

Images of War: Media Representations
of the Falklands/Malvinas Conflict

University of Warwick Arts Centre 12
May 2007

The conference brought together Argentine and British filmmakers and critics to discuss film and photographic images of the Falklands/Malvinas war on the occasion of the twenty-fifth anniversary of the war. Thanks to a generous grant from the British Academy, three Argentine participants, Guido Indij, Graciela Speranza and Lita Stantic, came over from Buenos Aires specifically for the event.

The day was divided into four panels. In the first, chaired by former London Film Festival director, Sheila Whitaker, particular attention was given to TV and feature films. Derek Paget spoke of the changing perception of war in UK drama documentaries. Graciela Speranza talked of what she perceived to be the weakness of Argentine filmmaking about the Malvinas, arguing instead that more complex images of the war could be found in the photographs of the Argentine veteran, Juan Travnik. Filmmaker Stuart Urban gave an engaging account of the difficulties he experienced filming *An Ungentlemanly Act* on the Islands. Producer and director Lita Stantic spoke of her experiences of making films in Argentina during and in the immediate aftermath of the conflict, and of how she had worked with Sheila Whitaker to enable Argentine films to be shown in the UK while the two countries were still at war.

At lunchtime, the Argentine film *Iluminados por el fuego* (*Enlightened by Fire*), directed by Tristán Bauer was shown in the Film Theatre. The very recent Shane Meadows' film, *This is England*, depicting post-Falklands Britain, was screened in the evening and throughout the week.

The second panel, chaired by Celia Szusterman, dealt with photography and cartoons. Jim Aulij spoke of the furore caused by an exhibition of the war that he curated in Manchester, while Guido Indij showed some three hundred images of how the development of the war had been depicted in the Argentine press. Bernard McGuirk analysed UK and Argentine cartoons of the war. A third session, chaired by Gerald Martin, brought all the participants together, along with Amanda Hopkinson, the translator of Rodolfo Fogwill's novel, *Malvinas Requiem*, to discuss a range of topics emerging from the day.

The conference was brought to a memorable close with an hour-long reading of Argentine and British testimonies, fiction and poetry of the war by Julie Christie and the RSC actor Keith Osborn. The different passages were introduced by Bernard McGuirk, who had selected and ordered the material in discussion with John King.



Keith Osborn and Julie Christie

The event proved to be a great success, with large numbers attending from within and outside the university. It was sponsored by the British Academy, the HRC, the International Office and the Warwick Arts Centre, whose film programmer, John Gore, played a leading role in organising the day.

John King
School of Comparative American
Studies

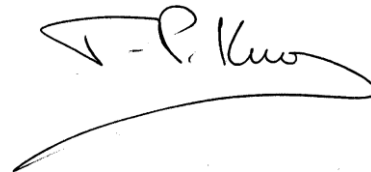
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Message from the Director

Welcome to the fifth HRC newsletter. Once again we focus on a broad cross section of the faculty's activities, in a year in which we achieved a healthy increase in external research funding. Several major developments have occurred in the field of Renaissance Studies, and we include reports on the future development of the Centre for the Study of the Renaissance, the Venetian Renaissance Bronzes Project, and a Renaissance translation initiative. The eminent Venetian scholar, Professor Gary Radke was the 2007 HRC Visiting Fellow. This year saw faculty involvement with two Nobel Prize winners for literature: Günter Grass and, the most recent recipient, Orhan Pamuk, whose English translator, Maureen Freely, teaches on the English and Creative Writing programme. We also welcomed back to the university Julie Christie, who has an honorary doctorate from Warwick, to participate in a conference on the Falklands/Malvinas war. International cooperation was developed in many ways, from links with Argentina to our ongoing, university-sponsored programme to develop research programmes with the University of California. In addition, we highlight the strengths of our postgraduate community, with a report on the successful 'Spooked' conference and notices of forthcoming symposia organized by our postgraduate award holders.

John King
Director



Contact us

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New Directions for Warwick's Centre for the Study of the Renaissance

<http://www2.warwick.ac.uk/fac/arts/ren/>

At the dawn of the new academic year 2007-08, the Centre for the Study of the Renaissance finds itself at the crossroads. Not because like Hercules *in bivio* it is at pains whether to take the smooth and easy way of life or the steep and arduous path of virtue: far from it – the Centre is ready to move forward on several fronts at once.

On the one hand, the Centre continues to savour the fruit of its past efforts, as it celebrates the publication of *The Progresses, Pageants, and Entertainments of Queen Elizabeth I* (Oxford University Press), edited by Research Fellow Elizabeth Goldring and former CSR Fellows Jayne Archer (now at the University of Wales, Aberystwyth) and Sarah Knight (now at the University of Leicester). This is a scholarly collection of essays arising from *The John Nichols Project* on Elizabethan progress and public entertainment texts, directed by Elizabeth Clarke. Dr Clarke has secured further research assistance to lead the Project to conclusion thanks to a generous grant from the MHRA. Meanwhile, teachers and students of Elizabethan and Jacobean drama can call upon a versatile teaching resource thanks to Nicoleta Cinpoes' website dedicated to Kyd's *Spanish Tragedy*. This programme is now rolled out to other plays of the period, in conjunction with the CAPITAL Centre.

At the same time, the collaborative project *The Spaces of the Past: Renaissance and Early Modern Cultures in Transatlantic Context*, funded by the Andrew W. Mellon Foundation and organised in conjunction with the Newberry Library's Center for the Renaissance and its Consortium of affiliated institutes, enters its third and final year. Two one-day workshops will be held around the notions of 'Gender and Belief' (9 November 2007) and 'Belief and Unbelief: Encounters with the Other' (21 March 2008). The theme of *Belief and Unbelief* will also be the central axis for discussion and exchange with two visiting research fellows (May-June 2008) and during a two-week residential workshop. A transatlantic panel will select these research fellows and workshop participants from a pool of applicants with links to the Newberry Consort.

