

Warwick's New Base in Venice

In Autumn 2007 Warwick's Venice programme will celebrate its fortieth anniversary. The anniversary will be marked by a range of events including a major international conference in Venice on cultural exchange between England and Italy and the awarding of an honorary degree to Lady Frances Clarke in recognition of her distinguished work for Venice and of her unparalleled support of the Warwick in Venice programme since its inception. (Lady Clarke is President of Venice in Peril, the British Committee for the Preservation of Venice). In Warwick the Venetian season will open in March 2007 with the visit of Professor Gary Radke of Syracuse University, New York State, as HRC Visiting Fellow. Professor Radke, one of the leading authorities on the art of Renaissance Italy, will give a major public lecture in the Arts Centre as well as contributing to teaching in the History of Art Department.

The Venice programme is also expanding, and this autumn the History and History of Art teaching staff and students will move into our new premises in the city, the Palazzo Pesaro Papafava. The Ca' Pesaro Papafava is a fifteenth-century palace in the northern district of Cannaregio. Warwick will occupy the ground floor, with direct water access, and also the *piano nobile* above, with a sequence of elegant historic interiors giving out onto balconies with views of the Renaissance Scuola Grande della Misericordia on the opposite side of the canal. The Palazzo is full of typical Venetian period features, including Murano chandeliers and *terrazzo* floors, and the site also encompasses a private garden, a rarity in Venice, which Warwick will have exclusive access to. The move to the Ca' Pesaro Papafava will give the Venice programme vastly improved teaching facilities and office space for staff. The palace is also being fitted out with dedicated rooms for the programme's

library and computer suites with full internet access.



Palazzo Pesaro Papafava

The palace is twenty minutes by water taxi from Marco Polo international airport and ten minutes walk from Venice's main Santa Lucia train station. The University will rent the palace from September until March, giving Warwick a presence in the city for six months of the year, and opening new possibilities for developing the Palazzo Pesaro Papafava as a venue for academic conferences. The new Palazzo will allow not only the History and History of Art departments but also, we hope, the Arts Faculty and University to build upon Warwick's long standing engagement with the history and culture of Venice.

Donal Cooper
Department of History of Art



Portego at the Palazzo Pesaro Papafava

Contents:

Arts and Humanities Research Awards

Arts and humanities academics won over £1M worth of research grants and contracts in 2005/06. These included:

Elizabeth Clarke, English, British Academy Research Grant, £93,383 – “Constructing Elizabeth Isham 1608-1654”

Mathew Thomson, History, Wellcome Trust Project Grant, £26,665 – “The Coventry and Warwickshire Hospital Project”

Kate Astbury, French Studies, British Academy Small Grant, £6,500 – “Literary Responses to the Trauma of the Revolution”

Peter Pormann & Simon Swain, Classics & Ancient History, Wellcome Trust University Award for Peter Pormann, £193,707 – “Medicine and Society in 10th Century Baghdad: Between Greek Theory and Islamic Practice”

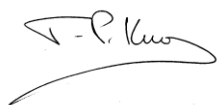
John King, Comparative American Studies, British Academy Small Grant, £7,059 – “The Di Tella Arts Centres and Argentine Cultural Development in the Sixties”

Hemdat Lerman & Naomi Eilan, Philosophy, British Academy Postdoctoral Fellowship for Hemdat Lerman, £93,000 – “Experience, Concepts and World”

Liese Perrin
Research Support Services

Message from the Director

Welcome to the fourth HRC newsletter. In this issue, we once again illustrate the broad ranging work of the faculty. We include a report from the CAPITAL Centre, a major joint venture between the university and the Royal Shakespeare Company, and look at future plans to develop our programmes in Venice, in the splendid new premises of the Palazzo Pesaro Papafava. Several pages are devoted to research projects supported by both external and internal funding. Both individual and group research is highlighted, along with interdisciplinary initiatives. We have looked to develop international cooperation, as seen in an ongoing, university sponsored programme to consolidate links with the University of California.



John King
Director

Contact us

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Creativity and Performance in Teaching and Learning: The CAPITAL Centre



Jonathan Bate

The central idea behind the CAPITAL Centre, led by Professors Jonathan Bate and Carol Rutter, is that the arts and practices involved in making theatre are closely allied to those that foster the best in many dimensions of teaching, learning and the dissemination of transferable skills. A partnership between the University of Warwick and the Royal Shakespeare Company, the Centre builds on an existing collaboration in process since 2002 and is funded by HEFCE under its CETL (Centres of Excellence in Teaching and Learning) initiative.

