48
NARRATING NEW SPACES
Theories and practices of storytelling in feminist geographies
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Introduction: the stories we will tell you
Storytelling. The word simultaneously suggests something innocent and something just a little tainted. After all, the Oxford English Dictionary (OED) offers definitions of the root word, ‘story’, including ‘a piece of gossip, a rumour; a false statement, a lie’ (OED https://en.oxforddictionaries.com/definition/story). ‘Story’, the OED goes on to note, is a word used in ‘resigned acknowledgement’ (as in, ‘It’s the story of my life’) or to indicate that ‘one does not want to expand on it for now’ (as in, ‘But that’s another story’) (OED https://en.oxforddictionaries.com/definition/story). Somewhat differently, but still underscoring how ‘stories’ and ‘storytelling’ are slightly tainted as terms, feminist theorists have long observed that stories, as fables or fairy tales, as everyday fictions in films and books or in popular and mass media, have discursively produced sociocultural conditions deeply unfavourable to women (Eagleton 2011). From positioning women as the catalyst of original sin through to producing tropes about evil stepmothers, femme fatales, ditzy beauties and jilted lovers (Cohan and Shires 1988; Eagleton 2011), stories are practices and projects that we tell ourselves. As such, and according to many feminist scholars, including geographers (see for instance Domosh 1991; Price 2010), stories and storytelling can narrate patriarchy by legitimating the specific, gendered, sexually oriented, expected, prescribed and enforced ways in which people behave toward others in various spaces across times. Stories have also been understood as cultural architectures of inequities and injustices. When gender intersects in stories with racialization, ethnicity, sexuality, sexual orientation, health and ability or class, many of the tropes narrated in story-spaces become the lived and forcibly marginalized realities of embodied subjects in place. These extend beyond women and men to include colonial constructs of Euro-White supremacy, insistences that only heterosexual women are normal or good, legitimations of racial power and authority, and enduring pathologies about people (especially women) with mental and physical illnesses (see, for instance, McClintock 2013; Said 2012). Indeed, according to Indigenous author and writer Thomas King (2003), ‘the truth about stories’ is that, as humans, ‘that’s all we are’ (4): stories are wonderous, they are dangerous and they form our very existence, both good and bad.

Dian Million (2014, 32–33) shares that ‘stories, unlike data, contain the affective legacy of our experiences. They are a felt knowledge that accumulates and becomes a force that empowers stories that are otherwise separate to become a focus, a potential for movement’.
Speaking from her Tanana Athabascan perspective, Million (2014) emphasizes not only the power of story but also the way in which stories are often decontextualized when subsumed in academic discourse. Stories, and how and where and by whom and to whom they are told (that is, storytelling), are thus powerful forces with long and complicated histories that vary from place to place and from community to community. Increased use of the power of stories and storytelling by corporations, for instance, has led to ‘capturing’ stories as decontextualized scripts (de Leeuw et al. 2017), further complicating the power, history, intent and placed-ness of stories. Indeed, the specificity of place in storytelling and the decision about who has the right to ‘tell someone’s story’ have long been politicized by women, speaking especially from the perspectives of Indigenous peoples and women of colour (for example Keeshig-Tobias 1997).

Speaking to the power of Black women’s stories as active resistance, Katherine McKittrick (2006) reminds us that geography, ‘with its overlapping physical, metaphorical, theoretical, and experiential contours … overlap[s] with subjectivities, imaginations, and stories’ (xxii). Writing about how geographers and geography as a discipline have narrated spaces, McKittrick observes further that:

Geography’s and geographers’ well-known history in the Americas, of white masculine European mappings, explorations, conquests, is interlaced with a different sense of place, those populations and their attendant geographies that are concealed by what might be called rational spatial colonization and domination: the profitable erasure and objectification of subaltern subjectivities, stories, and lands. *McKittrick 2006, x*

Storytelling can be an act of telling, retelling or re-storying to make visible yet, equally, to invisibilize peoples, places and histories. What, then, is the history of geography’s interest in stories and storytelling? Where and by whom have stories in geography circulated? What are the implications of stories and storytelling for contemporary geographers, especially feminist and critical geographers? How might critical feminist geographers (re)use stories and storytelling as tools of scholarship in new ways? How might we re-narrate stories and storytelling methods and methodologies to allow ourselves to think differently about the spaces, places, genders, racializations, movements and mobilities, politics and other themes that matter to many geographers?

