

# Humanities Research Centre

newsletter issue ten

## Message From The Director

When I first became Director of the HRC in 2009, the Centre was a well-established locus of interdisciplinary activity throughout the Faculty. Not only was it an honour to be appointed Director, it was going to be a privilege to be able to support, directly, the amazing work undertaken by colleagues. I had previously been associated with the HRC through helping with HERoBAC activities, and in organizing (with Penny Roberts in History) the interdisciplinary seminar series, both of which were intensely rewarding experiences: they allowed me, and colleagues, to really share our thoughts and contribute our differing yet complementary approaches to ideas that felt important and worthwhile. Becoming Director gave me the opportunity to work more closely with the Centre's admirable Secretary, Sue Dibben, in forwarding these kinds of activities.

What I noticed early on was an interesting gap in HRC provision. While the Centre had traditionally supported the research of talented postgrads through its Doctoral Prize, it didn't really have any other activities directly related to postgrad students. If I look back over my three years as Director, I think I am most proud of creating the Postgraduate Scholars program, which brings together advanced postgrads from across departments to share their work, find new ways to cross disciplines, and create an interdisciplinary group project – on their own, with some financial and administrative support, but independent of my direction. We have also opened up conference funding support to postgrad applicants, and, through the revitalized publishing series the Warwick Series in the Humanities (now with Pickering and Chatto), provided a new publishing platform for postgrads and early career researchers in the Faculty.

In 2011-12 the HRC also established a Staff Fellows program, for probationary and (as of 2012-13) postdoctoral staff in the Faculty. Like the Postgraduate Scholars, the Staff Fellows meet regularly, share their work, network and forge new friendships, and create a group project.

I have thoroughly enjoyed being HRC Director: it has given me the chance to investigate and (I hope firmly) establish some new initiatives while also upholding the HRC's standing functions. There is so much good work going on in the Faculty and the HRC Director gets to support – and fund! – a lot of it. It's such a fun job and I know the new Director, Tim Lockley, will be able to take the HRC to new and ever more interesting places.



Jackie Labbe, Director, 2009-2012  
English and Comparative Literary Studies

I am very excited to be taking over as the Director of the Humanities Research Centre for the next three years. Jackie and her predecessors have left big shoes to fill, but I hope I can continue their excellent work by promoting high quality interdisciplinary work in the arts faculty.



Tim Lockley,  
HRC Director - September 2012 onwards  
School of Comparative American Studies



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If you have any comments on this publication or want any further information on the activities of the **HRC**, please contact Sue Dibben:

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Contact us

# Arts and Humanities Research Awards 2011-2011

Arts and Humanities academics at Warwick won £2.7M of research grants and contracts in 2011/2012 which is a significant achievement given the extremely challenging financial climate and stiff competition for funding.

Awards included:

- Four AHRC Research Fellowships, awarded to: Dr Femke Molekamp (Centre for the Study of the Renaissance), Dr Emma Campbell (Department of French Studies), Dr Pablo Mukherjee (Department of English and Comparative Literary Studies) and Professor Jon Mee (Department of English and Comparative Literary Studies). Dr Molekamp's fellowship supported a project entitled, *The Making of the Geneva Bible: Histories of Translation and Reading*, whilst Dr Campbell's research will look at translation in Medieval Francophone texts and manuscripts. Dr Mukherjee's fellowship enabled him to complete a publication resulting from a project entitled, *Fevers and Famines: 'Natural' Disasters and Victorian Imperial Culture*, and Professor Mee will spend his fellowship working on a research project entitled, *'The Laurel of Liberty': The culture of popular radicalism in London, 1792-5*.
- A 3-year British Academy Postdoctoral Research Fellowship for Dr Ashok Malhotra, in the Department of English and Comparative Literary Studies, worth £221,062, to work on a project entitled, *Conjuring India: Authors, Publishers and Readers, 1814-1899*
- A Marie Curie Intra-European Fellowship, which will enable Dr Eva Del Soldato to base herself in the Department of Italian at Warwick for a 2-year period, to work with Dr David Lines and other colleagues on a programme of research and research-related activities entitled, *Philosophy for the People? Antonio Brucioli as translator of Aristotle in 16th century Italy*.
- Three British Academy Small Grants, collectively worth £15,000, awarded to: Dr Douglas Morrey (Department of French Studies), to complete research on the legacy of the New Wave in French cinema; Dr Fabio Camilletti (Department of Italian), to look at the Classicist/Romantic quarrel in Bourbon Restoration Italy from 1816 to 1827 and Dr Clive Gray (Centre for Cultural Policy Studies), to support initial research on structure and agency in the museums and galleries sector.
- A Leverhulme Trust Research Project Grant, worth £131,343, awarded to Professor Jim Davis (School of Theatre, Performance and Cultural Policy Studies) to complete a 3-year project, involving an Australian colleague and two postdoctoral researchers, entitled, *British Australian Cultural Exchange: Live Performance 1880-1960*
- Two prestigious Humboldt Research Fellowships, awarded to Dr Dan Orrells (Department of Classics and Ancient History) and Dr Diarmuid Costello (Department of Philosophy), to spend a year based at German universities carrying out programmes of research and training.
- A Leverhulme Major Research Fellowship, awarded to Professor John King in the Department of History, to enable him to carry out a 2-year programme of research on writers and cultural change in Argentina from 1960 to 2010.
- AHRC Research Grants awarded to: Dr Oliver Davis (Department of French Studies), in partnership with a colleague at KCL to look at queer theory in France; Professor Simon Swain (Department of Classics and Ancient History), for a project entitled, *Nemesius 'On the Nature of Man': Edition, Translation and Study of the Arabic Version*; and Professor Simon Gilson (Department of Italian), in partnership with colleagues at the University of Leeds for work on *Dante and late Medieval Florence: Theology in Poetry, Practice and Society*
- A Paul Mellon Centre for Studies in British Art Senior Fellowship, awarded to Professor Louise Campbell (History of Art Department), to work on a research project entitled, *Studio lives: artists, studios and houses in 20th century Britain*.

# REFLECTIONS ON THE HRC

## Writers, Theatre Practitioners and Filmmakers visit the HRC

As part of the work of fostering research across the faculty and across the university, we had a policy of inviting writers and artists to give lectures and workshops, often under the auspices of the Donald Charlton Lecture or the HRC Visiting Fellowship. In parallel with leading academics such as Teresa De Lauretis, Ruby Rich, Hermione Lee, Terry Eagleton, Roger Chartier, Efrain Kristal, Sigrid Weigel (all of whom gave lectures within the HRC programme), we were successful, on a very small budget, in attracting some of the world's most important cultural figures, from a variety of linguistic and cultural backgrounds as well as artistic fields.

Our first memory is of our 2000 Visiting Fellow, Eugenio Barba, the theatre practitioner and scholar, founder and director of the legendary Odin Theatre. With him, we started a close cooperation with the Warwick Arts Centre: whenever possible we would use the Arts Centre facilities and expertise, and look to disseminate our work to a wide audience. Barba gave two splendid lectures on the future of world theatre and conducted a very rigorous three hour workshop mainly with Theatre Studies students, although the then HRC director was encouraged to participate, but found an excuse based on lack of fitness! A few years later, in March 2004, we would also invite RSC director, Greg Doran, and actor Sir Anthony Sher to talk about their life in theatre.

2001 saw the visit of the Peruvian writer Mario Vargas Llosa, a decade before he was awarded the Nobel Prize for Literature. He talked about his recently published novel, *The Feast of the Goat*, to a packed Arts Centre auditorium, and gave a morning workshop to students of the faculty engaged in creative writing. The following year, another writer often shortlisted for Nobel Prize honours, the Kenyan Ngugi wa Thiongo'o, gave a series of lectures and workshops on postcoloniality, speaking of his own experiences as an African writer and intellectual, of his choice to abandon English in order to write in his native language, Kikuyu, and of his self-translation practices.

2003-2004 was the year of a visit by Umberto Eco, in connection with the launch of the volume *Illuminating Eco: On the Boundaries of Interpretation*, edited by Charlotte Ross and Rochelle Sibley and published by Ashgate as part

of the HRC series 'Warwick Studies in the Humanities'. More than 500 people attended the launch and the following reading by Eco, organized in collaboration with the Arts Centre and the 'Writers at Warwick' series. (A recording of the event can be found here: <http://www2.warwick.ac.uk/fac/arts/english/writingprog/archive/writers/ecoumberto/>)

The Argentine novelist, Tomás Eloy Martínez, was due to give a lecture in February 2006. He wrote a week before his intended travel date to say that he was ill and had to postpone. A month later he was having surgery for removal of a malignant brain tumour. Six months after this major operation he honoured his commitment to the HRC and delivered a lecture based around his novel, *The Tango Singer*, attended by the Argentine Ambassador amongst others.

Encouraging work on cinema has always been central to HRC concerns, and in 2005 we had a visit from the remarkable Iranian feminist filmmaker Rakhshan Bani-Etemad, accompanied by festival director and Warwick honorary doctorate, Sheila Whitaker. Closer to home, in the academic year 2004-2005, we invited the writer Monica Ali to talk about her recently published novel, *Brick Lane* and to give a writing workshop.

