Changing Myths: Engaging Science with Story, Story with Science.

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 “*The deep map offers the potential for an open, unique postmodern scholarship that enables multiplicity, simultaneity, complexity and subjectivity*.” (Bodenhamer et al, 2015)

**A deep map** is therefore able to provide a platform for changing academic myths within an interdisciplinary setting. One such setting **is the** nascent discipline of Geomythology; the study of landscape science with **landscape** stories. This practice has tended to take the form of a geological appraisal of possible encoded facts within mythologies, early classical art and oral traditions (Vitaliano, Mayor, Nunn) from the position that science holds the authoritative crown in the relationship. The world **of stories** has thus been examined under the orthodox microscope of geoscience for the purpose of furthering scientific inquiry**,** with minimum regard for the story’s own validity of voice.

This worldview has begun to change; for stories are answering back. With the rise of transdisciplinary approaches geomyths are instead now beginning to be appraised as multifaceted polyphonies sitting at a round table discussion on the one geography (Kavanagh and Bates, at press). This is necessitating innovative and participatory approaches to both methodologies and output that challenges the existing boundaries between academic categories and the conceptual frontiers of space and place, of culture and language.

This paper seeks to address these issues, moving them forward to posit how we might present the results of such **a dialogue** in as unbiased a manner as possible without losing any authenticity of individual spirit. The suggestion is one of a deep map, where art and storytelling, music and film, science and the humanities combine into a palimpsest of landscape. An example of how this has worked effectively is presented with Lynn Tomlinson’s ‘The Ballad of Holland Island House’ (<http://www.lynntomlinson.com/>), a stop motion animation on the flooding of Chesapeake Bay. This animation is geomyth making **in process**, picking up the paintbrush of activism regarding climate change and cultural displacement across the generations. Lynn draws upon science and story as equal partners in changing the way we think about how shifting landscapes are inhabited, without enforcing any specific political agenda at the intersection between myth and technology**.**

I conclude with my own project; the inundation stories of Cardigan Bay. This will involve showing a work-in-progress film that collaborates with five other experts, seeking to deconstruct knowledge across genres in a manner that is useful to all involved. I also ask of the conference participants; in the light of this discussion, what other forms of deep map might this research find that can relate to both an academic audience and an audience beyond academia? All suggestions, contributions and improvisations welcome.