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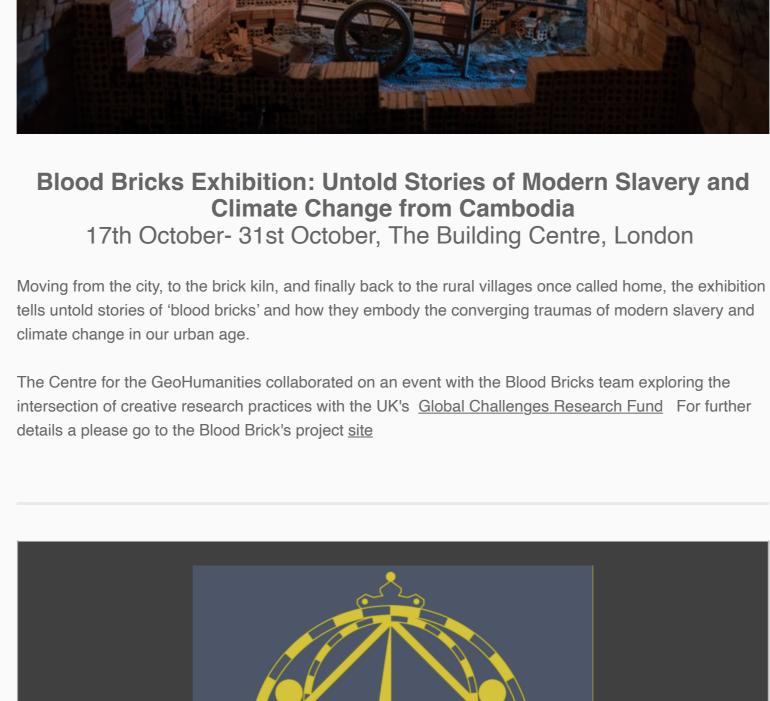


Newsletter: No 4. October 2018 Welcome to the fourth Centre for the GeoHumanities newsletter. Please get in touch with us on geohumanities@rhul.ac.uk if you have news you would like to share or

would like your work featured.

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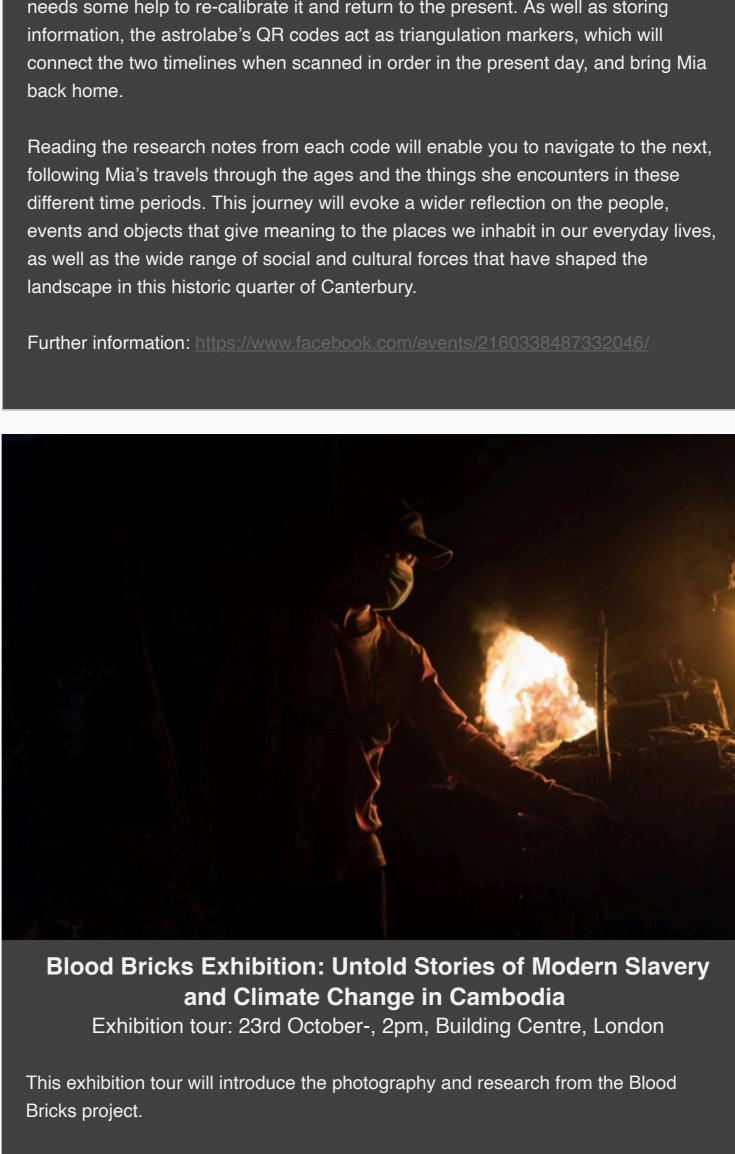


