

# Humanities Research Centre

newsletter issue eleven

## Arts and Humanities Research Awards

**In 2012/13, The Faculty of Arts won awards totalling over £3m. These included:**

Four AHRC Research Grants awarded to: Dr Alison Cooley in the Department of Classics & Ancient History, worth £575,745, to work on a project entitled **Facilitating Access to Latin Inscriptions in Britain's Oldest Public Museum through Scholarship and Technology**. Professor Tony Howard in the Department of English & Comparative Literary Studies received £498,576 to work on a project entitled **Multicultural Shakespeare in Britain 1930-2012**. Dr Katherine Michele Astbury in the Department of French Studies was awarded £466,710 for a project entitled **French Theatre of the Napoleonic Era**. Professor Nadine Holdsworth in the School of Theatre, Performance and Cultural Policy Studies received £115,775 to work on a project entitled **Amateur Dramatics: Crafting Communities in Time and Space**.

A Leverhulme Trust Early Career Fellowship, awarded to Dr Katrin Wehling-Giorgi in the Department of Italian, to work on the project entitled **Adjecting the Maternal: Subversive Mothers and the Self in Twentieth-Century Italian Literature**.

A Leverhulme Trust Research Fellowship, awarded to Dr Sarah Elizabeth Hodges in the Department of History to work on a project entitled **Biotrash: Money, Medicine and Garbage in India**.

A Leverhulme Trust International Network, awarded to Dr Giorgio Riello, in the Department of History, worth £79,261, to work on a project entitled **Luxury & the Manipulation of Desire: Historical Perspectives for Contemporary Debates**.

A Philip Leverhulme Prize has been awarded to Dr Kirsty Hooper, in Hispanic Studies, worth £70,000 for her research into Spanish and Galician studies.

A Leverhulme Trust Senior Investigator Award, worth £576,511, presented to Professor Simon Swain (Department of Classics & Ancient History) to work on a project entitled **"Select Accounts of the Classes of Physicans" by Ibn Abi Usaybi'ah**.

Netherlands Institute for Advanced Study, have awarded Dr Anne Tjerkje Gerritsen in the Department of History, a Fellow-in-residence grant, worth £27,142. Dr Anne Tjerkje has also received a grant from the Universities China Committee in London for travel to a workshop.

Two AHRC Development Grants for Cultural Value research have been awarded to: Dr Eleonora Belfiore in the School of Theatre, Performance and Cultural Policy for **The Politics of Cultural Value: Towards an Emancipatory Framework**, and Professor Janelle Reinelt in the School of Theatre, **Performance and Culture Policy for Theatre Spectatorship and Value Attribution**.

Three Wellcome Trust Small Grants, collectively worth £9,180 have been awarded to: Dr Sarah Elizabeth Hodges in the Department of History to work on a project entitled **Biotrash: Money, Medicine and Garbage in India**, Dr Howard Chiang in the Department of History to work on a project entitled **Experiencing Koro: On the Margins of Chinese Culture and Western Psychiatry**, and Dr Mathew Thomson in the Department of History to work on a project entitled **'Made Up People': An Interdisciplinary Approach to Labelling and the Construction of People in Post-War History**.



THE UNIVERSITY OF  
WARWICK

## MESSAGE FROM THE DIRECTOR

This edition of the newsletter rightly trumpets the achievements of Warwick faculty in winning research grants worth more than £3m in the past year. In a time of austerity, when research grants are harder and harder to get, arts faculty academics are still coming up with innovative and excellent research ideas that funders respond to. Well done to all concerned.

Elsewhere you will find reports on the various conferences and seminar series supported by the HRC, all evidence that the humanities at Warwick remain vibrant.

Tim Lockley,  
HRC Director



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## CONTACT US

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

**Address:** Humanities Research Centre,  
Room H452, Humanities Building,  
University of Warwick, Coventry, CV4 7AL

**Tel:** (0)24 765 23401

**E-mail:** [HRC@warwick.ac.uk](mailto:HRC@warwick.ac.uk)

**Website:** [www2.warwick.ac.uk/fac/arts/hrc](http://www2.warwick.ac.uk/fac/arts/hrc)

# Grants and Awards

## Aristotle in the Italian Vernacular

In 2013–14 a new ERC–Starting Investigator project will get underway at the Universities of Verona (Italy) and Warwick. Led by Dr Marco Sgarbi, the project will last 5 years and will centre on ‘Aristotle in the Italian Vernacular: Rethinking Renaissance and Early-Modern Intellectual History (c. 1400 – c. 1650)’.

With funding of almost 1.5M euros, this project will offer a series of studies of how Aristotle’s writings — on logic, physics, psychology, metaphysics, ethics, politics and rhetoric — were interpreted in the Renaissance by individuals who used Italian as opposed to Latin, which was the common language of the universities and of learned scholarship. Academies, courts, and other contexts will thus feature strongly as the contexts in which translations, commentaries, dialogues and other works on Aristotle were written and disseminated to a broad audience, whether in manuscript or print.

The ERC project will avail itself of the findings of the current AHRC project running at Warwick (Italian/Renaissance Centre, PI David Lines, Co-I Simon Gilson) and at The Warburg Institute in London (Co-I Jill Kraye) on ‘Vernacular Aristotelianism in Renaissance Italy’. Among other results, this project has led to a publicly accessible database listing all the vernacular works produced on Aristotle in Italy between c. 1400 and c. 1650. Lines and Gilson will lead the Warwick-based part of the ERC-grant, which will include two research fellows and one PhD student. The team in Verona will include the PI and four research fellows. Advertisements for these positions will appear in the near future on jobs.ac.uk.

**David Lines**

Department of Italian Studies

## Art and Politics in French theatre of the Napoleonic era

In October 2013, Dr Katherine Astbury (Warwick, French Studies) will begin a 3-year interdisciplinary project on the interplay between art and politics in French theatre of the Napoleonic era, funded by the AHRC. Working in collaboration with musicologist Dr Katherine Hambridge (Cambridge) and two PhD students, Dr Astbury will re-assess the role of French theatre in the Napoleonic era.

Theatre was an important political tool for Napoleon Bonaparte, and, as a result, modern studies have tended to dismiss plays from the period 1799–1815 as aesthetically inferior, focusing instead on Revolutionary theatre. This project will build upon

scholarship of the Revolutionary period that has successfully demonstrated how new aesthetic theatrical forms can surface even at a time of censorship and overt politicisation. As yet the findings of these studies have not been applied to the post-Revolutionary period, and this will be the project’s starting point. Astbury believes that reassessing the theatre of this period, as well as its reception and cultural context, will lead to a re-evaluation of Napoleonic culture.

By re-assessing the cultural history of the Napoleonic era through theatre, the project will consider how playwrights adapted to a new socio-political context during the early years of the 19th century. In order to do this, the project will research and analyse a substantial body of plays from between 1799 and 1815, available from the University of Warwick’s exceptionally rich Marandet collection. This collection has been digitalised thanks to the JISC scheme, but has not yet been the object of systematic study.

The team will be linking close textual readings to larger cultural, social and political issues through contextualisation with particular focus on questions of genre, the role of the press and exchanges (of texts, ideas, and individuals) between France, Britain and the German-speaking world. An additional crucial strand of the project will be performance-based, in that the examination of the interaction of text, music, props and space can only be properly assessed by practical project work, uniting theatre practitioners, musicologists and musicians. Plans are already well underway for a joint conference with the Music department at King’s College London on melodrama in the spring.

## Facilitating Access to Latin Inscriptions in Britain’s Oldest Public Museum through Scholarship and Technology

In October 2013, Dr Alison Cooley (Warwick, Classics) will begin an AHRC funded project to explore the place of Latin literacy in Britain. In collaboration with Dr Susan Walker (Oxford, Ashmolean), Dr Charles Crowther (Oxford, Classics), Dr Jane Masegaglia (Oxford, Ashmolean) as Research Fellow, and a PhD student Stephanie Lane, this project will consider the role of inscriptions in writing Roman social history, the history of the Ashmolean collection, and the changing attitudes to epigraphy.

