

Humanities Research Centre

newsletter issue six

Belief and Unbelief in the Early Modern Period

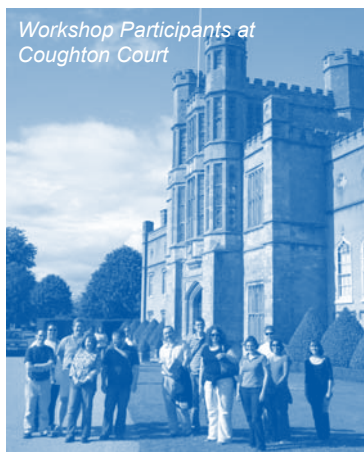
From 6 to 19 July 2008, sixteen pre-selected Northern American and British postgraduate and postdoctoral researchers gathered at Warwick University to debate Belief and Unbelief in the Early Modern Period. The interdisciplinary Residential Workshop was the capstone event of a three-year programme of collaboration between Warwick's Centre for the Study of the Renaissance and the Center for the Renaissance of the Newberry Library in Chicago. The entire cycle, *The Spaces of the Past: Renaissance and Early Modern Cultures in Transatlantic Contexts*, benefited from a generous grant of \$323,000 from The Andrew W. Mellon Foundation and featured three distinct series of events, held alternately at Warwick and in Chicago.

Two one-day conferences (*Gender and Belief*, 9 November 2007, and *Belief and Disbelief: Encounters with the Other*, 18 March 2008) paved the way for the recent, fortnight-long Workshop, when our two Mellon Visiting Research Fellows, Dwight TenHuisen (Calvin College, Grand Rapids) and Paul Meyer (University of Illinois at Urbana-Champaign) were joined by discussants from the universities of Arizona, Colorado at Boulder, McGill, Missouri-Columbia, Saint-Louis, Tennessee, Toronto, Vanderbilt, Wisconsin-Madison and Warwick itself.

Session leaders included Ingrid De Smet, Elizabeth Clarke, Steve Hindle, Beat Kümin, Peter Larkin, Peter Mack, Peter Marshall, and Demmy Verbeke. There were also stimulating contributions by eminent external speakers. Reformation historian Richard Rex, of Cambridge University, guided us through documents illustrating religious policy and propaganda under Henry VIII. Guido Latré (Université Catholique de Louvain) evoked the printing presses and smugglers of Renaissance Antwerp that enabled the dissemination of William Tyndale's controversial English Bible translation. Arnoud Visser (St Andrew's) illustrated the humanistic debate on Augustine, and church historian Simon Ditchfield (York) turned our attention to papal Rome in a session on the Counter Reformation.

While France, Germany, the Low Countries, Italy, the Swiss Confederation, the New World, the spiritual world and the musical spheres of the cosmos were visited in the mind only, the Workshop was all but static: the group decamped to Warwick's Teaching Grid, to work with state-of-the-art technology and a selection of Bibles and other religious texts from Warwick's Special Collection. A site visit to nearby Stoneleigh Abbey, a

medieval Cistercian monastery which became the home of the Leigh family in 1561, illustrated the fate of religious houses following the Dissolution of the Monasteries under Henry VIII. The Participants also toured Kenilworth Castle: although the Castle goes back to medieval times, its links with Queen Elizabeth I make it a striking witness to the period of the English Reformation.



Workshop Participants at Coughton Court

In order to concretize the life world of Elizabeth Isham (1609-1654), whose remarkable manuscript diary is infused with the preoccupations of Puritan culture, Dr Clarke led us to the Northamptonshire Record Office, where we transcribed original documents relating to Isham and her relatives. The group moved on to Lampport Hall, the seat of the Isham family from 1560 to 1976. In the library of this, one of the finest examples of Britain's Grade I Listed Houses, delegates trawled for any surviving books that Isham herself might have read and annotated. Prof. Marshall organized the outing to Coughton Court: the home (since 1409) of Warwickshire's Throckmorton family features priest holes (hiding places for prosecuted Catholic priests) and interesting connections with the

Gunpowder Plot (1605).

Broader questions of teaching and learning had their place too: the private screening, introduced by Prof. Latré, of the BBC's 2002 docu-drama 'Devil's Words: The Battle for an English Bible' (script by Peter Ackroyd) prompted lively discussions on the use of dramatization and mass media to disseminate specialist research. The CAPITAL Centre sponsored a trip to Stratford-upon-Avon, for an RSC rendering of *The Merchant of Venice*, followed the next day by a performance-based practicum, led by Jonathan Heron (CAPITAL). Prof. Jim Grossman, of the Newberry Library, surveyed relevant research and funding opportunities—American and British / European modes of education and research certainly formed a constant topic of comparison.