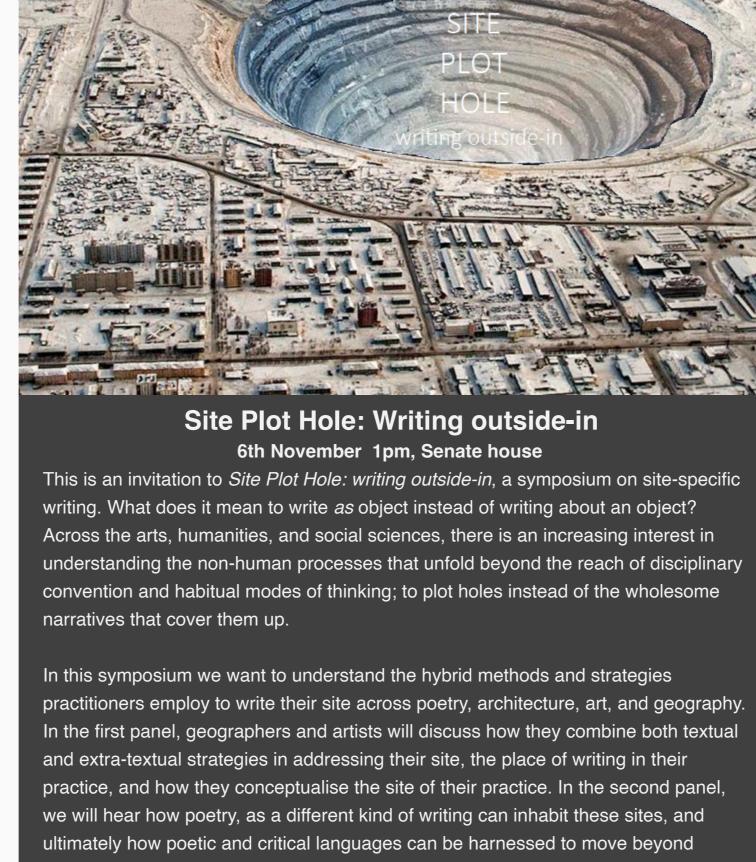


The Time Keeper's Return: A story-based immersive treasure

20th October, 10-4pm, Canterbury City Centre A narrative-based immersive treasure hunt for all ages, in which players scan QR code stickers to discover stories about locations in Canterbury's Cathedral Quarter

entries from the past in the form of QR codes, which are then visible in the present-





European GeoHumanities Network 7th December, Picture Gallery, Egham The CGH has been awarded RHUL Research Strategy Fund money for a one-day event on December 7, 2018. The event will bring together key scholars from across Europe to brainstorm on the current state and future directions of the GeoHumanities in the continent. We hope this will lay the foundation for a longer term European Network for the GeoHumanities. For further details please email harriet.hawkins@rhul.ac.uk **Update: Centre for the GeoHumanities Creative**