The prolific epigraphic habit of the Romans has left vast quantities of material for historians, ranging from epitaphs and religious dedications to commemorative building inscriptions. Although often considered inaccessible and intimidating to non-experts, inscriptions act as a direct window onto the

ancient world, giving an insight into commemorative habits, social hierarchy, economic networks, and the uses of literacy. This project will focus on the extensive collection held by the Ashmolean. Numbering over 300 inscriptions, this collection began in 1683 and contains examples of inscribed everyday objects such as pottery and even a set of panpipes. Whilst none of the inscriptions in this collection is independently significant, as a collection they offer invaluable insights into the Roman world. The only publication of this collection was made in 1763. Without illustrations and including only 134 inscriptions of the now 300 strong collection, producing a modern edition is an essential component of this project.

This project will use this collection to illuminate the society, economy, and religion of the Romans. In addition to supporting academic research, this project will explore the ways in which Latin inscriptions can educate the general public, visitors, and children. Furthermore, an extra 30 inscriptions will be incorporated into the galleries at the Ashmolean, ensuring access to a wider body of material.

By using an online corpus, this project will help understand how digital resources can be embedded into different contexts, peopled by professional scholars, students, teachers, schoolchildren, and museum-visitors.

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## A Literary History of Medicine: “The Best Accounts of the Classes of Physicians” by Ibn Abi Usaybi`ah (d.1270)

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This Wellcome Trust funded project, run by Professor Simon Swain (Warwick, Classics) and Professor Emilie Savage-Smith FBA (Oxford, Oriental Studies) will provide a new perspective on medical science practised in the Islamic world. In collaboration with four Research Assistants and Laudian Professor Geert Jan Van Gelder (Oxford, Oriental Studies), an authority on Arabic poetry, this project will edit, translate and comment on the entire treatise by Ibn Abi Usaybi`ah on the history of medical thought personalities in the then known world.

Ibn Abi Usaybi`ah lived as a medic and poet in mid-13th century Syria. His treatise covered 1700 years of history, from the mythological origins of Asclepius in Greece, Rome and India to his present day. Abi Usaybi`ah included 442 physicians, complete with much poetry and numerous anecdotes to support his descriptions. Far from being dry, this book is both entertaining and informative, using the humorous and the risqué to engage his readers, not least the nearly 4000 lines of verse, which reflect the importance of poetry to the Medieval Islamic community. It is the purpose of this project to translate the entire treatise into English for the first time.

The project will in fact prepare two translated editions of the text. The first edition will build upon previous incomplete examples and will be aimed at scholars, with all the necessary historical and literary annotations, including extensive introductory essays. The second English translation will make the text available to the general public through a widely distributed paperback version to be published by Penguin.

In addition to producing a reliable and readable translation, its availability for the first time to English speakers will inform today's audience of the central role that physicians played in Islamic culture over 800 years ago. It will provide a new perspective to the contexts of medical science in the Islamic world. The availability of the book in a properly constituted text and a fluent English translation will result in a step-change in our knowledge of ancient and medieval medical history.

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## ‘The McFarlane Project’, or How Small Grants Make a Difference’

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Ian D. McFarlane (1915-2002) occupied the Chair of French Literature at Oxford University from 1971 to his retirement (1983); an authority on the humanist George Buchanan, McFarlane was a pioneer of the emerging field of Neo-Latin Studies. At his death, an unpublished typescript of 1,158 pages was discovered among his papers, offering a comprehensive survey on the history of “Neo-Latin poetry in Sixteenth-Century France”. Intellectually complete, the book's 20 chapters and chronological table were, in theory, ready for typesetting. McFarlane's former colleagues and students who knew of the existence of the work very much regretted its unpublished nature: it was, after all, a brilliant overview of an important, and then still very much under-researched, part of French Renaissance literature, a real treasure-house of facts, references, and insights, which even with today's electronic research tools would be impossible to reconstruct. The original was deposited in the Taylorian Library, Oxford. But clearly such valuable research ought not be hidden in a dark storage room! An MHRA Research Associateship (£16500), granted to Ingrid De Smet (French / Centre for the Study of the Renaissance) and the late Philip Ford, FBA (Cambridge), allowed for the recruitment of two part-time postdoctoral fellows, to turn the typescript into a modern, word-processed book manuscript, for an American series. Warwick's French Department, the Centre for the Study of the Renaissance and Humanities Research Fund provided institutional support and a research travel grant in 2009-2011. This still left the translation of McFarlane's extensive Latin quotations into English (35,105 words) – a challenging and research-intensive task, with piteously few modern editions or translations to draw on.

A British Academy/Leverhulme Small Grant, just shy of £10,000, now allows Ingrid De Smet and co-investigator Prof. em. Brenda

Hosington (Associate Fellow in the CSR) to push the project towards the finishing line, with the help of specialist research assistant. In this day where large projects and themed research agendas tend to set the tone, an unusual initiative like the McFarlane project shows how relatively modest amounts of research money make all the difference...

**Ingrid De Smet**

Department of French Studies

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## Multicultural Shakespeare in Britain 1930-2010

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This AHRC project, run by Professor Tony Howard (Warwick, English), in collaboration with Dr Delia Jarrett-Macauley (Warwick, English) as Research Fellow and PhD student Sita Thomas, will map the history of non-white actors and directors in British cultural life since the 1930s, through an examination of Shakespearean performance. The actor Nicholas Bailey will collaborate as performer, advocate and consultant.

Infrequently to begin with, American or West Indian Black actors were invited to play Shakespeare's African characters. In 1930 actor and human rights activist Paul Robeson played Othello in London; in 1955 his fellow American Gordon Heath was the first Black Othello on television. As immigration increased and the global anti-colonial movements spread, these appearances became iconic. Robeson played Othello at Stratford in 1959 in the wake of the Notting Hill riots. During this visit he sponsored the first Notting Hill Carnival and the first Black British newspaper. The 1960s saw multi-talented artists from diverse communities play Shakespeare, but only in the 1980s, when racial tension and urban unrest was widespread, did UK classical theatres develop inclusive casting policies.

The history of non-traditional performances has so far been marginalised. This project intends to demonstrate their importance to the changing face of Shakespearean performance and British multiculturalism since the 1930s. By exploring the cultural consequences of these performances, this project will consider the significance of Shakespeare to ethnic communities and the practice of translating and adapting Shakespeare to inspire different audiences. Shakespeare is a mirror for British anxieties and ambitions; we use these plays to explore religious and ethnic conflicts, as well as defining a concept of our community.

The project will create a detailed historical chronicle, tracing the involvement of Black and Asian practitioners in productions of Shakespeare from 1930 to 2012. An oral history archive of interviews with performers, directors, producers and audiences will be available to both scholarly and general audiences, as well as publications, exhibitions and educational events. The first exhibition, outlining the history of multicultural Shakespeare, is currently touring theatres and libraries around the country and was recently seen at Shakespeare's Globe by over 78,000 people.

## Lectures And Projects

### DONALD CHARLTON LECTURE

**Professor Cary Wolfe** (Rice University)

Theorist **Cary Wolfe** presented his talk 'The Biopolitics of Human and Animal Bodies' to a full room on January 14th, 2013, to an audience of faculty and postgraduate students from a range of departments. Drawing on his recent book, *Before the Law: Humans and Other Animals in a Biopolitical Frame*, Wolfe addressed the "schizophrenic" way that nonhuman animals are treated in western society ("the rich bourgeois north-Atlantic democracies"), noting how in the same year that we witnessed the historically unprecedented move to grant (limited) rights to great apes in certain European countries, nine billion animals were killed for food in North America. In order to address this exclusion, within the category of the "animal," of certain lives from political consideration—related to an exclusion within the "human," when one considers that millions of human beings do not have access to the kinds of food quality, health care, insurance, and pharmacological care that millions of domestic animals (as "pets") enjoy, an exclusion that also underscores the connection between race and animals in biopolitical thought—Wolfe summarized his critique of the humanist notion of political life. To the agency, reciprocity, intentionality, and contractual relations, grounded in meaningful or relevant speech that characterize such politics, as powerfully articulated in the work of Hannah Arendt (going back to Aristotle), factory farming is "an embarrassing ethical and economic sideline that has nothing to do with politics proper." However, to a posthumanism that makes good on biopolitics on its own terms, driving a wedge between the two main strains of biopolitical thought, as articulated by Agamben and Foucault, moving beyond the species lines drawn in Foucault's work and exploring how "bios/ zoë" and "human/ animal" distinctions are not at all isomorphic, factory farming is directly, constitutively political, of a piece with the shared dispositifs for the domestication of life that cut across species lines. Wolfe urged us to imagine a new schema of the political, one that drops race/ species distinctions for questions of life, of whose lives count as life (as mournable), in the spirit of Derrida not deferring "the animal" but multiplying its figures, developing a non-anthropocentric ontology of life and death. The talk was followed by a focused Q & A, with questions regarding

commodification, Marxist perspective, Derrida's critique of Agamben, and Esposito's notion of "bios." The audience was left with much food for thought and much thought regarding the kind of food we choose to eat.

