Tennessee; Terry Jordan's sketch of early American windmills; my own look at later windmills; Stephen Jett's outstanding article on Navajo games and amusements; Peirce Lewis' fine article on illustrated children's books; and by no means least, Cotton Mather and Fraser Hart's classic "Geography of Manure." Nevertheless, dwellings, barns and cemeteries are the most likely subjects of research, but excellent studies of secondary structures such as smokehouses, domestic tankhouses, outdoor ovens, covered bridges, hop houses, corncribs, granaries, silos, and fences are also encountered.

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In all these works, there is a concern not only with the objects themselves, but also with what and how they contribute to the makeup of the landscape, especially that of the local area. Indeed, cultural geographers are often not especially interested in the objects for their own intrinsic worth, but see them primarily as opportunities to explain the patterns of the landscape. Thus, for the cultural geographer, the I-house, for example, may be significant only because it helps to reveal the patterns of agricultural prosperity in the 19<sup>th</sup> century, and the routes of movement of the people who brought the idea of that house with them as they moved.

Hence, the research focus of the geographer is often on a regional scale. Cultural geography commonly defines space and unravels the threads of culture that make up a particular region, those things which give it character and meaning. It confirms oral history and augments cultural anthropology and archeology.

Geographers also do not show much interest in the individuals who built the structure, a position which many others, particularly folklorists, find strange to explain. In order to understand the position of cultural geographers, one must recognize that the focus of their discipline ultimately is upon how space is organized, and therefore, how space is differentiated. The built-form environment and the detailed analyses of particular structures. One senses, moreover, that such efforts are merely to attain the more remote objective of being able to understand the differing approaches to organizing the settlement landscape by different groups with different ethnic origins and different life philosophies. Geographers rarely start out with the intention of examining a single structure or building complex, however interesting that might be.

Of course, we are also interested in how phenomena are diffused in space, and secondarily, in what changes occur in the phenomena themselves, or in their relationships to each other and to other phenomena. Up to the present time, not much has been done with these concerns, again primarily because of the lack of information on the various components of the landscape, and their impact on one another, but things are changing. The presence and existing description of just a few structures is not normally sufficient for the geographer who wants to draw larger conclusions about space, the behavior of individuals in that space, and the resulting spatial distribution of manmade objects or influences.

Also important for the larger intellectual community, is a clear understanding of the differing research requirements of those who study vernacular architecture, from those who concentrate on formal or academic structures. In the former instance there is much greater need, and at the same time, much greater difficulty to establish norms against which individual structures can be compared. The architect and the architectural historian starts out with a clear knowledge of what the standard or norm for any style is and can discuss the implications of variations, or the challenge of entirely new styles. The initial task of the cultural geographer, in common with other scholars who examine vernacular buildings and who deal with types rather than styles, is to determine what the standard really was, why that standard was adapted or evolved, how and why the structures were modified over time, and especially where the type and its modifications and variants occur. Following this pattern, who built the structure and precisely when it was constructed are frequently questions of lesser interest and left to folklorists and historians. This is not to say that these concerns are not of importance, and of course scholars in all disciplines must never be limited by narrow research restraints, although they may have different emphases and objectives.

Since the term material culture covers such a world-wide range of research topics, we need to be concerned with the enormous variations in terminology from study to study and from one location to another. The problem is exacerbated by the number of disciplines contributing valuable research to the study of material culture. Only a standardized terminology, or least an agreed upon equivalency of terms, will lead to valid comparisons from place to place and between groups. Hence, geographers are in the forefront of those actively seeking a standardized classification and nomenclature for material culture studies.

Closely related to the problem of deficiencies in terminology is the lack of detailed classification systems that would provide a framework for relating various structures. Only recently has much attention been given to place existing studies from different disciplines into a coherent review. Such a gap probably results from the wide divergence and background of scholars working on material culture studies. At the same time, such divergence provides an opportunity for crosscurrent of ideas and fresh perspectives.

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Perhaps the greatest challenge facing cultural geographers inclined to pursue careers in material studies is the time required to accumulate the perspectives necessary to appreciate culture in all of its ramifications, to understand the directions and the value of research produced by scholars in other disciplines, and to detect the often subtle differences and the nuances offered in different ethnic situations. To be a generalist is the most difficult task of all. One must borrow from a host of other sources and at the same time retain objectivity and independence of thought, and not come under the sway of any particular ideological view, or methodological approach, no matter how attractive or popular these may be. The cultural geographer comes early to recognize that outlets for professional publication for material culture studies are limited, in part because of the fashions of the day. Perhaps most distressing to the beginning scholar is the recognition that most students, probably because of their age, and the understandable need to concentrate on career economic matters, may have scant interest

## **The Betweenness of Place: Ideas for Fieldwork in Cultural Geography**

**Soren Larsen, Georgia Southern University**

I would be the last to suggest that place, or even sense of place, can be considered a "long lost" topic in geography. Indeed, the topics have received considerable attention from geographers in the past decades. I would like to use this opportunity, however, to expand upon the methodological issues associated with the phenomenon known as the "betweenness" of place, and particularly its application to fieldwork in cultural geography. I believe this topic represents a productive but largely untapped line of inquiry for cultural geographers interested in capturing a sense of place through fieldwork.