Commissions



Centre for the GeoHumanities visitors

I am actively engaged in a creative and performative research process, trying to embrace art-based methodologies as prolific tools within geoliterary research. In fact, the *UrLiGe* project's proposal introduces geography's recent exploration of creative methodologies into the field of urban literary geography, hoping to

Finally, the *UrLiGe* project assumes that the crisis in the readability of urban

spatiality's, practices, rhythms and narratives. Thus, through a diverse set of

landscapes is not simply a spatial issue for academic scholars but also an issue for a

research outputs (from academic papers to public art exhibitions), the project aims to

address both a specialistic interdisciplinary audience within academia, as well as a

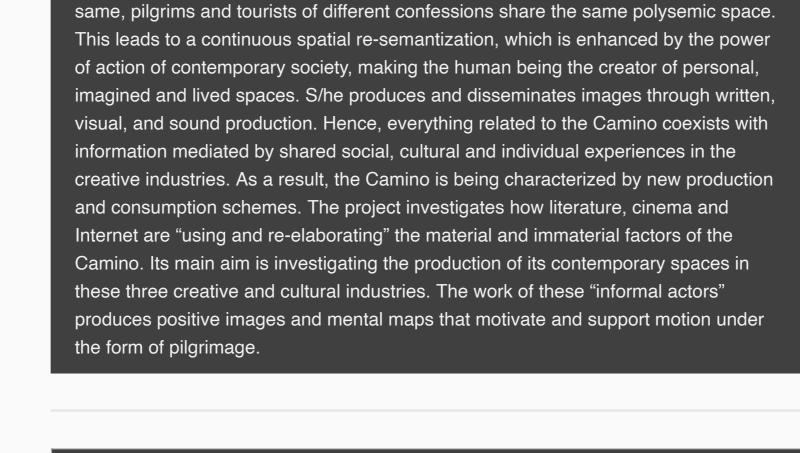
broader audience of city-dwellers, whose everyday experience is defined by urban

promote a 'creative turn' within literary geography.

broader **non-academic community**.

Urban sound: territories, affective atmospheres and politics Daniel Pavia, PhD candidate Universidade de Lisboa The main objective of the research project is to explore the phenomenology of the urban sonic experience, including both listening and soundmaking, and to investigate the possibilities to intervene in urban territories through sound. The project's methodology consists on a participatory approach in which research questions, data, and concepts were co-produced by the researcher and a group of twelve participants. Daniel conducted two sets of experiments with the group of participants, which included sound diaries and go-alongs, with the goal of exploring the phenomenology of listening and soundmaking. In addition, he conducted two geoethnographic studies – one in Chiado, Lisbon, and another in Quinta da Piedade, Vila Franca de Xira – with the purpose of exploring how sonic interventions in urban space that engage with listening and soundmaking have the capacity of altering

urban territories by acting on the distribution of the sensible or by enacting worlds.



Centre for the GeoHumanities

Featured Projects

Sounding Environmental Change

Varyl Thorndycraft, Dept of Geography, Centre for Quaternary Research

learn skills in field recording, I attended an environmental sound recording course, organised by the CAMP art collective based in the French Pyrennees. The course was led by one of the world's leading field recordists, Chris Watson, who was able to provide expert guidance on technology and recording technique. I put this into practice by recording spatial changes in river sounds from source to mouth in the Till

basin (Northumberland) – a landscape I have published about as a physical

at https://drvarylthorndycraft.bandcamp.com. I have started to blog about my field

recordings, alongside writings on geomorphology and landscape-inspired art and

music, at https://geopsych.blog. A field recording/sound art imprint has expressed

interest in publishing my planned Patagonian recordings and geomorphological

geographer. Land of Singing Waters is now available to stream

sound map.