**Jonathan Skinner**

Department of English and Comparative Literary Studies

## VISITING FELLOW

**Roberto Tejada**, Endowed Professor of Art History at Meadows School of the Arts, Southern Methodist University visited Warwick in May. As well as his headline talk 'Everything I See Needs Rearranging: Media and Experience in Los Angeles, 1965' given to an audience of academics and graduate students from across the faculty, Prof. Tejada joined poet and ecocritic Jonathan Skinner in the Writers' Room at the Writers Centre for a reading and discussion of recent poetry. In a "call and response" format, Tejada and Skinner traded poems back and forth, Tejada reading from his recent book *Exposition Park*, and Skinner reading from a current manuscript with the working title "Animal Transcriptions." Tejada's poems explore the "exposition" of race and bodies in the context of emerging globalized subjects, as well as of the deeper history of north-south border relations, while Skinner sounded human relations with other animals, in a "posthuman" context of acoustic ecologies, threatened habitats, and technological mediation and communication. The ensuing discussion was extended and lively, touching on questions of translation, composition (of books as well as of individual poems), experimental and field-based practices, the role of the image in ekphrastic writing, and the status of "nature" poetry vs. ecopoetics.

**Jonathan Skinner**

Department of English and Comparative Literary Studies

## THE PROJECTION PROJECT

**Wednesday 17th October 2012**

The Projection Project is part of the Department of Film and Television Studies' ongoing Histories of the Digital Future enterprise which examines a series of changes within screen media and technologies. The research

seminar featured three guests, each of whom were responsible for researching and documenting a particular aspect of the role of the projectionist in film exhibition.

**Thom Clipsom** undertook archival study at Warwick's Modern Records Centre, raising issues relating to the conditions, pay grades and union associations within the profession. **Richard Wallace** drew on this research in his interviews with former and current projectionists, demonstrating how they occupy positions of conflict and mediation given their status as "skilled technicians rather than magicians." These discussions revealed the extent to which the roles of projectionists have been transformed and marginalised since the advent of digital projection.



The keynote speaker, photographer **Richard Nicholson**, presented an anecdotal account of his work that documents projection booths and projectionists as sites and agents of exhibition. Nicholson's slideshow of images from five projection booths – those at Warwick Arts Centre, the Royal Spa Centre, the department's own projection room, and two booths at the BFI Southbank – captures the diversity and complexity of these exhibition sites, as well as expressing the contrasts between analogue and digital technologies. In particular, images of the projectionist and machinery at work evince the sense of kineticism and history involved in mechanical exhibition.

In addition to acting as a consummate work-in-progress report, the research seminar succeeded in showcasing the collaborative nature of this project, with each approach granting a sense of the projectionist as a crucial mediator in the history of the cinema. In doing so, it proved to be an excellent contribution to the larger Histories of the Digital Future project, examining the spaces of exhibition to engage with material practices and vernacular aesthetics.

**Adam Gallimore**

Department of Film and Television Studies

## Bernard Stiegler

### 'General Organology, Digital Studies and the Neurosciences'

On the afternoon of 29<sup>th</sup> January 2013 Warwick's Centre for Research in Philosophy, Literature and the Arts hosted a special public lecture by French philosopher Bernard Stiegler. The one-hour lecture was entitled 'General Organology, Digital Studies and the Neurosciences' and offered a succinct and stimulating account of some of the major preoccupations of Stiegler's groundbreaking recent work at the theoretical forefront of the digital humanities. A recording of the lecture can now be viewed at: [www.warwick.ac.uk/crpla](http://www.warwick.ac.uk/crpla)

The lecture was followed by a workshop of four research papers on different aspects of Stiegler's work, two of them by members of CRPLA (Seán Hand and Miguel Beistegui)

and the other two by leading experts Christina Howells (Oxford) and Gerald Moore (Durham), whose co-edited volume of new critical essays on Stiegler is forthcoming later this year with Edinburgh University Press as *Stiegler and Technics*. Stiegler responded expansively and illuminatingly to each paper in turn, as well as to questions and other contributions from members of the audience, many of whom had travelled to Warwick for the event. The International Digital Laboratory was an apposite venue for the afternoon's activities, which were made possible thanks to the generous support of the Humanities Research Centre, CRPLA and the Department of French Studies.

## Reflections on the Mead Gallery Roundtable: Art and Sustainable Cities

Arts events can be evocative means of creating dialogue on environmental and social issues and last month's roundtable at the Mead Gallery on the theme of the '**The Role of Art in Developing the Sustainable City**' was a demonstration of this.

The event was part of the Warwick Arts Centre, 'Artists' Plans for Sustainability' exhibition. Discussions explored the notion of how artistic practice could help build sustainable cities, in a very active sense. Artists Nils Norman, Ion Sorvin of **N55** and Carolyn Deby demonstrated how material objects could help create resilience in the face of Twenty-first century challenges. Objects presented included movable dwellings, bicycles that ferried around portable gardens and bus shelters that doubled-up as allotments. This wasn't arts for sustainability as much as a presentation of art as sustainability.

Artist's presentations were followed by an open discussion with a panel of Warwick academics - Dr

Nicolas Whybrow (chair, Theatre and Performance Studies), Dr Cath Lambert (Sociology), Dr Jonathan Vickery (Cultural Policy Studies), Dr Ria Dunkley (IATL and Cardiff University Sustainable Places Institute), Dr Susan Haedicke (Theatre and Performance Studies) and Nese Tosun (PhD candidate, Theatre and Performance Studies).

Together with the audience, the panel explored the diverse ways in which arts practice makes a valid and autonomous contribution to building a sustainable society. I was particularly inspired by Ion Sorvin's

comments, on the open source movement and its potential to enhance every individual's creative capacity in extraordinary ways. As Picasso said '*every child is an artist. The problem is how to remain an artist once (s)he grows up*'. Perhaps then rediscovering of our ability to work with our hands offers hope for the future yet!

**Ria Dunkley**, Research Fellow at the Institute of Teaching and Learning at Warwick



Warwick Arts Centre

## Yesu Persaud Centre For Caribbean Studies, 2012-13

- The Centre hosted nine seminars, talks and workshops, as well as the annual Walter Rodney Lecture by Professor Paget Henry of Brown University on 'C. L. R. James, Walter Rodney and the Public Self of Caribbean Insurrectionary Politics'. This event was attended by the Centre's benefactor, Yesu Persaud. Several events were co-organised with Hispanic Studies and the Eighteenth-Century Centre.



*'Yesu Persaud, Paget Henry and David Lambert at the Walter Rodney Memorial Lecture, 30 October 2012'*

- Two new Postdoctoral Fellows have started at the Centre, Michael Niblett and Chris Campbell, both of whom work on Caribbean literature. They collaborate on research projects on 'Commodity Frontiers, Food Regimes, and Cultural Forms' and 'World Literature and Broadcast Culture' and have submitted funding applications worth £253,350 in total.
- The Visiting Fellowship scheme has been re-established under the umbrella of the Humanities Research Centre's Warwick Transatlantic Fellowship scheme. This year's Visiting Fellow was Dr Malik Ferdinand (see his report - right).

- The Centre is currently recruiting for a three-year PhD studentship in Caribbean Studies, jointly funded by the YPPCS and the Warwick Collaborative Postgraduate Scholarship Scheme.
- The annual conference of the Society for Caribbean Studies was held at Warwick, 3-5 July 2013. YPPCS-affiliated staff were well represented, including the key-note lecture by Neil Lazarus and the launch of David Dabydeen's latest book, *Johnson's Dictionary*. The Centre also supported the participation of research students through bursaries and sponsored the traditional Rum Punch Reception.
- New academic staff members at Warwick are now involved with the Centre's activities, which has nine affiliated permanent staff in English and Comparative Literary Studies (David Dabydeen, John Gilmore, Neil Lazarus), History/Comparative American Studies (David Lambert, Tim Lockley), French Studies (Pierre-Philippe Fraiture, Sam Haigh), Hispanic Studies (Fabienne Viala) and Law (Philip Kaisary).

