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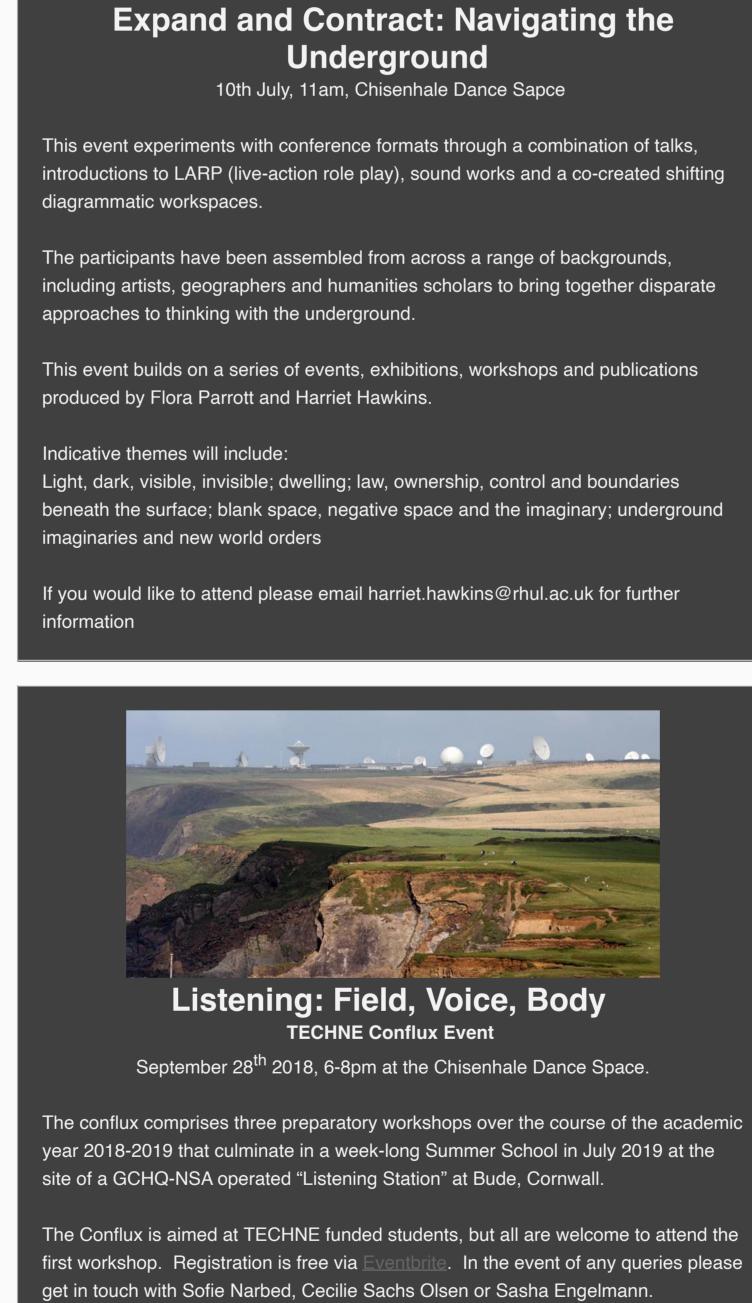
## Centre for the GeoHumanities Newsletter: No 3. July 2018