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Arts & Humanities Research Council

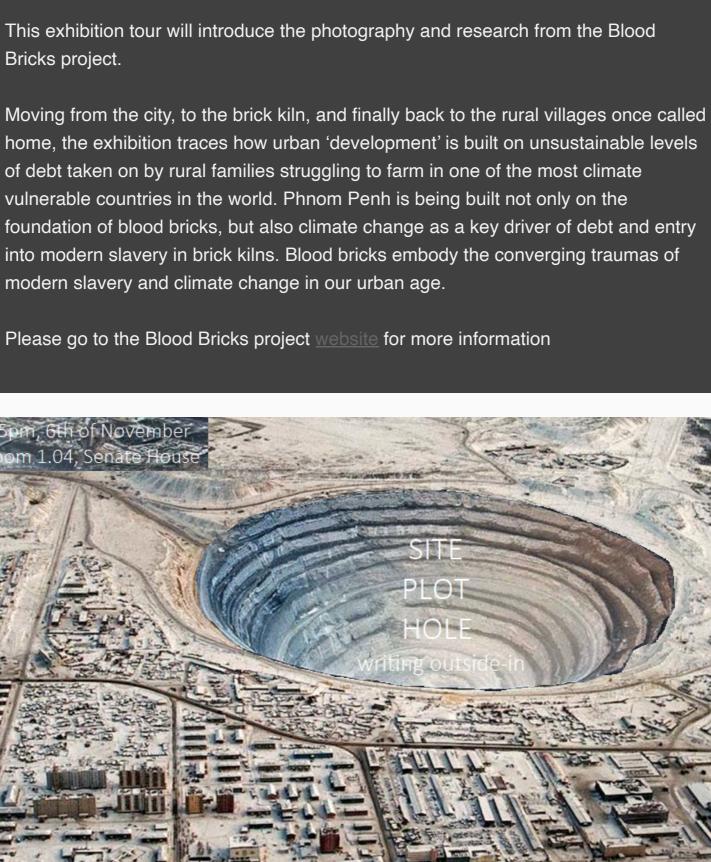
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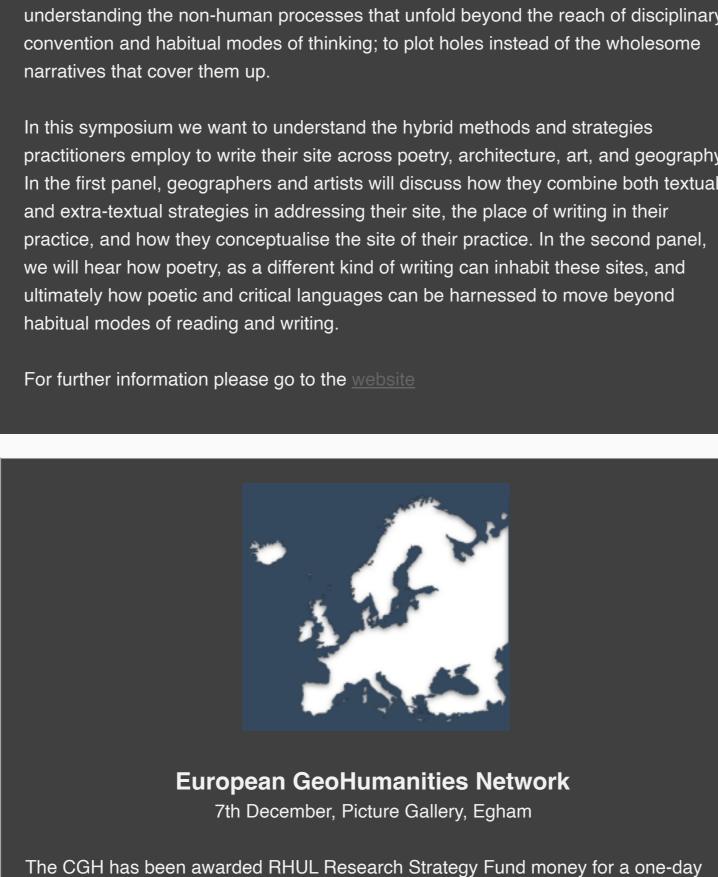
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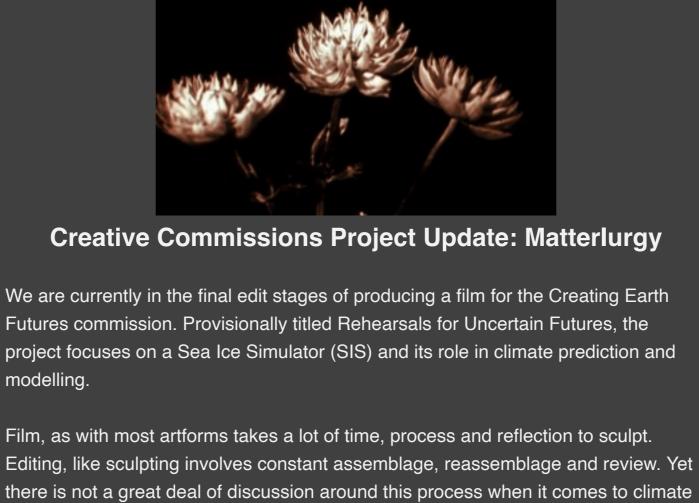
The Timekeeper's Return tells the story of Dr. Mia Augustina, a time-travelling historical researcher who uses her power to explore the everyday lives of pilgrims and settlers in Canterbury throughout the ages. Her time machine, an antique navigation device called an astrolabe, automatically records her research diary