### **David Lambert**

Director of the Yesu Persaud Centre for Caribbean Studies

Dr Malik Ferdinand (Université Antilles-Guyane) was **Visiting Fellow** at the Yesu Persaud Centre for Caribbean Studies, 22 April-4 May 2013. He writes:

“ I am very grateful to all the members of staff, administrative and scholars, who allowed me to take full advantage of my stay at Warwick including David Lambert and Fabienne Viala who sponsored everything and Stephen Shapiro and Jacqueline Labbe who lent me their offices.

I had the opportunity of discussing my thesis and broader questions about the Caribbean, postcolonial and comparative literatures with colleagues sharing my areas of interest namely John Gilmore, Neil Lazarus, Philip Kaisary and Fabienne Viala.



I gave a talk entitled 'Greek masks, Caribbean seascapes in Aimé Césaire's, Derek Walcott's and Reinaldo Arenas's poetics'. The questions raised and the ensuing discussion enriched my approaches significantly. I also taught a seminar to BA students from French Studies programme during Pierre-Philippe Fraiture's course on "Postcolonial Literature in French". I presented a Martiniquan novel in French and introduced a poem in Creole.

Different conferences on Caribbean and postcolonial fields made my stay even more profitable. At Warwick, I attended the Edward W. Said Lecture given by Professor Samir Amin and the 'Islands Unchained: Commodity Frontiers, Food Regimes, and Archipelagic Aesthetics' symposium organised by Chris Campbell and Mike Niblett with whom I chaired a session. At Birmingham University, I attended the Henry Thomas Memorial Lecture given by Professor Paravisini-Gebert. I also saw Derek Walcott's new play *O Starry Starry Night* at the University of Essex.

My stay was highly rewarding. Learning about the English system enabled me to widen my horizon. The only drawback was its shortness which prevented me from using all the materials I collected from library privileges resources and from exchanging as much as I wanted.



Visiting Fellow, Malik Ferdinand

## Staff Fellows Program

### 'Recovery: Memory, Corpus, Space'

Wednesday 8<sup>th</sup> May 2013

The HRC Fellows for 2012-2013 were Dr Alice Brooke (History), Dr Howard Chiang (History), Dr Ross Forman (English), Dr Alice Mah (Sociology) and Dr Fabienne Viala (Hispanic Studies). The fellows met four times in the academic year, twice per term, to work together towards a group project. Throughout the academic year, the fellows discovered a number of common research themes, particularly around colonialism, memory, space, bodies, and archival practices. The fellows worked to bring together their different disciplinary perspectives through organising a collaborative symposium with a keynote speaker and discussants.

The aim of the symposium was to bring together people from different disciplines but also to receive critical feedback on work in progress. With the help of Sue Dibben at the HRC, the fellows organised a one-day symposium, 'Recovery: Memory, Corpus, Space', which took place on 8<sup>th</sup> May 2013 at the University of Warwick. Professor Charles Forsdick, James Barrow Professor of French at the University of Liverpool, opened the day with a fascinating keynote lecture which addressed the cross-cutting themes of the symposium, 'The *Mémorial de l'abolition de l'esclavage*: Space, Memory and the City as Archive'. The fellows then presented their research in two panel sessions, 'Sexuality and Asia', with Dr Ashok Malhotra, English and Comparative Literary Studies as discussant, and 'Colonialism and Memory', with Dr Philip Kaisary, School of Law as discussant. The symposium was very productive for stimulating interdisciplinary discussion and debate between the fellows and the participants, and for providing helpful feedback for the fellows' work in progress. The fellows plan to stay in contact to continue conversations about common research interests and collaborative projects.

**HRC Staff Fellows 2012/13**

# POSTGRADUATE SCHOLARS PROGRAM

In Autumn Term 2012, the Humanities Research Centre selected a group of five second-year doctoral students to take part in the Postgraduate Scholars Program. The aims of the programme were for the research students to garner feedback and support from one another through regular meetings and, drawing on their own research, to devise a coherent collaborative project. In this third year of this programme, the scholars were:

**Nicholas Collins (English)**

**Alice Eden (History of Art)**

**Grace Huxford (History)**

**Alexandra Marchel  
(Theatre and Performance Studies)**

**Rebecca Taylor (Classics)**

In our initial meetings, we presented our work and gained helpful feedback from one another, hearing different disciplinary perspectives on our own projects. This discussion led the group to interrogate the idea of 'interdisciplinarity' upon which the Postgraduate Scholars Program itself was predicated. We were keen to understand the theories and methods informing interdisciplinarity in order to conceptualise what the aims and objectives of our own joint project should be. We also discussed the current (in)stability of disciplinarity within Higher Education and how our project might highlight this. The group discussed the possibilities of a shared research process or even a joint epistemological method, deciding eventually upon the 'common problem' approach, whereby each participant could use their own work to answer a 'problem' relevant to all.

Using this template, we found that much of our own work involved the idea of 'myth-making': whether it was the role of *mythos* and *logos* in Ancient Greek philosophy and medicine, or the myths used by modern nations in public commemoration, myth-making underwrote our research in varying ways. We were also intrigued by the use of myth-making by contemporary groups and public institutions,

such as universities. The group therefore decided to hold a one-day conference on '**Myth-Making from Medusa to Madonna**' to learn more about the concept from within the humanities and more about its contemporary resonance in politics, culture and academic study.

In preparation for the event, Alice Eden (History of Art) led the group in producing several pieces of collaborative artwork to help explore the meaning of myth and to understand the role of the visual itself in myth-making.



## Collaborative Art Workshop

The group also made contact with local secondary schools to promote a competition, inviting short stories, films or artwork on the idea of 'myth-making'. Unfortunately due to several constraints, the group were unable to incorporate this competition into the conference itself as intended, but we hope to pursue this further at a later stage. In response to our call for papers, we selected thirteen speakers for the conference held on 18<sup>th</sup> June including two eminent keynote speakers.

The first keynote lecture of the day was given by Dr. Ananda Breed (University of East London) on 'Myth-Making: Evocation of Culture and Embodied Landscapes'. Dr. Breed considered the function and embodied performances of myth in the aftermath of the 1994 Rwandan Genocide. In particular, Dr. Breed explained

the use of myth in the community-based *Gacaca* courts set up to try perpetrators and the dramatic depictions of these courts used to educate the public about 'traditional' judicial practice (which imperial and national 'moments' had ousted from living memory). Quoting President Paul Kagame that 'There is no myth about Rwanda', Dr. Breed highlighted how to many people 'myth' is simply a pejorative antonym to 'truth' and demonstrated how myths operated at both public and local levels.



**Alexi, Nicholas, Becky and Grace**

The programme for the rest of the day echoed our desire to bring together scholars from a wide range of disciplines to discuss our 'common problem' of myth-making. The panel on 'Gods and Odysseys: Uses of Classical Myth' encompassed papers on astronomical knowledge in Homer's *Odyssey*, Michelangelo's mythological drawings and an animated discussion about the performance of Greek myth in performance storytelling today. We next considered the methods of myth-making in case studies ranging from pictorial narratives from thirteenth-century Siena to the twentieth-century dramas of Jean Genet and Harold Pinter. In a thoughtful panel on gendered stereotypes two case studies, on young adult fantasy fiction and on teaching physical education, prompted in-depth discussions about temporality and individual agency within myth-making. Our final panel of the day focused on the specific myths mobilised in US culture and the use of myth in a time of crisis or uncertainty, such as in filmic depictions of Jesse James, the music of 1960s California and the political intrigue in drama series *Homeland*.

Our second keynote speaker Professor Thomas Docherty (University of Warwick) delivered an address on 'Myth, Fictions and Modernity' and brought together many of

the themes which had been discussed during the day. Taking the famous 'This is this' quotation from *The Deer Hunter* (1978), Professor Docherty highlighted both the potentialities of myth-making (including Walter Benjamin's view that 'myth gives us narratives to live by') and the danger of resorting to myth. Instead of proclaiming that 'This is this', scholars within the Humanities can and should remain open to uncertainty.