Nicholas Entrikin first discussed this phenomenon at length in the book that carries the term in its title. In essence, he observed how place lies at the intersection of subjective experience and objective abstraction. Other geographers have used this conceptual tool -- most often indirectly -- to illustrate how this tension is at the heart of modernity itself. Much of their work, for instance, has shown how the residents of specific locales attempt to reconcile abstract, extra-local forces by negotiating the lived meanings inscribed in their everyday landscapes. Throughout this work, one finds the term "betweenness" used to describe the complexity and contradictions involved in producing locales as meaningful sites of human agency amidst the destabilizing forces of global capitalism.

However, the concept of betweenness also has utility in fieldwork, particularly of the ethnographic sort. Ethnography, of course, is troubled by its own politics of representing those who live in what we call "the field," but here I would like to focus specifically on the representational dilemmas associated with the field as *place*. The end goal of cultural-geographic ethnography is to produce a narrative that captures a place's "betweenness" by documenting and examining the tensions between objective forces and subjective experience. This task raises two interrelated issues:

First, the process of capturing a place's betweenness entails constructing a narrative that synthesizes objective and subjective modes of presenting and interpreting ethnographic data. In his work *Tales of the Field*, John Van Maanen linked these two modes to representational styles he called "realist," "confessional," and "impressionistic." The realist tale aims for objectivity by hiding the ethnographer as author of the narrative, while the confessional and impressionistic approaches highlight the direct experiences of the researcher as a way of explaining the data through firsthand accounts. The idea is to use these forms in a conscious and balanced fashion to produce valid and reliable narratives about cultural ideas and practices.

Constructing ethnographic narratives about place, however, adds a second layer of complexity because the ethnographer is inextricably immersed in the locale itself. This means that fieldworkers must navigate between their objective descriptions and subjective experiences of the locale on the one hand, and those of the resident population on the other. The place itself, then, lies not just at the interface of social and material forces (which can be easily described in realist narrative) but also as a product of a narrative that embodies the often-contradictory experiences, interpretations, and interactions of fieldworker and residents at a particular point in time. Below I have expanded upon Van Maanen's heuristic for capturing this sort of dynamism by identifying four narrative approaches to capturing places as the products of material forces and social experience.

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Material forces, objectively described -- This form of narrative is the classic realist tale, and it is extremely popular in current geographic interpretations of place. In fact, it represents the dominant narrative form underpinning the development of cultural- and social-geographic theory. Methods include the application of theoretical concepts to data generated through intensive archival and media research.

Material forces, subjectively described -- This narrative form is less represented in current cultural-geographic work, but can be found in confessional descriptions of the fieldworker dealing with the often-difficult circumstances unique to the field site -- poverty, lack of services, harsh environmental conditions, etc. In so doing, the fieldworker -- even though he or she ultimately remains a privileged observer -- gains a sense of what it means to live in the place. The dominant methodological approach here is to apply experience gained through participant observation to data and interpretations generated through archival research.

Social experience, objectively described -- The linguistic and sense of place literature in anthropology is particularly well noted for this sort of narrative description. Here, the goal is to identify the structural patterns of social experience through structured interviews, free-elicitation techniques, and survey work. Again, the ethnographer is largely absent as author in this realist narrative mode.

Social experience, subjectively described -- This narrative form (what Van Mannen called "impressionistic") is perhaps the least popular in cultural-geographic work today. It is not easily replicated because it tries to capture complete immersion with subjects in the field through participant observation. It is, however, an extremely valid form of knowledge, particularly when used in combination with other narrative forms.

And this leads me to my final point. The most compelling sense-of-place narratives are those that combine these narrative forms in a way that immerses the reader in the richness and complexities of a place's betweenness. As one example, Keith Basso's work with the Apache pulls from all four techniques, and the narrative itself synthesizes them beautifully. The point, then, is that Entrikin's ideas regarding the betweenness of place represent an opportunity for cultural geographers to realize that all four techniques are at our disposal, and that we can combine them consciously in unique ways to pursue different scholastic purposes and, ultimately, to appeal to audiences within and beyond academe.