The work of this chapter addresses these questions. We do this both by reflecting on select (and in no way comprehensive) works by geographers and by examining stories and storytelling, as considered by systemically marginalized voices and subjectivities. We begin with a brief survey of story and storytelling in the discipline of geography, answering in part some very fundamental questions about what constitutes a story and/or the practices of storytelling. We then explore theories about stories and storytelling, offering an overview of how geographers have theorized the two, how the two have travelled within and across the discipline and why stories have been considered important or, conversely, how they have been critiqued. Next, we turn to the applied ways that the stories and storytelling have been, and are currently being, deployed in geography. Indigenous geographies, for instance, have long included storytelling as a culturally and politically rooted means to narrate embodied experiences and knowledges through space and over time (Hunt 2013a); queer geographies include LGBTQ2S+ peoples’ stories to highlight intersectional critiques of neocolonial discourses and spatialities in queer tourism (Puar 2002); health geographers use storytelling methods to work with research participants (de Leeuw et al. 2017); and emotional geographers are telling new stories in order to consider affective and experiential ways of being in the world (Munt 2012). Finally, we turn to some concluding thoughts,
Narrating new spaces

including where stories and storytelling might innovatively and creatively go in the future, especially for feminist geographers working on critical geographies. We pay some concerted attention to geography's relatively recent and, we feel, rapidly ascending turn toward geohumanities and creative practices. Considering these two trending disciplinary trajectories, we think, provides a rich preface to and fodder for careful reflection on the importance of thinking through where, how and why feminist (and anti-racist and critical) lenses can and might be applied to any emerging modalities of thought and practice about stories and storytelling in our discipline. With this in mind, then, throughout the chapter we are cognizant of King's (2003) observation that stories and storytelling are always, and simultaneously, both wonderous and dangerous.

Once upon a time: histories of stories and storytelling in geography

As a discipline focused on understanding space and place as fundamental powers that structure social, cultural, emotional and physical worlds, geography is historically anchored in stories and storytelling. As Emilie Cameron (2012, 573) points out, however, geographers have not always identified storytelling as a powerful expression of experiences and knowledges:

There was a time, not too long ago, when few geographers were interested in telling stories. Stories, it seemed, were at best a quaintly humanistic preoccupation and at worst understood as the building blocks of oppression and inequality.

From its inception, though, geographers have observed that the word ‘geography’ is translated literally from the Greek as ‘earthwriting’; put another way, geography as a discipline is founded on telling stories about the world (Clark and Martin 2013; Springer 2017). Despite geographers’ hesitancy at times to admit to their practice of ‘storytelling’, Cameron (2012, 573) asserts that ‘geographic engagement with theories of discourse, power, and knowledge led geographers to understand stories as fundamentally implicated in the production of cultural, economic, political, and social power’.

That geography is a practice of telling the world’s stories – of earthwriting – is also and especially true if stories and storytelling are broadly understood as ways of making sense of and organizing the world through narrative practices (see, for instance, de Leeuw et al. 2017) and of drawing theory from embodiment (Hunt 2013a; Million 2014). Stories, in other words, are meant to convey knowledge to a recipient through an ordered chronicling, a rendering and retelling (through a variety of means, oral, written and visual) of events, people or places (real or imagined). The practices of telling stories (graphing) about the earth (geo) and the ways in which those stories have been narrated and structured have actually formed and dictated the discipline’s very existence (de Leeuw 2017; Springer 2017). Some of geography’s earliest pioneers (mostly White men) fervently followed the work of (almost always White male) poets, believing poetry to tell some of the most powerful stories about human–land interactions (Marston and de Leeuw 2013). Perhaps because, in its early incarnations, geography paid attention to sources from both poetry and quantitative scientific inquiry and because the story of the discipline is dependent on who is telling it, geography is understood either to have been left out of histories of science or seen as a science unto itself (see, for instance, Livingstone and Rogers 1996). Geography might be a social science or it might be a humanities discipline, depending on the stories being told about it: whatever the discipline’s designation, however, it is still a discipline storied mostly by White men (Kobayashi 2014). Its interdisciplinary nature means that stories have been understood differently by different geographers, with social science geographers broadly understanding their stories as concerned with thematic patterning across time and
place, while humanities-informed geographers have perhaps been more preoccupied with the uniqueness and creativity of storied materials (Price 2010). Indeed, and again depending on who is telling the story or what story is given validity, geography might have reason to be taught at universities such as Oxford and Cambridge or be cut completely from the curriculum at Harvard. The discipline itself, in other words, is storied: it remains, however, that the stories being told and circulated in the discipline are gendered and racialized. And those stories have structured the ways and places that the discipline is configured, understood and practised.