Last but certainly not least, the CSR steps out with a new Leverhulme-funded project: *Renaissance Cultural Crossroads*. Under the direction of Brenda Hosington (Associate Fellow of the Centre), a team of a newly appointed Postdoctoral Fellow and a Doctoral Researcher will establish a critical research resource by cataloguing all Early Modern

translations into English from 1473 to 1640. A conference dedicated to Renaissance translations is also planned (see separate article for further details).

Prof. Hosington's successful Leverhulme bid is symptomatic of exciting, new convergences within the Centre's activities on the theme of the *Transmission and Reception of Texts and Ideas*. This development not only brings together the research interests of various members and groups who are well established within the Centre, but has also been stimulated by the recent arrival of several new Renaissance scholars (including RCUK Fellow in Italian and Classics, Maude Vanhaelen). It encompasses (i) projects and plans for text editions such as the *Complete Works of James Shirley* (to be edited by Tess Grant and others for OUP); (ii) the collection of previously ill-known or ill-catalogued information (Elizabeth Clarke; Brenda Hosington); (iii) investigations into the mechanisms of Renaissance commentary (Peter Mack and others) and (iv) the changing nature and influence of Renaissance ideologies. In relation to this last hub of research activity, David Lines and Simon Gilson have organized workshop in Venice on 17-18 September 2008 on *The Diffusion of Renaissance Aristotelianism: Latin, Vernacular, and Art in the Classical Tradition*, with backing from Warwick's Research Development Fund.

Meanwhile, the Centre continues to provide postgraduate tuition and training, not only to its own students (through interdisciplinary MA and PhD programmes), but also to students based in other departments in the university (through its Palaeography classes, Latin reading group, and postgraduate conferences). Indeed, the Centre caters for an international market of doctorands thanks to *The Warwick-Warburg Programme*, headed by Jonathan Davies and Prof. Charles Hope (The Warburg Institute, London).

The dawn of 2007-08 is also the appropriate time to thank Tess Grant for her energetic contributions as Director of Graduate Studies and to welcome David Lines who is taking the relay in this role. The CSR team also express their gratitude to out-going Director, Professor Steve Hindle, who has helped the Centre find its envious position at the crossroads, with a beaconing future and multiple choices ahead of it.

Ingrid De Smet
Centre for the Study of the
Renaissance

Ernst Toller Prize - Günter Grass

Nobel Prize winner Günter Grass was the recipient this year of the Ernst Toller Prize, awarded biennially to German writers whose work explores the relationship between culture and politics. German Studies Department Associate Professors Jim Jordan and Stephen Lamb, board members of the Ernst Toller Society, attended the ceremony in April in Neuburg an der Donau, the society's base.



From left to right:

Dr Jim Jordan - Associate Professor of German Studies, Warwick

Stephen Lamb - Associate Professor of German Studies, Warwick

Günter Grass - Nobel Literature Prize winner and recipient of the 2007 Ernst Toller Prize

Frau M. Grass

Prof. John Spalek - Professor of German, Albany University

Dr Dieter Distl - Chairman of the Ernst Toller Society

Grass, one of the foremost critics of Germany's approach to its Nazi past, had been subjected to sustained the previous summer when he revealed in his autobiography *Peeling the Onion* that he had volunteered for a brief spell in the Waffen SS in 1945. In his Toller Prize acceptance speech he spoke openly of that period and of the controversy following his revelation, but also emphasised that the award of the prize was an encouragement to him to

continue to air uncomfortable truths and not to be silenced.

Jim and Stephen had many opportunities to engage with Grass, who features significantly in the German Studies Department's teaching. 'It was quite daunting at first to be breakfasting with Grass and his wife,' said Stephen, 'but he was very easy to talk to and remarkably well informed about German Studies in the UK.' Jim and Stephen were able to acquaint Grass with the important role that his work and Toller's plays in the Warwick curriculum.

The award of the prize to Grass, Germany's most famous living writer, marks a further step in the development of the Ernst Toller Society, founded in 1998. Jim and Stephen became board members at its inception, and have since participated in its international conferences and contributed to its publication series.

They are now on the editorial board of a new multi-volume edition of Toller's complete works, due to be published after the rights to Toller's work are released in 2009. The board consists of leading scholars of German literature from the Weimar Republic and the period of exile following the Nazi seizure of power in 1933, with members hailing from the US, the UK and Ireland as well as Germany and Austria.

Jim and Stephen will be presenting Toller's short stories and poetry in their volume, providing definitive textual versions along with a full critical apparatus. Their work is based on extensive research carried out in Germany and the US, supported by the British Academy as well as the Humanities Research Fund and departmental resources. The edition is set to be the definitive collection of Toller's works for at least the next several decades.