Some years later the Irish novelist and critic, Colm Tóibín joined us for a lecture at the Arts Centre. This was the year, 2009-2010, when both the Donald Charlton lecturer and the Visiting Fellow were writers. Some months after Tóibín, the Guatemalan-American writer, Francisco Goldman, gave a series of seminars and also a spellbinding 'In Conversation' at the Arts Centre, accompanied by Warwick's Maureen Freely and the journalist and writer, John Lee Anderson (the biographer of Che Guevara). Goldman spoke of the memoir that he was writing about his wife, who had recently been killed in a swimming accident in Mexico. We heard, for the first time, some lines from the early version of his award winning *Say Her Name*, published in 2011.

**John King, former HRC Director / Comparative American Studies**

**Loredana Polezzi, former HRC Director / Department of Italian Studies**



# Changes in the Research Funding Landscape

In the 11 years that I've been at Warwick, the research funding landscape has changed considerably, as has the approach of academic colleagues to research funding. Over that time, the Humanities Research Centre has played an important role in supporting staff as they've developed new research projects and applied for funding to underpin them.

When I arrived in 2001, my role, as what was then called the Research Link Officer, was to support staff across the Arts Faculty to apply for more research grants. The role was less about increasing research income and more about helping to develop a culture of applying for funding. The Faculty responded very well to this support and the numbers of applications from the Faculty rose steadily which, unsurprisingly, also led to almost year on year increases in research income. We developed good, successful relationships with key funders such as the AHRC, the British Academy, the Levehulme Trust and the Wellcome Trust and we also secured funding from new funding bodies with whom we had never previously dealt, such as the Andrew W. Mellon Foundation and the European Commission.

Since 2007/8, the landscape has become much tougher. Cuts to funders' budgets, along with new emphases on interdisciplinarity, collaborative research, top-down thematic priorities, impact and leadership have meant that academic colleagues have had to work harder in a much more competitive environment. The Arts Faculty has taken on this challenge and success rates have remained high in the faculty, against falling national rates. Colleagues have used the resources on offer to them via the HRC, the Humanities Research Fund, the Institute for Advanced Study and other internal pots to put together exciting, often collaborative projects which have ultimately appealed to funding bodies.

I could provide figures to back up the narrative report above, such as the fact that ten years ago, the Faculty generally applied for less than £5M worth of applications per year, whereas now, it routinely applies for £11-12M. Or the fact that ten years ago, Faculty research awards hovered around the £1M p.a. mark, whereas now, they hover around the £2.5M p.a. mark. However, what is far more important, I think, is looking back at all the tremendously exciting research that this funding has enabled. Every year since the HRC Newsletter was launched, it has been filled with articles detailing that research. I would encourage you to look back at the archive of HRC Newsletters and read about some of these projects. Some are still on-going, many have subsequently led to new projects and most have produced outputs which have had a significant impact in their academic fields and beyond.

I have thoroughly enjoyed supporting academic colleagues over the past decade. Every day is different and every day I'm lucky enough to hear about plans for new projects, at the point when people are at their most enthusiastic about them! I've shared in the excitement when funding has been won and commiserated with those who have not managed to secure funding. I look forward to another decade, supporting all the projects that I know are currently in development across the faculty.

**Liese Perrin,**  
Research Support Services

# Grants and Awards

## The Early Modern Forum

The Early Modern Forum - which has received an AHRC Network grant - aims to establish an international and interdisciplinary network of scholars working on all aspects of early modern studies (c.1450-c.1850). The Forum will engage both academic staff and interested research students, encouraging and facilitating collaboration, discussion, and the sharing of research ideas both within and outside Warwick. Our partner institutions for this phase, which is funded by the AHRC over the next eighteen months, are the Sorbonne, Vanderbilt, Boston, Yale, USC's Early Modern Studies Institute, and the Huntington Library. The project is led by Mark Knights, who has experimented previously with other virtual research environments, and administered by David Beck.

The primary aim of the site is to encourage collaboration between the 120 staff with relevant research interests at all of the institutions involved in the project, and we are now in the process of soliciting involvement from staff and research students. We aim to find some 'pilot' projects involving scholars from our partner institutions (and elsewhere). And we also have funds to run a workshop to explore the possibility of setting up a European dimension to the project and for a second workshop in Venice involving people from each institution.

The main aim of the project, however, is to encourage online collaboration through the exploitation of already-existent virtual research environment technologies that are user-friendly. For instance we are utilising a tool called crocodoc to allow annotation and commentary on primary sources or work-in-progress, and will use webex for video-conferencing and/or the online streaming of research seminars.

Please see [www.earlymodernstudies.org](http://www.earlymodernstudies.org) for more information, follow us on twitter @EModForum and 'like' the page on Facebook (EMForum).

**David Beck, Department of History**

## Beckett and Brain Science AHRC Science in Culture Funded Project

This AHRC-funded project, run by Dr Elizabeth Barry (Warwick, English) in collaboration with colleagues here at Warwick (Dr Matthew Broome, WMS; Jonathan Heron, IATL) and at the University of Reading, and Birkbeck, University of London, comprises three workshops producing collaboration between Beckett scholars and clinicians in psychiatry and neuroscience.

Samuel Beckett has long been read as a writer who asks questions of the locus of the human. This project will extend this tradition into a new arena, using Beckett's work to interrogate the relationship between literature and the scientific understanding of the mind. The workshops will contribute to an important current debate about the human side of medicine, and give an intellectual framework to the intuition of many clinicians that literature offers a means to understand the subjective experience of challenging mental and neurological conditions. Much of Beckett's work is vitally concerned with consciousness and perception, making it a rich field of investigation in connection with brain science.

The particular complexities of the medicine of brain and mind, and the particular case of the writer Samuel Beckett, offer a challenge and extension to the first models of medical humanities. The virtue of working with literary texts has been seen as the access they give the medical practitioner to a patient's distress in the language of everyday life, and in terms of narrative as well as isolated events or symptoms. The work of Beckett offers something beyond expressive stories that are 'ordinary' and intelligible, however. Indeed, its characteristic concern is with modes of representation that emphasize alienation, and disorientation, and thus it might offer particular insights into realms of experience seen as 'anomalous' in mental or neurological disorder.

The project will also use performance to raise questions about the stability of medical knowledge and explore the importance of phenomenology to psychiatric medicine. Scientists and medical students will work with theatre practitioners, breaking down the boundaries between objective clinical categories and lived experience, and restoring empathy to the clinical encounter, carrying the insights gained out into the world of medical practice.

**Elizabeth Barry,**  
**Department of English and Comparative Literary Studies**

## Renaissance Conflict and Rivalries: Cultural Polemics in Europe, c. 1300 – c. 1650

The Centre for the Study of the Renaissance at the University of Warwick has been awarded a Leverhulme International Network (PI: David Lines, Italian, £56K) together with five other institutions on the theme of 'Renaissance Conflict and Rivalries'. This interdisciplinary project, which will result in three colloquia and four smaller meetings among the designated coordinators, will establish a first-time collaboration between the institutions in an area of common research interest—namely, the extent to which conflict and rivalries (between disciplines, institutions, art forms, literary genres, philosophical and religious allegiances, social/political groups, etc.) were a positive agent of cultural production and change across Renaissance Europe. The institutions involved are the Warburg Institute (London), and the universities of Leuven, Bonn, Ca' Foscari (Venice) and Florence.

In Europe the period between c. 1300 and 1650 saw not only extraordinary cultural ferment through the reappropriation of the classical tradition, but also a series of momentous conflicts and rivalries. Indeed, Renaissance culture as a whole was permeated by violence, competition, invectives, and vehement debates of all sorts. Topics included the status of the figurative arts, the value of the vernacular vs. Latin, the relationship of the disciplines, and the superiority of certain sources, styles, confessions, or political systems vs. others. The purpose of the Network is to explore the relationship between this culture of opposition, confrontation, and rivalry (well captured by the German term *Streitkultur*) and the renewal that many contemporaries saw taking place in the art, literature, scholarship, and science of the Renaissance. As we investigate why polemic and *Streitkultur* were so central to Renaissance culture we shall make full use of our partners' multidisciplinary expertise and knowledge of particular contexts. We thus aim to achieve a much broader understanding of the Renaissance culture of conflict and rivalries across Europe.

**David Lines, Department of Italian Studies / Centre for the Study of the Renaissance**

## Queer Theory in France

Dr Oliver Davis in the Department of French Studies will be working as Co-Investigator alongside Dr Hector Kollias (King's College London) on this three-year 200k research project funded by the AHRC under its Early Career Research Grants scheme. The project will run from October 2012 to September 2015.

The project aims to account for the relatively late arrival of queer theory in France. What happened to the ideas of prominent French thinkers such as Foucault, Derrida and Lacan when they were put to use by Anglo-American queer theorists? Why has France been resistant to a by-product of its own intellectual tradition? What role has been played by French academic institutions in this resistance? To what extent and in what ways can the belated introduction of queer theory into the French context be explained by the prestige and influence of psychoanalysis in France? How have different kinds of French feminism influenced the reinscription of queer theory into the French national context? Why have queer ideas circulated differently within these three national contexts? For example, how and why have the popular, as well as the theoretical, debates over the return of unsafe ('bareback') sex differed in the three national contexts? These are some of the major questions the project seeks to investigate. Housed in departments of French Studies, the project is nevertheless, like queer theory itself, inherently interdisciplinary.

The project includes two AHRC-funded PhD studentships. The studentship at Warwick is intended to allow an outstanding candidate to pursue their own research project, under the supervision of Dr Oliver Davis, situated broadly on the institutional, historical and political side of 'Queer Theory in France'. A full advertisement for candidates will be issued shortly.

