Welcome to the ninth Centre for the GeoHumanities newsletter. Please get in touch with us on geohumanities@rhul.ac.uk if you have news you would like to share or would like your work featured.
‘Music, Migration and Mobility: The Legacy of Migrant Musicians from Nazi-Europe in Britain’

A performance-led and multi-disciplinary project that seeks to better understand the significance of migration and mobility for music.

This three year interdisciplinary project studies the mobile lives, artistic products and impact upon British culture of musicians who came from Nazi-ruled Europe during the 1930s and ’40s. The project is led by the Royal College of Music (Norbert Meyn (project PI), Beth Snyder and Helen Kuby), with co-investigators at Royal Holloway (Peter Adey and Michael Holden) and the University of Salzburg (Nils Grosch).

In 2020-21, the Music, Migration, and Mobility project has seen a number of highlights:

Archival research: Underpinning most of the project’s outputs is archival research, and since its inception the Music, Migration, and Mobility team have worked extensively on a variety of sources. These range from the papers of individual musicians – such as the archives of Fritz Busch in Karlsruhe or the archives of the Amadeus Quartet at the Royal College of Music – to large-scale archives and the archives of particular institutions, such as those of the Glyndebourne festival of opera, or papers relating to the internment of ‘enemy aliens,’ which are held at the National Archives, among other places.

Concerts and performances: The performance-led nature of Music, Migration, and Mobility has involved the regular performance of works written by the musicians upon which our research has focused. One of the earliest events associated with our project was a concert at the New North London Synagogue, in November of 2019, which included music by Hans Gál, Franz Reizenstein, and Robert Khan. Since then, a variety of performances have taken place, and the project has produced a wide variety of recordings of works by these mobile musicians; these performance outputs have featured both professional musicians and often students from the Royal College of Music. Recently, for instance, we produced a new set of recordings of songs from the comic revue What a Life! – this was a performance that was originally produced by émigré and refugee musicians and performers whilst they were in internment camps on the Isle of Man.
Conferences and public talks: Recently, Professor Nils Grosch gave a keynote speech at the Turin International Kurt Weill conference, in which he detailed how mobility-studies methodologies can be applied to the work of a migrant musician. In October Norbert Meyn and Michael Holden gave a talk to a public audience as part of the Insiders/Outsiders festival of émigré and refugee culture. In November Peter Adey, Michael Holden and Giada Peterle gave a joint presentation to the Transforming Mobilities conference in Melbourne on storymapping and cartooning the internment (im)mobilities and cultural life of migrant musicians who were interned in camps on the Isle of Man.

Storymapping and comics: One of the key ways in which we aim to express, analyse and visualise the (im)mobilities that tended to characterise the lives of these refugee musicians, is through digital storymaps and illustrated comics. The storymaps aim to bring together diverse sections of the project’s research output, such as performance and archival research, and have so far focused on an array of topics, including a series on the processes of internment, a map detailing the global touring schedule of the Amadeus Quartet, and a series of maps that trace the intersecting mobile lives of performers and composers that led to the production of Joseph Horovitz’s Fifth String Quartet. We have also collaborated with Dr. Giada Peterle (University of Padua) in order to create a series of comics that centre on the story of internment, and which seek to express the mobilities of these émigrés and refugees in creative and engaging ways.

Forthcoming for ‘Music, Migration and Mobility: The Legacy of Migrant Musicians from Nazi-Europe in Britain’ in 2022 are: an exhibition, a book on the Glyndebourne opera festival, a major conference on music and mobility, and many more performances, talks, and storymaps.

You can find out more about the project here: https://www.musicmigrationmobility.com/ and here: https://www.roth.ac.uk/singingasong/ and more detail on our forthcoming conference can be found here: https://www.musicmigrationmobility.com/conference2022
Last year Felix Driver and Caroline Cornish, along with Mark Nesbitt at Kew, and partners at Dumbarton Oaks, Harvard Herbaria and the University of Padua, were awarded an AHRC grant under the Where Next? programme, to scope out opportunities to develop and support humanities-led research in the emergent field of Plant Humanities. In total the team interviewed 63 researchers and others within universities, gardens, museums and archives over a 12-month period; some of you may have participated. They also held four workshops over the year.

