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This Second Edition deepens our understanding of how the tourist gaze orders and regulates the relationship with the tourist environment, demarcating the "other" and identifying the "out-of-the-ordinary." It elucidates the relationship between tourism and embodiment and elaborates on the connections between mobility as a mark of modern and postmodern experience and the attraction of tourism as a lifestyle choice. The result is a book that builds on the proven strengths of the First Edition and revitalizes the argument to address the needs of researchers and students in the new century.

A kaleidoscopic, fast-paced tour of Latin America from one of the Spanish-speaking world's most outstanding writers. Lamenting not having more time to get to know each of the nineteen countries he visits after winning the prestigious Premio Alfaguara, Andrés Neuman begins to suspect that world travel consists mostly of "not seeing." But then he realizes that the fleeting nature of his trip provides him with a unique opportunity: touring and comparing every country of Latin America in a single stroke. Neuman writes on the move, generating a kinetic work that is at once puckish and poetic, aphoristic and brimming with curiosity. Even so-called non-places—airports, hotels, taxis—are turned into powerful symbols full of meaning. A dual Argentine-Spanish citizen, he incisively explores cultural identity and nationality, immigration and globalization, history and language, and turbulent current events. Above all, Neuman

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investigates the artistic lifeblood of Latin America, tackling with gusto not only literary heavyweights such as Bolaño, Vargas Llosa, Lorca, and Galeano, but also an emerging generation of authors and filmmakers whose impact is now making ripples worldwide. Eye-opening and charmingly offbeat, *How to Travel without Seeing: Dispatches from the New Latin America* is essential reading for anyone interested in the past, present, and future of the Americas.

This book assembles multi-disciplinary contributions to delve deeper into *ReThinking Management*. The first part provides some foundational considerations and inspirations. Further chapters offer more specific links to the arts and creativity sectors as well as empirical research and case reflections. *ReThinking Management* pursues the main idea that management theory is not merely a sub-discipline of economics, but rather a cross-disciplinary and critical field of research and practice, with a decidedly cultural perspective. While questioning the status and practices of conventional management, the book opens up for new understandings, turns and perspectives.

From the travel writing of the eccentric plant collector and Reginald Farrer, to Emily Hahn's insider depictions of bohemian life in semi-colonial Shanghai, to Ezra Pound's mediated 'journeys' to Southwest China via the explorer Joseph Rock – Anglo-American representations of China during the first half of the twentieth century were often unconventional in terms of style, form, and content. By examining a range of texts that were written in the flux of travel – including poems, novels, autobiographies – this study argues that the tumultuous social and political context of China's Republican Period (1912-49) was a key setting for conceptualizing cultural modernity in global and transnational terms. In contrast with accounts

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that examine China's influence on Western modernism through language, translation, and discourse, the book recovers a materialist engagement with landscapes, objects, and things as transcribed through travel, ethnographic encounter, and embodied experience. The book is organized by three themes which suggest formal strategies through which notions cultural modernity were explored or contested: borderlands, cosmopolitan performances, and mobile poetics. As it draws from archival sources in order to develop these themes, this study offers a place-based historical perspective on China's changing status in Western literary cultures. Traditionally, tourism media has referred to the image of destinations constructed through media texts such as brochures and postcards, with increasing attention towards other mediascapes such as films and television. Yet, with prolific advancements in technologies of media communication, such traditional formats have experienced a shift in the productive and consumptive practices through which they come into being. The possibilities of production and subsequent consumption are unequivocally changing the ways in which tourists imagine, understand and engage with destinations. This book therefore explores the role of tourism media and mediating practices in the development of non-linear processes of communication and understanding as both producers and consumers come together to negotiate the tourist experience. In varying ways it examines the emergent relationships and connections between media practices and tourism practices, everyday experiences and encounters of place. Collectively, the authors in this book address a range of media and technologies from brochures, television, video and film to mediated virtual spaces, such as e-brochures, Internet cultures, social networks, and Google Earth. In doing so, the book highlights the continued significance of media in tourism contexts; recognising both traditional and newer technologies,