The first year of CAPITAL has been viewed as a Laboratory Year to test a number of teaching and learning options within Warwick's Department of English and Comparative Literary Studies and the School of Theatre, Performance and Cultural Policy Studies. Our objectives have been to enable students to move from the texts of literature to the texts of performance; to offer them an opportunity to engage with one kind of text through lecture and seminar teaching and learning and the other kind through masterclasses and workshops; and to imagine, devise and begin real research work not just on Shakespeare and his contemporaries but on new writing and writers, in partnership with practitioners and specialist research collections. It is the intention that many other departments within the University will benefit - collaborations with the Institute of Education and the School of Law are already in place. In due course, through a programme of symposia, conferences and roadshows, the methodology developed at the CAPITAL Centre will be disseminated to other English universities

In CAPITAL's second year the workshop model of learning will be embedded into the curriculum and new programmes of study will be created. For example an

undergraduate module in English and Comparative Literary Studies titled From Page to Stage to Page: Modes of Production and Reception aims to break down barriers between the theatre and the academy to investigate and pioneer non-traditional modes of teaching. Discussions are well advanced for a module on Teaching Shakespeare for 2007/8 which will combine RSC workshop techniques, traditional Shakespeare lectures and teaching practice in schools carrying credits towards a Postgraduate Certificate of Education. Introducing an enlarged element of practical work to these courses has highlighted the need to review and extend assessment methods for literature courses beyond the traditional essay or examination paper and to learn from other disciplines like drama and theatre studies.

A number of other CAPITAL initiatives will come on stream in autumn 2006. Adriano Shaplin, the young American performer, playwright and winner of three Edinburgh Fringe Firsts, will be the first RSC/Warwick Playwright in Residence. He will contribute to a new module in Writing for Theatre and Performance and to the Warwick Writing Programme. The Centre's Fellowships in Creativity and Performance will be inaugurated by Paul Allen, the distinguished broadcaster and critic. CAPITAL welcomes applications from academic staff in the University for these Fellowships which offer an opportunity to develop projects exploring or developing the uses of performance in teaching and learning.

The CAPITAL Centre serves as a conduit between academics, teachers and students and practitioners, writers and actors. Michael Boyd's vision as Artistic Director of the RSC involves a particular emphasis on the model of the RSC community as a 'campus' where research and learning are integral to the process of making theatre. Thus the RSC/Warwick Playwright in residence will create new work for the company and University staff contribute to the RSC's Artists' Development Programme and other public projects.

By March 2007 CAPITAL will have a home in Millburn House which will provide two fully equipped studios and rehearsal spaces for CAPITAL and Theatre Studies to facilitate opportunities for active learning and performance for all members of the University and its guests.

Susan Brock
The CAPITAL Centre

Externally Funded Research

Genre, Language and Form in Medieval French Literature

The University of Warwick has received four humanities-based Research Councils UK Fellowships over the two rounds which have been administered so far. These cover Medieval French Studies, Eastern European History, Italian/Classics and Asian History. Dr Campbell was appointed as an RCUK Fellow in 2005 and describes below her research on *Genre, Language and Form in Medieval French Literature*.

Hagiography is one of the largest and most important genres of medieval vernacular literature. However, despite its obvious significance for the study of medieval French literature, the corpus of Old French hagiography remains largely neglected by literary scholars. In line with this, descriptions of the development of French literature often support the assumption that the vernacular tradition comes into its own by breaking with its Latin, clerical models. Although it is generally accepted that 'profane' literature maintains important links with the Church and its literature, there is nonetheless a tendency to see the strong points of vernacular texts in terms of their secular novelty, particularly their ability to play with language and narrative perspective. Twelfth- and thirteenth-century hagiography is, by contrast, often seen as stylistically inferior to contemporary, non-religious genres such as the epic or romance, an assumption that seems to be confirmed by suggestions that hagiography appropriates features of other genres in an effort to compete with secular literature. As a result, discussions of medieval literary definition tend artificially to separate hagiography from non-religious texts and assume that saints' lives simply feed off the innovations made in contemporary, non-religious literature.

My research will consider both the impact of Old French hagiography on so-called 'secular' literature in the twelfth and thirteenth centuries and the way in which genre can be thought about within this context. The project will have two main focal points: firstly, a reconsideration of questions of literary influence in Old French literature and, secondly, an exploration of the ways that texts define themselves both through and in relation to language.

My project will assess the links between saints' lives and other genres such as epic, romance, and lyric with a view to establishing how texts belonging to these categories mutually influenced one another. I will also take into account the connections between texts drawn by medieval manuscript collections, which frequently place religious and secular works alongside one another. This investigation of intergeneric connections will be conducted alongside an exploration of the attitudes that different texts take towards both language and form, an investigation that will draw on both medieval ideas and modern critical theory.

Focusing on questions of language and form will thus, I hope, enable an alternative approach to questions of literary definition in medieval French literature, an approach that would include rather than marginalise hagiographic texts. Such an exploration will facilitate the reassessment of commonly held assumptions about the relationships between religious and secular literature in the French Middle Ages as well as addressing questions raised by other scholars regarding the connections between hagiography, epic and romance. In so doing, my research will revisit questions of literary complexity from a perspective that may not only revise certain critical assumptions about saints' lives but also provide alternative ways of thinking about generic definition, language, and textual form in their medieval contexts.

Emma Campbell

Department of French Studies

Mobility and Identity Formation:
An Interdisciplinary Approach to the 'Italian case'

Having worked on literature connected with Italian immigration and emigration, my colleague, Loredana Polezzi, and I applied for funding from the AHRC programme on 'Diasporas, Migration and Identities' which opened up the possibility of bringing directly into the discussion researchers with expertise to which conferences in our subject area do not customarily provide access. These areas include history, sociology, film studies, law, as well as literatures in other languages and cultural theory. We put together a bid for funding for a series of workshops exploring

precisely these interfaces between experiences of migration in the Italian context and other perspectives on the same issues, and were successful.