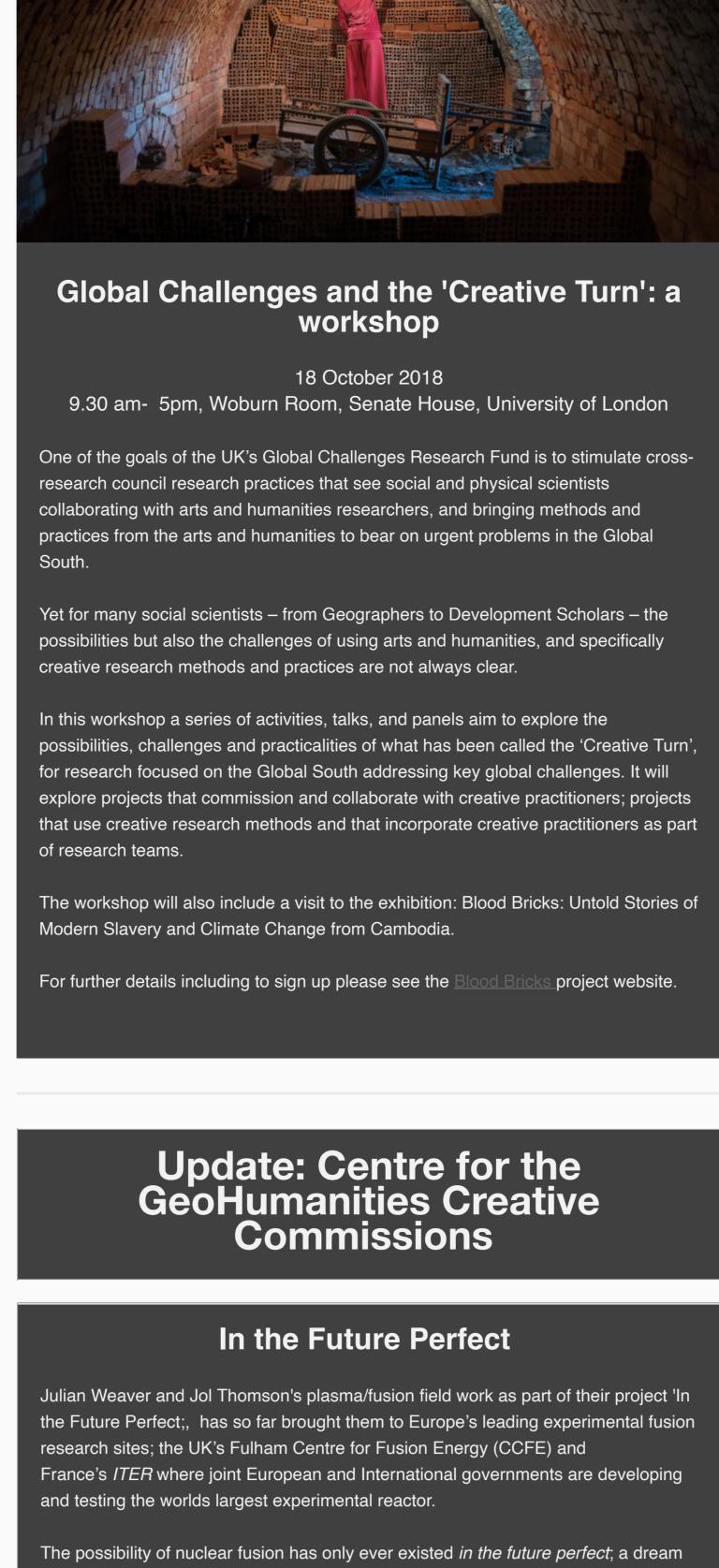
Welcome to the third Centre for the GeoHumanities newsletter. Please get in touch

with us on geohumanities@rhul.ac.uk if you have news you would like to share or

would like your work featured.







## experimental sites dot our planet, producing a sort of terrestrial-constellation we have yet to name.

of abundant, clean energy that has, since the 1950s, always been 30 years away -

source, could mean for the future global environment and economy. In their fieldwork

Thomson & Weaver combine the poetics of a 'pataphysical state of fusion research

with para-ethnographic methodologies to elaborate a media ecological map which

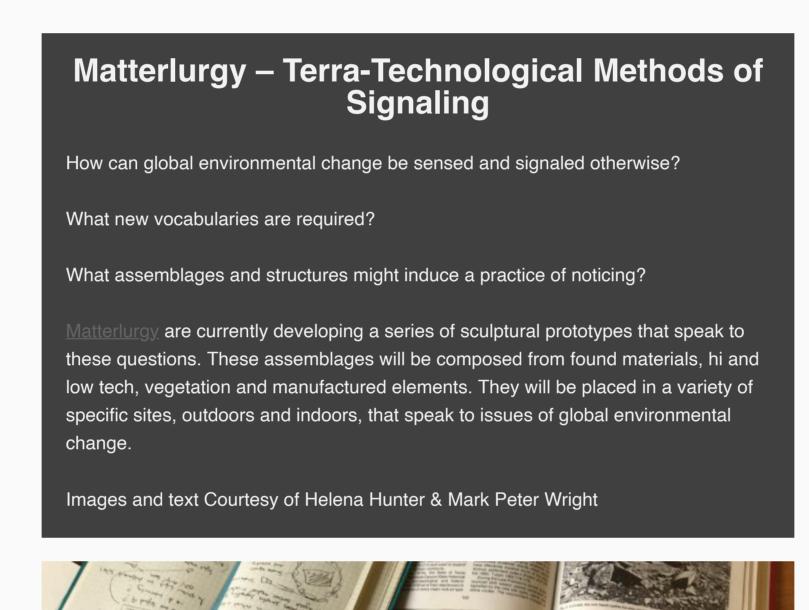
may help us to navigate "the vast field of nuclear culture within which we are all