Geographers, those practitioners within and of the discipline, have for a long time worked with and told stories. Telling and working with stories were the domain of early humanistic geographers striving to theorize and explore sensorial relationships between place and people. Many of these humanist and phenomenological geographers, most whom would not have identified as feminist geographers, turned to stories as source material about deep, affective, thick and emotive relationships with landscape (Hawkins and Straughan 2016; see also Meinig 1983), some going so far as to say that the discipline of geography would be lifeless and dead without poetry, narrative, story and storytelling (Meinig 1983). Alongside and often in conversation with anthropologists and ethnographers in the mid- to late-twentieth century, geographers working against the primacy of quantitative inquiry in the discipline turned to stories and storytellers as phenomenological source materials about how people felt, experienced, built or lived with and in landscapes. Sometimes this turn to stories took its impetus from a search for beauty and deep feeling as an antidote to worries about modern industrialization and the dehumanization of landscapes (Bunkse 2004; Watson 1983). Travel stories were early tropes of geographers, including narratives published in colonial journals or in magazines such as National Geographic (Crang 1998). Indeed, storytelling in geography itself has played a role in the discipline’s masculinizing and colonizing tendencies. Tools long thought to be core to geography, such as the map, the survey and the grid, as Nick Blomley (2003) points out, have been shared in tandem with stories about race, Eurocentric visions of progress and land (Harley 1989). In other words, while geographers were writing stories about the world they were authoring, their stories from their positions, often as White, able-bodied, cis-gendered, heterosexual men (Choi 2018; Kobayashi 2014; Kobayashi and Peake 1994). What is a picture or a map, if not a thousand (storied) words?

Stories were also categorized as teachings and enfolded into geographical pedagogies. A number of early human geographers named themselves as storytellers, sharing personal narratives and contributing to creative worldings (Hawkins and Straughan 2016; Watson 1983). Sometimes, in the hands of physical geographers, stories are understood and circulated as scientific and objective evidence or as quantitatively informed exploration – as such, they form the ways in which environment and physical geographies were and are conceptualized (Yusoff and Gabrys 2011). Stories were the mainstay of cultural geography, in some ways, as it established itself as a subdiscipline of human geography; widespread or vernacular cultural artifacts, often in the form of popular texts and creative expressions, were its primary sources, replete with representations and symbols through which to read and understand people, places and productions of power. Contemporary cultural geographers continue to draw on tropes and tools of literary theorists and turn to stories in the form of fiction, poetry and films or, more recently, YouTube videos and blogs as insights into how and why humans behave in the places (or landscapes and regions) where they live (Cosgrove and Domosh 1993; Crang 2013). Social and political geographers turn to stories, often drawn from qualitative sources, as evidence about trends and themes circulating through the subdisciplines, including through feminist geography (Hyndman 2004). Stories and storytelling, in other words, have long been taken up by geographers and have been deployed by geographers for many purposes.
Narrating new spaces

Despite the variability of the discipline across time and place, feminist geographers have observed common themes in the use of stories and storytelling in geography. Many stories have been told by men or are focused on tales of masculinity and men’s relationship with space and place (see Domosh 1991). Women’s stories, or even just the voices and experiences of women as stories that mattered to geography and for geographers, have either been long overlooked or omitted altogether from the building of the discipline (Domosh 1991). Stories about women of colour (for example, Gilmore 2007), Indigenous women (Goeman 2013; Simmonds 2016), queerly sexually oriented and/or gender non-conforming and trans people (Doan 2010) have also been storied. Women’s voices and geographers who are writing from these situated positions also use storytelling as one way to rewrite the stories that have historically been told about ‘us’ (whoever ‘us’ may be), without us and by ‘others’. Those engaged in such rewriting and critical, reflexive engagement in storytelling have developed unique methods and methodologies that are now central to feminist inquiry in geography.