The workshops will explore the concept of mobility and its specific impact on formulations of identity, as represented in literature and film related to the experience of migration between Italy and other countries since roughly 1900. Italy provides a productive model because it combines experiences and histories of emigration, of internal migration, and of immigration. These different migratory movements emerge in a country characterized by late unification and by already marked regional identities, hence the notion of Italian identity is a plural and heterogeneous one. Our interdisciplinary approach aims to allow the Italian case to offer original insights into questions of mobility and identity formation in other national and transnational contexts, and in turn to bring findings in related fields to bear on the Italian case.

The project will run from November 2006 to June 2007, consisting of four half-day workshops on specific themes and a final two-day colloquium (a detailed programme of events will be circulated). Warwick colleagues in various departments will be contributing, alongside researchers in Italian Studies and other subjects from universities in the UK, Italy, Holland, USA and Australia. As well as nurturing our own individual research, this initiative will help to strengthen informal research networks already established through past collaborative activities (such as the HRC and BA funded 'Borderlines' conference at Warwick in 2002), and to expand these to include a much wider range of knowledge and concepts. It promises to take thinking forward and outwards in the area of Italian migration, of migration and identities in other contexts and in conceptual terms, and - most importantly - simply to bring interesting people with good ideas to talk to each other at Warwick. We are very much looking forward to getting to work on this, and hope that colleagues will share our enthusiasm.

Jenny Burns
Department of Italian Studies

The Coventry and Warwickshire Hospital Project

Centre for the History of Medicine,
University of Warwick

In July 2006 Coventry and Warwickshire Hospital closed its doors after more than 130 years of service and, along with Walsgrave Hospital, relocated to the new University Hospital on the outskirts of Coventry. This consolidation and investment to create one of the first 'super hospitals' marks a significant moment in the history of the NHS, and points to the changing nature of health care in the UK. It was also an emotional event for the many people who have visited and been employed by the hospital.



Working closely with hospital staff and The Herbert Art Gallery and Museum, The Centre for the History of Medicine undertook a programme of activity to research and celebrate the history of the hospital with the direct involvement of the community. This activity included conducting interviews to be used in writing a history of the hospital and salvaging objects from the hospital site. The material generated from this activity has been gathered together into an informal 'archive', and made available to the public through the project website (www.warwick.ac.uk/go/hospitalproject).

The project also engaged visual and performing artists to create work about the hospital and its history. On 7 June 2006 the project was pleased to present '12 Beds', an intergenerational site-specific dance created in the functioning hospital. Working from the oral history transcripts, and the hospital site itself, the dancer-choreographers devised a work that explored the history and diverse activity of the hospital through movement. 12 Beds was performed twice during the day, with staff, patients and visitors to the hospital encountering the work. There were also two performances in the evening for invited guests, including the oral history respondents.

The Coventry and Warwickshire Hospital Project culminated in 'One Last Look', an event held at the decommissioned hospital site August 5-6, with a special 'sneak preview' for hospital staff on the evening of the 4th. Research findings on the history of the hospital were presented in an exhibition, and workshops for kids of all ages took place throughout the weekend. For the event Coventry-based artists Talking Birds performed a specially-created show, 'Three Doctors', where audiences were taken in groups of twelve on a journey through the deserted building accompanied by voices, music, and the ghosts of doctors Arrowsmith, Bourne, and Mellor, the hospital's founding doctors.

The Coventry and Warwickshire Hospital Project was funded by the Wellcome Trust, both directly and through the Centre's 'Cultures and Practices of Health' programme. One of the Centre's aims is to engage the local community and the public at large with the history of medicine as a discipline relevant to contemporary concerns, and to do so in creative and innovative ways. The closing of the Coventry and Warwickshire Hospital afforded a unique opportunity to fulfil this objective.

Molly Rogers
Centre for the History of Medicine

Are the arts good for you?

The Centre for Cultural Policy Studies has been awarded a three-year Research Fellowship in Arts Impact Assessment, funded jointly by the Arts and Humanities Research Council and Arts Council England.

The aim of the Fellowship is to rethink the social impact of the arts, with a view to developing a rigorous procedure for the evaluation of these impacts. The study will focus on literature, in particular poetry and the novel, and on theatrical performance. Dr Eleonora Belfiore has been appointed to the Fellowship and the project is directed by Professor Oliver Bennett.

The main finding so far is the identification, within Western philosophical writings around the arts, of three main strands of thinking. The first, which may be termed the 'negative' tradition, originates in Platonic thought and posits that the arts are a source of ethical corruption, a fallacious source of knowledge or, at best, a distraction from worthier concerns. The second – the now dominant 'positive' tradition – evolved from the Aristotelian attempt to counteract Plato's attack of theatre and poetry, and maintains that the arts exert a benevolent influence and can have a range of positive impacts. The third strand – developed in modern times – suggests that the value and importance of a work or art resides firmly in the aesthetic sphere, and that no consideration of the effects of the arts – be they positive or negative – is relevant to a discussion of aesthetic value.

In the next stages of the project, the factors that affect the experiences of readers and audiences will be examined; the terms of the analysis will be further defined, in particular what can be said to constitute the 'novel' and 'theatrical performance'; approaches to impact evaluation will be critically examined; and, finally, these different aspects of the project will be brought together through the formulation of case studies. The project may also be extended into an investigation of the social impacts of research in the humanities.