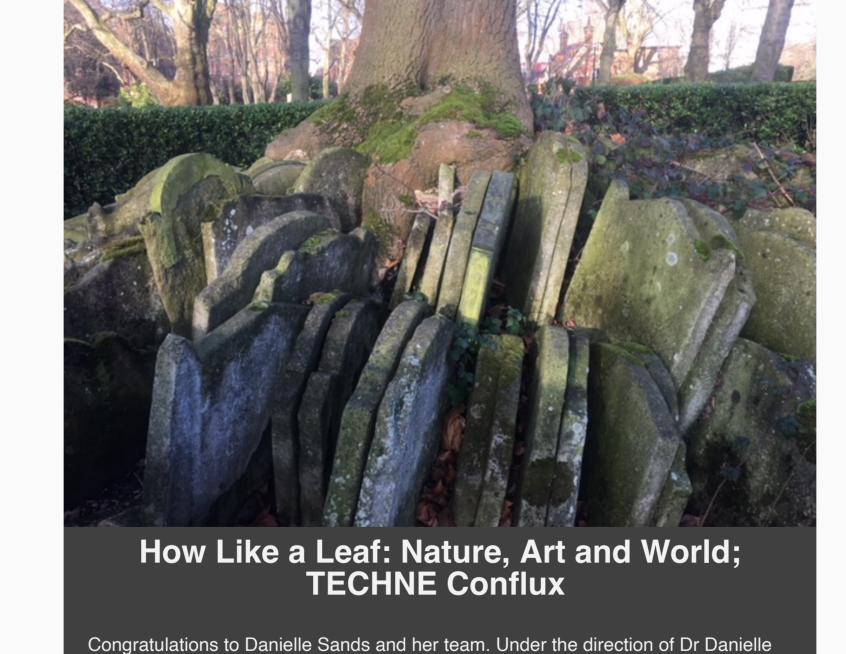
embedded" (Carpenter, 2017) and which marks the age of the Anthropocene.

Containing and holding a man-made star is a wicked problem, but these

and remains there still. This collaboration nevertheless aims at a polyvalent

understanding of what fusion energy, a theoretically clean and unlimited energy





Sands (Royal Holloway), the 'How Like a Leaf: Nature, Art and World' Conflux will be

an interdisciplinary programme of workshops and roundtables taking place on the

Bedford Square and Egham campuses from June 2018 until April 2020, where

Taking inspiration from the hybrid work of Donna Haraway, 'How Like A Leaf' is

focused on discussing, producing work on and investigating the possibility of an

aesthetics that bridges the human and nonhuman, as well of cross-species relations

- as well as the variety of tools and discourses with which we have addressed these

participants' contributions will culminate in an exhibition.

relations.

Centre for the GeoHumanities' member's news

The programme is split into four consecutive parts; Encountering, Writing, Performing and Thinking. Bringing together students from across disciplines - literary studies, philosophy, geography, visual arts, music, dance and so forth - the Conflux is an extremely exciting opportunity to examine the relations of art, nature and world with the assistance of world-renowned practitioners and theorists across the field.

The organisers of the Conflux are Dr Danielle Sands (Royal Holloway), Dr Nick Foxton (Kingston University), Dr Adeline Johns-Putra (University of Surrey), Dr Daniel Whistler (Royal Holloway), Dr Libby Worth (Royal Holloway), Dr Sara Upstone (Kingston University), Lucy Mercer (Royal Holloway) and Flora Parrott (Royal Holloway).

Interested parties should contact howlikealeaf@gmail.com for further information.