Jim Jordan and Stephen Lamb
Department of German Studies

Funded Research Projects

Arts and Humanities Research Awards – 2006-2007

Arts and humanities academics at Warwick brought in more research grants in 2006/07 than in any other year, winning over £1.8M and scoring well above national success rates in several schemes. Awards included:

Mathew Thomson, Department of History, Wellcome Trust Project Grant, £118,958 – “Relationship versus Authority: Psychiatric Social Work, Therapeutic Communities, and the Subjectivity of the Child c.1930-1970”

Nicolas Whybrow, School of Theatre, Performance & Cultural Policy Studies, AHRC Small Grant in the Creative & Performing Arts, £14,918 – “The Relationship Between Art, Performance and the City”

Maxine Berg, Department of History, AHRC Network Grant, £24,501 – “Global Arts: East Meets West, Creativity and Cultural Interchange in the Early Modern World”

Silvija Jestrovic, School of Theatre, Performance & Cultural Policy Studies, AHRC Small Grant in the Creative & Performing Arts, £16,192 – “Between Monotony and Destruction: Urban Performance as Resistance”

Donal Cooper, Department of History of Art, Leverhulme Trust Philip Leverhulme Prize, £70,000 – “Art and Culture of the Italian Renaissance”

Jonathan Bate, Department of English and Comparative Literary Studies, AHRC Research Leave, £33,228 – “RSC Shakespeare: The Director’s Cut”

Anne Gerritsen, Department of History, Chiang Ching-Kuo Foundation for International Scholarly Exchange, £12,497 – “Conference - Prosopography of Middle Period China: Using the Chinese Biographical Database”

Simon Swain, Department of Classics and Ancient History, Leverhulme Major Research Fellowship, £110,585 – “Bryson’s Household Management”

David Arnold, Department of History, ESRC Professorial Fellowship, £254,933 –

“Everyday Technology in Monsoon Asia c.1880-1960”

Emma Mason, Department of English and Comparative Literary Studies, AHRC Research Leave, £23,445 - “New Carcanet Selected Poetry and Prose of Elizabeth Jennings”

Victoria Avery, Department of History of Art, AHRC Research Leave, £17,584 - “Vulcan’s Forge in Venus’ City: The Production of Bronze Objects in Renaissance Venice”

Nadine Holdsworth, School of Theatre, Performance & Cultural Policy Studies, AHRC Research Leave, £20,669 - “Joan Littlewood’s Theatre: Politics, Processes and Performance”

Kate Astbury, Department of French Studies, AHRC Research Leave, £18,767 - “Literary Responses to the Trauma of the French Revolution”

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, £2,345 – “The Di Tella Arts Centres and Argentine Cultural Development in the Sixties” and British Academy Communications and Activities Committee Grant, £7,000 – ‘Images of War’

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

Liese Perrin
Research Support Services

Renaissance Cultural Crossroads: An
Annotated Catalogue of Translations
1473-1640

Translation has been central to the dissemination of knowledge in all branches of scholarly and practical endeavour throughout the ages. However, never was it more important than in Renaissance Britain. From 1473, when the first book was printed in England, to the mid-seventeenth century, over 2000 translations were published, into and out of roughly thirty languages. They covered virtually every sphere of human activity, constituting crossroads where multiple languages and cultures met and intersected. Thus nations and individuals were able to communicate, ideas were cross-pollinated and often in the process transformed, and causes and movements transcended national boundaries.

Despite the large number of these Renaissance translations and their obviously crucial role in transmitting knowledge and culture in a period of great change, no complete record of them exists. The main purpose of the present project is to remedy this by compiling a web-based analytical and annotated catalogue of all the translations published in England, Scotland and Ireland, in and out of all languages, and of all the English translations into English published abroad. The period covered will span the years 1473 to 1640. The catalogue entries will not be simply author, title and date. Rather, they will contain all the information we can gather about the translation, the original text used, and the translator (whenever that is possible for many Renaissance translations are anonymous). As a research tool, the catalogue will have enormous practical value for Renaissance scholars, enabling them to conduct further research in their given fields of expertise. Its usefulness will not, however, stop there.

Once the catalogue is completed, the data will enable us to conduct a statistical study of certain aspects of the translations, such as the languages used, the fields covered (philosophy, medicine, literature, art, theology, music, politics, to name but a few), and the printers, publishers and booksellers involved in distributing the translations. The findings will be of relevance to scholars in many diverse disciplines, not simply those in Renaissance studies, translation, printing, and the history of the book, as well as to all who are interested in the history of ideas and the transmission of culture.

Brenda M. Hosington
Centre for the Study of the
Renaissance

The Oxford Anthology

The transmission of Greek thought to the Muslim world of the Middle Ages is a phenomenon of the greatest significance. Large parts of Greek science and philosophy were translated into Arabic between the 8th and 10th c. AD, and at its height this translation movement was directly financed by the Abbasid caliphs. The legacy of Greece quickly acted as a spur to Muslim authors to adapt and further the ideas of the Greek authors they simply called 'the ancients'. The creative achievements of Muslims encouraged western Europeans (including a number of Britons) in the late Middle Ages to learn Arabic and translate Arabic works into Latin. The claim sometimes made by Muslims to have started the European renaissance has much justification to it. Modern Muslims' continuing awareness that the intellectual inheritance of Greco-Roman antiquity is as much 'theirs' as 'ours' has ramifications of importance beyond academia.

There are now increasingly few scholars who have a command of the Greek and Arabic needed to work in

the field of Greco-Arabic. Thus the need to continue studying the medieval Islamic transmission of and response to Greek culture is of critical importance.

The Oxford Anthology project, led by Professor Simon Swain and supported by a grant of £249,680 from the AHRC, will edit and translate for the first time a fascinating example of how Muslims transmitted and developed Greek thought. The 'Oxford Anthology' survives in a unique Oxford manuscript. It consists of around 100 passages of philosophical or medical/psychological material drawn mostly from Greek authors (and some Muslim ones). The major voices are Aristotle, Plato, Galen, and 'the Greek Shaykh' (see below). Anthologies range from simple ragbags of passages to carefully assembled and internally coherent texts. The Oxford Anthology is of the latter kind, and is best seen as a 'reader' of key ideas about metaphysics, psychology, and ethics. Such a collection offers very good insight into the cultural knowledge of the chattering classes: through it we obtain knowledge of their knowledge. The edition and translation of the Anthology, and the study built around it, will open a new perspective on the lively intellectual world of late medieval Islam and the circulation of knowledge that was so important to educated society of the time.