That’s a good story! Stories and storytelling as methods, methodologies and means of situating ourselves in geography

Broadly speaking, a methodology is a theoretical or philosophical framework that informs a practice. Storytelling is often conceptualized in this way. Stories and storytelling are also often considered to be methods in geography, as things or actions or practices that are the outcomes of an activity or an inquiry and as a way of relating to one another to share situated knowledges, perspectives and experiences. Feminist geographers, for instance, use storytelling as a way to work in alliance, to come together and to co-produce knowledge. Richa Nagar (2013), for instance, discusses how ‘co-authoring’ stories is itself a form of feminist alliance. Nagar (2013, 1) explains how, in doing so, feminists have worked in relation with people in places to ‘mobilize experience and memory work in ways that connect questions of feminist subjectivity with those of representation in organization, leadership, and movement politics’. Emphasizing that ‘alliance work demands a constant rethinking of the relationship between authorship of words and authorship of struggles’ (Nagar 2013, 9), Nagar outlines how co-authoring and storytelling can mean working with one another for action: ‘[c]o-authoring stories is a chief tool by which feminists working in alliances across borders mobilize experience to write against relations of power that produce social violence, and to imagine and enact their own visions and ethics of social change’ (2013, 1). Storytelling as co-authoring demonstrates not only how feminist geographers can methodologically approach a topic but also how the co-production of knowledge as storytelling is key to every aspect of embodiment involved in feminist research praxis. Nagar shares five ‘truths’ that arose from her feminist alliances, emerging as stories themselves through storytelling (see Nagar 2013, 8–13). Themselves generated through reflexive engagement with a story that came about over a decade of alliance building, these truths (to paraphrase) include: 1) the need for continual check-ins as struggles and stories evolve; 2) the potential for stories and co-authoring to share and generate connections across differences in light of power relations; 3) the obligation to pay critical attention to how stories are used in different contexts and in light of different listeners; 4) the urgency to negotiate between the individual and collective in sharing and co-creating stories; and 5) the need for every co-author to consider their implication, embeddedness and complicity in the very structures of power at the crux of feminist alliances and inquiry.

Geographers Ellen Kohl and Priscilla McCutcheon explain how the ‘everyday talk’ of what they explore as kitchen-table reflexivity can encourage self-reflexivity both in our research endeavours and in ourselves as researchers, imbued as we are in the power geometries (to borrow Doreen Massey’s 1993 term) that support interlocking structures of power. Indeed,
Black feminists, especially, have for decades used ‘everyday talk’ to share experiences and positionalities. Scholars have argued that the key to Black feminist theory is storytelling and narrative itself; as Jewel Amoah (1997, 84) states: ‘Storytelling is not merely a means of entertainment. It is also an educational tool, and for many, it is a way of life. For others, it is the only way to comprehend, analyze, and deal with life’.

Geographers have used storytelling among themselves to share their everyday experiences and how, as researchers, these experiences shape us and are perceived and prescribed in social contexts. For instance, Kohl and McCutcheon (2015, 748) introduce their stories as White and Black feminist researchers working on issues of social and environmental justice respectively, explaining how they employ everyday talk ‘as a methodological tool qualitative researchers can use to interrogate their positionalities through formal and informal conversations’. In so doing, they broach tough and, at times, awkward conversations with one another on positionality and power, while emphasizing the different places and histories from which their individual, situated stories emerge.

Geographers of many stripes and in many subdisciplines and specialized streams of geography, from Indigenous geography to queer geography, from health geography to emotional geography, from cultural geography and postcolonial and feminist geography to research that is focused on non-representational geography and more-than-human geography, are returning in the opening decades of the twenty-first century to stories and storytelling. The purposes of using storytelling as method varies, however. Emilie Cameron (2012) characterizes how storytelling has been used in geography as small stories, telling stories and storying (for) change. Small stories, Cameron (2012, 576) proposes, were of particular interest to cultural and historical geographers who were intent on exploring ‘the small, the local, the specific, the particular, the intimate, and the mundane’, thus shedding light on interest in place. Telling stories is an invitation to ‘take up the role of storyteller and call for greater fertilization between geography and the literary and creative arts’ (Cameron 2012, 583). Wielding stories in this way has varied purposes, although geographers interested in affect have been particularly keen to take up storytelling in this vein. Storying for change has been a method and methodology of particular interest to feminist geographers. Whether storying for change through imagined futures or with a critical eye to the tendency for small stories to invisibilize the structures from which storylines are influenced (or, more specifically, the interlocking systems of power that have created ongoing forms of injustice and inequities), storying for change draws on what Cameron (2012, 580) sees as geographers’ ‘relatively longstanding interest in the capacity for stories to create social, political, and intellectual change’.