All this resulted in a very intense and productive, yet genial, scholarly exchange: discussants were so engaged with their subject that extra sessions were incorporated into an already busy schedule and a Wiki discussion page set up. Warwick's 2005-2008 Mellon-Newberry programme decidedly ended in the very spirit of intellectual dynamism and international dialogue in which it was launched.

Dr Ingrid De Smet is a Reader in French Studies and Director of the Centre for the Study of the Renaissance. Coordinator of the Mellon-Newberry activities for 2007-08.



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WARWICK

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Message From The Director

Welcome to issue six of the HRC newsletter. Once again we bring together reports on the wide range of research being carried out across the faculty. Here we move between the local (working men's clubs in Coventry and television for women in Britain) and the global (local manufacturing in Jingdezhen and postcolonial environments in literature). We look at aspects of performance research and highlight some of the many different conferences that were organized in 2007-2008. In this period the HRC could offer part funding and administrative support to some twenty conferences in Arts and Humanities. We pay particular attention here to the conferences organized by our doctoral fellows, as well as reporting on the very successful visits of the HRC Fellow, Professor Lynn Spigel, and the Donald Charlton guest lecturer, Professor Anil Bhatti. Once again this was an excellent year for the faculty in terms of both individual and group research. We list some of the projects that were granted external funding in this period and note that the THE (21 August 2008, p.8) reported that the University of Warwick was the most successful of the top 20 institutions in the country at converting applications for funding into awards.



John King, Director

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

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FUNDED RESEARCH PROJECTS

Arts and Humanities Research Awards 2007-2008

Arts and humanities academics won over £2.6M worth of research grants and contracts in 2007/08.

The awards reflect the wide range of funded research in the Faculty as well as the broad portfolio of external funding sources. Awards included:

Hilary Marland et al, History, Wellcome Trust Strategic Award in the History of Medicine, £811,542 – “Strategic Award (Phase 2): Situating Medicine”

Teresa Grant, English, AHRC Research Grant, £136,181 – “The Complete Works of James Shirley (1596-1666)”

Rebecca Earle, History, Leverhulme International Network, £49,620 – “Writing Republics/Seeing Nations: Text and Image in 19th Century Spanish America”

Vicky Avery, History of Art, AHRC Research Leave, £18,189 – “Vulcan’s Forge in Venus’ City”

Kate Astbury, French Studies, AHRC Research Leave, £18,767 – “Literary Responses to the trauma of the French Revolution”

Nadine Holdsworth, Theatre, Performance and Cultural Policy Studies, AHRC Research Leave, £41,338 – “Joan Littlewood’s Theatre: Politics, Processes and Performance”

Emma Mason, English, AHRC Research Leave, £29,306 – “New Carcanet Selected Poetry and Prose of Elizabeth Jennings”

Maria Luddy, History, AHRC Research Grant, £214,651 – “Marriage in Ireland, 1660-1925”

Jonathan Bate, English, AHRC Research Grant, £281,030 – “Collaborative Plays by Shakespeare and Others”

Andrew Laird, Classics and Ancient History, Leverhulme Major Research Fellowship, £134,314 – “The Latin Culture of Colonial Mexico : Humanism, Native Memory and a Creole Legacy”

Eleonora Belfiore, Centre for Cultural Policy Studies, AHRC Impact Workshop Award, £23,222 – “Beyond Utility and Markets: Articulating the Role of the Humanities in the 21st Century”

Trevor Burnard, History, National Humanities Center Fellowship, £23,000

Vicky Avery, History of Art, Andrew WMellon Foundation Officer’s Grant, £3,400 – “Venetian Renaissance Bronzes Project”

Simon Swain and Peter Pormann, Classics and Ancient History, Wellcome Trust Project Grant, £284,531 – “Galens “Commentaries” on Hippocrates “Epidemics”: Edition and Translation of the Arabic Version of Books One and Two”

Steve Hindle, History, British Academy Small Grant, £7,288 – “The Social Topography of a Rural Community - Chilvers Coton, Warwickshire c.1650-1750”

David Dabydeen, Centre for Translation and Comparative Cultural Studies, British Academy Small Grant, £5,970 – “Indo-Caribbean Literature”

Maxine Berg, History, EU Marie Curie Fellowship, £115,357 – “Fellowship for Marie Thebaud-Sorger”