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and the non-linear, continuous cycle of mediated representations and experiences. What happens when we cross a significant boundary? We step into an unsettling in-between zone, where we have to abandon accepted structures and truths. Yet this liminal zone can also open up possibilities for inner transformation, leading to the birth of a new sense of fellowship. Since 1994, South Africans have been experiencing the anxieties of old structures breaking down and of new ones being built - a process that South African authors have been powerfully representing and questioning. *Beyond the Threshold* analyzes the transformative powers of liminal states and hybridizing processes in literature. Its authors discuss a wide range of intriguing liminal characters, dangerous liminal situations, and unique transformations in recent books mainly from South Africa. These books tell the compelling stories of marginal characters, giving their stories moral authority while exploring their transformative possibilities. The definitive architecture travel guide that lets you visit 1,000 of today's most must-see contemporary buildings – whether at home or on the road *Featuring 1,000 of today's most compelling buildings by the world's finest architects*, *Destination: Architecture* is an unparalleled and comprehensive resource for anyone wanting to get more out of their travels. No journey, from a long weekend to a long-haul trip, would be complete without this expertly curated 'who's who' of the most exciting architecture in the world. Each building is illustrated with a single image and accompanied by a brief description, with addresses, websites, and opening details. It's the best way to find and enjoy contemporary built culture on every continent.

Spatial Anthropology offers a rich tapestry of cultures, landscapes and spatial stories that speaks to both the particularities of place and locality as well as the more delocalised

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topographies of regional, national and global mobility.

Over the past decade, tourism studies has broken out of its traditional institutional affiliation with business and management programs to take its legitimate place as an interdisciplinary social science field of cutting edge scholarship. The field has emerged as central to ongoing debates in social theory concerning such diverse topics as postcolonialism, mobility, and postmodernism, to name just a few.

While there has been a diverse body of empirical research on this transformation the theoretical discussions in tourism studies remain largely attached to theories of modernity and Anglo-centric assumptions about tourism. There is a need for the field to come to terms theoretically with the contemporary and future realities of tourism as a truly global phenomenon. *Real Tourism* is a significant volume which sets this new theoretical agenda, engaging directly with what tourism does in practice and in place and demonstrates the need for a theoretical intervention that moves tourism scholarship beyond the province of Anglophone thinking. The volume achieves this by explicitly bridging *western* and *non-western* scholarship on tourism; reframing theoretical discussions around *real practices* instead of abstract typologies; and radically delinking tourism theory from the grand narratives of modernity and assumptions about authenticity, identity, tradition, and development. The book brings together

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leading academics in the field and provides provocative multidisciplinary and multi-contextual reflection on the future of tourism. This original, timely and compelling volume puts forward new post modernist ideas and arguments about tourism today and in the future. It is essential reading for students, researchers and academics interested in Tourism.

For years illustration has lacked a strong critical history in which to frame it, with academics and media alike assessing it as part of design rather than a discipline in its own right. *Illustration Research Methods* addresses this void and adds to a fast-emerging discipline, establishing a lexicon that is specific to discussing contemporary illustration practice and research. The chapters are broken down into the various roles that exist within the industry and which illustration research can draw from, such as 'Reporting' and 'Education'. In doing so, users are able to explore a diverse range of disciplines that are rich in critical theory and can map these existing research methodologies to their own study and practice.

Supported by a wealth of case studies from international educators, student projects sit alongside those of world-renowned illustrators. Thus allowing users the opportunity to put what they have learnt into context and offering insight into the thinking and techniques behind some of illustrations' greats.

Landscapes of Liminality expands upon existing notions of spatial practice and

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spatial theory, and examines more intricately the contingent notion of “liminality” as a space of “in-between-ness” that avoids either essentialism or stasis, as well as the role of interstitiality in delineating between space and place.

Focusing on the highly diverse Karenni refugee population living in camps on the Thai-Burma border, this innovative book explores materiality, embodiment, memory, imagination, and identity among refugees, providing new and important ways of understanding how refugees make sense of experience, self, and other. It examines how and to what ends refugees perceive, represent, manipulate, use as metaphor, and otherwise engage with material objects and spaces, and includes a focus on the real and metaphorical journeys that bring about and perpetuate exile. The combined emphasis on both displacement and materiality, and the analysis of the cultural construction and intersections of exilic objects, spaces, and bodies, are unique in the study of both refugees and material culture. Drawing theoretical influences from phenomenology, aesthetics, and beyond, as well as from refugee studies and anthropology, the author addresses the current lack of theoretical analysis of the material, visual, spatial, and embodied aspects of forced migration, providing a fundamentally interlinked analysis of enforced exile and materiality.