Storytelling has a varied story across geography’s subdisciplines. Indigenous geographers and Indigenous geographies have a long-standing history, with storytelling acting more as a methodology than a practice. Kwagulth scholar and geographer Sarah Hunt (2013b, 27) highlights how, in ‘looking to Indigenous epistemologies for ways to get beyond the ontological limits of what is legible as western scholarship, a number of Indigenous scholars have pointed to stories, art, and metaphor as important transmitters of Indigenous knowledge’. ‘Stories and storytelling’, Hunt (ibid.) continues, ‘are widely acknowledged as culturally nuanced ways of knowing, produced within networks of relational meaning-making’. Citing other Indigenous scholars, such as Linda Tuhiwai-Smith (1999), Margaret Kovach (2009) and Shawn Wilson (2008), Hunt explains how concepts in geography, such as ‘ontology’ (see also Todd 2016), are insufficient to convey Indigenous peoples’ often embodied knowledges adequately and in respectful ways. Storytelling has also been employed in community-based participatory approaches to research, especially between and across Indigenous geographies, conducted by non-Indigenous researchers (Christensen 2012a). Indeed, Indigenous peoples’ stories of experiences with homelessness

Sarah de Leeuw and Vanessa Sloan Morgan
(Christensen 2012b, 2016), colonial violence (de Leeuw 2016; Hunt 2013b), Indigenous and non-Indigenous collaborations and solidarities (Johnson and Larsen 2013; Larsen and Johnson 2016) and Indigenous map-making (Goeman 2013; Louis 2007; Louis, Johnson and Pramono 2012) are but a few of the ways that storytelling has been used in Indigenous geographies.

Much like storytelling is used in Indigenous geographies to point to systemically entrenched colonial violence, anti-racist geographers of colour have used storytelling to highlight personal narratives that provide in-depth knowledges and experiences of how race has been perceived in the discipline (Gilmore 2002; Hudson, McKittrick and Caribbean Philosophical Association 2014; Mahtani 2014). Andrea Choi’s (2018) research on the life histories of early geographers of colour, such as Harold Rose, Audrey Kobayashi and Bobby Wilson, links how geographers’ long-standing roots in social movements have impacted on their scholarship, thus shaping anti-racist and activist geographies today. Recalling Amoah’s (1997, 84) powerful statement that ‘storytelling is not merely a means of entertainment … it is a way of life’ and that, for some, ‘it is the only way to comprehend, analyze, and deal with life’, geographers have engaged the stories of people of colour to provide in-depth storying about the nuanced ways that dispossession, racialization and racial capitalism impact peoples differently and how these structures of power are also resisted. For instance, Ruthie Gilmore’s (2007) influential work on the stories of people of colour in California’s prison industrial complex sheds light on how resistance can take place even in an incarcerated space. Katherine McKittrick’s reading of Black women’s stories as resistance and place-making (2006, 2016) and Black sense of place (2011) highlights the overlooked ways of reading concepts that have long been central to the discipline. Beverley Mullings’ (2011) engagement with the experiences of the Jamaican diaspora sheds light on labour-market experiences and social networks. Anti-racist scholars (such as Pulido 2015, 2017) have also challenged geography to rethink concepts such as environmental justice and racism through the experiences and stories of those living in place.

Queer theorists and geographers challenging heteronormativity and gender-normativity have also confronted geography’s engagement with sexuality and gender by using personal narratives and storytelling. Commenting on the canon that is often considered ‘geography’, Judith Jack Halberstam (2005) observes that ‘queer work on sexuality and space, like queer work on sexuality and time, has had to respond to canonical work on “postmodern geography” by Edward Soja, Fredric Jameson, David Harvey, and others that has actively excluded sexuality as a category …’ (5–6). Halberstam continues, stating that ‘this foundational exclusion, which assigned sexuality to body/local/personal and took class/global/political as its proper frame of reference, has made it difficult to introduce questions of sexuality and space into the more general conversations about globalization and transnational capitalism’ (6). That Halberstam draws from the dominant ‘canon’ of geography – for example, predominantly White men – is telling in and of itself, demonstrating that the external views of geography as a discipline (and, perhaps, the internal views of many geographers) may very well invisibilize geographies and geographers who stem from queer, feminist and critical race perspectives and experiences. Queer geographies are continuously emerging, drawing on queer theory’s reading of story to share an in-depth, often critically inspired reading of spatialities (e.g., Oswin 2008). Queer stories have thus provided insight into the ways in which queer people both experience and navigate space and also contribute to and challenge taken-for-granted concepts that are core to the discipline – what Halberstam frames as bringing questions of sexuality into conversations key to geography, such as globalization and transnationalism. Jack Giesking (2016, 264), for instance, relates ‘the everyday stories of lesbians and queer women experiences in public spaces in New York City’ and, in so doing, he pushes geographers to consider how ‘territory and borders are spatial forms that we cannot assume to be self-evident’. J.P. Catungal and Eugene McCann (2010) analyze
discourse to critically view how the stories and experiences of gay men in parks in Vancouver, Canada, are not only regulated but re-storied in the dominant media. May Farrales (2018), also focusing on Vancouver and in settler colonial contexts, presents stories of Filipinos/as to show how sexuality and gender paradigms manifest and are performed through pageantry. In so doing, Farrales links contemporary debates on diaspora, globalization, settler colonialism and sexuality in nuanced and storied ways.