Jeremy Ahearne, French Studies, AHRC Research Leave, £21,647 – “Intellectuals and Public Policy in France”

Stephen Gundle, Film and Television Studies, AHRC Research Grant, £167, 016 – “The Cult of Duce: Mussolini and the Italians 1918-2005”

Liese Perrin
Research Support Services

Situating Medicine: New Directions in the History of Medicine

The Centre for the History of Medicine (CHM) at Warwick has been awarded a second Wellcome Trust Strategic Award (£812k over five years) to undertake a programme of research on the theme 'Situating Medicine: New Directions in the History of Medicine.' 'Situating Medicine' seeks to address the questions and challenges posed by medicine in the twenty-first century, including the rapidly shifting frontiers of medical research; the efficacy and limits of evidence-based medicine; the relationship of lifestyle to health; and the globalisation of medical knowledge. 'Situating Medicine' will enable staff in the Centre to engage with current medical, socio-cultural, political, and economic developments as intellectual springboards for historical investigation. With strengths in British, European and South Asian history, we will be able to examine and compare how medicine is changed in theory and in practice as it moves from one environment to another, between institutional sites, and in global, national and local contexts. 'Situating Medicine' will also enable a critical reflection on the rapid rise of the history of medicine as an academic discipline, and question its relationship to other disciplines.

The programme of research will focus on four themes or contexts which we consider to be crucial to the history of medicine in its next phase. The first theme, 'New Medical Contexts,' entails historicizing new developments in medicine, with particular focus on mental health, health and ethnicity, and health, diet and lifestyle. 'Disciplinary Contexts' will provide a framework for considering the impact of interdisciplinary approaches on the history of medicine, in both research and teaching, particularly through 'The Interdisciplinary Academy', a series of workshops, summer schools and visiting scholarships. The third theme, 'Global Contexts,' will locate our research in the context of globalisation, especially with respect to disease transmission, medical knowledge and medical services. The final theme of 'Public Contexts' is a response to the changing relationship between both medicine and the history of medicine and an ever more informed public.

These four contexts will provide the basis for research in the Centre for the award period, 2008-2013, during which time



a number of projects and activities will be initiated. These will be devised in four strands: 'Systems of Medicine and Health', 'Health and Governance: England, Ireland and India,' 'Histories of Biopower,' and 'Post-War Mental Health in a Global Context.' To further our research agendas through these projects, staff in the Centre will work closely with our collaborators in Classics, Sociology, and the Medical School, and with others located both within and outside the University.

The Centre for the History of Medicine was established in 1999 to bring together research and activities in medical history taking place across the University. We currently have seven core members of academic staff, seven postdoctoral researchers, and an artist-in-residence. In addition to our regular programme of seminars, workshops and conferences, the Centre runs an innovative programme of public engagement projects and activities. For more information about the Centre, please contact Molly Rogers, Programme Manager for the Centre, on **x72601** or molly.rogers@warwick.ac.uk.

Molly Rogers Centre for the History of Medicine

Marriage in Ireland, 1660-1922

Co-directed by **Professor Maria Luddy** (University of Warwick)
and **Professor Mary O'Dowd** (Queen's University Belfast)



The aim of this project is to produce a major study on the history of marriage in Ireland, north and south, from 1660-1922. The time frame begins with the Restoration of Charles II as King of Ireland and ends with the establishment of the Irish Free State. The primary focus will be on the logistics of marriage among the social classes below the level of wealthy landowning families: how marriage was perceived, negotiated and controlled by church and state as well as by individual men and women. Although a significant amount of research has been completed on aristocratic marriage in Ireland surprisingly little has been done on the history of marriage among the 'middling' and lower social classes in rural or urban society. The project will, therefore, open up a new field of Irish social history

The project will examine three main themes:

- Control and regulation of marriage by church and state
- Choosing a marriage partner and the negotiation of formal and informal marriages
- What happened when things went wrong: the logistics of marriage breakdown: why and how did marital partners separate and how was the separation viewed by the family, the community and church and state authorities

Key questions to be asked of each of these themes is the extent to which attitudes and practices changed over the time period examined and differed regionally and according to social class.

The project will employ two postdoctoral Research Fellows.