The final report, outlining the findings, conclusions and recommendations of the research project, was submitted to AHRC in December and we are awaiting their response. Urgent priority areas for research are identified as:

- Unlocking the potential of botanical collections in arts and humanities research
- Connecting biodiversity, equity and social justice
- Valuing green spaces for human well-being

And the recommended interventions for AHRC to consider are:

- Network funding to foster cross-sector and practice-based research
- Cross-council highlight calls for humanities-led research projects on the 3 priorities (above)
- Short-term (3-6 months) fellowship scheme to encourage partnership and engagement between universities and other stakeholders in Plant Humanities e.g. botanic gardens
- Research infrastructure to facilitate access to scientific collections; and to contextualise and interpret them for wider and more diverse audiences.
- Inclusion of environmental humanities as a subject within the AHRC remit, in order to make interdisciplinary research in this area more visible.

December also saw the publication of a special issue of the online magazine The Ethnobotanical Assembly (TEA), edited by Felix and Caroline, featuring eight essays on ‘Plant Humanities: Where Arts, Humanities and Plants Meet’, and including contributions by Danielle Sands, Daniel Whistler and Redell Olsen: https://www.tea-assembly.com
"After Prometheus" is a Science-Art project that explores the evolution and mutation of the fire-human relationship, through a three-fold process of exploration, “deterritorialization” (sensu Deleuze), and mutation/re-combination. The project is based on a collaboration between physical geographer Daniele Colombaroli and artist Daniel Ranalli (Museum of Modern Art NY, Museum of Fine Arts Boston and San Francisco Museum of Modern Art), and is part of the “Wildfires at the Arts-Science Interface project”, promoted by the Leverhulme Wildfires Centre and the Arts Cabinet. The project resulted in three online residencies inspired by the work of classic and modern philosophers (Heraclitus, Plato, Nietzsche), and highlighted to the public consciousness how passive and uncritical processing of information (often spread by fast-spreading fake-news, pseudo-scientific myths and misinformation) hampers the understanding of complex, “wicked” problems, like wildfires and climate change.
5th Denis E. Cosgrove Lecture

Black online geographies: Tales of Creativity and In/security, Dr Pat Noxolo

4th May 2022, 6pm

The event will take place online, please book a place via Eventbrite.

Learning from her one-year AHRC-funded fellowship ‘Creative Approaches to Race and In/security in the Caribbean and the UK’, Pat Noxolo will consider the geographies of Black creativity and in/security as they are lived online. How does Black creativity in language and imagery move differently online, and what are the risks that we navigate if we choose (or do not choose) to move online?

Pat Noxolo’s research brings together the study of international development, culture and in/security, and uses postcolonial, discursive and literary approaches to explore the spatialities of a range of Caribbean and British cultural practices. Recent work has focused on: re-theorising Caribbean in/securities; theorizations of space in Caribbean literature; Caribbean laughter and materialities; re-thinking the decolonial city; and African-Caribbean dance as embodied mapping. Pat Noxolo is lead researcher on the Caribbean In/securities and Creativity (CARISCC) research network, funded by the Leverhulme Trust. She is chair of the Society for Caribbean Studies, co-editor of Transactions of the Institute of British Geographers, and secretary of the RACE group of the Royal Geographical Society.

Please sign up by following this Eventbrite link: [https://www.eventbrite.co.uk/e/5th-denis-cosgrove-lecture-black-online-geographies-dr-pat-noxolo-tickets-244564487967](https://www.eventbrite.co.uk/e/5th-denis-cosgrove-lecture-black-online-geographies-dr-pat-noxolo-tickets-244564487967)

Image: ‘Dreading the Map’, by Sonia E. Barrett and the Map-lective. Commissioned by CARICUK: Creative Approaches to Race and In/security in the Caribbean and the UK, led by Dr Pat Noxolo. See caricuk.co.uk. Situated in the Map Room of the Royal Geographical Society. Photographer: Damion Griffiths
‘Creating Diasporic Worlds’
Creative Commissions 2022

The Centre for Greek Diaspora Studies and the Centre for the GeoHumanities at Royal Holloway, University of London in collaboration with the Cyprus High Commission in London and the Fitzwilliam Museum – University of Cambridge, are pleased to announce the funding of up to three (3) Creative Commissions on the theme of ‘Creating Diasporic Worlds’.