The project's outputs will include a series of one-day workshops at each institution, a major international conference, an edited book as well as an edited special issue of a journal, both based on the workshops and conference. There will also be two public panel debates, held in London and Paris, which will aim to involve non-academics in the life of the project.

**Oliver Davis, Department of French Studies**

# CONFERENCE REPORTS

## Politics and the Individual: French Experiences, 1930–50

2nd December 2011

The years 1930–50 are often described as the age of the masses, yet this was a time at which individuals were engaging with politics with particular intensity. Focusing on France, this interdisciplinary conference brought together researchers in literature, history, political science, philosophy, film studies, and art history to explore the experience of political commitment in the period, and to discuss individual agency, memory, and responsibility. The conference organizers (Dr Jessica Wardhaugh and Mr David Lees) were very grateful for the generous support of the University of Warwick's Humanities Research Centre, the Department of French Studies, and the Society for the Study of French History. The Institute of Advanced Study also provided an ideal venue for the event.

Drawing on their respective disciplines and areas of expertise, participants engaged in a fascinating and fruitful discussion of some of the key questions relating to the study of this period. The first panel (Dr Jessica Wardhaugh, Mr David Lees, Rev Prof Jean-François Petit, and Prof Martin O'Shaughnessy) explored reflections on the individual and history, analyzing the ambiguous relationship between the French people and the figure of the strong (often military) leader; the efforts of Emmanuel Mounier to harmonize individual and collective rights and duties through the philosophy of personalism; and Jean Renoir's portrayal of a 'fusion' between the individual and the community that was intended to rival more fascistic models of the loss of self. The second panel (Dr Stephanie Hare, Prof Julien Blanc, Dr Daniel Lee) discussed memory and responsibility: Maurice Papon's self-justification as a civil servant obeying orders; rival commemorations of the Resistance by two female activists involved in the Réseau du Musée de l'Homme; and tensions between the individual and collective memory of a Jewish 'back to the land' experiment in Vichy France. The third panel (Dr Angela Kershaw, Prof Jean-Baptiste Bruneau, Prof Sarah Wilson) addressed personal responses to the party line, shedding light on the complex trajectories of left- and right-wing writers and artists such as Pierre Drieu la Rochelle, Edith Thomas, Mireille Mialhe, and Boris Tazlitsky. The final event incorporated a round-table discussion and a screening of the documentary film *Maurice Papon, itinéraire d'un homme d'ordre*, introduced by Dr Hare.

Overall, the conference was a highly enjoyable and intellectually stimulating occasion, much appreciated by those who attended. Important (and often unanticipated) common themes emerged throughout the day, among them the undeniable influence of war in shaping images of political commitment as 'militancy', the intersections between the trajectories of the researchers and those of the individuals studied, and the dialogues between literature and politics in the search for models of engagement. Participants were also keenly aware of the contemporary resonance of the period under discussion (though history tends to suggest parallels rather than solutions); and the topicality of the question of individual responsibility in a time of crisis made for particularly lively debate. The conference organizers would like to express their gratitude to all who contributed to the success of this event.

Jessica Wardhaugh, Department of French Studies

## Voicing the Community:

Questioning Gender and Race in French and Francophone Literature

A conference funded by the HRC (Humanities Research Centre), University of Warwick and the Society for French Studies

This conference took place at the University of Warwick on 4th February 2012 and took a stylistic approach to reconsider the concept of community in conjunction with questions of race and gender. Papers successfully ranged from the Middle Ages to the present day and the event united international scholars at different stages of their careers, whilst greatly benefitting from plenary sessions by both Dr Sophie Marnette (Baliol College Oxford) and French author Pavel Hak.

The first plenary by Dr Marnette introduced the major conference themes of vocal representation and community formation. Through the medium of the medieval French fabliaux, the roles and treatments of women's voices were highlighted and positioned in relation to both literary and social convention. The first panel then followed with an exploration of gay and political communities and comprised papers by Justine Legrand (Université de la Sorbonne), Rosie Maclachlan (Trinity College Dublin) and Dr Julie Rodgers (NUI Maynooth). The session addressed issues of genre and authorial identification, as well as issues of narrative



invisibility and the appropriation of literary space. At this point of the day, high drama ensued with the interruption of a fire alarm and subsequent evacuation of the building (no doubt caused by the generation of such intellectual energy!) The programme subsequently resumed with the second plenary session in the form of an interview with author Pavel Hak, where discussion concentrated upon questions of identification in his own representations of community and the potential of the literary text to trouble such processes. The final session was entitled 'Layering Voices' and offered a paper by Dr Armelle Blin-Rolland (University of Bath) on the interaction of visual and literary manifestations of Célinian female voices and finally a paper by Dr Caroline Kelley (IUT de St-Cloud) which situated racial communities in relation to textual métissage in *Le Cow-boy*. Despite the developing adverse weather conditions, the event was attended by academics and students alike from across the UK, as well as undergraduate students. Papers provoked stimulating questions and lively discussion continued to ensue during breaks (and impromptu exile). The organisers wish to thank above all the generous support of the HRC at Warwick and Society for French Studies.

**Victoria Turner and Virginie Sauzon,**  
HRC Doctoral Fellows / Department of French Studies

## Beyond Experience :

(Re)thinking Women, Violence and Trauma  
Saturday 3rd March 2012.

Research on political violence cuts across the disciplines, and it gets a great part of its stimuli and inspiration from outside academia. Our conference brought together artists, scholars, activists and students from a range of cultural backgrounds to discuss the intricate relationship of memory, gender and trauma.

The conference featured three distinguished guests. **Susannah Radstone** (East London) discussed the central issue of guilt in the context of Holocaust memories based on the film *Sophie's Choice*. **Griselda Pollock** (Leeds) drew on the work of Adriana Cavarero and Bracha Ettinger to develop an alternative approach to trauma and subjectivity and to explore the central role that art plays in coming to terms with traumatic events. Filmmaker **Carmen Castillo** showed and discussed her film *La Flaca Alejandra*. One day before the conference, we organised a public screening of her film *Calle Santa Fe*, which was followed by a Q&A with the director.

The first panel *Regarding the pain of others: re-presentations of traumatic events in film and visual arts* critically reflected on the possibilities of representing

an 'event at the limits'. Maria Photiou explored strategies that Greek Cypriot women artists employ when representing trauma. Cecilia Sosa discussed the emergence of a non-normative lineage of mourning in the wake of Argentina's last dictatorship by means of a theatrical performance. Bernardita Llanos' focused on the work of second generation female directors in Argentina and Chile.

The second panel *Moving beyond the perpetrator/victim dichotomy: theorising women's roles in political violence* discussed recent challenges and developments in feminist research on women's roles in political violence. Yoana Nieto presented her research on women's experiences in the revolutionary struggle in Colombia. Andrea Hajek analysed the image of female terrorists in Italian cinema and illustrated how filmic representations of violent women convey deep-rooted views on women as mothers and sexual objects of desire.

Thanks to HRC's generous support and the help provided both by the Departments of German and Film and TV Studies, this conference provided a platform for a fruitful discussion among postgraduate students, early career researchers and academics from Germany, Chile, Argentina, the United States, Colombia, Cyprus, France and the UK with an interest in trauma and political violence. We hope this event helped to arouse new insights to think about women and trauma beyond traditional frameworks and gender stereotypes.

**Elizabeth Ramírez, Department of Film and TV Studies**  
**Katharina Karcher, Department of German Studies**  
and HRC Doctoral Fellows

## The London Irish in the Long Eighteenth Century 1680-1830

On 13th-14th April the University of Warwick hosted academics from the UK, Ireland, and the US who participated in a conference on the topic of 'The London Irish in the Long Eighteenth Century 1680-1830'. The conference was supported by generous sponsorship by the Humanities Research Centre, the Department of English and Comparative Literary Studies, the British Association for Irish Studies, and the Irish Embassy to the United Kingdom.

The Irish became an intrinsic part of the London population through the course of the eighteenth century. Whether Catholic and Protestant, professional or plebeian, London provided opportunities for waves of Irish migrants. Irish migrants were of course found

throughout Britain (and Europe) at this time but London offered a burgeoning world capital that embraced all tiers of Irish society. The Irish, from both sides of the religious divide, could be found almost anywhere in London: in its kitchens, drawing rooms, legal chambers, banking houses, theatres, newspaper offices, and courts.

However, scholarly attention to this significant migrant population has been patchy and the conference set out to bring together various scholars working on the topic and to think through new methodological frameworks developing this field of study further. Papers on Irish political networks, Freemasons, criminals, dramatists, and even a surprising account of Irish hurling being played in London in the eighteenth century offer a sample of the rich tapestry of diasporic experience uncovered at the conference.

Plenary papers were given by Professor Mary Hickman (London Metropolitan University) 'Conceptualising the London Irish: Perspectives on Diaspora in the long 18th Century'; Dr Toby Barnard (University of Oxford) 'London and the Irish: the tangible and intangible'; and, Professor Claire Connolly (Cardiff University) "'London Revisited": conversations and comparisons across time and space'. The conference was a great success and a special issue of *Eighteenth-Century Life* will contain a selection of extended conference contributions.

**David O'Shaughnessy,**  
Department of English and Comparative Literary Studies

## Spaces of Work 1770-1830

(Re)thinking Women, Violence and Trauma  
Saturday 3rd March 2012.