The manuscript of the Anthology probably dates to the early 13th c.; the copyist's annotations show that it was not an autograph. The form of the text makes it likely that the work was meant to be read out. Additions in a later hand indicate that it continued to be used in this way. So we seem to have a precious example of a book designed for discussion and teaching. The loss of the beginning and end of the MS has resulted in the loss of the author's name. The title given on the flyleaf - 'The Cabinet of Wisdom' - is a later guess but not a bad one, for the 'Cabinet' is a well-known extant

collection of medical and philosophical material, spiced up with real or fictional biography, which comes from Baghdadi intellectual circles of the late 10th c. The Anthology draws on one prominent member of this community, al-'Amiri (d. 992). It also draws on a younger member of the Baghdadi philosophical tradition, Miskawayh (d. 1030), who is the latest figure to be named, both quoting his 'Refinement of Morals' and mining it for passages of Aristotle. The anthologist uses translations of Aristotle and Plotinus (known to Arabs as the 'Greek Shaykh', more or less = 'Anonymus Graecus') which were produced for the great 9th c. philosopher Kindi, and used by Miskawayh and his friends. In form and content there are parallels with other works such as Miskawayh's 'Perennial Wisdom' and the 'On Happiness' attributed to 'Amiri, as well the 'Cabinet' itself. These, then, are the background to Anthology and suggest its date.

The project will undertake comparative study of related texts, their language, and patterns of quotation, to unravel the Anthology's formal and intellectual connections. The edition, translation, and study will make the work fully available to scholars and to all those interested in exploring the shared roots of Islamic and western culture.

Simon Swain

Dept. of Classics and Ancient History

Philip Leverhulme Prize

Donal Cooper, Lecturer in the History of Art Department, has been awarded a Philip Leverhulme Prize for outstanding young researchers. The award will fund two years of sabbatical leave, and during this time Donal aims to complete his book on the Basilica of San Francesco at Assisi. He also intends to develop a new research project on the art and culture of Venice's Mediterranean colonies under the umbrella of Warwick's Venice programme.

Venetian Renaissance Bronzes Project

Bronze, an alloy of copper and tin, has been valued through the ages for its great inherent tensile strength, hardness and resistance to the elements, as well as for its deep, sonorous ring when struck, its aesthetic beauty (in terms of colour and sheen) and its ability to be poured into a mould and thus mass-produced. These unique characteristics make bronze a highly versatile material, ideal for the manufacture of currency, bombards and steeple bells, as well as statuary, works of art and artefacts, such as door-knockers, oil-lamps, candlesticks, incense-burners, fire-dogs and inkwells. As the most expensive of all commonly-available sculptural materials, bronze has always been regarded as an indicator of wealth, status and power. Moreover, during the Renaissance, it was considered to have rather pagan connotations, having been used so frequently in the ancient world to cast votive images of deities and emperors, and was also associated with alchemy, and the divine act of creation. Bronze, therefore, has wide ranging uses and meanings, which make it a particularly suitable subject for inter-disciplinary study.

During the Sixteenth Century, Venice replaced Padua as the most important centre of bronze production in Europe. Whether high status, ornamental, pieces specifically commissioned by wealthy clients as “one-offs”, or low status, functional, objects mass-produced by founders for speculative sale in their shops, Venetian Renaissance bronzes were greatly admired and avidly sought after. The large-scale bronzes remain *in situ* embellishing Piazza San Marco and other key sites in the city; the smaller-scale (i.e. transportable) pieces were acquired by Venetians and non-Venetians alike and are now to be found in public and private collections across the globe.



Venetian bronze

Over the last two decades or so, Venetian Renaissance bronzes have come under increasingly close scholarly scrutiny from academics, museum curators and conservators. Scientific analysis, namely elemental analyses (via alloy samples and x-ray fluorescence) and historical technology examination (using a variety of radiological techniques, endoscopy and elaborate microscopy) is currently being undertaken by a number of conservators. This work is being complimented by experimental and experiential reconstruction analysis work. In addition, analysis of the surviving documentation (birth, death and marriage registers, wills, tax returns, account books, contracts, law suits, etc.) is being pursued in parallel, along with rigorous stylistic analysis which is being undertaken by numerous art historians. Italian Renaissance bronzes are also being increasingly discussed by historians of scientific theory and practice as well as by historians of material culture, consumption and luxury, and by scholars interested in collection history and display. These diverse approaches are revealing a great deal of new information about authorship, patronage, dating, material, facture, technique, function and reception.

Despite these new disciplinary perspectives, traditional academic boundaries (such as the division between the “fine” and “decorative” arts) still persist and mean that these diverse approaches are rarely considered together. Moreover, bronzes still tend to be classified according to type as defined by function and studied within isolated categories (i.e. artillery, bells, statuary, coinage, statuettes, plaquettes and medals) – despite the fact that they were often cast by the same foundry-men.