The Greek word *diaspora* indicates the dispersal of a group of people from one original country to other countries, or the act of spreading in this way. Embedded in its etymology (*dia* ‘across’ + *sperein* ‘sow seed’, ‘scatter like seed’) is a centrifugal movement away from a shared place of origin. This physical movement is usually balanced by a centripetal imaginary movement towards a longed-for homeland, which often translates into nostalgia (*nostos* ‘return home’ + *alges* ‘pain’) – the yearning for return home, or to an irrecoverable past condition. Lingering between past and present, and crossing geographical and political boundaries, diasporas are nonetheless deeply rooted in territorial imaginations and in a sense of place. They at once transcend and rest on the map. Diasporas are thus commonly defined by their geographical, social, political and spiritual liminality. Yet diasporas are also culturally expressed, creatively practiced and continually performed. In scattering seeds across the world, they create their own worlds and fertilize others.

This joint edition of the Creative Commissions calls for creative collaborations that explore diasporic identities, cultures, politics and ways of being. In particular, applicants are invited to consider the arts and humanities as a set of mutually attracted approaches through which to explore the historical and contemporary implications of displacement, dispossession and migration; intergenerational memories, emotions and traumas; nostalgia, belonging, estrangement, alienation and reconciliation; as well as the constitution of new relationships to space, place and landscape in the midst of a climate emergency.

Each Commission will be funded with up to £3,000. The Creative Commissions will run from 14/3/2022 to 31/5/2022. The programme is open to any collaboration between creative practitioner(s) and early career researcher(s).

Application will be through a short application form and accompanying curricula vitae (CVs) of collaborators to be submitted by 5 pm GMT on 14th February 2022.

An exhibition at the Cyprus High Commission, 13 St. James’s Square, London SW1Y 4LB in June/July 2022 (or an alternative venue in London) will provide a platform for the presentation of commissioned works.
These Creative Commissions emerge from a collaboration between the Cyprus High Commission – Cultural Section, the Fitzwilliam Museum – University of Cambridge (under the project “Being an Islander: Art and Identity of the Large Mediterranean Islands”), the Hellenic Institute, the Centre for Greek Diaspora Studies (http://hellenic-institute.uk) and the Centre for the GeoHumanities (www.royaltholloway.ac.uk/geohumanities & www.geohumanitiesforum.org) at Royal Holloway, University of London.

Download the full application pack here.

Prof. Justin O'Connor (University of South Australia) with a public lecture: "Reset: Art and Culture in the Interregnum"

9th March 2022
7pm-8.30pm
In-person event

Art and cultural policy are in crisis. This crisis is prior to, and bigger than, covid-19: we are living through an epochal moment not some conjunctural interference. Whilst some might look to re-instate ‘business as usual’ or celebrate the pandemic as accelerating the transition to ‘digital business models’, others agitate for new recognition of the vulnerable predicament of cultural workers and the value of culture in moments of crisis. This paper proposes that the qualities revealed by, and sometimes enabled through, the covid pandemic are part of a broader shift away from global neoliberalism, which we can date from the late 1970s to the middle of the last decade.

The paper draws on the collective work of the Adelaide-based Reset Art and Culture program, operating over the course of 2021 and 2022. This identifies the current moment as an interregnum rather than transition, given the very real possibility of snapping back to a new and stronger form of neoliberalism. The paper addresses components of the interregnum and the potential new shape for cultural policy in its wake.