Geography, then, has been rich ground for new stories and storytelling, at the same time as being problematic terrain for many voices and experiences. Stories and storytelling thus remain complicated and rightly contested, functioning in various discursive and material ways to form and produce ontological and epistemological realities for different subjects. With this understanding, radical and critical geographers are telling new stories and theorizing storytelling in new ways in order to story creatively the discipline of geography and other epistemological spaces.

**A storied turn and an ending: the rise of geohumanities and of creative geographies, and some final words**

A remarkable thing about stories and storytelling is how they shift with telling: how they change and transform in their (re)telling by different people, in different spaces, in their being listened to and thought about by different audiences in and from different places. Stories and storytelling are thus, in many ways, alive and living, evolving, adapting and shape-shifting forces that move across the various times and spaces of geography as a discipline. While, as explored throughout this chapter, stories and storytelling have a long history in geography, they have recently (for less than a decade) made something of a comeback, twinned with a more general rise of humanities-focused work in geography. Evoked in part by the ‘creative re-turn’ and our turn toward ‘geohumanities’, geographers are increasingly lauding the importance of deep, thick, affective, interdisciplinary and imaginative orientations to critical questions in our discipline and beyond (Cresswell et al. 2015; Dear 2015). Stories and storytelling, taking forms such as poems, essays, visual narratives, graphic novels, artistic curations, embodied interventions and choreographed performances (to name just a few), are no longer occupying fringe spaces in geography (Donovan and Ustundag 2017; McLean 2018). While geography has long considered biographic stories as integral to knowing and understanding place and space, biography, too, is being re-embraced by geographers in efforts to understand more fully the personal, tactile and subjective natures of being in geography (Daniels and Nash 2004). Some of the discipline’s largest professional associations (including the International Geographic Union, the Association of American Geographers, the Canadian Association of Geographers and the Royal Geographical Society) are increasingly present at international conferences and, in the form of specialty study groups, dedicated to creative practices, including stories and storytelling. These trends might be understood as culminating, disciplinarily, in the Association of American Geographers launch in 2015 of a new flagship journal, *GeoHumanities*, which features an ‘in practice’ section. This is often populated by creative storytelling and geographic stories told in creative ways, including as poems and photo-essays. *GeoHumanities* is not alone in its publication of stories and creative storytelling works: the journal *cultural geographies* has long published poetic works, biographically-infused considerations of subjectivity and place, creative writings and storied engagements with cultural expressions, such as landscape painting or film (see, for instance, DeLyser and Hawkins 2014), while the newer journal * Literary Geographies* is almost exclusively devoted to geographic analysis of stories and storytelling in literature and literary studies.
The recent ascendance, the force and the potential perils of stories and storytelling mean that they are rich ground for feminist and other critical geographers: stories and storytelling, like so many practices and epistemological framings in geography, deserve interrogation by feminist scholars, by queer, anti-racist, anti-colonial, Indigenous, racialized scholars and by activists of all ages, abilities and career stages. Telling new stories, embracing difference and radicality in storytelling – this will transform both the discipline of geography and the ways in which different geographies of the world are lived and conceptualized. Feminist geographers have long been at the helm of disciplinary transformation. We have long occupied and argued for transformational spaces, doing so in great part by storying places and peoples in new and radical ways. In the opening decades of the twenty-first century, we are continuing what we have long been doing. Still. There are so many stories yet to be told; so many as-yet unimagined ways of storytelling. New generations of geographer activists, artists, scholars and citizens of the world will story geography – and spaces beyond geography – with new voices and visions, voices and visions that will hopefully continue to ‘earthwrite’ transformative potential and social change from their unique, inspiring, embodied and storied perspectives. After all, as we began, stories really are all that we really are.

Note
1 See Deloria Jr. 1997 for work on storytelling, myth, Whiteness and violence. For more on racism in geography, see Gilmore 2002; Mahtani 2014.

Key readings

References


Narrating new spaces