Eleonora Belfiore
Centre for Cultural Policy Studies

Peopling the Built Environment in Renaissance England

In October 2004, the Centre for the Study of the Renaissance, in conjunction with the Center for Renaissance Studies Consortium of the Newberry Library, Chicago, was awarded a three-year grant of \$323,000 from the Andrew W. Mellon Foundation to organise a series of workshops and other networking activities, including the appointment of two Visiting Fellows each year. 'The Spaces of the Past: Renaissance and Early Modern Cultures in Transatlantic Cultures' project, led by Professors Margot Finn (History) and Steve Hindle (History and Renaissance Studies) has a brief to promote interdisciplinary thinking about how the Renaissance is understood and studied on either side of the Atlantic.

July 2006 marked the conclusion of the first year's activities, under the direction of Professor Hindle and Dr Beat Kumin (History), which were focussed on 'Culture, Space and Power: Peopling the Built Environment in Renaissance England, 1450-1700'. The Visiting Fellows, Meredith Donaldson from McGill (who works on perceptions of motion in early modern cartography) and Marjorie Rubright from Michigan (who works on the Royal Exchange and the Dutch Community of Elizabethan London) used their time at Warwick to explore archives and library collections throughout the UK. At the residential workshop in July, the fellows were joined by junior faculty and graduate students from departments of Architecture, English and History at numerous other North American institutions, including Alberta, Arizona, Northwestern, Purdue and Washington (St Louis) as well as from Warwick. During the course of an exhausting and exciting two weeks, the participants delivered and heard formal papers; critiqued key texts, heard lectures by visiting speakers including Dr Felicity Heal (History, Jesus Oxford) and Professor Matthew Johnson (Archaeology, Southampton); and conducted numerous field trips to sites of historical and architectural interest, including Kenilworth Castle, Baddesley Clinton, the Kendrick Workhouse in Newbury, the inns of Burford and the almshouses of Abingdon. Cumulatively, the workshop provided what one of the participants, described as 'one of the most stimulating and satisfying professional experiences I've ever had, and I'm privileged to have been a part of it and to have shared the experience with so many smart and talented people'. It was also great fun to organise such a generously-funded programme, and stimulating to participate in genuinely interdisciplinary conversations both within and without the academic sessions.

The project continues in 2006-2007, when Dr Andrew Laird will direct a series of workshops on 'European and New World Forms of

Knowledge in Colonial Spanish America c. 1520-1800'; and culminates in 2007-2008 on the theme of 'Belief and Unbelief in the Early Modern Period', the activities to be organised by Dr Elizabeth Clarke (English), Professor Peter Marshall and Dr Penny Roberts (History Department), and Dr Ingrid de Smet (French).

Steve Hindle
Centre for the Study of the Renaissance

Global Arts: East Meets West. Creativity and Cultural Interchange in the early Modern World

Over the last few years three different institutions: The History Department at Warwick University, the Ashmolean Museum, Oxford and the Victoria and Albert Museum, London have been separately investigating the historical relationship between East Meets West, via ideas and objects connected with the arts. A 'Network on Creativity', (supported by a grant provided jointly by the Arts and Humanities Research Council, the DTI, the ESRC and Arts Council England) provides an exciting opportunity of collaboration between the University and the Museum world. The project will draw together the networks of expertise and resources of each institution, collaborating in an interdisciplinary exploration of the impact of cultural interchange on creativity during the early modern period (c.1400 – c.1800) with some comparison with the ancient and pre-modern period. The project, focusing on 'Creativity in Material Culture' will investigate the impact of global perspectives, and especially the impact of connection, rather than divergence between East and West in generating creativity and innovation.

At Warwick historians of science, technology, economics and culture are examining how webs of specialist artists, artisans, and entrepreneurs/merchants fostered the invention of new products, materials and processes. Originally, the research at Warwick focussed on European connections, but during the past two years this has become a new global history project. Members of the Warwick group have discussed "useful knowledge", a concept developed by Joel Mokyr in the 'Gifts of Athena' (2002), arguing that this concept now needs to be extended to look at knowledge transfers, adaptations, and innovation across the East-West divide. The major Ashmolean redevelopment plan is centred on the themes of 'Crossing Cultures – Crossing Time', focusing on the intermingling of cultural influences through trade, voyages of discovery and the transfer of technology and ideas. At the Victoria and Albert the re-display of the Fashion and textiles Gallery and the Ceramics gallery focuses on the creative inter-relationships between East and West. The V&A's recent "Encounters" Exhibition also explored this theme.

Maxine Berg, Department of History

National Costume and Nationalism

The item of clothing most often associated with the annual Miss Universe pageant, which this year will be held in Los Angeles, is the bathing suit. Although the swimsuit parade is surely the contest's most famous display of dress (or undress), participants also don a variety of other garments, including, in addition to an evening gown, their 'national costume'. Here are Viviana Arena, Miss Universe Uruguay 2005, and Debora Sulca, Miss Universe Peru 2005, in Uruguayan and Peruvian national dress.