Please sign up via this Eventbrite link: https://www.eventbrite.co.uk/e/justin-oconnor-public-lecture-reset-art-and-culture-in-the-interregnum-tickets-265776042297
Borderland: Christian Identities and Cultures in Early Modern Cyprus and Beyond Virtual International Conference

6-7th May 2022

Bank of Cyprus Cultural Foundation

The fifteenth, sixteenth and seventeenth centuries witnessed the emergence of new confessional identities throughout Europe as well as the re-negotiation and adaptation of earlier confessional self-perceptions. Over the past four decades, medieval and early modern Cyprus has attracted the attention of the international scholarly community as a geographically distinct zone of religious diversity. So far, research in the field covers aspects of identity formation, religious contention and conviviality as well as the construction of institutional, social and economic structures. Less attention has been paid, however, to the dynamics and mechanisms of Christian co-existence and strife in relation to religious culture. Equally important, yet largely unexplored, is the impact on Cypriot Christian self-perceptions and religious culture of major and broader developments in Europe (e.g., the Renaissance, Reformation and Counter-Reformation) and the Levant, at the time of the Ottoman expansion and the transformation of the post-Byzantine “Commonwealth”.

Location:
Stewart House
32 Russell Square, London WC1B 5DN
(Close to Senate House Library)
Closest tube: Russel Square
Since Fredrik Barth’s work on the development, maintenance and negotiation of group boundaries (1969), scholars have been focusing on the relationship between identity and boundary construction, especially in multi-confessional and multi-ethnic societies. Although hardly impenetrable, boundaries — physical/territorial and imaginary/psychological/spiritual — diachronically function as visible, audible, tangible and performed markers of religious and cultural perception and self-perception. The aim of our conference is to address the status of Cyprus as a “borderland” or “frontier-zone”, already noted but not adequately investigated and analysed in historiography. In what ways were religious and cultural borders defined, constructed, negotiated, performed, and crossed in Cyprus between ca. 1500 and 1600? How can borders help us better understand Cypriot Christian identities (Orthodox, Latin, Maronite, Armenian, among others) and forms of cultural expression? By bringing together scholars working on early modern multi-confessionalism and Cyprus from different disciplines and perspectives, and employing different sources, approaches and methodologies, we seek to offer a channel for fruitful dialogue and exchange of views and ideas on key themes related to the island's religious geography and cultural physiognomy in this critical period.

These include, but are not restricted to, the following:

- Borders and confessional relationships: communal inclusivism and exclusivism, shared beliefs, perceptions and practices
- Cyprus and broader perceptions of the border (e.g., insularity, connectivities and fragmentation) in relation to identities
- Cypriot diasporic communities and their borders in Western European societies
- Boundaries (or lack of) in secular and sacred space between Christianity and Islam
- Ritual as border performing and crossing: liturgy and theology, marriage, processions, and political choreographies
- Literature, visual culture and multi-confessionalism: borders imagined and represented
- Colonial, anti-colonial, de-colonial and post-colonial readings of the multi-confessional past: the making and un-making of borders (e.g., instrumentalisation of confessional identities — inclusions and exclusions — in historiography and literature)

Co-organisers

- Bank of Cyprus Cultural Foundation
- Dr Ioanna Hadjicosti and Dr Chrysovalantis Kyriacou
- Centre for Greek Diaspora Studies, Royal Holloway, University of London
- Dr Achilleas Hadjikyriacou
- Centre for GeoHumanities, Royal Holloway, University of London
- Professor Veronica Della Dora
- The Fitzwilliam Museum, Cambridge
- Dr Anastasia Christophilopoulou
- The Hellenic Institute, Royal Holloway, University of London
- Dr Charalambos Dendrinos

The conference is part of the Bank of Cyprus Cultural Foundation's research project CyChrist (POST-DOC/0916/0060). Funded by the European Regional Development Fund and the Republic of Cyprus through the Research and Innovation Foundation, CyChrist explores aspects of multi-confessionalism and human geography in early modern Cyprus, during the transitional period between the Venetian and Ottoman rule (ca. 1560-1670).
CFP: The international conference: "Mobility, Infrastructure, and the Humanities"

In 2022, the Centre for the Geohumanities is co-hosting, with the Academy of Mobility Humanities (Konkuk University) and the Centre for Advanced Studies in Mobility & Humanities, DiSSGeA (University of Padua), the international conference: "Mobility, Infrastructure, and the Humanities" to be held in Seoul on the 28th–29th October.