This interdisciplinary conference examined the intersections of work and space in Britain from the years 1770-1830. Dr Karen Harvey opened proceedings with a keynote address examining the active roles of men in managing the home, thereby complicating received notions of feminized domesticity in terms of both space and work. The morning panel included Dr David Fallon's examination of two booksellers' apprentices, William Upcott and Michael Faraday, and drew out the complex interrelations of space, work, and interpersonal relations in fashioning subjectivity. Dr Kate Smith recuperated the activity of the shopping lady as skilful labour. Meanwhile, Ada Sharp explored the labour of managing feelings in terms of private and public spheres through a reading of Mary Brunton's novel *Self-Control*.

In the afternoon session, Deborah Brown used Charlotte Smith's novel *Desmond* to demonstrate how

representations of the country estate offer commentary on wider political preoccupations. The warehouses of London's dockland were examined by Spike Sweeting to examine the changing organization of working space as a response to broader cultural forces. Dr Robert Jones concluded the session with a discussion of Drury Lane theatre as a site of labour, drawing on the evidence of the letters of Mary Tickell, a women party to the many intricacies of the day-to-day running of the theatre. To conclude the day, a plenary address from Dr Jennie Batchelor, read by Professor Jacqueline M. Labbe, embedded the female Romantic period writer in the material conditions of her craft, bringing the examination of spaces of work down to the minute level of the writing desk and the work conducted there.

Finally, the day's focus on space and work proved a fruitful intersection. A range of spaces and work were examined within diverse disciplinary and theoretical approaches, prompting us to think about what is meant by both concepts and how they can come to bear on each other in the investigation of a range of issues such as gender, class, and culture.

**Kate Scarth and Joseph Morrissey,**  
HRC Doctoral Fellows /  
Department of English and Comparative Literary Studies

## Unplanned Wildernesses:

Narrating the British Slum 1844-1951  
Saturday 19th May 2012

This one-day interdisciplinary conference drew together well-known and early career scholars from a range of fields to discuss the multiple narratives surrounding Britain's slums during the nineteenth and twentieth centuries. With support from Warwick's Humanities Research Centre, the guest speakers included Professor Seth Koven from Rutgers University, who started the day with a plenary address based on his latest research into the relationship between the 'Cockney matchgirl' Nellie Dowell and the radical Christian feminist and shipping heiress Muriel Lester. The day closed with a discussion of the day's papers by the eminent scholars Professor Sally Alexander (Goldsmiths, University of London) and Professor Gareth Stedman Jones (Queen Mary, University of London). This final session drew out the continuities between the speakers' research, as well as emphasised the richness and diversity of their topics.

The conference addressed some of the key questions concerning research into the urban spaces of Britain's past – in particular, the continued attention to the Victorian East End, which was directly examined by

papers exploring the slums of pre-war Coventry, and also those of nineteenth-century Glasgow. Another significant issue tackled was the question of defining the slum, which led to a wider conversation about slums in contemporary Britain, as well as further afield in India and Brazil. This idea of the enduring and global nature of the slum offers a potentially rich discussion point for the future. Much attention was also given to the 'slummers' of the period, such as the Salvation Army, but also the numerous novelists and social commentators who visited and wrote about Britain's slums. These discussions raised the issue of the slum as a literary construction, as well as an historical space.

Feedback from all who attended has been extremely positive. The success of the day demonstrates the rigor of current research into the slum across the humanities.

**Gabrielle Mearns, HRC Doctoral Fellow /  
Department of English and Comparative Literary Studies**

## The British Society for the History of Science postgraduate conference

The British Society for the History of Science postgraduate conference at Warwick this year was blessed with both a convivial atmosphere and rich variety of papers. Dr Claudia Stein, the Director of the Centre for the History of Medicine at Warwick, welcomed delegates with some of her memories of conferences past, and reminded us that conferences are above all an excellent place to make friends. Lots of animated chatter during the coffee and lunch breaks indicated that people were making the most of the chance to get to know others and discuss their work. Potential research was also discussed with the Masters students in attendance, who often remarked that the conference had provided them inspiration to carry on their studies.

The wonderful thing about the BSHS postgraduate conference is the chance to hear about research on such diverse subjects, and this year was no exception. Attendee's horizons were broadened by papers on topics ranging from bicycles to baby-eating, ventilators to donkey skulls, ancient Canaan gods to BT and fibre-optic cables, and many other fascinating topics. There was a mixture of papers: some presented specific case-studies, while others gave broad overviews of potential research areas. Historiography was discussed in questions as well as discussions outside of the panels. Issues that I was aware of being widely or repeatedly debated included how to or whether to attempt to ascertain the moral intentions of actors, whether or not Britain has been

in decline during the twentieth century, and whether psychology counts as a science and can be studied in the same way.

**David Beck, Department of History**

## Inventive Inscriptions: The Organisation of Epigraphic Knowledge in the Nineteenth Century

This two-day colloquium was held at Warwick on 29th-30th May 2012. Speakers from the UK, France, and the USA gathered together to discuss the intellectual context within which the sub-discipline of epigraphy developed during the nineteenth century. Key themes were the ways in which inscriptions have been collected, displayed, and published. Case-studies included the Hunterian Museum in Glasgow, British Museum, Kingdom of Naples, and local museums in Boeotia. Several papers discussed the impact of the Berlin Academy's initiative to produce exhaustive corpora of Greek and Latin inscriptions and how the authoritative figure of Theodore Mommsen dominated epigraphic practice, sometimes with unintended negative consequences. Key note speakers were Mary Beard (Cambridge) and IAS Visiting Fellow John Bodel (Brown), who explored in turn the integration of epigraphy into the Classical Tripos at Cambridge towards the end of the nineteenth century, and the establishment of epigraphic collections in the USA.

There was plenty of time allowed for roundtable discussion on both days, allowing us to explore themes such as the impact of politics upon epigraphic collection and publication; the professionalization of epigraphic studies and the sometimes uneasy relationship between major international scholars and local historians; the role of epigraphy in education; and the impact of social class upon epigraphic collection, display, and viewing.

The colloquium was held under the auspices of the British Epigraphy Society, who also generously supported the event financially, including funding three student bursaries to enable postgraduates from Italy to attend. The Humanities Research Centre, the GPP programme Connecting Cultures and the Dept of Classics and Ancient History also provided financial support.

List of speakers: Mary Beard (Cambridge); John Bodel (Brown); Alison Cooley (Warwick); Glenys Davies (Edinburgh); Phil Freeman (Liverpool); Lawrence Keppie (Glasgow); Peter Liddel (Manchester); Fabienne Marchand (Warwick); Thorsten Oppen (British Museum); Charlotte Roueché (KCL); Ginette Vagenheim (Rouen).

**Alison Cooley,  
Department of Classics and Ancient History**

# POSTGRADUATE SCHOLARS PROGRAM

In the autumn of 2011, the Humanities Research Centre choose an interdisciplinary group of doctoral students to work together on a project. This HRC Scholars Group was given the funding and means to design and implement a project about the humanities.

## The group included:

*Jonathan Durham, French Studies*

*Maria Hetzer, Theatre Arts and German Studies*

*Kate Scarth, English and Comparative Literary Studies*

*Christian Smith, English and Comparative Literary Studies*

The group began its project with a series of meetings in which the members described their own research and shared ideas for possible project methodologies. These meetings were a site for interdisciplinarity in practice as the scholars peered past departmental walls and into the subject matter and concerns of each other's research. From their different fields and approaches they forged a synthesis that was the basis for their project.

The project is a four-step investigation of the roots and shape of the humanities and its implications for interdisciplinarity. The steps include interviewing academics about the factors that led them to their field of study, analysing the interviews and performing the findings. A small sample of the data has been analysed and the results formed the basis for a performance that occurred in the Warwick Arts Centre on June 20th, 2012. More research will take place over the next year. The four steps are as follows:

### Step 1:

The scholars interviewed thirty academics including professors, lecturers, post-docs, doctoral students,

masters students, undergraduate students and other academics to discover the roots of why they choose to study their research topic. The methodology used for the interview was empathic active listening, whereby the interviewer listens to the person, attempts to understand the person's experience as that person understands it himself, and then reflects that understanding back to the person. When this is done well, and when the interviewee-interviewer relationship is one that is rooted in trust, the information discovered will come from deep in the researcher's self. This methodology allowed the scholars and the academics they interviewed to uncover not only conscious reasons why the academics choose to study in the humanities but also the unconscious motivations.

The scholars interviewed academics from different universities in different regions of the U.K. and in different countries. They travelled to Scotland, Wales, Northern England, the Midlands, London, and the United States to do the interviews. The academics interviewed hailed from many different countries including the U.K., Germany, France, Ireland, Lebanon, Syria, Singapore, Canada, and the United States. The first analysis of the data will be to look for similarities among the different interviewees. Carl Roger's thesis that when people are listened to using empathic active listening it will be found that the most personal information they discover will also be the most general information—that which forms a basis for the universal roots of humanity — will be tested.



*"the booth": A visitor experiences "active listening on the spot", thereby adding her story to the exhibition*

Christian Smith is leading this phase of the project. He has trained the other members in active listening, a method that he has employed and taught since 1987.

### Step 2:

The scholars group will then apply a spatial/geographical analysis to all of the data from the interviews. This will be led by Kate Scarth, using methodology that she employs in her doctoral work which employs a spatial/geographical analysis to interpret representations of London suburbs in literature. She will train the



other members to look for difference across all the interviewees' boundaries and categories (national/academic level/gender/racial/university/department-field, etc). This phase of the project will take the common roots discovered from the active listening and, dialectically, analyse their differences across boundaries.