Accompanying the papers, we asked attendees to fill in 'myth-cards' to be displayed during the wine reception at the end of the day (among the contributions were 'myth is dangerous' and 'myth is Miss Trunchball – PE teachers can be nice!') In his summary of the day, Nicholas Collins (English) summed up the tensions at the heart of myth-making and also potentially within the underlining theme of 'interdisciplinarity': quoting the words of Jean-Luc Nancy that 'myth is myth', Nicholas highlighted that two (or more) meanings are inexorably tied to one word. Yet, as Professor Docherty noted, we can and should be happy with the ambiguity of myth-making.



### **Myth-Making Cards Display**

We hope to pursue this project further by making an online exhibition of audio and visual material from the conference and from our preparatory work. We would once again like to thank all our speakers and conference attendees for their fascinating papers and thoughtful discussion. We would also like to thank the HRC Postgraduate Scholars Program for their support and for bringing us together as a group of postgraduate researchers: we found the experience very thought-provoking and thoroughly enjoyable, and hope to work together again in some capacity.

**Grace Huxford, Department of History**

# CONFERENCE REPORTS

## Beckett and Brain Science

An unusual interdisciplinary event supported by the HRC took place in Millburn House on the Science Park on 18<sup>th</sup> September 2012, with the last of three one-day symposia for the AHRC-funded project 'Beckett and Brain Science', led by Elizabeth Barry (English) working alongside Matthew Broome (Medical School), Jonathan Heron (IATL), and their colleagues Laura Salisbury (Birkbeck, University of London) and Ulrika Maude (University of Bristol). We saw humanities scholars, theatre practitioners, psychiatrists, neuroscientists, clinical psychologists, GPs, and students on Warwick's MB ChB and Birkbeck's MA in Medical Humanities come together to explore Samuel Beckett's work and think about the uses it might have in medical education.

The morning began with a devised piece of theatre inspired by Beckett's 1971 play *Not I* and produced by Jonathan Heron's Warwick-based Fail Better Productions. There followed two sessions responding to the piece: an interactive seminar, and a performance workshop. In the seminar, psychiatrists, psychologists and humanities scholars discussed questions about the relationship between language and inner states and between bodily experience and feeling provoked by the play, the clinicians reflecting on the relevance of the piece for their work, and offering thoughts about disorders of selfhood and personhood that were suggestive in relation to Beckett's writing and theatrical practice. The performance-based workshop gave medical practitioners—as well as those who work in theatre and humanities education—an experiential approach to similar ideas, drawing on new techniques of embodied learning developed by Jonathan Heron and colleagues in Warwick's Institute of Advanced Teaching and Learning to explore questions relevant to clinical practice and research. Angela Woods, a philosopher based at Durham's Centre for Medical Humanities, later said of the workshop on her blog: "I'm not sure that I know what an 'average' medical humanities theatre workshop might be, but I can say with certainty that this was truly exceptional. [...] By inhabiting

Beckett's text, even for a few minutes, we discovered aspects of its rhythm and its (refusal of) sense that might otherwise have eluded us, and were able, seamlessly, so it seemed, to reflect on how these discoveries could in turn illuminate the dynamics of the clinical encounter."

The afternoon session saw two rather more formal papers on Beckett's work. The first, from a palliative care doctor, Hunter Groninger, MD, from the National Institute of Health in Washington, DC, drew out the relevance of Beckett's late theatre for his work in geriatric and palliative care, and offered insights from his own practice on using Beckett in medical education. The second, from a scholar of theatre and science, Dr Kirsten Shepherd-Barr from the University of Oxford, offered methodological and

creative models for approaching science through performance, as well as thinking about Beckett's theatre alongside other modernist writers and dramaturges in relation to Darwinian evolution and epigenetics. The audience in the afternoon also heard reflections on the insights of the day, and the methodologies it had explored, for the field of medical humanities by Dr Angela Woods, mentioned above. Finally, the project's core team were joined by Professor Femi Oyeboode, psychiatrist and poet, and Dr Jonathan Cole, neuroscientist and author, for a round-table session responding to the ideas the day's

discussions and activities had generated. The impact of the day has gone beyond what we as organizers had hoped, inspiring a series of interventions in clinical training in hospitals in the Kent, Surrey and Sussex NHS Deanery, 'Beckett on the Wards', organized by one of the attendees, Professor Zoe Playdon, Head of Medical Education at the Deanery, and we're looking forward to this work bearing fruit in both the intellectual and clinical domains in the future. The organizers would like to thank the AHRC, Warwick's IATL and HRC, and all those involved for their support.

**Elizabeth Barry**

Department of English and Comparative Literary Studies



## Shared Visions 2

In February 2012 the School of Theatre, Performance and Cultural Policy Studies held a one-day conference *Shared Visions 1*, organised by theatre historian Jim Davis and art historian, Dr Pat Smyth, to explore synergies between nineteenth-century theatre and nineteenth century art and to solicit articles for a special issue of *Nineteenth Century Theatre and Film* devoted to this topic. Another consequence of the conference was a decision to hold a second one-day conference aimed at a fuller and deeper exploration of some of the disciplinary and interdisciplinary issues raised in the first conference. Supported by the HRC a second conference took place in October 2012. A group of nineteenth-century theatre and art historians, including Shearer West, Stephen Bann and David Mayer, presented papers framed by a series of questions posed by Professor West. Why should we pursue cross-disciplinary study that engages with theatre and other visual arts? What are the gaps in our knowledge or understanding? What are the obstacles and constraints in our methodologies? Are we replicating errors of interdisciplinary research without attending to the lessons? To what extent can we ask present-centered questions about the past? The conference acknowledged that theatre and art historians often use or analyse art objects in very different ways and advocated the benefits to be achieved by scholars from the two disciplines working together and bringing their specialist expertise to bear on common concerns.

**Jim Davis**

School of Theatre, Performance and Cultural Policy Studies

## Bond@50: The Work of Edward Bond

Edward Bond began his theatrical career in 1962. He has been described as 'The greatest of postwar British playwrights' (*Guardian*), and 'The greatest dramatist alive' (Leicester Haymarket Theatre).

The aim of this symposium was to take stock of several aspects of Bond's career, to celebrate his achievements, and to bring together scholars, students, and practitioners - particularly those actively involved with Bond's groundbreaking writing for young people, and with his recent work for leading Continental companies. The one-day event took place in the packed CAPITAL Studio and Rehearsal Room of Millburn House

In the opening session Tony Coult, one of Bond's first critics, revisited a pivotal event in the playwright's early cultural and political career, the performance of *Passion* at CND's Alexandra Palace festival of 1971. Peter Billingham, the author of the most recent (2013) study of Bond, analyzed the intellectual structures of some of his latest plays, including *Innocence*, which has yet to be staged in Britain. Kate Katafiasz contextualized Bond's dramatic theories, and two European practitioner-scholars, Adam Bethlenfalvy (Hungary) and David Touaillon (France), provided fascinating perspectives on Bond's pre-eminence abroad, both amongst educationalists and in mainstream theatre.

The first afternoon sessions offered a choice of workshops and seminar round-tables. Chris Cooper (Big Brum Theatre) worked practically with delegates; Claudette Bryanston (Classworks) led Warwick undergraduates through sequences from Bond's interactive young people's play *The Children*, and used multi-media techniques to analyse the rehearsal and performance processes.

Meanwhile several papers theorized aspects of Bond's educational work and explored his dramatic motifs and structures (Meryl Hopwood, Selina Busby, James Hudson). Nina Kane, Harry Derbyshire and Sam Haddow related Bond to the work of younger playwrights and to current issues of social violence.

In the final session the actors Tim O'Hara and James Kenwood shared their experience of working with Edward Bond, and the playwright himself concluded the symposium. He had written and distributed a piece for Warwick, *The First Word*, but delivered an electrifying talk without notes on the state of contemporary theatre.