Maria Luddy Department of History

The Cult of the Duce: Mussolini and the Italians 1918-2005

Research project awarded £482,500 by the AHRC, running 2006-09. Principal Investigator: Prof Stephen Gundle (Warwick University); Co-Investigator: Christopher Duggan (Reading University); Co-Investigator: Dr Giuliana Pieri (Royal Holloway, University of London);

The cult of Mussolini is central to an understanding of twentieth century Italy and, more widely, to the role of charisma in modern history. Mussolini was the first political leader to harness systematically the techniques of theatre, the visual arts and the mass media to a personalised system of rule. The cult was vital to the way Italian Fascism became a regime, integrating the population in a system of consensus that appeared solid until it was undermined by the setbacks of World War Two. The aim of the project is to investigate the nature, purposes, functioning and impact of the cult in the period from 1918 until 1945. The aftermath of the cult is also being studied between 1945

and the present.

The question of the cult is an appropriate one to research in the present context because issues of the media and politics and of the construction of charisma are highly topical. It is right that Mussolini should constitute the first object of such a study because he was the first dictator to be the object of systematic promotion and adoration using a plurality of modern techniques. The research will provide fundamental new understandings of the organisation, auto-representation and pattern of rule of Italian fascism. Wider insights will be gained into the following issues: the visual culture of fascism, charisma and consensus, the media and politics, the mythologisation of the leader in modern mass politics.

*Stephen Gundle,
Department of Film and Television Studies*

Rethinking The Social Impact of the Arts: An intellectual history

Rethinking The Social Impact of the Arts: An intellectual history, by Eleonora Belfiore and Oliver Bennett from the Centre for Cultural Policy Studies, is published in September 2008 by Palgrave. This book is one of a number of publications resulting from a 3-year research project into the social impact of the arts, co-funded by the AHRC and the Arts Council England (for more details on the project, please visit http://www2.warwick.ac.uk/fac/arts/theatre_s/cp/research/fellowship/).

The book offers an intellectual history of claims made over time for the value, function and impact of the arts. Drawing on a wide range of literary, philosophical and political texts, from Classical Greece to the present day, it identifies and explores both 'positive' and 'negative' traditions of thinking about the arts. With chapters on corruption, catharsis, education and 'art for art's sake', as well as a number of other key themes, the book examines the many different ways in which the value of the arts have been articulated. It suggests that an understanding of how certain ideas have evolved over time into commonplace beliefs is essential to any serious investigation of the place of the arts in modern societies. At the same time, it attempts to reconnect contemporary policy debates with a complex intellectual history, from which it is argued that these debates have become detached.

Sir Christopher Frayling, Chairman of the Arts Council England and Rector of the Royal College of Art, who has endorsed the book, has commented: 'This is a much-needed study, believe me, and a timely one as well: an examination of what lies behind the rhetoric, it fills a surprising gap in the fast-expanding literature on cultural policy.' For more information on the book, please visit the Palgrave web site: <http://www.palgrave.com/PRODUCTS/title.aspx?PID=281230>

*Eleonora Belfiore
Centre for Cultural Policy Studies*

A History of Television for Women in Britain, 1947-1989

This project will research television programming made for and watched by women viewers during a significant period of British television history: 1947-1989. In this period television re-started after the war, commercial television was introduced, followed by the introduction of BBC2 and Channel 4. Despite the suggestive connection between the development of television as a domestic technology and changes in gender relations, there has been scant attention paid to this relationship over time. The development of television and its viewers in Britain will therefore be related to social change, particularly in relation to the growth of consumer culture, increase in the female workforce, the re-organisation of family life, and the rise of the women's and civil rights movements during the research period.

Available glimpses of programming from the period suggest interesting shifts in content, modes of address and representations of gender. However, little is known about how the British television industry, with its public service ethos, conceptualised the female audience, or how, when and why programmes were made specifically for women. Also, little is known about women's memories of television viewing, despite prevailing common-sense and academic assumptions about the feminisation of the medium.

This project works to fill in some of the gaps in the history of British television, outlining significant moments in the period, specific programme types, genres and scheduling slots which have become significantly marked as feminine. To these ends it pursues an approach to production, text and reception through an innovative combination of methods:

It will explore the production culture, policies and decision making which produced the strong vein of television programming for women in Britain, using, amongst other sources, the BBC Written Archive at Caversham and the ITC collection held at the BFI.

We will document, using listings magazines and popular publications for women, the factual and dramatic

programming that was addressed specifically to a female viewer to establish (and attempt to protect) what is available in the archives.

We will produce an analysis of some of the key texts that emerge from this search, by viewing where possible, or by reconstructing programmes through written archives (floor plans, shooting scripts etc). Our analysis will explore the terms in which the female viewer has been addressed, how that address has changed over time, identifying of the continuities and transformations (in both form and content) with the current period.

