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Nota di contenuto	1. Chapter 1/ 'Our Land': an introduction -- 2. Chapter 2/ Keeping the paths beaten: Robert Macfarlane, Linda Cracknell and Stuart McAdam's hodological Scotland -- 3. Chapter 3 / Land made by walking: Andrew Greig, Thomas A. Clark, Hamish Fulton, or, the art of passing through -- 4. Chapter 4 / Spacings: Gerry Loose and Kathleen Jamie's interspecies relationalities -- 5. Chapter 5 / Into the Fold: Kathleen Jamie and John Burnside's oikopoetics -- 6. Chapter 6/ Things of space: Andy Goldsworthy's Sheepfolds and Alec Finlay's Company of Mountains, or, materialising as re-siting -- 7. Chapter 7 / Soundmarks and ecotones: ensounding Scotland -- 8. Chapter 8 / Filming Space: transenunciation as re-production. Susan Kemp's Nort Atlantik Drift: A Portrait of Robert Alan Jamieson and Roseanne Watt's Quoys -- 9. Chapter 9 / The hyperzone: is there a space on this screen? -- 10. Chapter 10 / Conclusion.
Sommario/riassunto	This book examines how contemporary Scottish writers and artists revisit and reclaim nature in the political and aesthetic context of

devolved Scotland. Camille Manfredi investigates the interaction of landscape aesthetics and strategies of spatial representation in Scotland's twenty-first-century literature and arts, focusing on the apparatuses designed by nature writers, poets, performers, walking artists and visual artists to physically and intellectually engage with the land and re-present it to themselves and to the world. Through a comprehensive analysis of a variety of site-specific artistic practices, artworks and publications, this book investigates the works of Scotland-based artists including Linda Cracknell, Kathleen Jamie, Thomas A. Clark, Gerry Loose, John Burnside, Alec Finlay, Hamish Fulton, Hanna Tuulikki and Roseanne Watt, with a view to exploring the ongoing re-invention of a territory-bound identity that dwells on an inclusive sense of place, as well as on a complex renegotiation with the time and space of Scotland.
