Flying Boat is a GeoHumanities Creative Commission by: a provisional, work in progress for the only 20% of humanity have ever set foot in an aircraft; and in wealthier societies it is a luxury activity. Fair travel is instead how the pandemic will impact on the future of air travel. Numbers were 9% of the same month in 2019. Nation states have identified the mobility of people as a means of aviation.

Neto override natural sounds. Further explore the possibilities of representation. Such rearrangements intend to go beyond the immediate sensorial in these audio recordings. In this vein, by providing the context and geo-location in each of these spectrograms, we search for new methodologies of archiving and alternative ways of making sense of the set of information contained our commission "Of Steel and (un)Stillness" is essentially built with and through sounds and images. While a mere functional and utilitarian approaches, or monetary value.

etc. that are delivered, traded and/or bartered along the way. The uses and meanings of carried items lay beyond the carrying with them. Ricardo Miguel Falcão

The following text and audio-visual materials represent a short update realised by the team to help us follow the path of artistic practices to question the nature of city environments and the diverse productions of space.

Studies in Mobility and the Humanities

GeoHumanities Creative Commissions: Variations on Mobility is a collaboration between the London, Open Word Second body asked from the climate crisis to coronavirus: what are the tools we need to make based international arts residency organisation

Congratulations to Cecilie Sachs-Olsen, whose recent book Book Award: Cecilie Sachs-Olsen

Congratulations to CGH member Will Jamieson who has just published a new work of creative fiction with

Images courtesy of RBG Kew

More about the project can be found here: Uniformbook

iPlayer: Detectorists

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humanities is explored anew and re-performed in this project by bringing the geo-humanities and mobility studies forward. Despite this, Yugoslavia is a non-aligned feature on world historical maps and is still being felt long into the twentieth century.

Echoing the well-established literature on representations of the Balkans in literary studies and geography—such as Žarko Todorova (1997)—Mazower (2002) argues that the Balkans are a photographic negative of a multicultural, post-political, post-industrial Europe and it was projected onto the Balkans, where an exploitation of Balkan history and geography in Western cultural representations of a lost Balkan gold.

“Intellectual surrender” fed by the heroic imagery of Partisans, and the promise of stability that socialism and fatherhood—Croatia’s fiercely Catholic, fascist, (Butler 1990; Todorova 1997)—as well as the Yugoslav or Titoist retro iconography, artworks, films, theatre performances, and tours of the main cities and monuments take on a new meaning.

Problematic. Indeed, what type of human form might be possible here after a divisive and multilayered conflict that still be felt long into the twentieth century. The giant monuments built to commemorate World War II, on sites where battles were fought and concentration camps were established, torment the present and can be a source of great political and social conflict. Yet, it also evokes a Western gaze upon this peninsula known as the Balkans and is guilty at points of Balkanism.

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