## **Scaling the Heights in Search of Landscape Symbolism and Place Identity**

**Kevin S. Blake, Kansas State University**

Critical reflection upon the theoretical and applied significance of any study should be routine, yet in the tension of blending humanistic and social science perspectives with a socially relevant message much of the cultural geography discipline today exhibits more concern with theory than applied utility. It is also worth reflecting on how one overtly positions their work -- what "hook" is used to grab the reader's attention early on -- because this may go far in determining the perceived context of the study. Do we launch our studies from the viewpoints of someone else's work or theory, or from other intrinsic qualities of the place or theme? If theory is not overt within the early paragraphs of a work do we risk that topic being labeled "long lost"?

The opportunity to study the meaning of place, more than the theory of culture, is at the core of what led me to embrace cultural geography, and thus my hook usually relates to the special character of place. I argue, though, that works without up-front theoretical statements are often still theoretically informed and informing. My studies typically revolve around the cultural construction of landscape symbolism and place identity, particularly how these relate to naturalistic landforms. The cultural memory that is imbued in mountains and how it shapes place identity at local and regional scales is, for example, a topic that has theoretical significance relating to how culture negotiates its human-environment relationships.

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Cultural geographers must be willing to tackle new topics, especially those that examine diverse identities in the production and interpretation of landscapes. And they must remain true to their academic passions to achieve an authentic and lyrical voice. Few of my studies are of completely recent origin; I can't remember a time when I didn't marvel at the mystique of a mountain and wonder why it cast such a special spell. The context for examining these meanings changes, however, with the development of new perspectives. It really does help to be open-minded to new ideas or to well-drawn explanations of time-honored traditions in cultural geography; good examples of both are in the "Dialogues" section of the Fall/Winter 2004 issue of *Journal of Cultural Geography*.

Cultural geographers are well positioned to examine the imagined and material interplay of nature and culture because of our traditions blending fieldwork, history, and the evolution of landscape. Furthermore, our appreciation of a narrative style that builds from archival and literary works can give us a jargon-free voice that resonates with a wide audience. Who better to blend perspectives on race, ethnicity, class, and gender with the ideals of mountains, deserts, rivers, and prairies than cultural geographers? After all, perceptions are more important than reality when it comes to explaining human actions upon the land. Cultural geographers also have an appreciation for analyzing and utilizing visual depictions of landscape, a quality that has transcendent appeal.

### **Place and Public Feeling: Issues of Affect in Cultural Geography.**

**Erika Doss, University of Colorado**

Preparing for this panel on "long-lost topics" in cultural geography, I'm struck by a number of provocative voices and perspectives. In his recent "call to arms" in the *Journal of Cultural Geography* (Fall/Winter 2004), Don Mitchell insists that the cultural "turn" in cultural geography be adequately engaged in issues of power, social process, and the manufacture of identity. Likewise, in the same issue, Susan Mains urges cultural geographers to reflect on the dynamics of mobility, of border crossing and resistance. As she writes: "There is still significant space for further development of a more multisensory, transdisciplinary, and critical cultural geography, one that highlights the contradictory and complimentary nature of spaces and identities." And in his ongoing analysis of geography as art, art as geography, Artimus Keiffer calls for the return of "humanness" to the discipline.

If cultural geography has traditionally been attentive to the tropes of place and space, these perspectives—as well as those held by many others on this panel—yield to heightened considerations of how we actually live in certain places, how we come to understand how places and spaces are organized (and differentiated), and how we—and others—give meaning and value to those places. They especially encourage, in other words, critical scrutiny of the affective dimensions of cultural geography: of how we feel about places and spaces, and how those feelings are manifest in terms of how places and spaces are made and what meanings they invoke.

As an art historian, my particular interests have long been oriented toward place, space, and public response, if especially attuned to the wide-ranging concerns, contexts, and complexities of objects and images. In a new project on contemporary memorials in the United States, I'm especially interested in the affective dimensions of commemoration. Memorials, I argue, are the physical, material, and visual embodiment of public affect. They are, to paraphrase Ann Cvektovich, a public "archive of feelings" and as such can be considered "repositories of feelings and emotions" which are encoded not only in their material form and narrative content but also "in the practices that surround their production and reception."