**Bond@50** was a collaboration between Warwick's English Department, Warwick Arts Centre and Big Brum Theatre Company, with support from the Humanities Research Centre, the Institute for Advanced Learning, and the Theatre Studies Department. It was organized by Tony Howard (English Dept) with the indispensable assistance of Ben Fowler (English) and Susan Brock (IATL). It ran alongside public events in the Arts Centre that included two stage premieres (*The Edge* and *The Broken Bowl*, performed by Big Brum); a revival of *Tune* by L'Outil Compagnie (France); film screenings of *Walkabout* and *Blow-up* (both scripted by Bond); open rehearsals with the playwright; and talks by Shami Chakrabhati (Director of Liberty) and Edward Bond. Warwick's five student drama societies performed an evening of pieces developed in response to Bond's work.

**Tony Howard**

Department of English and Comparative Literary Studies

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

On Saturday 23<sup>rd</sup> February, the HRC conference 'What is Old Age? New Perspectives from the Humanities' was held at Warwick. It was a packed one-day conference, designed to bring together scholars from across the humanities, and to consider what our disciplines might have to offer the ever-growing interdisciplinary study of old age.

Scholars came from all over the globe (from as far away as Kiev, Toronto and Texas), and from across the disciplinary spectrum. It included established names from the humanistic study of ageing (such as historian Lynn Botelho who spoke on a 'good old age' and sociologist Julia Twigg who spoke on clothing and ageing), as well as postgraduates and people in the early stages of their career. There were contributions from anthropologists and historians, scholars of film and literature, and yet in spite of the huge range of disciplinary perspectives, there was a sense of continuity amongst many of the papers. Common themes running throughout the day included independence and dependency, ageing femininity, fear and expectation of loss, and the diversity of representations of ageing.

Keynote speeches were given by Professor Helen Small of Pembroke College Oxford, who gave an intriguing account of national differences in the 'double standard' of gendered ageing, and Professor Pat Thane from Kings College London, who finished the day with an overview of the understandings and experiences of age in the past.

From the beginning, this day was pronounced as one for a wide range of scholars to make connections and begin conversations. It was a buzzy day, full of laughter and good food! On ruminating on the value of the day over wine at the end, the organiser suggested that perhaps its greatest asset was that 'we all had a nice time'

**Emily Andrews**

HRC Doctoral Fellow / CHM

## Making Space for Festival, 1400-1700: Interactions of Architecture and Performance in Late Medieval and Early Modern Festivals

Warwick continued to develop its reputation for Renaissance research by promoting a conference in March 2013 at the university's Palazzo Pesaro Papafava in Venice. This brought together for the first time two international, interdisciplinary research groups, each with a focus on the Renaissance: the European Science Foundation's Research Networking Group PALATIUM, and the Society for European Festivals Research, itself the outcome of an ESF exploratory workshop hosted at the Palazzo in March 2010.

PALATIUM, chaired by Krista De Jonge, Professor of the History of Architecture at the University of Leuven, researches Court Residences as Places of Exchange in Late Medieval and Early Modern Europe, 1400-1700. The Society for European Festivals Research, co-founded by Professors Ronnie Mulryne (Emeritus, Warwick), Margaret M. McGowan (Sussex) and Dr Margaret Shewring (Warwick), draws together scholars of all levels of seniority from a wide range of disciplines, including curators and archivists, to develop Festivals research through conferences, workshops, a website and publications in book and e-book formats in Ashgate's European Festival Studies Series (general editors Mulryne, McGowan and Shewring).

A call for papers resulted in 75 applications from 17 countries. Following a Scientific Committee hosted in Leuven and detailed consultation, slots were found for up to 30 of these in a richly varied, busy programme spread over four days. The conference, co-chaired by Ronnie Mulryne and Krista De Jonge, and coordinated by Margaret Shewring and Pieter Martens (Leuven), attracted 68 scholars and curators, early career researchers and postgraduate students from 16 countries. Time was set aside for a conference dinner in a Venetian restaurant, a reception sponsored by Ashgate, an excursion to study Vicenza's Teatro Olimpico and Palladian architecture, and an optional visit to archive collections in Venice, including the Casa Goldoni.

The standard of delivered papers was high, and the conference was notable for the prominent role played by young researchers. A selection of the papers, each re-written and further researched, will be published in 2014

in two edited collections in the *Festival Studies* series, under the working titles *Architectures of Festivaland Early Modern Festivals and the Negotiation of Power*.

The conference received funding from the ESF (through the PALATIUM network), the University of Leuven, and the University of Warwick (through the HRC, IAS, HRF, EMF and Theatre Studies) as well as from Ashgate Publishing. It would have been impossible to hold it without this generous support.

**Margaret Shewring**

School of Theatre, Performance and Cultural Policy Studies

## Scientiae 2013

**Seated in the heart of England, the campus of the University of Warwick is a natural hub for historians in the United Kingdom; at Scientiae 2013 it became an epicentre of global expertise on the topic of early modern knowledge and the scientific revolution.**

**The call for papers this year was ambitiously broad, resulting in over 80 papers being delivered on topics stretching from atomism to zoological illustrations.**

Scientiae 2013 was kicked-off by Sachiko Kusakawa's keynote paper on the historiography of the visual in early modern science. This paper was both a review of where this field of study currently stands and a call-to-arms, passionately entreating historians of science to reconsider the visual. The second keynote, delivered at the end of the second day, energised proceedings and fueled debates which I'm sure are continuing now. Stephen Clucas held no punches in his persuasive paper on the historiography of early modern magic, and he convincingly dispelled a number of misconceptions regarding the relationship between exorcism and conjuration in this period.

Perhaps the most remarkable aspect of Scientiae 2013 was the atmosphere of friendly collaboration and cohesiveness, best exemplified at the conference banquet, where Warwick's warm surroundings facilitated a truly enjoyable evening of discussion.

Following three days of papers, the event was brought to a close with an open roundtable discussion. In this conversation it was announced that attendees will form a society (since named the Academia Scientiae) in order to carry-on the outstanding work from the inaugural Scientiae conference (Simon Fraser University, Vancouver in 2012)

and Scientiae 2013, with the exciting news that Scientiae 2014 is already in the pipeline (with Vienna as the host city) and venues for 2015 are currently being considered.

**Tom Colville and David Beck**

Department of History

## Living in Violent Times

**On 19th April 2013, researchers and activists from different universities in the UK and from a range of other countries came together to discuss political violence in a range of historical and cultural contexts. In many ways, this conference was a daring endeavour. Among other topics, presentations focused on civil resistance in 20th century Ireland, on revolutionary violence in France, on the distinction between religious and secular violence in Iran, on feminist violence in Germany, on violence in the work of Fanon and Ghandi, and on Human Rights.**

Although the thematic priorities and methodologies of the eleven presentations and two keynotes varied considerably, all contributed to a better understanding of what it means to be 'living in violent times'. The first panel focused on definitions and explanations of political violence. Presentations in this panel explored the intricate relationship between violent and non-violent forms of protest, ambiguity tolerance and violence and different forms of civil resistance. The second panel focused on understandings and justifications of political violence. Presentations in this panel challenged the dichotomous distinctions between religious and secular protest, psychosocial and political explanations for extremist violence, and between female victims and male perpetrators. Presentations in the third panel focused on manifestations and representations of political violence. Whilst looking at acts of violence in very different contexts, all presentations placed emphasis on the performative dimension of political violence. They offered interesting insights into concrete situations that resulted in violent confrontations and into the politics of representation that determine how these conflicts were perceived.

Two keynotes completed the day. In his keynote 'Democracy, Liberation, Violence: the Ambiguities of Believing in 'Revolution'', David Andress (Portsmouth) explored different meanings and uses of the concept 'revolution'. Andress could show that beyond fashions in academia, there is still good reason to use this term.

Joanna Bourke (Birkbeck College, London) focused on the constitutive role of violence in the construction of the human. Bourke emphasised that Human Rights operate within specific social contexts, and they reflect the beliefs and interests of those who create and endorse them – often with violence.