Another fundamental problem is that most of the recent scientific and technical analysis has been performed on small-scale Venetian Renaissance bronzes, which for the most part were made for speculative sale and are, therefore, completely undocumented in terms of their technological production. Ironically, those bronzes for which firm evidence about their manufacture *does* exist – generally speaking, the unique, “one off”, large-scale bronzes that are still in Venice – have *not* been systematically analyzed from a scientific and technical point of view. This neglect is due to a variety of factors including their relative inaccessibility (often situated high up on the facades of buildings or set atop very sacred objects, such as High Altars) and to the privileged position that painting has always held over sculpture in Venice. This neglect is a great pity since the large-scale bronzes of Renaissance Venice include some of the most

iconic images of the city (such as the “*due mori*” bell-jacks on the Clock Tower and the Equestrian Monument to Bartolomeo Colleoni) and comprise some of the most beautiful and important works of art that were produced in the Renaissance (for example, the Funerary Chapel of Cardinal Zen and the Sacristy Door, both in St. Mark’s; the Paschal Candlestick in the Salute and the High Altar complexes in San Giorgio Maggiore and the Redentore). Moreover, large-scale Venetian Renaissance bronzes are significant as luxury goods *par excellence*, as State propaganda, and as signifiers of innovations in technology and manufacture.

Since it is the well-documented bronzes that provide the key to understanding how the bronze industry of Renaissance Venice really worked, they are the focus for the Venetian Renaissance Bronzes project (VRBP). Based on the highly successful Ghiberti Doors project funded and supported by the Andrew W. Mellon Foundation of New York, the VRBP proposes to systematically investigate a selection of particularly well-documented bronze statues and works of art that are still *in situ* in Venice from a number of interdisciplinary perspectives in the hope that certain patterns of production will emerge for specific foundries (in terms of whether indirect or direct lost wax casting was used, preferred alloys, methods of spruing up and placing of core pins, the direction of the pour etc.). The results will then be compared with those already obtained for the small-scale bronzes of undocumented authorship to see if any of the patterns match. If so, we may finally be in a position to start attributing these small-scale pieces to specific foundries and, even if not, the new data will permit a much better understanding than we currently have of one of Venice’s premier industries.

The members of the VRBP are as follows:
Adriana Augusti (Director, Galleria Giorgio Franchetti alla Ca’ d’Oro, Venice);
Vicky Avery (Assistant Lecturer, Department of History of Art, University of Warwick, Coventry); **Sarah Beecham** (Director, Art of Memory, Chipping Campden, Gloucestershire [*and former alumna of the History of Art Department*]);
Francesca Bewer (Associate Curator for Research, Straus Center for Conservation, Harvard University Art Museums, Cambridge, Mass);
Annalisa Bristot (Soprintendente, Soprintendenza per i Beni Architettonici, per il Paesaggio e per il Patrimonio Storico Artistico ed Etnoantropologico di Venezia e Laguna, Venice);

Frances Clarke (President, Venice in Peril, London and Venice [*and future honorary graduate of the University*]);
Graham Howard (Design Director, System Simulation Ltd, London);
Claudia Kryza-Gersch (Curator, Kunstkammer, Kunsthistorisches Museum, Vienna);
Andrew Lacey (Director, The Andrew Lacey Foundry, Totnes, Devon);
John Merkel (University College London)
Giovanni Morigi (Laboratorio di Restauro Giovanni e Lorenzo Morigi, Bologna);
Lorenzo Morigi (Laboratorio di Restauro Giovanni e Lorenzo Morigi, Bologna);
Peta Motture (Senior Curator of Sculpture, Department of Sculpture, Victoria & Albert Museum, London);
Liese Perrin (Research Development Manager (Arts and Humanities), Research Support Services, University of Warwick, Coventry);
Gary Radke (Professor of Fine Arts, Department of Fine Arts, Syracuse University, New York [*and HRC Visiting Fellow 2007*]);
Alessandra Schiavon (Senior Archivist, Archivio di Stato di Venezia, Venice);
Dick Stone (Senior Museum Curator, The Sherman Fairchild Center for Objects Conservation, Metropolitan Museum of Art, New York);
Shelley Sturman (Head of Object Conservation, National Gallery of Art, Washington D.C.).

Each member was chosen for their expertise in a specific area of relevance, and the team’s combined knowledge-base is vast.

The research project will be co-ordinated by Vicky Avery, making full use of the Palazzo Pesaro Papafava, Warwick University’s new teaching and research centre in Venice (which lies in close physical proximity to the Ca’ d’Oro, and within easy reach of both the Archivio di Stato and the Soprintendenza). Since the VRBP fits glove in hand with other research projects currently being undertaken at Warwick, including the activities of the Renaissance Centre and Professor Maxine Berg’s Global Arts project, it has strong institutional backing: the inaugural meeting during which certain key decisions were made was generously funded by Warwick’s Research Development Fund and the North American Strategy Fund.

Vicky Avery
Department of History of Art

Warwick-UCal Link

In May, eleven University of California staff from six campuses journeyed to Warwick to meet with ten staff from the School of Theatre, Performance, and Cultural Policy Studies in a colloquium on "Keywords in International Performance " organized by Janelle Reinelt. The California scholars were part of a Multi-campus Research Group in International Performance and Culture (MRGIPC) which Reinelt founded and directed before leaving UCI for Warwick last July. Four staff from other UK institutions (Royal Holloway, Queen Mary, Aberystwyth, and Lancaster) also participated.

Participants offered fifteen minute papers on keywords of their choice, including "cosmopolitanism," "citizenship," translation," "postcolonial subjectivities," "advocacy," "queer navigations", "ecology," and "propaganda," among others, totalling twenty. Discussions also included the challenges of doing international performance research and new pedagogical methods related to this topic. The MRGIPC, now lead by Lynette Hunter from UC Davis, has invited the UK scholars to a further colloquium on the theme of performance research in the Americas in 2008.

In addition, the presentations from the Colloquium will be edited for publication in a special issue of the journal *Moving Worlds: A Journal of Transcultural Writing*, published by Leeds University which Lynette Hunter was invited to guest-edit.