### Step 3:

The scholars will then use the findings and analysis—similarities and differences—to explore their significance and implications for interdisciplinary, multidisciplinary and transdisciplinary work. In this manner they will explore the shape of the academy. Jonathan Durham, whose doctoral thesis reaches across disciplines between theatre studies, history and French studies, will lead this phase of the project. He will guide the other members in a theoretical exploration of the current design of the university and how new research in interdisciplinarity, including the present study, might change that design.

All of the methodology and analysis above will be published as a text. It will also be performed. This is the fourth step.

### Step 4:

Using what they found in a sample of their completed work, the scholars performed their data and analysis. This phase was led by Maria Hetzer using the methodology of performance ethnography that is the basis of her doctoral work. She guided the other members in designing and creating an art installation that depicted their findings. On June 20th, 2012, the group exhibited an art piece in the Warwick Arts Centre.

The art piece displayed objects that represent the most personal reasons why the academics whom the scholars interviewed gave for studying the humanities. The objects were displayed on plinths as if they were museum pieces. The intention of the scholars was to state that these personal reasons should be treated with as much respect, interest and delicacy as precious objects on display in a museum. The plinths were set inside the outline of a classical university building constructed out of scaffolding.

There were six objects displayed and each object had an mp3 player next to it that played the pieces of interviews from which the object arose. The objects included: a rare bird, which stood for the preciousness of research

findings; a magnifying glass, which stood for seeking the truth; a pot with soup in it, which stood for the "swamp of the soul", what one of the interviewees called the unconscious; a model of the Eiffel Tower, which stood for travelling to foreign places and setting up one's "lighthouse" there, meaning one's intellectual and emotional home; a suitcase with books in it, which stood for making oneself foreign to what it is one is looking at by thinking differently; and a replica of Shakespeare's Globe Theatre filled with oranges, which stood for working in a community of people, either in the field or in the university.



*Exhibition object placed in a defunct building on campus for filming the digital wallpaper*

Also inside the scaffolding university building was a booth with a chair and video camera. Viewers of the installation were invited to sit in the chair and record their own reasons for studying in the humanities. In this manner, the installation became interactive.

A second piece of the installation consisted of a film projected onto a screen opposite the first piece. This film depicted the six installation objects in a dilapidated house. The house, hidden in the woods on the Warwick campus, is in a state of ruin. Judging by the peeling wall paper, it was last occupied in the 70s. Presently, its walls and ceilings are tumbling down, its windows are all broken and it is filled with rubbish. By placing the objects that symbolize the interviewee's reasons for studying in the humanities inside this ruined house, the scholars meant to depict for the audience what the university might look like if the present state of disrespect and lack of funding continues. By projecting the film on the wall opposite the museum-like installation, with the audience in between the two, the scholars meant to charge the audience with the choice of the two outcomes—either people work to protect the humanities or they don't and they allow them to dilapidate.

Professors Jackie Labbe, director of the Humanities Research Centre, and Thomas Docherty, author of *For the University, Democracy and the Future of the Institution* spoke at the opening of the installation about the project and its message for the academy. The event was filmed and will be made available for viewing on the web soon.

**Jonathan Durham, French Studies**  
**Maria Hetzer, Theatre Studies / German Studies**  
**Kate Scarth and Christian Smith,**  
**English and Comparative Literary Studies**

# Parish Studies Today

## Tenth Warwick Symposium on Parish Research 25th – 27th May 2012, Scarman House, University of Warwick

There's nothing like an anniversary celebration to bring a community together: to mark achievements and share new developments. The Tenth Warwick Symposium on Parish Research was charged with the ambitious task of assessing the state of the field across Britain and Continental Europe from the late middle ages to the present day. Hosted by the Warwick Network for Parish Research in association with the Centre for the Study of Christianity and Culture (University of York) and the British Association for Local History, the three-day Symposium rose to the challenge through an open call for parish-related projects looking to exchange ideas and forge new networks. On a sunny May weekend, over 120 delegates representing independent researchers, community groups, local history societies, conservation bodies, source collections, archives, diocesan initiatives, research students and academics gathered at Scarman House to discuss all matters parish.

The opening address and four plenary lectures spoke to the key achievements, directions and future challenges for parish studies: from recent scholarly approaches, enactment of liturgy, reassessment of late medieval village community, conflict in urban France to Welsh glass heritage initiatives. The plenaries framed a rich programme of parallel sessions, including 'Parishioners and the Built Environment', 'Images Painted and Carved', 'Preaching and Pastoral Provision' and 'Diversity and Dissent.' Over 80 presentations provided unique portals into parishes past and present: from explorations of church atmosphere, lived religion and different source materials to hands-on guidance for local researchers and communities. Digging in further, four workshops explored the acoustic, visual, material and literary cultures in diverse parish environments. Twenty stalls raised awareness of recent projects and publications in the field.

More informally, our postgraduate students and early career academics led the way for new themes and approaches in the evening round table, 'Parish Studies Tomorrow.' They engaged delegates in a lively discussion that was both inspiring and provocative, especially concerning the label of 'parish scholar'. A concluding discussion on Sunday yielded ideas for future initiatives, like on-site day schools with input from host parishes, regional conferences and specific collaborations. We are encouraged by such positive feedback.



*Bart Minnen (Independent Researcher, Belgium), in discussion. Photo M.Fuller*

Indeed, detailed pre and post-Symposium questionnaires indicate that the anniversary initiative has increased awareness of the Network and its key aims (<http://go.warwick.ac.uk/parishnetwork>). The new 'MyParish' web platform, due to go live this summer, will further encourage this momentum by offering individuals and groups with parish interests interactive space for promotion, guidance and networking. Edited films and podcasts of the Symposium will also be available from this website, reflecting our commitment to connecting communities, propagating resources and sharing expertise.

The Symposium was over a year in the planning and the Warwick Network for Parish Research gratefully acknowledges the efforts of co-organizers Joanne Anderson, Beat Kümin and Don White; the support of Warwick's Humanities Research Centre, Humanities Research Fund and 'Digital Age' Global Priorities Programme; the key contributions by conference administrator Sue Dibben, e-learning advisor Robert O'Toole, symposium assistants Agata Gomolka, Matthew Jackson and Paula McBride and film director Matthew Fuller.

Finally, and most importantly, thanks are due to all the chairs, presenters and delegates who travelled from near and afar to underline the vibrancy of parish studies as an interdisciplinary field of research. A Parish Network is nothing without its people and we are in good shape.

**Joanne Anderson, Department of History of Art**

# PROJECT REPORTS

## Staff Fellows Program

In 2011-12, the HRC launched a new program for academic staff which complemented the existing Postgraduate Scholars Program. Devised for the benefit of probationary staff as well as new postdocs in the Faculty (and including relevant Philosophy probationers), this program allows colleagues to meet regularly to share work, discuss their academic duties and development, give peer feedback on research, and work towards a group project of some sort to present to the Faculty.

The 11/12 Fellows met on two separate occasions, and identified the collaboration of research interests as a priority as members of the HRC. In the first meeting short presentations of research interests led to a brainstorming session about possible thematic crossovers in these fields, and in plans for an event/events that could publicise work of the HRC. It was concluded that the interests revolved around the theme of narrative and history in the wide sense.

In the second meeting Michael Harrigan, Jessica Wardhaugh, Paul Botley, Fabio Camilletti, Benjamin Bâcle, Stephen Purcell and Will Eaves agreed to set up a workshop entitled 'How History Travels: the Translation of Experience and Narrative'. A series of 20 minute presentations were followed by a Round Table. Several fellows commented on their wish to make both presentations and the Round Table a focus for exploration of methodological reflections and crossovers between departments, and between specialists with widely differing interests. It is intended that the Round Table will enable a coalescing of discussions around fields of research that could enable a conference of much greater impact.

**The programme was as follows:**

### Session 1: *Travelling Histories*

- 1) Paul Botley, 'How Herodotus Came to England, 1474-1476: Greek Exiles and their Dreams'
- 2) Michael Harrigan, 'Asian Reflections in Seventeenth-Century French Historiography'

### Session 2:

#### *The Nineteenth Century and Historicity*

- 3) Fabio Camilletti, 'Mourning and Melancholia: History, Memory and Primal Scenes in Post-Enlightenment Dreams of Classical Antiquity'
- 4) Benjamin Bâcle, 'From Philosophy to History... and back? Victor Cousin (1792-1867), Eclecticism and Anachronism'

### Session 3:

#### *Performance and History*

- 5) Jessica Wardhaugh, 'The Last Laugh? Royalist Satire and Republican Narratives in France, 1870-1940'
- 6) Stephen Purcell, 'Translating Performance into Text: How the Clown Scenes of *Doctor Faustus* Travel'
- 7) Will Eaves, 'Learning Machine: New 'Topographical' Poetry and Prose'

All fellows participating in the project would like to thank the HRC for their financial and administrative support of this event. Creating bridges between the disciplines of the Humanities is of great interest to participants and we feel that the HRC's facilitation of our collaboration should ultimately enable us to take this beyond the confines of our departments, and the university.

**Michael Harrigan, Department of French Studies**



# Lyric Responses to the Crusades in Medieval France and Occitania

The crusades have left a profound and disturbing legacy in inter-cultural and inter-faith relations nationally and world-wide. They continue to be of compelling interest and relevance to students, scholars and the wider public, with crusading rhetoric alive in the global political discourse transmitted daily in the media.