Contrary to a Habermasian vision of a rational, collective public sphere in which sensible citizens exchange ideas and unite in shared and progressive actions, contemporary American public life is especially marked by emotional appeals and affective conditions. This does not foreclose the possibility of social or political transformations—witness the manner in which public feelings have been mobilized and manipulated in recent elections, in ongoing debates over abortion politics, and in the "war on ter-

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rorism." Rather, the affective dimensions of contemporary American life demand a critical pedagogy of public feelings, one which recognizes how and why (and which) emotions shape historical moments, concepts of citizenship, understandings of self and national identity—and, especially for this panel, space and place.

A political pedagogy of public feelings in the possibilities for understanding issues of race, mobility, and "homeness" and inter-cultural geography, and prompts important questions about how various material and visual manifestations actually "work." How, for example, are emotive responses such as mourning, shame, and honor mediated through and in various places and spaces? How are socio-cultural conflicts such as racism, violence, and terrorism negotiated? How do the metaphors of agency, subjectivity, rights, and citizenship work within specific American places and spaces? How do particular spaces and places, including various contemporary American originals, represent and also represent various modes of national consciousness? Using this approach, I'd like to consider issues of place and public feeling as recoverable avenues of investigation in cultural geography.

## References

## Derrida and Cultural Geography

### Ken Whalen, University of Florida

One would be hard pressed to find a research paper in American cultural geography that is steady in its penetration and exclusive in its application of any one of Jacques Derrida's oeuvre of ideas. This is not to say Derrida, an Algerian born French intellectual and philosopher who passed away in October at the age of 74, has not had a significant influence on the geographical imagination as he has had on other arts and sciences. If a young physical geographer at the University of Florida, where I am a graduate student, can offer a 'deconstruction' of her rock-hard scientific assumptions, then we know that Derrida has breached academic geography's blood brain barrier. Yet, in that part of the imagination called cultural geography, where it is most relevant to be as Yi-Fu Tuan says, 'a little out of step with the rest',<sup>1</sup> Derrida's powerful ideas remain out of step. He has entered the sub-field on the back of cultural theorists who more often than not flinch when deconstruction opens the intellectual abyss under their assertions of knowledge. Nevertheless, Derrida has pierced the very heart of cultural geography, bequeathing to us a ceaseless debate over its meaning.

In the recently released French film *Derrida* (2002), the filmmaker prompts the question: who is Jacques Derrida? They spend a year documenting his life-world and present it in the filming style reminiscent of the now ubiquitous reality TV programs: desperate cam-

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when one realizes that what follows is 579 pages of authoritative text and images that represent a myriad of ways to think and practice cultural geography. This is a handbook of cultural geographies. Yet, the zigzagging through the sciences and humanities, and the mixing of old and new ideas and topics, inevitably threatens the integrity of even 'cultural geographies' as the term itself may eventually become obsolete. But we will hold onto it as long as we can as we continue reading the '*Handbook*' and, now and again, Sauer's '*Morphology of Landscape*' (1925). Many will go on studying Derrida, and the pros and the cons of deconstruction, and maybe see the film. But you know, if we could finally behold a complete picture of cultural geographies or educe a permanent embrace of Derrida, there would be nothing left to say about them. That really would be the dissolution of our sub-field and the death of Derrida.

<sup>1</sup> Tuan, Yi-Fu. 2004. 'Cultural Geography: Glances Backward and Forward.' *AAAG* 94(4): 729-733.

<sup>2</sup> Attridge, D. and Baldwin, T. 2004. 'Jacques Derrida.' *The Guardian*. Monday, October 11.

<sup>3</sup> Kandell, J. 2004. 'Jacques Derrida, Abtuse Theorist, Dies at 74.' *The New York Times*. Sunday, October 10.

<sup>4</sup> Ibid.

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## Winners of the CGSG 2004 Student Grant Awards Announced

### Masters Level Winner

**Rashi Sharma** (University of Wisconsin - Milwaukee)

*Title:* Revival of the Bungalow: The Socio-cultural Values and Aesthetic Meanings Attached to Late-Twentieth Century Bungalow Neighborhoods

### Doctoral Level Winner

**Trushna Parek** (University of Texas - Austin)

*Title:* Working-Class Residents in a Gentrifying Neighborhood: An Ethnographic Case Study from Treme, New Orleans

### Runner-up

**David Correia** (University of Kentucky)

*Title:* Making the Forest a Factory: The Nature of Sustained Yield Forestry in New Mexico

## Winners of the CGSG 2004 Student Paper Award Announced

Soren Larsen, Awards Director, announces the winners of the Student Paper Competition.