Ideas and concepts of liminality have long shaped debates around the uses and

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practices of space in constructions of identity, particularly in relation to different forms of travel such as tourism, migration and pilgrimage, and the social, cultural and experiential landscapes associated with these and other mobilities. The ritual, performative and embodied geographies of borderzones, non-places, transitional spaces, or 'spaces in-between' are often discussed in terms of the liminal, yet there have been few attempts to problematize the concept, or to rethink how ideas of the liminal might find critical resonance with contemporary developments in the study of place, space and mobility. Liminal Landscapes fills this void by bringing together variety of new and emerging methodological approaches of liminality from varying disciplines to explore new theoretical perspectives on mobility, space and socio-cultural experience. By doing so, it offers new insight into contemporary questions about technology, surveillance, power, the city, and post-industrial modernity within the context of tourism and mobility. The book draws on a wide range of disciplinary approaches, including social anthropology, cultural geography, film, media and cultural studies, art and visual culture, and tourism studies. It brings together recent research from scholars with international reputations in the fields of tourism, mobility, landscape and place, alongside the work of emergent scholars who are developing new insights and perspectives in this area. This timely intervention is the first

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collection to offer an interdisciplinary account of the intersection between liminality and landscape in terms of space, place and identity. It therefore charts new directions in the study of liminal spaces and mobility practices and will be valuable reading for range of students, researchers and academics interested in this field.

This book is the first to explore the relationship between tourism and Brexit from a social science perspective. As the UK repositions itself in the uncharted waters of a post-Brexit world the book considers three interconnected themes all bound up in touristic practices: travel, borders and identity. The volume uses diverse examples, including UK-Polish tourism, royal events, Arthurian-based heritage in Cornwall, media representations of Brits abroad, ideas of freedom on holiday in Mallorca, the impacts of Brexit on migrant workers in Mallorca and on tourism for Commonwealth and Overseas Territories. Contributors to the book are based in the UK, EU, Southeast Asia, USA, Australia and New Zealand, giving the analysis a strongly international focus. It will be useful for students and researchers in tourism, migration, European studies, social anthropology, geography and sociology.

Liminality is not typically associated with tourism, even though it can be viewed as an intrinsic element of the social/cultural experiences of tourism. Liminality in

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Tourism: Spatial and Temporal Considerations aims to build upon the tradition of liminality as expounded in social and anthropological disciplines, elaborating on the theoretical principles and concepts found within certain aspects of the tourist journey and tourist product. The emergence of post-modern society has impelled a change in the tourist gaze towards a more experiential and adventuresome globalised experience. An important aspect of the tourist phenomenon of liminality is where a transformative experience is triggered by entering a liminoid tourist space, leaving the tourist permanently psychologically transformed, before returning to normalised society. The narrative provides a new perspective on the tourist experience with a provocative examination into the multidimensional aspects of tourism, by exploring tourism within the spatial and temporal aspects of liminal landscapes. Covid-19 has further changed the rubric of tourism. Until the current pandemic, tourism has basically been a fun experience. In a post pandemic world, however, the tourist is now facing an unknown future which will almost certainly affect tourism liminality. This book presents the reader with a wealth of examples and case studies closely illustrating the association between tourism and liminal experiences. The geographical perspectives explore the more subconscious outcomes of destination and tourist product consumption. The book should be a useful reader to tourism geography where the theory of