Abstracts should be submitted by 30 April 2022. Further detail can be found at: [https://www.mobilityhumanities.net/callforpapers](https://www.mobilityhumanities.net/callforpapers)

Other events

Garden and Landscape Studies Symposium, in partnership with the Mellon Initiative in Urban Landscape Studies
How might historians narrate landscape design within broader human stories? How might alternative histories of landscape creation read, of its manifold makings and meanings in various periods and places focused on the people who imagine and shape the land? This call for papers seeks to identify research that looks beyond canonical histories of design and architecture to include the people, particularly socially marginalized communities, who are involved day-to-day in its making and meaning, including commemorating its past and planning its future. This call seeks to engage projects that generate counternarratives that reveal how alternative views of the past shape visions of the present and the future.

This is the third symposium in a five-year series exploring what it would mean to curate histories of making landscapes. Building on symposia exploring landscapes of segregation and resistance in 2020 and the Land Back movement and Indigenous readings of land in 2021, this symposium seeks to interrogate stories of labor, craft, and stewardship as the work of making landscape, foregrounding those who have so often been silenced, including women, LGBTQ+ people, Black and Indigenous people, immigrants, and working-class laborers. We consider that the making of landscape engages ongoing social, cultural, and physical processes, including labor, craft, maintenance and stewardship, as well as materials and production. We recognize that human making is more than a matter of people shaping “materials,” and this is surely true of many cultures and cultural practices of working with the natural world, notably those which actively seek to sustain it. We are interested in the boundaries and tensions between the formal design and ongoing production of landscapes, including questions of materials, economies, livelihood, technologies, power, dispossession, and topographies.


Registrations open March 2022.

Further information about the event can be found at: https://www.doaks.org/research/garden-landscape/scholarly-activities/landscapes-in-the-making
Welcome to Will Jamieson, Think Deep PDRA

Will’s project is entitled ‘Territory’s Plot Holes: Geoliterary excavations of the Anthropocene in Singapore’. It proposes Singapore as a site for theorising territory’s plot holes through the aporias and contradictions of Singapore’s model of global city and relentless geographic expansion. It will examine the city-state’s subsurface turn, typically conceived of as a speculative innovation in its urban development, as part of a longer history of its territory, charting a trajectory from colonial entrepot, to postcolonial city-state, to Anthropocene global city. It will employ geoliterary methods of critical and creative writing to probe these continuities through genre-spanning works of fiction and creative nonfiction, and ultimately connect Singapore’s historical, contemporary, and future extraction of the subsurface through its plot holes.
Rosie Knowles, RHUL, Geography

Rosie is a PhD student in the Geography Department at RHUL and is the Centre's Research Assistant. Her doctoral project, funded by techne AHRC, explores liminal industrial landscapes by critically engaging with the health geography concept of 'therapeutic landscapes'. The project uses a mixed method approach combining interviews with experimental feminist creative methods, such as drawing, poetry and painting. These methods seek to explore the complexities of the relationships between health and place, attending to emotional, affective, transcorporeal and sensory everyday experiences in urban/nature industrial landscapes. The project attends to the complexities of human experience and individual difference, whilst questioning traditional assumptions of 'therapeutic landscapes'. 
Christina Hourigan, RHUL and Kew

Christina is an AHRC techne funded CDA PhD student with RBG Kew (2020). Arboreta are special places where landscape, science, horticulture, art, and visitor attraction meet. This project responds directly to current interest in the reinterpretation of such landscapes. The project seeks to investigate the history of the arboretum at the Royal Botanic Gardens, Kew (from 1841 onwards) and to consider the influence of this 320-acre site on arboreta, horticulture and botany across the world. Using archival, landscape and object biography methods, and focusing on research into Kew's arboretum as a scientific and working landscape, the history of botanical networks and collecting, and the history of scientific horticulture on site, this research aims to explore the value, significance and influence of the tree collections at Kew and the people who worked with them.

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