Ecclesiastical sources, written in Latin, provide official versions of the preaching, organisation and events of the medieval crusading movement, whereas vernacular literature offers an invaluable secular perspective, whether supporting the Church's agenda, replacing it with its own, or challenging it through ridicule or revolt. The lyric poet-musicians of medieval France: troubadours and trouvères, composing in Occitan and Old French respectively, present a rich diversity of immediate responses on the part of a secular public, in France, Occitania, Italy, the Iberian Peninsula, Syria and Greece.

An AHRC-funded project led by Linda Paterson and involving a team of scholars from England, Italy and France, is exploring how these vernacular poet-musicians responded to medieval crusading movements, examining

such questions as how far their responses can enlighten us about the views of their public, how they relate to the Church's crusading propaganda, the distinct attitudes towards the crusades that emerge from these sources, ways in which they vary geographically and chronologically, and the relationship, tense or otherwise, between crusading and secular ideals.

Fresh information and insights are already emerging from new critical editions of texts hitherto only available in out-of-date or defective editions and from research into the historical circumstances of their composition.

The texts will be made freely available online in high-quality editions with English and Italian translations, along with some professional readings and musical performances. An accompanying monograph, linked to the online texts, will place them in their historical and cultural context. A new critical edition of the Old French texts will be published in an Italian book.

**Linda Paterson,**  
Department of French  
Studies

Picture: see  
<http://commons.wikimedia.org/wiki/File:WestminsterKnight.jpg>



*A kneeling knight with his horse before setting off on the crusades. His servant leaning over the turret with his master's helmet. 'Westminster-Psalter', British Library, Royal Ms. 2 A XXII, f. 220*



# Displaying Victorian Sculpture

The AHRC-funded project *Displaying Victorian Sculpture*, led by Professor Michael Hatt (Warwick) and Dr. Jason Edwards (York), is currently undertaking a series of events and activities with major institutions across the UK.

The team has organised two symposia which took place this summer. In each case, the project team and invited scholars met in an important national collection of sculpture over two days, to examine objects. The AHRC-funded team will benefit from the expertise of curators and, particularly, from conservators who are able to address objects from the point of view of technical art history. In return, the project team is helping the museums to understand their collections better and to consider new ways of presenting them to the public. The first symposium was held at Kelvingrove Art Gallery and Museum, Glasgow, in May, and focussed on sculptural objects made for and displayed at international exhibitions. The second was held at the Walker Art Gallery, Liverpool, in September, where the theme was sculpture and Empire in the nineteenth-century.

Over the next two years, the post-doctoral research associate and the project's four PhD students will each curate a small display in the library of the Henry Moore Institute (HMI) in Leeds. Each display will use the HMI's archival holdings both to explore a particular aspect of Victorian sculpture and its histories, and to demonstrate the ways in which an archival materials can crack open history, not only as a source of information but as objects in their own right. The HMI will organise an academic workshop to coincide with the opening of each display, and an issue of the HMI's journal, co-edited by Hatt and Edwards, will be devoted to the *Displaying Victorian Sculpture* project and its relationship to the archive. The team will also be part of a major research project on *Environments of Polychromy* that the HMI is running over the next year.

Finally, the School of Sculpture Studies in the History of Art department at the University of York hosted a symposium dedicated to the project on May 13th, at which each member of the team presented a paper. This followed a symposium held at the Centre for Modern Studies at York in December 2011, co-organised by Eoin Martin (History of Art, Warwick), a doctoral student on the project, and Claire Wood, a PhD student in English Literature at York, on 'The Material Culture of Mourning in Victorian Britain', which marked the 150th anniversary of the death of Prince Albert.

A major exhibition of Victorian sculpture, curated by Hatt and Edwards with Dr. Martina Droth, Head of Research at the Yale Center for British Art (YCBA), will open at the YCBA in autumn 2014, and will travel to a major London venue in spring 2015. The exhibition will be accompanied by a book, published by Yale University Press.

**Michael Hatt, Department of History of Art**



## FUTURE CONFERENCES

### What is old age? New perspectives from the Humanities



Old age is a contested category, with shifting boundaries and diverse explanations. Policy-makers and administrators have sought chronological definitions, which have shaped old age as much as they have reflected it. Biogerontologists have characterised ageing as a process of biological degradation; critics of this approach argue that the problems of old age are a result of social exclusion, rather than individual dissolution. A moral element has often played a key part in our definition of old age, presenting its problems as a consequence - biological or spiritual - of how we live our adult lives. Could it be, in fact, a category imposed by the young, who create a separate, aged Other, which we do not recognise in ourselves when we have reach advanced years? To quote my own grandmother: "Am I really 85? You know, it doesn't feel nearly as different as I thought it would."

This one-day conference will draw on the expertise of scholars from across the humanities to offer new perspectives on the ways in which we define and explain old age. How do we know when someone is old? How do we think they got that way? A simple question – 'What is old age?' – is offered as the stimulus for all participants.

The key objective of the day will be to gather a range of responses to this question and to explore the range of responses to it that have appeared in different times and places. It will show how the approaches, methodologies and sources used by scholars in the humanities might produce particularly productive or surprising answers to this question. The second objective concerns the broader issue of interdisciplinarity. The study of old age is one of the most well-established interdisciplinary fields of study in modern academia, under the guise of gerontology. Yet the humanities have been notably absent from these enquiries. This conference will, hopefully, show what the humanities might have to offer to the gerontological endeavour, but also will consider whether a closer relationship between these fields would indeed be productive and desirable.

**Emily Andrews,**  
HRC Doctoral Fellow / Department of History

For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/oa/>

# Theatre at the Crossroads of Language and Genre

*Theatre at the Crossroads of Language and Genre* has a two-fold ambition by addressing the processes of translation and adaptation of and within theatre. It seeks to bring together for a one-day interdisciplinary conference the theoretical issues surrounding theatre translation between languages and cultures, and the practical aspects of adaptation between genres and media. *Theatre at the Crossroads of Language and Genre* therefore seeks to foster an interdisciplinary environment in which to showcase excellent Warwick research, and where experts from strategic partner institutions can come to Warwick to make a distinctive contribution.

The main objectives of the conference are:

- to examine the process of translation within theatre from one language and culture to another;
- to analyse the mechanics and aesthetics of theatrical adaptation, whether between periods, genres, or media;
- to explore the impact of translation and adaptation both on modern-day audiences, and for academic disciplines.

Papers are invited from any student or scholar with research interests in translation, adaptation, and the making of theatre and literature, across all periods, though papers will in the first instance address the early modern to modern periods. The one-day conference will therefore be truly interdisciplinary by reaching out to many departments across the Arts and Humanities, and encourage all researchers to cross the boundaries of their discipline to work for the benefit of the research challenge. By bringing translation and adaptation together in a one-day interdisciplinary conference, the proposed day will therefore break new methodological ground, and allow delegates to collaborate with colleagues in this emerging field.

**Jonathan Durham, HRC Doctoral Fellow / Department of French Studies**

For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/tc/>

# Planetary Cancer: Growth, Economy and Culture in an Era of Climate Catastrophe

Chris Maughan and George Ttoouli have received a joint HRC Doctoral Fellowship to host an interdisciplinary conference in the coming academic year (date TBC, but expected in Spring Term). The conference will establish a space for initial dialogue between three disciplines: Marxist ecology; food security; and ecoliterature.

By initiating a debate between Warwick's Food Security Group and ecomarxist theory, the organisers hope to open up a cross-disciplinary analysis of existing structures for understanding global food security, the metabolic rift today and the idea of ecosystems as service providers (see the Millennium Ecosystem Assessment's report, 'Living Beyond Our Means: Natural Assets and Human Well-being').

The intention is to raise conceptual focal points for interdisciplinary discussion, in order to "determine which 'practices and values best promote the collective life and interests of the diverse modes of existence inhabiting the planet,' where so many already-instituted concepts, practices and values are saturated with contempt for the earth and the well-being of its inhabitants" (Lorraine

Code quoting Deleuze and Guattari in *Ecological Thinking*, 27).

Respectively, each discipline offers a means of critiquing and understanding the mechanisms of late capitalist global economy (Marxist ecology); a means for providing a stable, resilient, and sustainable food source as part of a wider appreciation of a total ecology and those individuals which depend upon, as well as shape, that system (food security); and a means of expressing the experiences of this global system as a vast cross-hatching of competing (though also occasionally, harmonious) interests and experiences, both human and non-human, which lie, ultimately, beyond the horizon of current mainstream political and ecological comprehension and imagination.

**Chris Maughan and George Ttoouli,  
HRC Doctoral Fellows / Department of English and  
Comparative Literary Studies**

For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/pc/>

# Donald Charlton Lecture / Visiting Fellow

## HRC Annual Donald Charlton Lecture – 2011/12

Professor Marvin Carlson (CUNY)

On 27 October 2011, Professor Marvin Carlson delivered the Donald Charlton Lecture on 'Arabic Theatre: Oxymoron or Occidental Oversight?' He asked some fundamental questions about how Theatre Studies as a discipline developed, and where its blind spots lie.