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liminality can be synthesized into tourist experiences. The chapters in this book were originally published as a special issue of the journal *Tourism Geographies*. This book offers a comprehensive sociological study of the nature and dynamics of the modern world, through the use of a series of anthropological concepts, including the trickster, schismogenesis, imitation and liminality. Developing the view that with the theatre playing a central role, the modern world is conditioned as much by cultural processes as it is by economic, technological or scientific ones, the author contends the world is, to a considerable extent, theatrical - a phenomenon experienced as inauthenticity or a loss of direction and meaning. As such the novel is revealed as a means for studying our theatricalised reality, not simply because novels can be understood to be likening the world to theatre, but because they effectively capture and present the reality of a world that has been thoroughly 'theatricalised' - and they do so more effectively than the main instruments usually employed to analyse reality: philosophy and sociology. With analyses of some of the most important novelists and novels of modern culture, including Rilke, Hofmannsthal, Kafka, Mann, Blixen, Broch and Bulgakov, and focusing on fin-de-siècle Vienna as a crucial 'threshold' chronotope of modernity, *Permanent Liminality and Modernity* demonstrates that all seek to investigate and unmask the theatricalisation of modern life, with its progressive

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loss of meaning and our deteriorating capacity to distinguish between what is meaningful and what is artificial. Drawing on the work of Nietzsche, Bakhtin and Girard to examine the ways in which novels explore the reduction of human existence to a state of permanent liminality, in the form of a sacrificial carnival, this book will appeal to scholars of social, anthropological and literary theory. Ideas and concepts of liminality have long shaped debates around the uses and practices of space in constructions of identity, particularly in relation to different forms of travel such as tourism, migration and pilgrimage, and the social, cultural and experiential landscapes associated with these and other mobilities. The ritual, performative and embodied geographies of borderzones, non-places, transitional spaces, or 'spaces in-between' are often discussed in terms of the liminal, yet there have been few attempts to problematize the concept, or to rethink how ideas of the liminal might find critical resonance with contemporary developments in the study of place, space and mobility. Liminal Landscapes fills this void by bringing together variety of new and emerging methodological approaches of liminality from varying disciplines to explore new theoretical perspectives on mobility, space and socio-cultural experience. By doing so, it offers new insight into contemporary questions about technology, surveillance, power, the city, and post-industrial modernity within the context of tourism and

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"This is a timely and easily accessible book that addresses a number of issues that are of central concern to the development of tourism studies. It will also be of interest to those in cultural studies, social geography and social anthropology who are concerned with the relationship between the production and consumption of place." - Kevin Meethan, University of Plymouth Sharp and engaging, *Tourist Cultures* presents valuable critical insights into tourism - arguing that within the imagined-real spaces of the traveller self it becomes possible to envisage tourist cultures and futures that will both empower and

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engage. Here is a framework for understanding tourism which is subject-centred, dynamic, and capable of dealing with the complexity of contemporary tourist cultures. The book argues that tourists are not passive consumers of either destinations or their interpretations. Rather, they are actively occupied in a multi-sensory, embodied experience. It delves into what tourists are looking for when they travel, be they on a package tour, or immersing themselves in the places, cultures and lifestyles of the exotic. Tourism is examined through a consideration of the spaces and selves of travel, exploring the cultures of meaning, mobilities and engagement that frame and define the tourist experience and traveller identities. This book draws on the explanatory traditions of sociology, human geography and tourism studies to provide useful insights into the experiential and the lived dimensions of tourism and travel. Written in an accessible and engaging style, this is a welcome contribution to the growing literature on tourism and will be important reading for students in a range of social science and humanities courses.

Drawing on multi-disciplinary debates surrounding the cultural production of place, space and memory in the post-industrial city, *Film, Mobility and Urban Space* explores the role of moving images in representations and perceptions of everyday urban landscapes. The arguments put forward in the book are based

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on a case study of Liverpool in the north west of England and draw from a unique spatial database of over 1700 archive films of the city from 1897 to the present day. Theoretically wide-ranging in scope, Les Roberts's study combines critical spatial analysis, archival research and qualitative methods to navigate a city's cinematic geographies as mapped across a broad spectrum of film genres, including amateur film, travelogues, newsreels, promotional films, documentaries and features. As the second most filmed city in the UK - and formerly second city of Empire - Liverpool boasts a rich industrial, architectural and maritime heritage that has positioned the city - which was European Capital of Culture in 2008 - at the forefront of current debates on regeneration, visuality and cultural memory. The tension between the city as spectacle and the city as archive, and the contradictions that underpin the growing 'cinematization' of postmodern urban space are at the core of the arguments developed throughout the book. Examining the contention that, as spatial practices, the production and consumption of urban cinematic geographies are, in their different ways, tied to shifting cultures and geographies of mobility, *Film, Mobility and Urban Space* maps the critical interplay between material and immaterial spaces of the city and re-evaluates the significance - and 'place' - of location in contemporary film practice and urban cultural theory.