It will attempt to recover a generationally and nationally dispersed set of female audience members from the historical period in question who will be approached through contemporary women's publications. Our interviews will explore their memories of television against their personal narratives to uncover the programmes that they saw as being for them, and question how these programmes resonated with their everyday lives. The data will be analysed against the backdrop of discourses from the industry.

A key impact of this project will be to bring the issue of the preservation of programming often marked as 'for women', or feminised as part of the 'everyday' and thus characterised as ephemeral, into clearer focus for those organisations involved in archiving 'our' television history. Alongside academic publications on the subject, the project will produce reports for both archivists and women in media groups which will outline the significance of a feminist politics of archiving through our key findings about influential programming and their significance in women's cultural memories. This is a project with a strong feminist agenda, which aims to contribute to a fuller understanding of the production, texts and reception of women's media culture in Britain.

Rachel Moseley
Department of Film and Television

Global Jingdezhen: Local Manufactures and Early Modern Global Connections

Between 1300 and 1800, ceramics made in Jingdezhen (China) were sold across the globe. We can follow the journeys of the objects and trace their impact on local styles and patterns of consumption, yet we know little about the impact of this global trade on Jingdezhen itself. To what extent was Jingdezhen transformed by global connections, forged by locally manufactured products? The question matters, because it reflects on China's connections to the wider world in the early modern period. Older scholarship tended to dismiss China's ability to engage with outside influences and 'open up' to trade; more recently, global historians have portrayed China as linchpin of the early modern economy and shown how maritime China was linked to the wider world through trade and migration, but we still have little understanding of connections between the outside world and the landlocked provinces of the hinterland.

This project draws on global approaches to history, but combines them with a close reading of local sources. Its innovation lies in this juxtaposition of global history, which looks at the interconnectedness of the early modern world, and local history, which analyses the transformations of local culture. Texts by local residents, literati and administrators will be read next to such documents as the diaries of non-Chinese visitors and the official records of ceramics manufacture for outside markets. Only this combination of global and local history can reveal the extent to which the local cultures of southern China were transformed by their engagement with the outside world through the trade in porcelain. The project focuses on the porcelain city of Jingdezhen. Exploring local responses to the demands and tastes of global consumers will show the growth of local awareness of early modern global connections, which transformed Jingdezhen from local manufacturing town to site of global connections.

The overarching question that informs this project is: how did early modern global cultural connections transform local sites of manufacture? Specifically, it asks how the manufacture of ceramics in Jingdezhen for markets near and far transformed early modern local culture. We know that Jingdezhen produced ceramics for many different markets, but how was knowledge about these markets communicated? Did this global engagement lead to transformations in local culture? By looking at a variety of local sources across a wide spectrum of genres, I aim to construct a global history of a single locality: Jingdezhen. Despite the extensive work on ceramics and global trade

to date, no one has attempted to combine disciplines and place such local sites in a global context, or shifted the focus towards the contexts, environments, influences and transformations of ceramics.

This project seeks to reveal ways in which local sites of manufacture were changed by the global markets they supplied and the social and cultural transformations brought about by the impact of Chinese ceramics in different parts of the world. On the basis of the disciplinary work that has been done thus far, we can move in new directions in the study of ceramics that are both multi-disciplinary and global. This project aims to bring together scholars working in different disciplines and in different geographical contexts. In this way, we can enhance our understanding of the global history of Jingdezhen itself, and China's position in the early modern world.

The methodology used here is characterised by the combination of local and global history. Local materials from a variety of genres, including poetry and fiction and local historiography will be juxtaposed with a close analysis of 'global' sources for the ceramics trade such as the travel accounts of foreign visitors. Three public events are planned: at Warwick in collaboration with the Mead Gallery, at the V&A, and in Jingdezhen.

Anne Gerritsen
Department of History

Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English

'Environment' is a truly global buzzword now, appearing daily in everything from tabloid front pages to U.N. reports. Yet, while one U.S. politician is acclaimed as a 'green warrior', others deny the very reality of 'global warming'; Indian and Chinese leaders decry 'conservationist concerns' and assert their nation's right to develop but activists from their own countries expose the massive environmental and social degradation that has resulted from such 'development'.