Janelle Reinelt
School of Theatre, Performance and
Cultural Policy Studies

Tomoko Takahashi's *Crash Course*
@The University of Warwick

Colleagues will recall the visual artist Tomoko Takahashi's presence on campus last year. Commissioned by the Mead Gallery to make a piece about the University of Warwick, she spent several months compiling a work that previewed in the gallery in May and culminated in a grand 'car-boot-style give-away' in June. A former Turner Prize nominee her work is premised on collecting discarded objects within designated 'sites' or 'ecologies', and arranging them in the form of an installation. However, her practice emerges as much more than simply an artwork exhibited in a gallery space, involving in fact months of interaction within the network of 'users' of whose lives she has temporarily become a part.

See:

<http://people.brunel.ac.uk/bst/vol07/home.html> for my recent article about the Warwick piece in the online journal entitled *Body, Space and Technology* (based at Brunel University). The article demonstrates not only the way in which the event of Takahashi's residency became a time-based performance, based on an itinerant practice, but also how a concern with 'unwanted objects', indeed 'waste', might relate both to the knowledge economy of a university and to broader notions of technological production and consumption.

Nicolas Whybrow
School of Theatre, Performance and
Cultural Policy Studies

HRC Visiting Fellows

Tomás Eloy Martínez - 2006

The 2005-2006 HRC Visiting Fellow was the eminent Argentine writer and journalist Tomás Eloy Martínez. In early November 2006, he met staff and students and gave a public lecture on the craft of fiction, illustrated by readings from his latest novel *The Tango Singer*. This lecture drew a large audience that included the Argentine Ambassador, Federico Mirré and his wife.



Tomás Eloy Martínez

Soon after his visit to Warwick, Tomás Eloy Martínez travelled to Cartagena in Colombia to give the official birthday toast for his close friend Gabriel García Márquez, on the occasion of García Márquez's eightieth birthday.

Gary Radke - 2007

Gary Radke, Dean's Professor of the Humanities at Syracuse University, New York, visited Warwick in Week 9 of the spring term as the HRC visiting fellow for 2007. During a very intensive 5 days, Professor Radke gave a series of seminars and lectures to undergraduate and postgraduate students, including a wide-ranging overview of Venetian art and its relationship with the city's unique physical setting, and talks on the image of David in Florentine Renaissance culture and Lorenzo Ghiberti's *Gates of Paradise* (Professor Radke's book on Ghiberti's Doors has just been published by Yale University Press). The highlight of the week was undoubtedly the public lecture in the Arts Centre Conference Room, where Professor Radke spoke to a full house on his latest research on Venice. His lecture, entitled *The Power to Choose: The Artistic Patronage of Nuns in Renaissance Venice*, presented a rich and innovative analysis of the cloistered worlds of Venice's religious convents, and highlighted the important role that these communities of nuns played in the development of artistic patronage in the city during the Renaissance. The week was also peppered with lively and productive discussions of shared research interests and we hope that Professor Radke will continue to be involved in future research projects at Warwick and with Warwick's Venice programme.

HRC Donald Charlton Lecture

This year's Donald Charlton lecture was given by Professor Gerald Martin of Pittsburgh University. Professor Martin is the official biographer of the Colombian writer Gabriel Garcia Marquez and he gave a vivid account of his research on arguably the world's most famous and also most elusive contemporary novelist.

Conferences

Spooked: Cultures of Intelligence in Britain

On Saturday 12 May 2007, thanks to generous financial and institutional support from the Humanities Research Centre, Warwick University hosted 'Spooked: Cultures of Intelligence in Britain'. The conference, which showcased the work of 6 distinguished intelligence scholars and attracted over 50 delegates, interrogated the manifold uses, meanings and functions of intelligence in a diverse range of political and disciplinary contexts. An 'espionage thrash-fest' – as one speaker enthused – was certainly timely: the steady release of new documentation, accelerated by the recent Freedom of Information Act, has done much to ameliorate a subject that was once memorably described as the 'missing dimension' in diplomatic history. Threats to international security in the wake of '7/7', coupled with alleged 'sexing-up' of intelligence historiography, have further stimulated – and to some extent inflected – academic debates.

In his keynote address, which ventilated important historiographical controversies, Professor Richard Aldrich (Nottingham) cautioned against interpreting official records as an unmediated 'analogue of reality'. Since all files are 'cleaned' before entering 'History Supermarkets', such as the National Archives, Aldrich proposed that scholars should 'triangulate' their archival evidence with oral testimonies and 'unofficial' publications. Dr Calder Walton (Cambridge) teased-out the neglected 'imperial dimension' to Britain's Security Service (MI5); Professor Philip Murphy (Reading) considered the so-called 'Wilson Plot' in the context of decolonisation; Mr Stephen Dorril (Huddersfield) discussed the interface between MI6 and Fleet Street; and Dr Philip Davies (Brunel) demonstrated how public perceptions of intelligence are often spurious. Set against claims that Her Majesty's Government have manifested a nefarious 'security state' in which basic civil liberties are undermined, Professor Anthony Glees (Brunel) declared that lawful security does not threaten democracy, but rather sustains it. 'Spooked' concluded with a lively and reflexive plenary discussion.

A collection based on the proceedings – edited by Dr Patrick Major and Mr Christopher Moran – will be published in 2008.