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This volume provides an invaluable resource for advanced-level students of place and space in philosophy, geography, sociology and urban studies. It includes coverage of all the major terms, theories and concepts, examines specific cities and historical contexts, and explores future directions for a philosophy of the city.

Liminal Spaces is an intimate exploration into the migration narratives of fifteen women of Guyanese heritage. It spans diverse inter-generational perspectives – from those who leave Guyana, and those who are left – and seven seminal decades of Guyana’s history – from the 1950s to the present day – bringing the voices of women to the fore. The volume is conceived of as a visual exhibition on the page; a four-part journey navigating the contributors’ essays and artworks, allowing the reader to trace the migration path of Guyanese women from their moment of departure, to their arrival on diasporic soils, to their reunion with Guyana. Eloquent and visually stunning, Liminal Spaces unpacks the global realities of migration, challenging and disrupting dominant narratives associated with Guyana, its colonial past, and its post-colonial present as a ‘disappearing nation’. Multimodal in approach, the volume combines memoir, creative non-fiction, poetry, photography, art and curatorial essays to collectively examine the mutable notion of ‘homeland’, and grapple with ideas of place and

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accountability. This volume is a welcome contribution to the scholarly field of international migration, transnationalism, and diaspora, both in its creative methodological approach, and in its subject area – as one of the only studies published on Guyanese diaspora. It will be of great interest to those studying women and migration, and scholars and students of diaspora studies. Grace Aneiza Ali is a Curator and an Assistant Professor and Provost Fellow in the Department of Art & Public Policy, Tisch School of the Arts, New York University. Her curatorial research practice centers on socially engaged art practices, global contemporary art, and art of the Caribbean Diaspora, with a focus on her homeland Guyana.

This book provides the history and genealogy of an increasingly important subject: liminality. Coming to the fore in recent years in social and political theory and extending beyond its original use as developed within anthropology, liminality has come to denote spaces and moments in which the taken-for-granted order of the world ceases to exist and novel forms emerge, often in unpredictable ways. *Liminality and the Modern* offers a comprehensive introduction to this concept, discussing its development and laying out a conceptual and experiential framework for thinking about change in terms of liminality. Applying this framework to questions surrounding the implosion of 'non-spaces', the analysis

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of major historical periods and the study of political revolution, the book also explores its possible uses in social science research and its implications for our understanding of the uncertainty and contingency of the liquid structures of modern society. Shedding new light on a concept central to social thought, as well as its capacity for pushing social and political theory in new directions, this book will be of interest to scholars across the social sciences and philosophy working in fields such as social, political and anthropological theory, cultural studies, social and cultural geography, and historical anthropology and sociology. This book is a study of the short story, one of the widest taught genres in English literature, from an innovative methodological perspective. Both liminality and the short story are well-researched phenomena, but the combination of both is not frequent. This book discusses the relevance of the concept of liminality for the short story genre and for short story cycles, emphasizing theoretical perspectives, methodological relevance and applicability. Liminality as a concept of demarcation and mediation between different processual stages, spatial complexes, and inner states is of obvious importance in an age of global mobility, digital networking, and interethnic transnationality. Over the last decade, many symposia, exhibitions, art, and publications have been produced which thematize liminality, covering a wide range of disciplines including literary, geographical,

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psychological and ethnicity studies. Liminal structuring is an essential aspect of the aesthetic composition of short stories and the cultural messages they convey. On account of its very brevity and episodic structure, the generic liminality of the short story privileges the depiction of transitional situations and fleeting moments of crisis or decision. It also addresses the moral transgressions, heterotopic orders, and forms of ambivalent self-reflection negotiated within the short story's confines. This innovative collection focuses on both the liminality of the short story and on liminality in the short story.