Centre for the GeoHumanities European Network Event

The CGH has been awarded RHUL Research Strategy Fund money for an event in

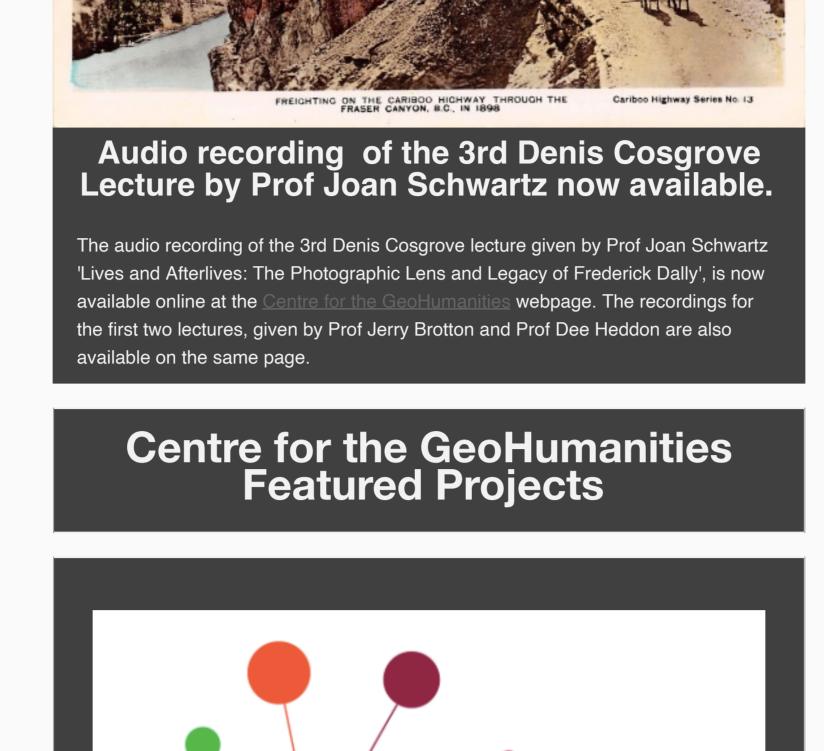
Autumn 2018 that will bring together key figures in the GeoHumanities from across

GeoHumanities. We hope this will form the foundation for a longer term European

Europe to brainstorm on the current state and future directions of the

More information will be announced in late Summer 2018.

Network for the GeoHumanities.





Austrian Centre for Digital Humanities (Vienna). Our team comprises three

postdoctoral researchers, two PhD students, two software developers and one

**Sending Jumpers in the Place of Soldiers:** 

Stitching together a Geopolitics of Care and

Comfort

Laura Shipp, PhD Candidate, Departments of Geography

project officer & dissemination coordinator.

This project was the basis for my MSc dissertation in which I investigated how people try to make political impact through alternative, creative and taken-forgranted means – in this case knitting. My methodology was based on ethnographic work and interviews conducted at a charity that collects donated knitting to send to needy causes. I also taught myself to knit and one of my early attempts can be seen in the pictures. Through the project, I found out how 'maker bodies' (Price and Hawkins, 2018) embed in knitted object hopes, intentions and emotions about what it

can do in the world. This is seen in the pictures of sewn in notes and emblems of

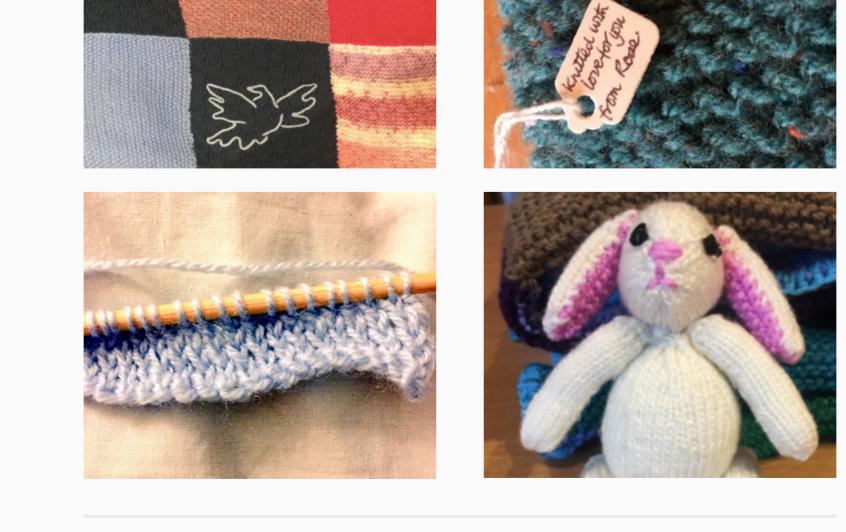
they make in their objects, dictate who is able to receive their objects, ultimately

Overwhelmingly, the objects received at the charity were for small children, raising

producing an imagined recipient that differed from the lived reality of the need.

questions about who is thought of as requiring care and comfort work.

peace. These 'maker bodies', however, through the size, design and colour choices



Arts & Humanities Research Council

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