### Master's Level

**Pablo Mendez**, University of British Columbia, "The Export-Processing City: Contradictory Space and the Logic of 'Bringing Together'"

### Doctoral Level

**Joshua F.J. Inwood**, University of Georgia, "Whitewash: Investigating the Role of White Privilege in the Construction of Racialized Landscapes"



Thanks also to the three judges who graciously donated their time and energy to evaluate applicants in both the grant and paper competitions. The 2005 judges were Steve Schnell (Kutztown University), Mike Ripmeester (Brock University), and Rebecca Sheehan (Louisiana State University).

The Cultural Geography Specialty Group invites everyone to an informal panel discussion on long-lost topics in cultural geography immediately following the specialty group business meeting. There will also be social time at this event. Plan on joining us!

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## CGSG Sponsored Sessions at Denver

### **Erika Doss: Author Meets Audience**

is scheduled on Wednesday, 4/6/05, from 3:00 PM - 4:40 PM

#### *Organizers:*

Derek H. Alderman - East Carolina University

Kenneth E. Foote - University of Colorado

#### *Chairs:*

Kenneth E. Foote - University of Colorado

#### *Presenters(s):*

**3:00 PM** Introduction: [Kenneth E. Foote](#) - University of Colorado

#### *Panelist(s):*

[Erika Doss](#) - University of Colorado, Boulder

#### *Discussant(s):*

[Derek H. Alderman](#) - East Carolina University

[Maoz Azaryahu](#) - University Of Haifa

[Nik Heynen](#) - University Of Wisconsin at Milwaukee

### **Special Panel: Lost Topics in Cultural Geography**

#### **Wednesday, April 6, 8:00 P.M.**

The Cultural Geography Specialty Group invites everyone to an informal panel discussion on long-lost topics in cultural geography immediately following the specialty group business meeting. Organizer and chair is Artimus Kieffer of Wittenberg University, and panelists are Allen G. Noble, University of Akron; Erika Doss, University of Colorado at Boulder; Soren Larsen, Georgia Southern University; and Kevin S. Blake, Kansas State University. There were also be social time following the discussion.

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The Cultural Geography Specialty Group is also sponsoring 58 paper and poster sessions throughout the meeting. Details are available at the Association of American Geographers Web site ([www.aag.org](http://www.aag.org)).

See you in Denver!

## News of Members

**Ron Knapp** (SUNY New Paltz) gave a lecture "Preserving China's old Dwellings" at China Institute in New York City on February 8. He is the managing editor of "From Silk to Oil: Cross-Cultural Connections along the Silk Roads." Copies of this curriculum guide for teachers are free available from China Institute. For information, contact Ron Knapp.

**Philippe Foret** (Institute of Cartography, Swiss Federal Institute of Technology, Zurich, pforet@bluewin.ch) has concluded a Swiss SNF project on the mapping of Tibet. He published two books in 2004, *The True Story of a Mountain Higher than the Himalayas* (Paris: Breal, in French unfortunately) and *New Qing Imperial History* (London: RoutledgeCurzon, with Jim Millward, Ruth Dunnell, and Mark Elliott). He and Andreas Kaplony are editing a book on the journey of maps and images on the Silk Road. Foret's next research project will retrace the debate in the 1920s and 1930s on climate change in Central Asia.

**Elizabeth Leppman's** book *Changing Rice Bowl: Economic Development and Diet in China* has now been published by Hong Kong University Press.

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## Annual Business Meeting 2004

The CGSG Business Meeting was held in Philadelphia on March 15, 2004, at 7:00pm in conjunction with the Association of American Geographers Annual Meeting. There were approximately 35 people in attendance, which was significantly larger attendance than in previous years. The agenda for the meeting included announcements, the Treasurer's report, a report from the student paper and research grant competition, and the election of new officers. Artimus Keiffer (Wittenberg University) was elected chair to replace Derek Alderman. Elizabeth Leppman (St. Cloud State University) was elected secretary-treasurer to replace Tim Anderson. Ken Whalen (University of Florida) was elected graduate student representative to replace Charles Travis.



## Place and Culture

The Newsletter of the  
Cultural Geography

Questions and Comments:

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## CGSG Officers

Chair: Artimus Keiffer ([AKeiffer@wittenberg.edu](mailto:AKeiffer@wittenberg.edu))

Secretary/Treasurer: Elizabeth Leppman  
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Awards Director: Soren Larsen ([sclarsen@gasou.edu](mailto:sclarsen@gasou.edu))

Nominations Director: Artimus Keiffer ([Akeiffer@wittenberg.edu](mailto:Akeiffer@wittenberg.edu))

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WEBSITE AT:

[WWW.ECU.EDU/GEOG/C  
GSG/CGSGMAIN.HTML](http://WWW.ECU.EDU/GEOG/C<br/>GSG/CGSGMAIN.HTML)

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