**Katharina Karcher**  
IAS Early Career Fellow

## Erotica, Pornography and the Obscene

Erotica, Pornography and the Obscene in Europe was a three day, interdisciplinary event held at the University of Warwick. Keynote addresses were given by Professor Mark Knights on politics and corruption, Dr Caroline Warman on the Marquis de Sade and public insults, Dr Andy Brown provided the audience with insight as to how he wrote his recent poetry, Dr Corrina Wagner on onanism and lesbians in nineteenth century medical and political discussions, Emily Dubberley on the state of contemporary knowledge and discussions surrounding sex, and Dr Liza Z. Sigel on early twentieth century sexual activity and of its evidence in the archives. We were joined by a number of academics, early career scholars and non-academics from across the world. On day one papers provided insight into adultery and marriage; anatomies and aesthetics of the body; material culture and sexual acts. Day two was dominated by the eighteenth and nineteenth centuries with papers on the Marquis de Sade and the revolutionary press; trade in medical handbooks and queer theory; Freud's essays on sexuality and Francis Bacon on nature. The third day brought the conference to the twenty first century with a panel discussion on art and pornography, which was preceded by a paper on Japanese Shunga and succeeded with a presentation of the position of religion in art discourse on child and adolescent sexuality. There was also a paper on how the obscene represents and the conference ended with two informative papers, one on the current state of obscenity law in Britain and the other on labour in the online sex industry.

**Aimee Burnham**  
Department of History

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

One challenge in attempting an interdisciplinary conference is communicating the relevance of a literature-led discussion to other disciplines. However, we were pleased to be able to present papers from Social Sciences, Life Sciences and Arts faculties, as well as a talk from campaigning organisation War on Want. Presentations offered a world-historical perspective, ranging across Thailand, Latin America, the USA, UK, Germany and India, alongside interconnecting research exploring environmental reflexivity, land grabbing, sustainable palm oil certification and Pixar films. Using Jason W. Moore's dialectical methodology – of seeing the ecosystem as "bundles of human and extra-human natures" – we were able to facilitate fruitful discussion of the overarching theme of global food security and its relationship to capitalism.

Jason W. Moore's outstanding keynote lecture set the foundation for the day, providing insight into the following perspectives. His talk outlined some of the characteristics of capitalism in relation to food security, such as the role of manufactured crises of under-consumption in accumulation mechanisms. The 'end of cheap food', in Moore's view, is not symptomatic of ecological limitations but rather economic ones, hence his theory of 'peak accumulation'.

Moore referenced a recent report by the Institute of Mechanical Engineers which estimates 30-50% of food produced globally fails to reach a human stomach, not only due to systemic inefficiencies, but because mechanisms of profit accumulation require waste. Positive responses were discussed, from farming co-operatives to agroecological food production methods. War on Want's food sovereignty campaign related ongoing actions to reclaim control of land use and food distribution, to reflect the interests of farmers and the ecosystems we all rely on.

Identifying modes of resistance and models of regulation will take longer than a day-long conference can provide, but we hope the inspirational atmosphere leads to further conferences and publications, pushing forward a vital and urgent dialogue.

**George Ttoouli and Chris Maughan**  
HRC Doctoral Fellows



## Roberto Bolaño and World Literature

16-17 May, 2013

2013 marks the tenth anniversary of the death of Chilean novelist and poet Roberto Bolaño (1953-2003). The past decade has seen Bolaño's reputation not only consolidated within the Spanish-speaking world, where he has come to be seen as the leading writer of his generation, but established on a global scale. In recognition of his importance for recent developments in world-literary studies, I invited a group of scholars and writers to participate in a conference on this theme, co-sponsored by the Faculty of Arts, the Department of Hispanic Studies, the HRC and the Department of English & Comparative Literary Studies. Literary historian Franco Moretti famously termed world literature 'not an object, but a problem'; our conference brief, then, was to establish some of the contours for locating Bolaño's distinctiveness as a case study for the problem of world literature.

Our first session, 'Global Positioning Systems,' laid down some of these contours: John Kraniauskas (Birkbeck) examined the macro-logic of accumulation as both a capitalist and post-conceptualist tendency in Bolaño's last novel *2666*, while Rubén Gallo (Princeton) analysed the micro-politics of place in a single episode, set in Mexico City's Parque Undido, from *The Savage Detectives*. In a discussion focused on modernism and the arts, Patricia Novillo-Corvalán (Kent) gave a comparative reading of the 'total novel' in Joyce and Bolaño; Roberto Tejada (Southern Methodist University) followed with a wide-ranging contextualisation of the novelist's 1990s output by surveying the response of visual artists to Mexico's neoliberal turn. In a session dedicated to border-crossings, Claudia Ferman (University of Richmond) brought a nuanced attention to the sexual politics of homoerotic terminology in Bolaño's fiction, while Scott Esposito (Center for the Art of Translation) proposed some reasons for Bolaño's extraordinary take-up in the US literary marketplace.

Our final session further scrutinised the relationship between politics, literary autonomy and world-systemic change. Sharae Deckard (University College Dublin) identified connections between the scope and formal innovations of Bolaño's fiction and the 'totalizing intelligence' of a global capitalist regime of surveillance, data mapping and analysis; Emilio Sauri (University of Massachusetts, Boston) brought the conference proceedings full circle by taking up again the question of aesthetic autonomy within the context of world-literary space, suggesting that the collapse of the modernization model in Latin America and elsewhere brings with it the possibility of an 'autonomy after autonomy,' a condition exemplified in Bolaño's work. A lively roundtable discussion brought the proceedings to a close.

At what is the first English-language conference on Bolaño in the UK, the critical conversation on this author has been set at a notably high level. My thanks to all those involved – sponsors, participants and attendees.

**Nicholas Lawrence**, Department of English and Comparative Literary Studies

## Domestic Dissidents: A re-examination of the lives, exchanges and everyday experiences of radical religious women, 1500-1800.

This one day interdisciplinary conference on 10<sup>th</sup> June was intended to facilitate discussion between scholars whose research touches upon the less well-known aspects of dissident women's lives and experiences. Its inception came from the relative absence of research which compared the experiences of radical women across different religious denominations. Traditional studies of sectarian and non-conformist religious movements acknowledge the prominent role that women had in the spread of religious

sectarianism. However, very little had been discussed about the non-religious elements of these women's lives and experiences and how their religious affiliation affected their everyday position as wives, mothers and daughters, and as members of communities. I think that it was testament to this gap in the historiographical literature that I was able to put together a high-quality, diverse and informative programme, which reflected a broad range of scholarly interest over a long period of early modern history.

In reflection, I believe that the range of researchers who both attended and presented at the conference is testament to the increasing interest that this re-examination of the everyday lives of radical religious women is beginning to receive across the globe. There were thirty-six participants in total, with a large number of individuals attending from overseas (five of the ten speakers), as well as a range of institutions across the UK. The feedback that I received from the delegates both during and after the event suggested its value, both in terms of the opportunities that it had provided for the delegates to reflect on their own research, as well as offering a forum in which to draw themes from the experience of radical religious women across a range of denominations and over a broad period of time. It also provided outstanding networking opportunities for scholars working in the fields of gender, religion and literary representation.

As a scholar of early Quakerism, one of the lasting impressions that the various discussions during the conference had for me was the surprising number of similarities that can be drawn between the experience of religious separatism and domestic dissent for women across a range of religious backgrounds. The standard of the papers was very high and there has since been much anecdotal comment praising the programme and its high quality. This, however, would not have been possible without the kind support of the Humanities Research Centre, the Early Modern Forum at Warwick and the Warwick History Department who generously funded this event. Dr David Beck has also been essential in ensuring the smooth running of the conference and in providing support during the planning-stages. The success of the day has encouraged me to think about publishing conference proceedings and organising a similar event in the future.

**Naomi Wood**, PhD Candidate, Department of History

## Berkswell and Beyond Eleventh Warwick Symposium on Parish Research

Picture: Paula McBride



For the first time since its inception in 2003, the Warwick Symposium on Parish Research went on the road. The Parish Network, based in the History Department, teamed up with 'The Spirit of Berkswell' project to stage a public workshop in a Warwickshire parish. On Saturday 25 May 2013, nearly one hundred participants from a wide range of backgrounds gathered at Berkswell to discuss local history projects and new developments in parish research.

Following welcoming remarks by the Revd Dr Mark Bratton (Berkswell) and Prof. Beat Kümin (Warwick History), the morning session featured six presentations from Berkswell speakers and two from members of other Warwickshire history societies. These offered fascinating insights into topics as diverse as the school log book project and village resistance against a coal mining project.