Miss Universe Uruguay 2005



Miss Universe Peru 2005

Miss Uruguay wears an imaginative adaptation of the clothing made famous by the cowboys, or gauchos, who once thronged the pampas of Argentina and Uruguay. The odd black nappy-like item is a variation on the *chiripá*, or shawl, worn around the hips by nineteenth-century gauchos



Nineteenth-century gaucho

Miss Peru's costume is intended to evoke her country's Inca heritage, which annually attracts many thousands of tourists to Cuzco, Machu Picchu and other pre-Columbian sites, although to the best of my knowledge the Incas did not wear platform heels.

Clearly in these cases 'national costume' does not mean garments that are routinely worn by a nation's citizens on a daily basis. The only place one would be likely to see such clothing is, in fact, a beauty pageant or other touristic spectacle. Nonetheless, the fantastical costumes worn by Miss Uruguay and Miss Peru do allude, in different ways, to Uruguayan and Peruvian history. Miss Uruguay's outfit suggests that cattle-ranching played some sort of formative role in making Uruguay *Uruguay*, while Miss Peru's proclaims the importance of the Incaic past to Peruvian identity. Clothing, in other words, can be an important element in the performance of national identity. I have been interested for some years in the role clothing plays in displaying identities of various sorts in colonial and nineteenth-century Spanish America; I've explored the importance of dress to the creation and codification of racial identities, for example. One of my current research projects involves studying the emergence of the idea of 'national dress' in post-independence Spanish America, for, like nations

themselves, national costume is imagined, invented, created. Argentina and Uruguay did not always embrace their gaucho heritage, Peru did not always regard itself as a nation of Incas, and Miss Peru did not always wear 'Incaic' garb; these official national images are the result of particular historical developments. Such links between clothing and nation underscore not only the complex forces that shape the development of national identity in Spanish America, but also the importance of dress - including the peculiar garments worn by contestants in beauty pageants - to many fields of historical enquiry.

Rebecca Earle
Comparative American Studies

Warwick - Funded Research

Arts Faculty California Initiative:

Thanks to a generous grant from the University's North American Fund, staff in several Arts departments will be exploring and consolidating research linkages and postgraduate recruitment opportunities between Warwick and the University of California system during 2006-2007. Orchestrated by the Arts Faculty Research Committee, the award will fund a series of paired visits between Warwick and University of California institutions. The visits are designed both to highlight research strengths in the Humanities at Warwick and to identify synergies between our research and postgraduate training programmes and those in California.

The California initiative includes Warwick staff from Comparative American Studies (CAS), History, Italian, and Theatre Studies. The CAS component of the programme will see Professor Tony McFarlane from Warwick travel to UC San Diego to discuss his research, while Professor Efrain Kristal of UCLA, currently Director of the University of California Year Abroad programme in Paris and an Associate Fellow of our Centre for Research in Philosophy and Literature, visits Warwick to work with the centre and with Professor John King. In the History component of the programme, Dr Mathew Thomson will travel to the Bay area in September, presenting his research on British 'Psychological Subjects' to staff at the Berkeley Center for British Studies. Professor James Vernon of the Berkeley Center will then join colleagues at Warwick in December for a one-day workshop on medical and cultural issues surrounding food, to be attended both by staff and postgraduate students. The Italian dimension of the exchange programme will likewise include a workshop component, with Professor Stephen Botterill of Berkeley travelling

to Warwick in autumn 2006 to participate in a workshop on Medieval and Renaissance commentary. Dr Simon Gilson of Warwick's Italian Studies Department will subsequently fly to Berkeley to present his own research to colleagues in California. The Theatre Studies component of the California initiative will consolidate contacts garnered by the University through the recent appointment at Warwick of Professor Janelle Reinelt, previously of the University of California, Irvine. Dr Yvette Hutchinson of Warwick Theatre Studies will travel to California to present her recent research in the first phase of this exchange, which will be followed by a 2-day colloquium on international performance and culture at Warwick, organised by Professor Reinelt and attended by several faculty members from the University of California system. Together these exchange activities will, we hope, help to highlight the strengths of Warwick humanities research and postgraduate training among colleagues in one of North America's premier public university systems.

Margot Finn
Department of History

Rethinking Identities and Cultures: An Interdisciplinary Seminar Series

The University of Warwick provides pump-priming funds for academic staff to respond to external funding opportunities and to develop new initiatives and collaborations. The Arts Faculty was given funding in 2005 to establish a seminar series exploring the theme of 'Identities and Cultures.' Dr Rashmi Varma describes below how successful the first year of this seminar series has been.

We have now concluded the first year of this seminar series that was attended by staff and students from all across the University. Dr. Chetan

Bhatt (Goldsmiths College) gave the inaugural talk. It was a very provocative account of contemporary global Islamism. This was followed by Prof. Alastair Bonnett from Newcastle on the "idea of the West", Prof. Paul Gilroy from the LSE on "multiculturalism in the time of war", Dr. Ranjana Khanna from Duke University on the idea of "indignity" within human rights discourse, and Prof. Luce Irigaray from Paris on the "path towards the Other" in globalization. The series concluded with Prof. Saree Makdisi's (UCLA) talk on "'postcolonial' Zionism". Each event drew anywhere from 40 to 200 people, and was accompanied by good, engaged discussion.