These debates have marked those fields in the humanities and social sciences that claim urgent relevance to the global condition - such as environmental and postcolonial studies. Yet, until very recently, both these areas were dominated by concepts that grew out of the historical and environmental events of the 'global north'. Very little of the specificities of the 'global south' was used to challenge, test or modify these conceptual models. But this situation is fast changing, and both environmental and postcolonial studies now stand on the verge of rapid transformation. For example, 'deep ecological' concepts of nature are now giving way to 'social ecological' concepts arising out of Asia, Africa and Latin America. Again, 'postcolonial studies' is now questioning its founding concepts of migration, culture, history, nature by integrating an environmental component into all these enquiries. My research project aims to simultaneously account for these transformations, bring 'social ecology' and cultural studies into dialogue with each other and provide a theoretical model that can be used to investigate the relationship between the actually existing environmental facts and the cultural responses to it in the 'postcolonial' world. I take one such cultural response - the contemporary Indian novel in English, in order to illustrate my arguments. My analysis shows that environment is of key thematic and formal importance to this literature. The novels I look at repeatedly place the issues of human migration, city slums, deforestation, natural catastrophes, toxicity, in

short, 'southern' environmental issues at the heart of their stories. At the same time, in order to encompass this vast and shifting canvass, they enter into conversations and exchanges with other cultural forms that surround them, such as theatre, music, films. By doing this, they produce formal innovations that separate them from canonical European and North American novels. In other words, it is contemporary Indian environmental reality that produces the exotic flair that is routinely attributed to Indian English language novels.

I conclude the study by showing that this model of the relationship between environment, culture and history can also be applied to Africa and Latin America.

In my research project I aim to address a number of questions arising primarily out of the historical and material realities of the 'global south'- what is the relationship between the 'environmental' facts of deforestation, droughts, internal migration, urban slums, soil toxicity and the symbolic act we call literature? Is there a structural relationship between environment realities and cultural forms? If so, can we use the relationship between the environment and cultures of one area of the 'global south', contemporary India, as a model that will be relevant to the rest of the world? I will use historical archives, scientific studies, government policy documents and literary/cultural texts to show how environmental facts are understood, and how the specific form and structure of literary and cultural texts are shaped by this understanding.

I have just received an AHRC Research Leave Award which will allow me to produce a monograph-length study titled 'Postcolonial Environments: Nature, Culture and the Contemporary Indian Novel in English'. The book is contracted to be delivered to the publisher Palgrave Macmillan in March 2009 for publication later that year.

Pablo Mukherjee
Department of English and Comparative
Literary Studies

Performance Research at Warwick

Medical History, Immersive Museum Theatre, and 'The Last Women'

The Centre for the History of Medicine is collaborating with Coventry-based Triangle Theatre Company on a project that combines academic research in history, the development of theatre performances, and evaluation of performance techniques as a potentially useful tool in engaging the public; the Centre is also interested in considering the research methodologies of performing artists alongside those of the historian. This project focuses on Triangle's new production, 'The Last Women', inspired by the histories of Mary Ball, hanged in Coventry in 1849, and Ruth Ellis, the last woman hanged in Britain in 1955.

The Last Women utilises Triangle's innovative 'Immersive Museum Theatre' technique, which entails participants' use of museum collections and historic locations as springboards for the development of character, and in the creation of an environment in which to become 'immersed' in the material. Action is devised by participants engaging with the material, and also drawing from their own experience, by playing out and maintaining roles in group dynamics. This devising process is further enhanced by the input of specialists supplying information – specialists who become participants in the process. While the project focuses on historical moments to provide themes, there is also scope for the exploration of contemporary issues.

'The Last Women' is being developed through seven linked, thematic modules, utilising the Immersive Museum Theatre technique. For each module an immersive space is set up in which participants engage with each other and with objects, documents and other artefacts relevant to the module theme. Participants include professional actors, specialists, and people from the community. On separate occasions members of the public will 'witness' the developing activity as audience members, but will



'The Last Women' in performance

also be drawn into the scenario. Following the last module we will collaborate in the development of a performance that draws on the material produced by all seven modules.

The Centre for the History of Medicine will play a key role in developing a medical history dimension for 'The Last Women'. Dr Norwood Andrews, Research Assistant in the Centre, whose past research has pursued the connections between medicine and capital punishment, is studying the cases of Mary Ball and Ruth Ellis and drafting an article on both the performative and medical aspects of their trials and executions. At the same time he is participating in the immersive space of The Last Women, working with the actors and offering his research to inform the devising process. Finally, he will evaluate the interaction between historical research and Immersive Museum Theatre as a potentially fruitful route for public engagement, and also to consider how improvisational enquiry and historical research can inform each other.