This book explores how natural landscapes are linked to positive mental wellbeing. While natural landscapes have long been represented and portrayed as transformative, the link to mental wellbeing is an area that researchers are still aiming to comprehend. Accompanying five groups of people to rural Scotland, the author considers individual, external and group motivations for journeying from urban environments, examining in what ways these excursions are personally and socially transformative. Far more than traversing mere physical boundaries, this book illustrates the new challenges, experiences, territories and cultures provided by these excursions, firmly anchored in the Scottish countryside. In doing so, the author questions the extent to which people's own narratives link to the perception that the outdoors are positively transformative –

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and what indeed does have the power to influence transformation. Grounded in extensive qualitative research, this contemplative and ethnographic book will be of interest and value to students and scholars of the outdoors and its connection to wellbeing.

It is becoming ever clearer that while people tour cultures, cultures and objects themselves are in a constant state of migration. This collection brings together some of the most influential writers in the field to examine the complex connections between tourism and cultural change and the relevance of tourist experience to current theoretical debates on space, time and identity.

In the twenty years following Victor Turner's death, interventions on the interconnected performance modes of play, drama, and community (dimensions of which Turner deemed the limen), and experimental and analytical forays into the anthropologies of experience and consciousness, have complemented and extended Turnerian readings on the moments and sites of culture's becoming. Examining Turner's continued relevance in performance and popular culture, pilgrimage and communitas, as well as Edith Turner's role, the contributors reflect on the wide application of Victor Turner's thought to cultural performance in the early twenty-first century and explore how Turner's ideas have been re-engaged, renovated, and repurposed in studies of contemporary cultural performance.

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Sex Tourism examines the issues which emerge from sex worker-client interactions and from tourists visiting 'sex destinations'. It is a comprehensive summary of past research by academics and original primary and secondary research by the authors and has examples from Asia, Australasia and the USA. The authors have generated new models to show different dimensions of sex tourism, which normalise at least some components of the sex industry, and represent a new way of looking at sex tourism by challenging the preconceived perceptions that some people have of sex tourism or confirm the impression of others. Sex Tourism looks at issues of importance to those working in tourism, women's studies, gender studies and social change.

The debate on modernity and postmodernity has awakened interest in the importance of the spatial for cultural formations. But what of those spaces that exist as much in the imagination as in physical reality? This book attempts to develop an alternative geography and sociology of space by examining 'places on the margin'.

England, the first country to industrialise, now offers the world's most mature post-industrial terrain, and is still in a state of flux. 'Edgelands' takes the reader on a journey through its forgotten spaces so that we can marvel at this richly mysterious, cheek-by-jowl region in our midst.

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Shortlisted for the 2021 Stanford Dolman Travel Book of the Year Award
Shortlisted for the 2020 Wainwright Prize for UK Nature Writing

Alone on a remote mountaintop one dark night, a woman hears a mysterious voice. Propelled by the memory and after years of dreaming about it, Jini Reddy dares to delve into the 'wanderlands' of Britain, heading off in search of the magical in the landscape. A London journalist with multicultural roots and a perennial outsider, she determinedly sets off on this unorthodox path. Serendipity and her inner compass guide her around the country in pursuit of the Other and a connection to Britain's captivating natural world. Where might this lead? And if you know what it is to be Othered yourself, how might this colour your experiences? And what if, in invoking the spirit of the land, 'it' decides to make its presence felt? Whether following a 'cult' map to a hidden well that refuses to reveal itself, attempting to persuade a labyrinth to spill its secrets, embarking on a coast-to-coast pilgrimage or searching for a mystical land temple, Jini depicts a whimsical, natural Britain. Along the way, she tracks down ephemeral wild art, encounters women who worship The Goddess, falls deeper in love with her birth land and struggles – but mostly fails – to get to grips with its lore. Throughout, she rejoices in the wildness we cannot see and celebrates the natural beauty we can, while offering glimpses of her Canadian childhood and her Indian parents'

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struggles in apartheid-era South Africa. *Wanderland* is a book in which the heart leads, all things are possible and the Other, both wild and human, comes in from the cold. It is a paean to the joy of roaming, both figuratively and imaginatively, and to the joy of finding your place in the world.

An interdisciplinary collection exploring the practices and cultures of mapping in the arts, humanities and social sciences. It features contributions from scholars in critical cartography, social anthropology, film and cultural studies, literary studies, art and visual culture, marketing, museum studies, architecture, and popular music studies.