The seminar series looks ahead to another year of interdisciplinary conversations. This year will be focused on "practitioners", or activists and policy makers, and their reflections on the issues of identities and cultures as they are framed within the context of new and contemporary imperialist formations. The first panel discussion in October will be on "Women and Fundamentalisms", with speakers from Women Against Fundamentalism, Southall Black Sisters and Women Living Under Muslim Laws. The November panel will be drawn from activists working on issues of migrant labour and asylum laws. In January 2007, there will be a Staff Workshop on the theme of Identities, Cultures and New Imperialisms that will hopefully feed into more long-term visions of establishing Warwick as an important centre of thinking on these issues. We will conclude the two-year series with a big public lecture in February/March 2007.

Rashmi Varma
Department of English and
Comparative Literary Studies

HRC Interdisciplinary Seminar Series

Visual Cultures of the Americas: Comparative Contexts

Each year the HRC funds an interdisciplinary seminar series. This year internationally renowned scholars and filmmakers from across the UK, Mexico, and the United States will discuss a range of topics on the past and present contexts of North and Latin American visual cultures. The eight seminars will consider issues spanning nineteenth-century images of Native and African Americans and their dissemination in the Americas and Europe to the history of mixed-race identities to the future of Latin American cinema. The series will offer the possibility of rethinking concepts like race, gender, modernity, historical representation and national identity as well as uniting some of the most important new historical research and ideas about contemporary filmmaking. We are planning an edited collection of the papers in 2008.

The participants are drawn from across the spectrum of humanities research: History, Film Studies, History of Art, English and Comparative American Studies, and the inherently interdisciplinary character of the series will undoubtedly attract an equally diverse audience of Warwick faculty and students.

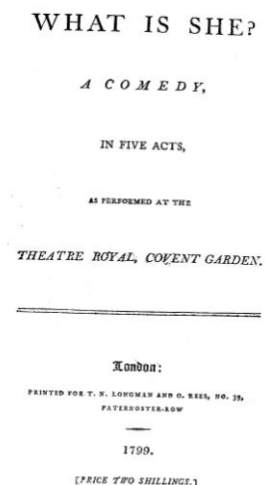
Jennifer Smyth
Guy Thomson
Rebecca Earle
David Nye

Departments of History/Comparative
American Studies

Conferences

What is She?

Researchers from the UK, the US, Europe and the Middle East will meet at Arden House on 28-29 October, 2006 for an international conference marking the bicentenary of the Romantic author Charlotte Smith. Smith, a significant influence on Wordsworth, is increasingly important in the field of Romantic Studies. Keynote lectures by Professor Stuart Curran of the University of Pennsylvania and Dr. Judith Stanton (independent scholar), both eminent Smith scholars, will open and close the conference. In addition, Pickering and Chatto will launch the second set of the 14-volume *Works of Charlotte Smith* at the conference, which will feature papers by many of the edition's editors.



As the highlight of the conference, Professor Jackie Labbe (English; conference organiser) and Professor Jim Davis (Theatre Studies) are collaborating with CAPITAL on a staged reading of

Smith's play *What is She?*, which has not been performed since its Covent Garden premiere in 1799. Warwick students will work with RSC alumni actors under the direction of theatre professional Anna Birch while also studying late eighteenth century theatre with Professor Davis. The play, which combines broad comedy with pathos, features cross-dressing, sexual intrigue, and social satire. It provides new insights into theatre conventions of the late 1790s as well as exploring issues of sexuality, respectability, and reputation.

Further information about the conference can be found at <http://www2.warwick.ac.uk/fac/arts/english/events/charlottesmith/>.

Jackie Labbe
Department of English and
Comparative Literary Studies

'Intellectual Diasporas / Departures'

Katherine Astbury, Ingrid De Smet and Jane Hiddleston in the French department organised a conference on 'Intellectual Diasporas / Departures' in September 2005 to bring together several highly successful and influential Warwick alumni, and to provide an occasion both to celebrate 40 years of success in the French department and to open up new avenues of intellectual inquiry. Supported by the Warwick Humanities Research Centre, the 40 Years of Innovation Fund and the Society for French Studies, the conference provoked direct reflection on the nature of invention and discovery within French Studies, and sparked genuine intellectual debate and progress in the rapidly evolving

area of diaspora and migration studies. Former French alumni who spoke at the conference were Professors of French Malcolm Cook (Exeter), Brian Rigby (Hull), Mike Kelly (Southampton), Nick Hewitt (Nottingham) and two more recent graduates, Nikki Cooper (Bristol) and Ian James (Cambridge). International speakers included Professors Frank Lestringant (Paris-Sorbonne) and Chris Bongie (Queen's University, Canada). The papers at the conference were highly diverse, but revealed a set of anxieties about the interplay between conceptions of home and displacement, and the necessary degree of investment in both. Diaspora was conceived by the speakers to describe literal experiences of travel, contradictory desires of homecoming and departure, a reconfiguration of space through the intervention of technology, a narrative aesthetic of dispersal, and a very redefining of our troubled subjectivity. A selection of papers from the conference is to be published in the autumn as a special issue of *French Cultural Studies* (volume 17:3), edited by Katherine Astbury, Ingrid De Smet and Jane Hiddleston.