Christopher R Moran
Department of History
HRC Doctoral Fellow

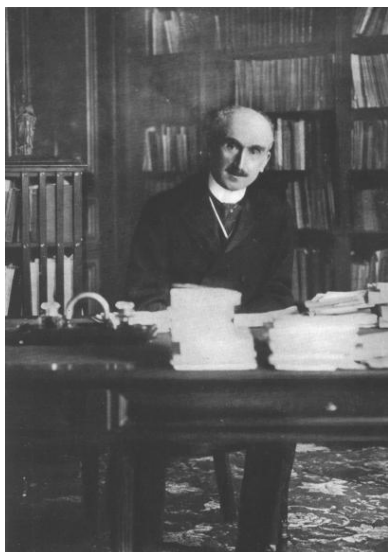
One hundred years of Creative Evolution

In November, Warwick will celebrate the centenary of Henri Bergson's *Creative Evolution* with a workshop and conference hosted by the Department of Philosophy. The conference "Creative Evolution one hundred years on: Biology, Ecology, Complexity" will look at Bergson's criticisms of mechanistic evolutionary theories in 1907 and analyse the remarkable parallels with the current criticisms of genetic theories. There will be an emphasis on the practical and ethical implications of 'creative evolutionism'.

The theoretical understanding scientists have of biology and evolution inevitably impacts upon the way we conduct ourselves towards the natural world, specifically through technology and industry. In *Creative Evolution* Bergson was one of the first people to develop a rigorous scientific and philosophical basis for recommending a sympathetic participation in the natural world, rather than the opportunistic manipulation of it. Since it is the latter mode that dominates scientific and technological practices in 2007, as it did in 1907, *Creative Evolution* remains a vital resource in the contemporary turn towards sustainability in our industrial encounter with nature.

Among the speakers at November's conference Paul-Antoine Miquel will review Bergson's original contribution to evolutionary thought, while Pete Gunter will explore how creative evolution implies a shift from the use of nature towards a more sympathetic encounter that may ultimately prove more rewarding. Also speaking is Brian Goodwin, who will explore the connections between Bergson's engagement with evolution and the contemporary engagement with evolution through complexity theory. Also speaking are philosophers Miguel de

Beistegui and Robin Durie and psychologist John Pickering.



Henri Bergson

The conference will be followed by a wine reception for the launch of the new expanded edition of *Creative Evolution*, edited by conference organisers Michael Vaughan and Michael Kolkman as part of Palgrave Macmillan's Bergson Centennial Series. The conference takes place on 9th November 2007. Details can be found at: <http://www2.warwick.ac.uk/fac/soc/philosophy/news/creativeevolution2007/>.

Michael Vaughan and Michael Kolkman
Department of Philosophy

HRC Activities

Doctoral Fellowship Competition Winners 2007/08

Susan Aspinall (History)
'Fashioning Gender: Approaches to the study of the Gendered Body through Fashion and Dress'

Malini Guha (Film & Television Studies)
'In the Shadow of Empire: The Post-Imperial Imaginaries of London and Paris'

Conor Whately (Classics & Ancient History)
'Discourses of War in the Roman World from Julius Caesar to Heraclius'

Jonathan Willis and Laura Sangha (History)
'Sites of Change in Reformation England'

Fashioning Gender: Contexts and Approaches

Saturday 10 May 2008

This one-day conference, organised through an HRC doctoral fellowship award, will bring together scholars from a variety of fields to explore the role of fashion in the shaping of gendered identities. It is intended that papers will use a variety of methodological and interdisciplinary approaches to offer perspectives on the relationship between dress and gender with relation to specific periods and locations. Participants include: Christopher Breward (V&A); Stella Bruzzi (Film and Television Studies, Warwick); Caroline Evans (Fashion History and Theory, Central St Martins College of Art and Design); Catherine Richardson (English and History, Shakespeare Institute); Elizabeth Wilson (London College of Fashion).

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

Susan Aspinall
Department of History
HRC Doctoral Fellow

In the Shadow of Empire -The Post-Imperial Imaginaries of London and Paris

Saturday 17 May 2008

'In the Shadow of Empire -The Post-Imperial Imaginaries of London and Paris' is a one day conference that aims to initiate a dialogue between film theorists and cultural geographers concerning the myriad ways in which London and Paris, as former imperial capitals, are imagined and re-imagined from within the framework of the post-imperial. The notion of the 'post-imperial' is derived from Edward Said's assertion that traces of imperialism continue to linger in the present, even though colonialism as such has largely come to an end. Urban scholar Jane M. Jacobs agrees, stating "that traces of the imperial" or memories of empire can be reactivated through spatial means in former imperial cities. Narratives of imperial and post-imperial mobilities continue to remain repressed within discourses on the 'cinematic city' as the story of the *flâneur* and

other urban strollers continue to take precedence. One of the chief objectives of the conference is to expand the parameters of the study of these 'cinematic cities' through a resurrection and consideration of the relevance of discourses related to empire and urban space.

An exploration of the cinematic landscape of a city is often an interdisciplinary endeavor, one that extends beyond the scope of film analysis and into the terrain of urban studies and cultural geography. Similarly, certain cultural geographers and urban theorists draw upon cinematic analogies in their examination of space, culture and the city. This form of cross-disciplinary fertilization is one that is acknowledged by scholars in both fields and as such, this conference aims to develop a forum of exchange whereby scholars from the disciplines in question as well as cultural practitioners can discuss the ways in which such forms of interaction can advance research by developing new paradigms of scholarship and debate across more than one area of study.

<http://www2.warwick.ac.uk/fac/arts/hrc/confs/soe/>

Malini Guha
Department of Film and TV Studies
HRC Doctoral Fellow

Discourses of War in the Roman World from Julius Caesar to Heraclius

Saturday 8 March 2008

Although warfare in ancient Rome has long been a topic of interest, the role of culture in the changing practices of war has not. The aim of this conference is to consider some of the issues raised by Ted Lendon's *Soldiers and Ghosts* (2004), and in particular his discussion of the relationship between the discourses of war and reality in the Roman world, with special emphasis on the period from Caesar to Heraclius.