The lunch break offered an opportunity to visit the Berkswell Museum and the afternoon began with an 'ambulatory church interpretation'. Benefitting from observations by the vicar and Warwick/Birmingham early modernists, the workshop gained tangible insights into the architecture, furnishings, rituals and transformation processes at St John the Baptist as well as other parishes. The final session highlighted new research tools and media, including the recently-launched online platform My-Parish.org.

Looking back on the day from the perspective of the local organizers, Mark Bratton commented that the event was genuinely inclusive and non-intimidating. He believes that the Diocese of Coventry, and, indeed, the Church of England as a whole, can benefit from the research and initiatives of the Warwick Parish Network.

The co-organizers gratefully acknowledge the support of the Humanities Research Centre and all the postgraduate and community helpers. For full programme details and visual impressions please visit <http://my-parish.org/events/parish-symposium-2013>.

**Beat Kümin**, Department of History

# SEMINAR REPORTS

## The Arts Faculty Postgraduate Seminar Series

The Arts Faculty Seminar Series enjoyed another successful year with sponsorship from the Humanities Research Centre and the Department of Italian Studies. Papers came from the Departments of English and Comparative Literary Studies, Law, and Italian Studies, and covered a wide variety of fields ranging from the Gothic and ecofeminism to psychoanalysis and popular cultural studies. The first seminar of the year was chaired by Dr Joseph Jackson, and featured papers by Adam Slavny (Law) and Maria-Silvia Cohut (English). Adam discussed legal theories of corrective justice, and Maria examined the presence of "anthropomorphic simulacra" in several works of Gothic fiction. Nick Collins (English) and Chris Yiannitsaros (English) spoke about intertextual connections in James Joyce's *Ulysses* and Agatha Christie's *A Murder is Announced* respectively. Yvonne Reddick (English) examined Mario Vargas Llosa's representation of rainforests, while Joe Chen (English) explored the concept of "hyper-comedy" in Pixar's movies. In the special seminar on Italian Studies, Gabriele Scalessa (Italian) and Giacomo Mannironi (Italian) introduced the audience to female hysteria in nineteenth-century Italian novels and the publishing industry in eighteenth-century Venice. In the following seminar, Dr Joseph Jackson (English) discussed the representation of jazz in Scottish literature, and Jack McGowan (English) provided insight into the tense relationship between slam poetry and the academic establishment. Papers in the last seminar of the term focused on poetry. George Ttoouli (English) and Laura Wood (English) examined poems by Peter Riley and Jack Gilbert respectively. All papers presented at the seminar provided interesting insights and both presenters and audience benefited greatly from the discussion generated by each paper.

### Sidelights on Shakespeare

**Sidelights on Shakespeare** is an interdisciplinary seminar series which seeks to explore the work of William Shakespeare from non-literary/ theatrical perspectives.

Our first paper was a joint paper given by Dr Erin Sullivan (The Shakespeare Institute) and Dr Paul Prescott (Warwick) on 'The Year of Shakespeare,' an online forum connected the World Shakespeare Festival (WSF) of 2012 which allowed Shakespeare scholars, students and enthusiasts from around the world to connect with one another and discuss the international performances constituting the WSF. The paper looked at the origins of Shakespeare festivals, the ways in which Shakespeare was used as cultural capitol during London's Olympic bid and Olympics themselves, and the ways in which the WSF either challenged or supported the idea of Shakespeare as a symbol of "Englishness" abroad.

Our second speaker was Dr Paul Botley (Warwick) who led a round table discussion on the use of archives in literary and historical research. The talk included a brief presentation on the practicalities of archival research, before moving on to cover personal experiences using archives, fostering an exchange of information between English and history students.

Our final paper given by Professor Ewan Fernie

(The Shakespeare Institute) was entitled 'Why Celebrate Shakespeare?' This paper used 18<sup>th</sup> century German Romanticism to explore the civic and political possibilities offered by Garrick's 1769 Jubilee, with special emphasis on Garrick's Ode. Professor Fernie then drew parallels between the resurgence of European interest in Shakespeare in the wake of the Jubilee with the contemporary international celebrations of Shakespeare and the efforts to have Shakespeare adopted as European poet laureate, offering another view on the complicated issue of Shakespeare's international identity.

All three papers examined Shakespeare along the common theme of ownership, be it through the interconnectedness of an online community experiencing Shakespeare's plays, the personal discoveries found in archival research, or the idea of Shakespeare as a "European" rather than "English" playwright.

As we look forward to next year, we hope to continue to bring together a variety of speakers from a number of different fields so as to further our understanding as to why Shakespeare remains so significant. Current plans include a screening of 'Iago on the Couch' with accompanying discussion of Shakespeare and psychoanalysis to be led by Prof. Carol Rutter and John Fletcher, as well as presentation from the Royal Shakespeare Company's marketing on "selling" Shakespeare to contemporary audiences.

**Emma Poltrac and Alice Leonard**

Department of English and Comparative Literary Studies

## FORTHCOMING CONFERENCES 2013/2014

### Italy Made in England: Contemporary British Perspectives on Italian Culture

**Saturday 22nd February 2014**

Keynote Speakers: **Bill Emmott** (former editor of the Economist) and **Donald Sassoon** (Department of History, Queen Mary, University of London)

Why are some aspects of Italian culture overlooked, given that an Anglophone, and indeed global, audience engages keenly with several others?

What are the reasons for this selection? How is Italy perceived within global culture, and indeed, how many and what kinds of Italies circulate today? This will span from the Renaissance image of Italy as a pinnacle of culture to the modern-day 'sick man of Europe'. By including experts from History, Philosophy, Film Studies and Art History, as well as Italianists, we hope to broaden our understanding of the subject we study as well as probe wider questions about the nature of audience reception and the (mis)fortunes of culture beyond national boundaries in today's world.

Further information: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/imie/>

### Devouring: Food, Drink and the Written Word, 1800 - 1945

**Saturday 8th March 2014**

Keynote speakers: **Nicola Humble** (Roehampton) and **Margaret Beetham** (Salford).

Devouring is a one-day conference, which will invite researchers from any field with an interest in the culinary cultures of the nineteenth and early twentieth centuries to share perspectives on food, consumption and literature, providing a space to open up dialogue about narratives that explore eating, reading, and their worth. At a moment when economic and ecological pressures herald a re-appropriation of the values of wartime thrift and Victorian domestic economy, Devouring will be a timely examination of our relationship with food and drink.

Further information: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/food/>

### 21st Century Theories of Literature: Essence, Fiction and Value

**27th – 29th March 2014**

Confirmed speakers include **Prof. Sergia Adamo** (Trieste), **Prof. Catherine Belsey** (Swansea), **Prof. Gregory Currie** (Nottingham), **Prof. Peter Lamarque** (York), and **Prof. Stein Haugom Olsen** (Østfold).

The conference aims to explore a number of theoretical themes that are relevant both for the philosophy of art and for literary criticism and theory. The aim is to bridge the gap between "philosophical" and "literary" approaches to the theory of literary interpretation, and to prompt participants coming from different backgrounds (Continental, Analytical...) to engage with one another. The event will be structured around three large theoretical clusters, "essence", "fiction" and "value". For each theme, we aim to have a panel session and a double keynote address.

If you have ever shaken your head in despair at (choose one of the following) the maddening wrong-headedness of Continental theorists and/or the exasperating naiveté of Analytical aestheticians, it's time to come out into the open and tell them exactly why they are wrong. If you want to have a civil and constructive discussion instead, we can accommodate you too.

Further information: <http://www2.warwick.ac.uk/fac/soc/philosophy/research/activities/21stcenturytheoriesofliterature>

### Nationalism, Patriotism, Ancient and Modern **Saturday 10th May 2014**

Keynote Speakers: **Dr Caspar Hirschi** (School of Humanities and Social Sciences, University of St. Gallen, Switzerland) and **Dr Ed Bispham** (Faculty of Classics, University of Oxford)

**A one-day interdisciplinary conference that aims:**

- To question the hypothesis that modern nationalism is a concept far detached from ancient societies.
- To challenge assumptions that nationhood and nationalism can only be identified as an evolving product of the Renaissance onwards by exploring the existence of early forms of nationhood and nationalism in ancient societies.
- To encourage and juxtapose dialogue on national collectivism a) between different ancient societies around the globe, and b) between the ancient and modern worlds.
- To explore new approaches and theoretical frameworks for exploring the issue of nationalism.

Further information: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/npam/>