Katherine Astbury
Department of French Studies

Mario Vargas Llosa at Seventy

On 20 May the HRC hosted an international symposium that focused on the literary and political career – spanning some fifty years - of one of the world's greatest novelists, the Peruvian Mario Vargas Llosa. Participants

included leading Vargas Llosa specialists from UCLA, Princeton, Indiana, Chicago, Pittsburgh and La Trobe, as well as UK scholars from London, Edinburgh, Oxford and Warwick. A book based on the proceedings, *The Cambridge Companion to Mario Vargas Llosa*, edited by Efraín Kristal and John King, will be published by CUP in early 2008.



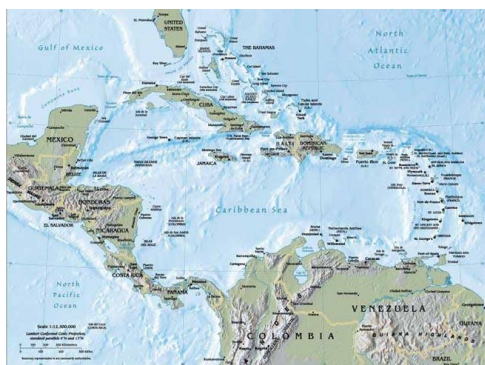
Mario Vargas Llosa

The highlight of the day was an early evening discussion with Vargas Llosa, in front of an audience of some two hundred people, that included his wife Patricia and his daughter Morgana. Here, in conversation with Efraín Kristal from UCLA and John King, Vargas Llosa discussed ideas about the craft of writing, and his own literary interests, as well as talking about his new novel, *Travesuras de la niña mala*, that was published in Spain and in Latin America in the week of the conference. We are very pleased that in a year in which his seventieth birthday is being celebrated in conferences across

the world, Mario Vargas Llosa chose to come to Warwick as his only UK venue. He has had a long association with the university, dating back to the late seventies, and he received an honorary doctorate at Warwick in 2004. Two books of his essays, edited and translated by John King, will appear in early 2007: *Touchstones: Essays on Literature, Art and Politics* (Faber & Faber and Farrar, Straus Giroux) and *The Temptation of the Impossible: Victor Hugo and Les Misérables* (Princeton University Press).

John King
Comparative American Studies

Writing the Other America:
Comparative Approaches to
Caribbean and Latin American
Literature



“*Writing the Other America*” was a multi-disciplinary, international conference which brought together papers on the literatures of the Dutch, French, English and Spanish-speaking Caribbean, as well as on theoretical frameworks for comparative approaches to this region. The aim was to further the exploration of literary regional specificity, taking as a starting point Glissant's formulation of the concept of the “Other America”. The scholar J. Michael Dash has employed the latter as a corrective to

publications such as *Do the Americas have a Common Literature* and *The Dialectics of Our America* whose broad brushstrokes have tended to occlude certain Caribbean specificities.

The eminent scholar Professor Peter Hulme, who has defined the field of comparative literary studies in the Americas, opened the day with the keynote speech. His talk interrogated the term “Other America” by examining the intellectual genealogy behind it, fleshing out the idea of what he calls the “expanded Caribbean”.

Subsequently, a series of distinguished academics, as well as a number of young emerging scholars, covered a range of topics elucidating specific issues, such as space, gender, nationalism and race, with respect to different locations within the “Other America”. For example, Dr. Conrad James spoke on motherhood in Afro-Cuban poetry; Dr. Joan Anim-Addo examined Creole poetics in relation to cultural practices such as carnival; Dr. Patricia Krus explored Surinamese literature, which is often over-looked in investigations of the Caribbean for linguistic reasons; Dr. Heidi Bojsen and Liesbeth De Bleeker both examined Patrick Chamoiseau's work, with a focus on gender and space, respectively; Marika Preziuso and Luis Pérez-Simón examined nationalism and identity in Hispanic Caribbean literature.

The conference succeeded in breaching academic and linguistic boundaries, and thus made people in attendance fully aware of the connections and similarities between the literatures and cultures from the different regions. As a result, the day, which ended with a lively round-table discussion, highlighted the necessity for comparative approaches.

Michael Niblett and Kerstin Oloff
HRC Doctoral Fellows

Arts and Humanities publications

Arts and humanities scholars at Warwick have published extensively across a wide range of fields over the past year. Recent and forthcoming publications include:

Published

Bill Brewer 'Perception and Content' *European Journal of Philosophy*, 14:2, 2006

Ed Gallafent *Quentin Tarantino* Longman, 2006

David Hardiman *Histories for the Subordinated* Permanent Black, 2006

Gad Heuman *The Caribbean* Hodder Arnold, 2006

Nadine Holdsworth *Joan Littlewood* Routledge, 2006

Andrew Laird *The Epic of America: An Introduction to Rafael Landívar and the Rusticatio Mexicana* Duckworth, 2006

Emma Mason *Women Poets of the Nineteenth Century* Northcote House Publishers Ltd, 2006

David Miller *Out of Error* Ashgate, 2006

David Nye *Technology Matters: Questions to Live With* The MIT Press, 2006

Salvador Ortiz-Carboneres (ed) *Juan Ramón Jiménez – Selected Poems* Aris and Phillips Hispanic Classics, 2006