Reevaluating the significance of location in contemporary film practice and urban cultural theory, *Film, Mobility and Urban Space* explores the role of moving images in representations and perceptions of everyday urban landscapes. Les Roberts draws on over 1,700 films of Liverpool from 1897 to the present and combines critical spatial analysis, archival research, and qualitative methods to navigate the city's cinematic geographies as mapped across a broad spectrum of film genres, including amateur film, travelogues, newsreels, promotional films, documentaries, and features.

“An awe-inspiring, helter-skelter journey through mind-blowing SF, western dime novel, noir mystery, and near-future dystopian horror” (Publishers Weekly, starred review).

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The debut novel from Zack Parsons, editor of the Something Awful website and author of *My Tank Is Fight!*, is a mind-bending journey through time and genres. Beginning in 1874, with a blood-soaked western story of revenge, *Liminal States* follows a trio of characters through a 1950s noir detective story and twenty-first-century sci-fi horror. Their paths are tragically intertwined—and their choices have far-reaching consequences for the course of American history. It's a remarkable mashup that "somehow manages to become a cohesive, thought-provoking whole . . . There's no way a novel with this many moving parts should hold together, but it does, and even readers initially daunted by the jumble will soon be glad to go wherever Parsons takes them" (Publishers Weekly, starred review). "Parsons's debut is a tour-de-force, a justifiably showy demonstration of the author's chameleon-like ability to write in several genres all at once, and it emerges as one of the scariest and bleakest tales I can remember." —Cory Doctorow

This volume examines the location of memories and histories of popular music and its multiple pasts, exploring the different 'places' in which popular music can be situated, including the local physical site, the museum storeroom and exhibition space, and the digitized archive and display space made possible by the internet. Contributors from a broad range of disciplines such as archive studies, popular music studies, media and cultural studies, leisure and tourism, sociology, museum studies, communication studies, cultural geography, and social anthropology visit the specialized locus of

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popular music histories and heritage, offering diverse set of approaches. Popular music studies has increasingly engaged with popular music histories, exploring memory processes and considering identity, collective and cultural memory, and notions of popular culture's heritage values, yet few accounts have spatially located such trends to focus on the spaces and places where we encounter and engender our relationship with popular music's history and legacies. This book offers a timely re-evaluation of such sites, reinserting them into the narratives of popular music and offering new perspectives on their function and significance within the production of popular music heritage. Bringing together recent research based on extensive fieldwork from scholars of popular music studies, cultural sociology, and museum studies, alongside the new insights of practice-based considerations of current practitioners within the field of popular music heritage, this is the first collection to address the interdisciplinary interest in situating popular music histories, heritages, and pasts. The book will therefore appeal to a wide and growing academic readership focused on issues of heritage, cultural memory, and popular music, and provide a timely intervention in a field of study that is engaging scholars from across a broad spectrum of disciplinary backgrounds and theoretical perspectives.

This volume provides a theoretically and empirically-grounded study of the significance of landscape in the experience of Christian pilgrimage across different denominations and its intersection with cultural heritage and tourism. The book focuses on pilgrimages

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to Meteora (Greece), Subiaco (Italy) and the Isle of Man. These are each sites of scenic beauty that boast a rich heritage associated respectively to Greek Orthodox, Roman Catholic and Ecumenical/ Protestant denominations. The study discusses different Christian theologies, practices and perspectives on the nature and the purpose of pilgrimage in these traditions. It draws on participant experiential accounts, archival research, and interviews with clergy, laity and local stakeholders. Special attention is paid to the themes of sacred space and practice, aesthetics, mobilities, embodiment and performance, emotional geographies, theology, cultural heritage, consumption and commodification, and the pilgrim-tourist continuum.

This open access book is the proceedings of the International Federation for IT and Travel & Tourism (IFITT)'s 28th Annual International eTourism Conference, which assembles the latest research presented at the ENTER21@yourplace virtual conference January 19-22, 2021. This book advances the current knowledge base of information and communication technologies and tourism in the areas of social media and sharing economy, technology including AI-driven technologies, research related to destination management and innovations, COVID-19 repercussions, and others. Readers will find a wealth of state-of-the-art insights, ideas, and case studies on how information and communication technologies can be applied in travel and tourism as we encounter new opportunities and challenges in an unpredictable world.