For further information -

<http://www2.warwick.ac.uk/fac/arts/hrc/confs/dow/>

Conor Whately
Department of Classics and Ancient History
HRC Doctoral Fellow

Sites of Change in Reformation England

Saturday 23 February 2008

'Sites of Change in Reformation England' is a one day multi-disciplinary conference which will explore the ways in which people adapted to

religious change in England in the years following the Reformation.

The English Reformation of the sixteenth century has long been a fruitful area of research. In recent years scholarship has progressed from an understandable preoccupation with the rate, geography and social distribution of conversions to Protestantism to focus instead on the ways in which the populace as a whole was able to adjust to the fact of doctrinal change. Tessa Watt's notion that later sixteenth and early seventeenth century culture represented 'a fusion of new and traditional elements in popular culture', resulting in 'a patchwork of beliefs' that were "distinctively 'post-Reformation', but not thoroughly Protestant" has proven a tremendously useful concept, and scholars have subsequently sought to pinpoint elements of continuity as well as change, recognising strategies and 'accommodations' adopted by reformers in order to secure the loyalty of the people.

Interest in the changing nature of popular belief and the long-term processes of reform has also lead to a shift in methodological techniques. Scholars are increasingly adopting new approaches and asking different questions of previously studied sources, as well as seeking original source material and examining aspects of religious culture whose full potential is yet to be realised. Amongst historians, Margaret Aston has convincingly demonstrated the continuing importance of the image to early modern culture; Tessa Watt has highlighted the significant influence of cheap print on popular piety; and through her work on the notion of Providence, Alexandra Walsham has shown that some aspects of Protestant culture functioned as 'cultural adhesive uniting disparate groups', contributing to the complicated mix of ideas and motifs that formed the essential features of English Protestantism.

Yet, while interdisciplinary conferences are becoming increasingly common, a genuinely multi-disciplinary approach to the impact of the English Reformation has yet to be attempted. 'Sites of Change' aims to point the way forward here by featuring papers from a range of distinct yet complementary disciplines: Literary Studies, Musicology, Art History, and History. The conference will begin with a keynote address by Professor Alexandra Walsham, drawing on her work on the physical landscape of Reformation England. There will then be two panels sessions, each comprising two invited speakers undertaking innovative work open to interdisciplinary approaches, and a closing plenary session. The conference aims to provide a forum for both post-graduate students and established scholars from a range of subject fields to interact with each other, become aware of the excitingly diverse work

currently being undertaken on Reformation-era England, and appreciate the potential that an interdisciplinary approach to the subject offers. Early modern Christians received their religious education by means of all their senses, and in a variety of 'sites', both physical and conceptual. For this reason it is essential for different disciplinary practitioners to co-operate with each other in the attempt to illuminate their mental universe.

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

Laura Sangha and Jonathan Willis
Department of History
HRC Doctoral Fellows

HRC Donald Charlton Lecture 07/08

Professor Anil Bhatti

Wednesday 28 November 2007

The HRC is delighted to welcome as this year's Donald Charlton lecturer Professor Anil Bhatti, Head of the Centre of German Studies at Jawaharlal Nehru University, New Delhi and President of the Goethe Society of India. Professor Bhatti has researched and lectured widely in comparative cultural studies, with a key focus on relations between Europe – especially Germany, Austria and Switzerland - and India/Asia. His lecture 'Homogeneity, Heterogeneity, Pluriculturalism; dealing with Diversities in Cultural Studies', will touch on questions of migration, exile, multilingualism and syncretism, and on their methodological implications for cultural studies as a transnational interdisciplinary field. In a subsequent seminar for the HRC-funded Warwick Workshop in Interdisciplinary German Studies, Professor Bhatti will discuss postcolonial perspectives in German literary studies from Goethe, through twentieth-century exile literature, to contemporary diasporic cultural production.

Professor Bhatti's recent English-language publications include *Jewish Exile in India*. Ed. Anil Bhatti & Johannes Voigt, New Delhi 1999 (Manohar); and 'Cultural Homogenisation, Places of Memory and the Loss of Secular Urban Space. In: Helmuth Berking, Sybille Frank et.al. (eds), *Negotiating Urban Conflicts. Interaction, Space and Control*, Bielefeld 2006

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

HRC Visiting Fellow 07/08

Lynn Spiegel

Lynn Spiegel is the Frances E. Willard Professor of Screen Cultures, the director of the Center for Screen Cultures, and co-director (with Jeffrey Sconce) of the graduate program in Screen Cultures. Professor Spiegel is the author of *Welcome to the Dreamhouse: Popular Media and Postwar Suburbs* (Duke University Press) and *Make Room for TV: Television and the Family Ideal in Postwar America* (University of Chicago Press). She is currently writing *TV By Design: Modern Art and the Rise of Network Television* and conducting a new research project on new media, architecture, and smart homes.

She is co-editor of *Television after TV: Essays on a Medium in Transition* (Duke University Press), *Feminist Television Criticism* (Oxford), *The Revolution Wasn't Televised: Sixties Television and Social Conflict* (Routledge) *Private Screenings: Television and the Female Consumer* (University of Minnesota Press) and *Close Encounters: Film, Feminism and Science Fiction* (University of Minnesota Press).

She has given talks internationally at numerous museums and universities and is the editor of the Console-ing Passions book series at Duke University Press. Her specialities include media and US cultural history, gender and media, and cultural theory. She teaches courses on television history, film and television genre, media theory, feminist media studies, cultural theory, and historical research methods.

Professor Spiegel is internationally recognised as one of the most eminent television theorists and historians. She has longstanding scholarly links with the Department of Film and Television Studies at Warwick.

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

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)]

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)]

STUDIO [organiser: Dr David Lines (Italian)]

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)]