The Last Women has been funded by the Wellcome Trust, the Arts Council, England, and other organisations. For more information, visit www.warwick.ac.uk/go/thelastwomen.

Molly Rogers
Centre for the History of Medicine

Double Agent: Outsourced Performance?

One of the most conspicuous trends in visual art performance since the 1990s has been the tendency for artists to delegate or 'outsource' performance to other people. Today's generation, unlike their precursors in the 1960s and 70s, do not privilege the live moment or their own body. Instead, they engage in strategies of mediation, delegation and collaboration.

This premise was the starting point for an exhibition of international contemporary art, co-curated by myself and Mark Sladen (Director of Exhibitions at the Institute of Contemporary Arts, London), and titled Double Agent. The exhibition opened at the ICA in February, and travelled to Warwick Arts Centre and the Baltic Centre for Contemporary Arts in Gateshead in May.



Donelle Woolford



Barbara Visser – last lecture

Double Agent presented works of art and collaborative projects in which the artist uses other people as a medium. Such artistic strategies can work to undermine the idea of the authentic or authoritative artist, who is substituted instead by a variety of figures. Such strategies can also promote unpredictability and risk, as the artist's agents may prove to be partial or unreliable. In some instances the use of third parties can also raise ethical issues and questions of exploitation.

For example, the Dutch artist Barbara Visser staged a lecture in 1997 in which – unknown to the audience – an actress stood in for the artist, receiving instructions from the latter via an earpiece. In 2004 Visser staged a second lecture, using a new actress (this time one who actually looked like the artist) to comment on footage of the first lecture.

Another work, by the US sculptor Joe Scanlan, involves a live presence in the gallery space. For his contribution to the exhibition he nominated the up-and-coming Afro-Caribbean artist Donelle Woolford to appear in the gallery, producing Cubist-style collages in a replica of her studio.

The interdisciplinary implications of this shift in performance seem compelling, so in January this year, I brought together a group of advisors from Film and Theatre & Performance to brainstorm a conference around the issues arising from Double Agent. The conference is planned take place in September 2008 at the ICA, and the papers are to be published in a book that aims to create a new, more academically-driven genre of contemporary art exhibition catalogue.

Claire Bishop
Department of History of Art

The Lost Heart of the Community?

Researching Coventry's Working Men's Clubs

Sometimes the personal and academic intertwine as we find ourselves researching something that has been a large part of our own lives. This is the case with my ongoing research into working men's clubs which I initially began in the 1980s. Subsequent work in China took me literally a long way from this, but for the past 2 years I have immersed myself in the history, development and current decline of these clubs.

Last year I received a grant of £600 from the HRF which has assisted in carrying out interviews with club users, past and present, and I gathered some fascinating accounts of how clubs were often at the heart of local communities. These complement my own experiences which go back to early childhood. My family lived right opposite the Canley Club on the council estate which sits right next to Warwick University. The club was almost an extension of our living room and most of our social life took place over there. This was quite normal where I grew up as it was in many working class areas whether out of town post war estates like Canley or older, more established ones such as Foleshill. My father was an enthusiastic club man and was to be found most nights sipping his pint and playing bagatelle, snooker or dominoes.

My research has also included archive work, not only in Coventry but also at the Club and Institute Union headquarters in London. I have gone through about 60 years of their monthly journals which has been not just an academic exercise but something more personal as I found many old faces there. I focussed my search on clubs in Coventry as this city had a reputation in the post-war era of being the 'queen of club cities.' I uncovered a mine of information in the club journals which has been added to my growing bank of data.



Winning Canley Club Team - Date Unknown
My father is seated centre holding cup

I wrote three articles for the Coventry Times in February this year about Coventry's clubs and received positive feedback from people who had been involved in them over the years. Some of them have agreed to be interviewed. I am now focussing on completing and transcribing all the interviews and sending out book proposals.

In August this year, I will be presenting a paper on my research focussing on the cultural policy angle at the ICCPR conference in Istanbul.

Ruth Cherrington

Centre for Translation and Comparative Cultural Studies

Research in CTCCS

Research in CTCCS falls into three broad categories:

- Comparative and World Literature
- Translation Studies
- Caribbean Literature and Society

What links these diverse fields is a common approach, which emphasises the study of texts in their socio-historical contexts. Research clusters involving academics and postgraduates include:

- Indo-Caribbean Writing
- Trauma and Cultural Memory
- Theatre and Media Translation
- East-West Comparative Studies

Active participation in international research networks is vital to us. After a successful 5 year collaboration with the prestigious European ACUME network on Cultural Memory, we are now co-ordinating a sub-project in ACUME2: Travelling the World: Scientific Discoveries and Narrative Discourses. Through Dr Red Chan we are linked to a British Academy funded research project: China and its Others. Dr Cristina Marinetti is one of the founders of STRAP Research Network (Stage Translation Research Adaptation Practice).