Professor Carlson began by arguing that the early surveys of world theatre from the 1920s focussed on England, France, Germany and Italy. As time went by, other countries such as Russia and Spain were paid greater attention. Even non-European traditions such as those of Latin America or Japan (e.g., Kabuki) came under scholarly scrutiny and subsequently entered the handbooks of the discipline from the 1960s onwards. And yet, the Arabic theatrical culture remained nearly completely unstudied. In historical surveys, one would move from Ancient Egypt and Greece to Renaissance Europe. And allegedly the religion of Islam, opposed to pictorial representations, stifled any possible dramatic endeavours.

Moreover, Europeans and North American displayed a clear Eurocentric bias, even as they began to pay heed to Arabic theatre. Professor Carlson illustrated this with two examples. First, the best-known Arab playwright in the West is Tawāq al-āakām (1898–1987), whose *The People of the Cave* (1933) propelled him to prominence in Europe. He also wrote a *King Oedipus* (1949) with a programmatic preface in which he argues

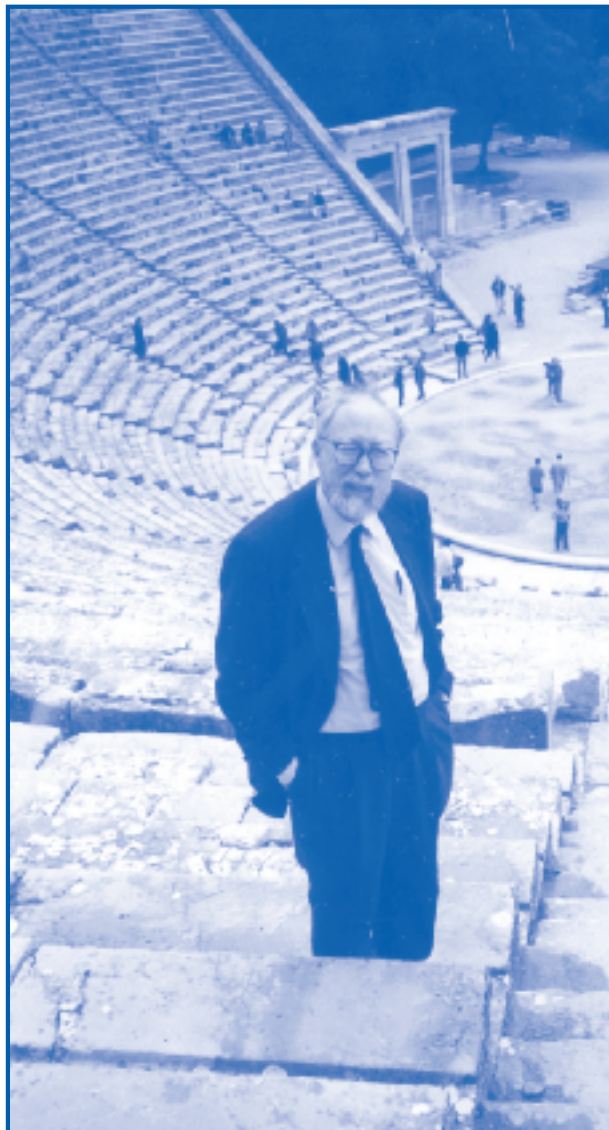
to a marriage of Arabic and Greek literature. Second, the Arab author and director who currently has the greatest success on the Western stage is Sulaymān al-Bassām, a Kuwaiti with strong ties to the UK where he received a good part of his education. His *Richard III*, for example,

was commissioned by the Royal Shakespeare Company for the Complete Works Festival, and was subsequently performed at the Brooklyn Academy of Music in New York. Again, the familiar theme (Shakespeare), adapted and directed by a UK-educated Arab, made the transition to the Western stage much more smooth.

In conclusion, Professor Carlson persuasively argued that 'Arabic theatre' is by no way an oxymoron. Even in the Middle Ages, its shadow and puppet plays developed the sophistication that we also find in Aristophanes, as the example of Ibn Dāniyāl (1248–1310) shows. And in modern times, the Arab stage is extremely diverse and active.

Professor Carlson concluded by challenging his audience to continue to ask itself why the discipline of Theatre Studies has largely overlooked the contributions of the Arabs to the development of dramatic art.

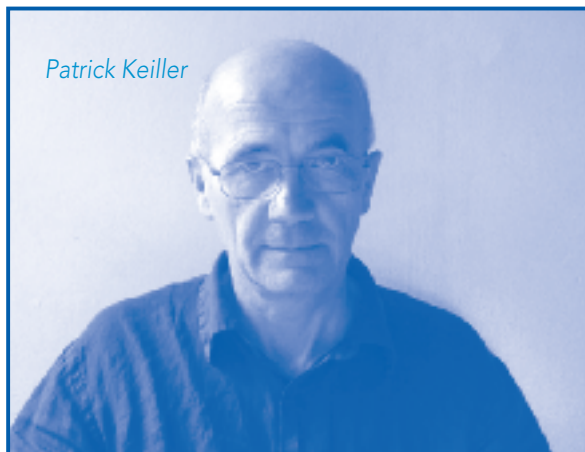
*Professor Marvin Carlson*





## HRC Visiting Fellow – 2011/12

Patrick Keiller



In May the Humanities Research Centre was proud to welcome the renowned British filmmaker, writer, artist and curator Patrick Keiller as HRC Visiting Fellow. Patrick visited the university from Monday 14th May to Friday 17th - a busy week that included a series of workshops, seminars, and screenings. His visit also coincided with a major exhibition, entitled *The Robinson Institute*, which was a commissioned response to the Tate's art collection. *The Robinson Institute* runs from March to October 2012 at the Tate Britain, and is the latest manifestation of research and exploration by the mysterious figure of Robinson, a character who first appeared in Keiller's breakthrough 1994 film *London*, and subsequently in *Robinson in Space* (1997) and *Robinson in Ruins* (2010) - all of which are currently available on DVD, and *Robinson in Ruins* has also been released on Blu-ray by the British Film Institute.

Patrick's week at Warwick began with a workshop entitled 'Film as Pedagogy'. This was co-organised by the Institute for Advanced Studies and the Institute for Advanced Teaching and Learning, and took place in the white open space of the IATL Rehearsal Room in Millburn House. This intimate session provided the opportunity for a number of students, staff and researchers from across the university who are interested in using film or video as part of their teaching or research to meet with Patrick and to join in a group discussion of the potentials, parameters and possible pitfalls of adopting such methodologies. One key point of discussion was what we actually mean when we say we are using film to do research.

On Tuesday Patrick gave the first of a series of morning workshops in Millburn House. Entitled 'The view from the train: linearity, narrative and cinema', this well-attended and absorbing workshop found Patrick guiding us through a series of early 'phantom ride' films - short, mobile views

from cameras mounted on trains, trams and other vehicles made in the first decades of cinema.

This was followed by a public screening of *Robinson in Ruins*, Patrick's most recent film, at the Warwick Arts Centre, followed by a Q & A with the director chaired by Prof. Jackie Labbe. Patrick once again offered generous, surprising and often hilarious insights into his thought process, research and filmmaking practice.

On Wednesday he gave a second morning workshop, entitled 'Film-making as research'. He then introduced a screening of *Robinson in Space* at the Millburn House cinema theatre, and followed this with his entry in the Millburn Seminars series. Here he addressed staff and students of the academic departments based in Millburn House with a paper entitled 'Journeys to sites of scientific and historic interest: an overview of three exploratory projects'.

Patrick's final event, and the end to a hectic week, came with his Thursday morning workshop 'The Great Malady: the problem of dwelling', which offered a pleasingly relaxed discussion with Patrick about the rich and eclectic set of themes, historical events, figures and artworks that form the backbone of *The Robinson Institute*. Using detailed slides he showed us how he grouped and linked the vast array of material that makes up the exhibition.

Patrick's visit was a great success, and allowed him to interact with a large number and variety of people from around the university and beyond, and we look forward to welcoming him back in the near future.



Image courtesy of the BFI

**Michael Pigott,**  
Department of Film and Television Studies

## Donald Charlton Lecture 2012/13

We are pleased to announce that Professor Cary Wolfe, Bruce and Elizabeth Dunlevie Professor of English at Rice University, has been invited to deliver the **21st Donald Charlton Lecture.**

We look forward to welcoming him to campus in 2012-13.

For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/events/dc>

## Visiting Fellow 2012/13

The HRC **Visiting Fellow** for 2012-13 will be Roberto Tejada, Endowed Professor of Art History at Meadows School of the Arts, Southern Methodist University. Roberto Tejada is the author of many books that include, most recently, *National Camera: Photography and Mexico's Image Environment* (University of Minnesota Press, 2009), and *Celia Alvarez Muñoz* (UCLA/CSRC; University of Minnesota Press, 2009). He has served also as co-curator on the exhibitions "Manuel Álvarez Bravo: Optical Parables" at the J. Paul Getty Museum (2001), and "Luis Gisbert: Loud Image," at the Hood Museum of Dartmouth College (2004). His research has earned awards from the Creative Capital I Warhol Foundation (2009) and from the National Endowment for the Arts (2007).

For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/events/vf/>

## Arts Impact

2011-12 has been an exciting year for the Arts Faculty, demonstrating the difference that arts and humanities research can make in society.

The second annual Arts Impact Award 2012 comprised 6 projects on the short list, twice as many as last year. The award was presented to **The History of Women's TV in Britain, 1948-1989** led by Dr Rachel Moseley and Dr Helen Wheatley (Film and TV). The project team have worked with organisations in the television industry and held public events to promote their research, most notably a 'pop-up shop' in Coventry city centre in May 2012. (Last year's winner was Milija Gluhovic, Theatre, Eurovision and the New Europe).