day landscape.

When Mia's device malfunctions during her travels, trapping her in the past, she needs some help to re-calibrate it and return to the present. As well as storing







based artworks. The final object embalms its subject fully formed – but how did it get

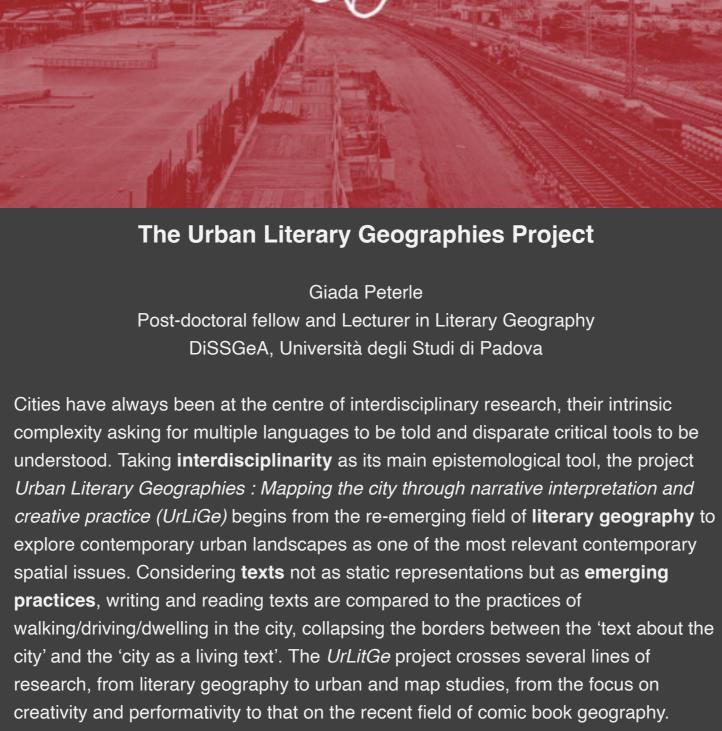
there? Can we begin to think about an appropriate methodology for editing and

assemblage within the specific context of climate change and future scenarios?

Read more on the GeoHumanities Forum

modelling.







Now that my Patagonian research is starting to be published, I am planning to travel there to record field sounds from key locations relevant to understanding catastrophic lake drainage and mega-flood events at the end of the last ice age. To