Compiling nine authoritative essays spanning an extensive academic career, author

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Kenneth R. Olwig presents explorations in landscape geography and architecture from an environmental humanities perspective. With influences from art, literature, theatre staging, architecture, and garden design, landscape has come to be viewed as a form of spatial scenery, but this reading captures only a narrow representation of landscape meaning today. This book positions landscape as a concept shaped through the centuries, evolving from place to place to provide nuanced interpretations of landscape meaning. The essays are woven together to gather an international approach to understanding the past and present importance of landscape as place and polity, as designed space, as nature, and as an influential factor in the shaping of ideas in a just social and physical environment. Aimed at students, scholars, and researchers in landscape and beyond, this illustrated volume traces the idea of landscape from the ancient polis and theatre through to the present day.

This collection of essays examines representations of the English countryside and its mutations, and what they reveal about a nation's, communities' or individuals' search for identity – and fear of losing it. Based on a pluridisciplinary approach and a variety of media, this book challenges the view that the English countryside is an apolitical space characterised by permanence and lack of conflict. It analyses how the pastoral motif is actually subverted to explore liminal spaces and temporalities. The authors deconstruct the “rural idyll” myth to show how it plays a distinctive and yet ambiguous part in defining Englishness/Britishness. A must read for both scholars and students interested

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in British rural and cultural history, media and literature.

INTRODUCED BY JAN MORRIS '[This] gloriously ornate account of that epic journey is a classic' ROBERT MACFARLANE 'The feeling of being lost in time and geography with months and years hazily sparkling ahead is a prospect of inconjecturable magic.' In 1933, aged eighteen, Patrick Leigh Fermor set out on his 'great trudge', a year-long journey by foot from the Hook of Holland to Istanbul. Three decades later he wrote *A Time of Gifts*, the sparkingly original account of the first part of this youthful adventure, which took him through the Low Countries, up the Rhine, through Germany, down the Danube, through Austria and Czechoslovakia, and as far as Hungary. Alone, carrying only a rucksack and with a small allowance of only a pound a week, Fermor had planned to sleep rough - to live 'like a tramp, a pilgrim, or a wandering scholar' - but a chance introduction in Bavaria led to comfortable stays in castles, and provided a glimpse of the old Europe of princes and peasants. Hailed as a masterpiece, *A Time of Gifts* is in part a coming-of-age memoir, but it is also a rich and compelling portrait of a continent that - despite its resplendent domes and monasteries, its great rivers and grand cities - was soon to be swept away by war, modernisation and profound social change. 'Not only is this journey one of physical adventure but of cultural awakening. Architecture, art, genealogy, quirks of history and language are all devoured -- and here passed on -- with a gusto uniquely his' COLIN THUBRON, *SUNDAY TIMES* 'One of the most romantic books of the twentieth century, Patrick Leigh Fermor's account of a long

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walk across Europe is also a literary treasure, a rich blend of action and observation'
GUARDIAN

London's Urban Landscape is the first major study of a global city to adopt a materialist perspective and stress the significance of place and the built environment to the urban landscape. Edited by Christopher Tilley, the volume is inspired by phenomenological thinking and presents fine-grained ethnographies of the practices of everyday life in London. In doing so, it charts a unique perspective on the city that integrates ethnographies of daily life with an analysis of material culture. The first part of the volume considers the residential sphere of urban life, discussing in detailed case studies ordinary residential streets, housing estates, suburbia and London's mobile 'linear village' of houseboats. The second part analyses the public sphere, including ethnographies of markets, a park, the social rhythms of a taxi rank, and graffiti and street art. London's Urban Landscape returns us to the everyday lives of people and the manner in which they understand their lives. The deeply sensuous character of the embodied experience of the city is invoked in the thick descriptions of entangled relationships between people and places, and the paths of movement between them. What stories do door bells and house facades tell us about contemporary life in a Victorian terrace? How do antiques acquire value and significance in a market? How does living in a concrete megastructure relate to the lives of the people who dwell there? These and a host of other questions are addressed in this fascinating book that

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will appeal widely to all readers interested in London or contemporary urban life.

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