This year saw new initiatives to promote public engagement with arts research. The arts faculty started a collaboration with the **Industry and Parliamentary Trust**, an independent charity linking parliament, businesses and universities. Our first **Policy Breakfast** in December 2011 featured Dr Roberta Bivins (History), an expert in health policy and ethnic minorities in twentieth-century Britain, as a keynote speaker. The event was attended by members of the House of Lords, business representatives, and NHS trustees. The breakfast was followed by a dinner in March 2012 offering an opportunity to continue conversations and collaborations.

The arts faculty is looking forward to an exciting new collaboration kicking off this autumn. The faculty will offer **Tea Time Talks** at the **Warwick Words literary festival** which takes place in the town of Warwick, 28 September – 7 October 2012.

Key speakers from the faculty include David Vann and Maureen Freely (both English), Michael Pigott (Film and TV, Theatre and History of Art), Nicholas Pillai and Paul Cuff (both Film and TV), and Angela Davis (Centre for the History of Medicine).

Whether or not you use the term 'impact', the fact remains that arts and humanities research is relevant, timely and important not only in itself, but also for the way it informs and influences a wide range of public spheres.

# SEMINAR REPORTS

## The Arts Faculty Postgraduate Seminar Series

The Arts Faculty Seminar Series enjoyed another successful year with sponsorship from the Humanities Research Centre. Papers came from the departments of English, French, History and, for the first time, Classics. Adam Slavny (Law) kicked off the year by probing into the philosophy of somethingness and nothingness. A number of papers from the English department dealt with literary texts, including Alireza Fakhkonandeh's reading of Howard Barker's plays, Andrea Selleri's examination of *The Picture of Dorian Gray*, Chris Yiannitsaros' discussion on Agatha Christie and Stella Gibbons, Vladimir Brljak's new reading of *Hamlet* and Joe Chen's argument about the comedy in Jane Austen's works.

There was also a substantial engagement with global and historical topics, showing the breadth and depth of research by Arts Faculty students. Claire Trévien (French) provided an insight to the artistic prints during the French Revolution, while Naomi Wood (History) recovered the narrative of suffering in the Quaker women. Vedita Cowaloosur (English) addressed the issue of mother tongues in India. Global connectivity was another major theme; many papers provided sharp perspectives and fresh comparisons in global issues. *James Christie (English) made an interesting critique of Fredric Jameson's narratives of globalization.*

The politics of the relationship between globalization and localization was investigated by Ellen Filor (History) who connected Scottish history with the idea of a provincialized England, and by Ersin Hussein (Classics) who approached the issue with a case study on Roman Cyprus. Aileen R. Das (Classics) splendidly forged a link between the works of Plato, Galen and Ar-Rāzī; Greek, Roman and Persian philosophers respectively. Not only did the seminars bring together papers with a wide range of topics, but it also always drew a large audience and fostered many friendships across departments, as can be seen from the stimulating discussions after seminars which often had to be continued with a follow-up drink at the Dirty Duck.

## Sidelights on Shakespeare

Sidelights on Shakespeare is an interdisciplinary lecture series which has been running since 2010. It was created by two doctoral students from the English Department to encourage research and collaboration about Shakespeare. The ethos of Sidelights on Shakespeare is to move beyond the purely literary/theatrical approach to Shakespeare by drawing attention to the ways in which Shakespeare's recognisability and cultural status is appropriated by a range of fields. With support from the Humanities Research Centre a variety of departments have come together to discuss Shakespeare.

Our first paper was given by Professor Thomas Docherty (English and Comparative Literary Studies), speaking on 'Celtic Shakespeare'. Thomas Docherty gave a personal narrative of his first encounter with Shakespeare from a Scottish perspective. Referring to his own spikey response to Shakespeare as a child, he raised questions about the ownership of language and the cultural authority of Shakespeare. He mapped some marvellous and unexpected connections between *A Midsummer Night's Dream*, school, football, economic and intellectual capital.

For our second speaker we welcomed Dr Raphael Lyne from Cambridge University who spoke to us about 'The Shakespearean Grasp: Hands and Brains in the Theatre'. Raphael discussed the relation between cognition and performative gesture, connecting psychology with early modern theatre. He examined the ways cognitive scientists think about how we watch touch, and how watched touches come to mean something. Raphael was excited by the links between cognitive psychology and the humanities here at Warwick.

Both lectures demonstrate the breadth of subjects Sidelights on Shakespeare wants to discuss, from culture and economics to science and performance. Next year the series plans to continue to pull together other divergent interests from engaging speakers. We will be welcoming Dr Erin Sullivan and Professor Ewan Fernie from The Shakespeare Institute, University of Birmingham. For further information: <http://go.warwick.ac.uk/shakespeare>



# FORTHCOMING WORKS

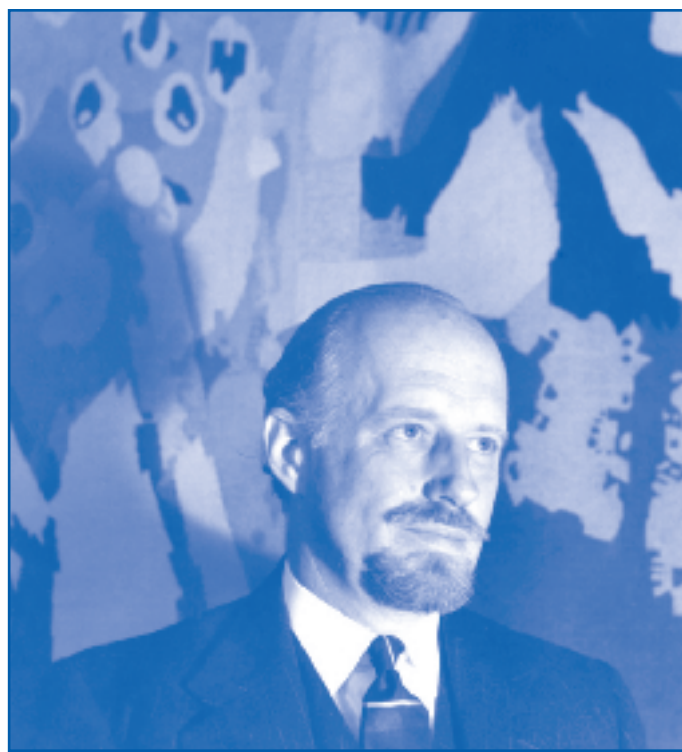
## Basil Spence : an architect and his times

Basil Spence was born in 1907, just as Mackintosh was preparing to design of the library of the Glasgow School of Art, and in the year in which the German Werkbund was founded. He died in 1976, as Charles Jencks was writing a valediction to modern architecture in the wake of the demolition of the Pruitt-Igoe housing scheme, and hailing the advent of a new era in architecture, Post-modernism.

Spence's almost half-century-long career – spanning the rise and fall of modernism - is not readily mapped onto the history of twentieth-century architecture in Britain. He has been variously characterized as the last of the arts and crafts architects, as architectural equivalent of neo-romanticism, as exponent of a moderate modernism, and as pioneer of high-tech design.

It is arguably easier to view Spence with his emotional response to the landscape, his feeling for natural materials, and his fondness for robust finishes in terms of the Scottish architectural tradition. Yet here too he slides between categories. His burgeoning career arrested by the Second World War, Spence found himself in 1945 in an era dominated by the ethos and needs of the welfare state. Although astute enough to respond to the opportunities it offered, Spence longed for a bigger canvas. As austerity relaxed its grip, his imaginative capacity and artistic sensibilities came into his own in the design of Coventry Cathedral – the grandest single monument of Britain's reconstruction. His protean talents - as sensitive recorder of medieval churches, as creator of extraordinary exhibition displays, as connoisseur of contemporary art, as deft manipulator of stone and roughcast – were deployed in a project which simultaneously commemorated the past, celebrated the pleasures of peace and evoked a glittering modern future. Spence was not to find such an outlet match for his talents again, save at the University of Sussex, where he achieved an ensemble of buildings and landscape both modern and monumental, where the baby boom generation could study at the first of the new universities.

Whereas in the United States there was consensus that Modernism was above all a 'style', in welfare-state Britain many younger designers insisted on a more complex integration of architecture and social-ethical ideals. To the Brutalist generation, Spence's lack of interest



Basil Spence 1962, copyright RCAHMS

in debate and theory, and his concern with 'beauty' seemed intolerably old-fashioned. Spence attracted such criticism because he had become by the 1960s Britain's best known architect, a glamorous figure who persuaded governments to fund a monumental public buildings, vice-chancellors to plan boldly, and developers to re-configure post-war cities. By the early seventies, the rise of the conservation movement rendered him an awkward relic of a very recent era of optimism, and an easy target for those advocating a lower-key architecture which addressed the uncertainties of the late twentieth-century.

Spence represents an important middle ground between traditionalist and avant-garde. This book examines the repertoire of forms and symbols with which he replaced those associated with Britain's old imperial identity, and considers the meanings which they held in their own time, meanings which hold unexpected resonance for us today.

*This is an edited extract from the Introduction by Louise Campbell to *Basil Spence : buildings and projects* edited by Louise Campbell, Miles Glendinning and Jane Thomas, published by the RIBA in March 2012.*

**Louise Campbell, Department of History of Art**