Franca Pellegrini & Elisabetta Tarantino (eds) *Il Romanzo Contemporaneo: Voci Italiane* Troubador, 2006

Forthcoming

Victoria Avery 'The Production, Display and Reception of Bronze Heads and Busts in Renaissance Venice and Padua: Surrogate Antiques' in Rebecca Mueller and Jeanette Kohl (eds), *Integritat und Fragment. Kopf- und Bustenbildnisse vom Mittelalter bis in das 18. Jahrhundert* (Kunsthistorisches Institut), Forthcoming 2006

Elizabeth Barry *Beckett and Authority: The Uses of Cliché* Palgrave Macmillan, Forthcoming 2006

Eleonora Belfiore 'The Unacknowledged Legacy: Plato, the Republic and Cultural

Policy' *International Journal of Cultural Policy* Special Issue – Intellectuals and Cultural Policy, 12.2, Forthcoming 2006

Oliver Bennett 'Intellectuals, Romantics and Cultural Policy' *International Journal of Cultural Policy* Special Issue – Intellectuals and Cultural Policy, 12.2, Forthcoming 2006

Elizabeth Clarke 'Re-reading the Exclusion Crisis' *The Seventeenth Century*, Forthcoming 2006

Ingrid A R De Smet *Thuanus: the Making of Jacques-Auguste de Thou (1553-1617)* Droz, Forthcoming 2006

Sarah Hodges (ed) *Reproductive Health in India: History, Politics, Controversies* Orient Longman, Forthcoming 2006

Silvija Jestrovic *Theatre of Estrangement: Theory, Practice, Ideology* University of Toronto Press, Forthcoming 2006

Neil Lazarus (ed) 'Postcolonial Studies after the Invasion of Iraq' *New Formations* Special Issue - After Iraq: Reframing Postcolonial Studies, Forthcoming 2006

Zahra Newby & R. Leader-Newby (eds) *Art and Inscription in the Ancient World* Cambridge University Press, Forthcoming 2006

James Shields *The Extreme Right in France: From Pétain to Le Pen* Routledge, Forthcoming 2006

Simon Swain (ed) *Seeing the Face, Seeing the Soul Polemon's Physiognomy from Classical Antiquity to Medieval Islam* OUP, Forthcoming 2006

Helen Wheatley *Gothic Television* Manchester University Press, Forthcoming 2006

Michael Whitby, Philip Sabin and Hans van Wees (edd.) *The Cambridge History of Ancient Warfare* Cambridge University Press, Forthcoming 2006

Nicolas Whybrow & Sally Mackey (eds) 'Research in Drama Education' *On Site and Place* Special Issue, 12.1, Forthcoming 2007

HRC activities

Annual Donald Charlton Lecture

The Donald Charlton Lecture will be given by Professor Gerald Martin, Mellon Professor of Latin American Literature at the University of Pittsburgh. Professor Martin is currently completing the 'tolerated' biography of Gabriel Garcia Marquez and will speak on Garcia Marquez and biography in the spring term, 2007, date to be confirmed.

HRC Visiting Fellow

The HRC hosts a distinguished scholar in residence for a week each year. Past Fellows have included Mario Vargas Llosa (2002), Ngugi wa Thiong'o (2003), Monica Ali (2004) and Lauren Berlant (2005). The HRC Visiting fellow for 2006-07 will be Professor Gary Radke of Syracuse University, New York State. Professor Radke, one of the leading authorities on the art of Renaissance Italy, will give a major public lecture in the Arts Centre as well as contributing to teaching in the History of Art Department.

Humanities Research Centre Doctoral Fellowships

The HRC awards a number of Doctoral Fellowships each year. The Fellowships are intended to enhance work on a PhD and include a contribution towards students' research expenses and funding to organise a one-day conference on a topic close to the area of their dissertation.

Doctoral Fellowship Competition Winners 2006/07

Zoe Brigley and Jonathan Morley (English/CTCCS)

'Is Scotland Post-Colonial? The Riddle of Identity in Devolutionary Literature'

Christopher Meir

(Film & TV Studies)

'Marketing the Movies: Promotion, Advertising and Film Studies'

Christopher Moran

(History)

'Spooked: Cultures of Intelligence in Britain 1945 – 2006'

Research Seminars

Americas Research Seminar [organiser: Dr Guy Thomson (CAS)]

Caribbean Studies Research Seminar [organiser: Prof. Cecily Jones (Caribbean Studies)]

Classics Research Group [organiser: Dr Andrew Laird (Classics)]

Early Modern Research Seminar [organiser: Dr Claudia Stein (History)]

Italian Renaissance Research Group [organiser: Dr Jonathan Davies (History)]

18th Century Reading Group [organiser: Prof Maxine Berg (Luxury Project)]

Medieval Studies Research Seminar [organiser: Dr Emma Campbell (French)]

Research Seminar in Italian Studies [organiser Annunziata Videtta (Italian)]

Social History of Medicine [organiser: Dr Claudia Stein (History)]

Warwick Symposium on Parish Research [organisers: Dr Peter Marshall (History) and Dr Beat Kümin (History)]

Warwick Workshop for Interdisciplinary German Studies [organisers: Dr Patrick Major (History) and Dr Helmut Schmitz (German)]