The 3 year AHRC funded project on The Cultural Politics and

Economics of Language and Translation in Global Media which ended in 2007 has led to a strong postgraduate research cluster on global news translation. Three books are appearing later in 2008: E.Bielsa and S. Bassnett's *Global News Translation* (Routledge), an edited volume by E.Bielsa and Christopher Hughes (from CSGR) *Globalization, Political Violence and Translation* (Palgrave) and David Dabydeen's co-written book on interracial love with Benjamin Zephaniah.

Monographs in preparation include:

- Piotr Kuhlczak's book on Holocaust memoirs;
- John Gilmore's volume on Satire for the Routledge Critical Idiom series;
- Susan Bassnett's book on translation and World Literature.

David Dabydeen, who was awarded the Anthony N Sabga Caribbean Award for Excellence in March 2008, is General Editor of the 36 volume series, *Guyana Classics Library* (from Raleigh to Wilson Harrison)

Several colleagues in CTCCS are engaged in public writing: Bassnett, Dabydeen and Dr Ruth Cherrington are frequent contributors to the media. Jon Morley (PhD student) is the founder of Heaventree Press that won an award in 2007 from the Arts Council and Jon won the Eric Gregory award for Best British Poet under 30.

Conferences and Events

“Uneven and Combined Modernisms,” Warwick Research Collective Colloquium

18-19 April 2008

The Writer's Room, University of Warwick

The Warwick Research Collective (WREC) is comprised of eight full-time members of staff in the Department of English and Comparative Literary Studies—Michael Gardiner, Graeme MacDonald, Neil Lazarus, Nicholas Lawrence, Pablo Mukherjee, Benita Parry, Stephen Shapiro, and Rashmi Varma—who have constituted themselves as a reading, research and writing collective in order to investigate the “aesthetics of peripheral modernity” in world literatures. The objective of this colloquium was to bring distinguished scholars from the US together with the members of WREC for two days of intensive discussion of the current developments in the fields of world and comparative literary studies, where under the renewed rubric of ‘world literature’, there have been moves to construct an inclusive comparativism, situating all literatures within an international rather than an abstractly universalising context, while attending to the particularities of each (Moretti, Prendergast, Casanova); or, alternatively, to ask whether the model of ‘Area Studies’ might not have more to offer literary critics today than the received model of ‘Comparative Literature’ (Spivak, Miyoshi, Calhoun). The eight visiting scholars offered their papers for pre-reading, so that each presentation on the day consisted of a twenty-minute summary by a WREC respondent, followed by concentrated discussion by the whole group. Timothy Brennan opened with “The World-Historical Individual,” a paper investigating the genealogy of the comparative literary tradition. Neil Larsen closed with “Race, Periphery, Reification,” a reading of the construction of ‘racial hybridity’ in Brazilian writer Gilberto Freyre’s *Casa grande e senzala*.

A key aim of the workshop was to discuss what form a methodology might take for detecting the ways in which ‘uneven and combined development’ is registered in the aesthetics of literary and cultural texts from different zones of peripheral modernity in the world. Silvia López made a powerful case for the Brazilian critic Roberto Schwarz’s theory of ‘misplaced ideas’ as an exemplary methodology for reading the particular aesthetic and ideological ‘deformations’ produced in texts from the ‘provinces’ of the ‘World Republic of Letters.’ In ‘Failed State Fictions’ and ‘Artist and Sacrifice in Jabra Ibrahim Jabra,’ John Marx and Bashir Abu-Manneh, respectively, offered readings of the ways in which particular generic tropes articulated the political and economic incongruities specific to the national fictions of West Africa and Palestine. Other papers explored the relationship between capitalist modernization and cultural forms, from Richard Godden’s reading of how F. Scott Fitzgerald’s short fictions transcribed the economic pressures and anxieties of the gold standard; to Ruth Jennison’s analysis of Louis Zukofsky’s poetics as the expression of the political economy of revolutionary modernism; and Keya Ganguly’s case for the ‘cinematic imperfection’ of Satyajit Ray’s *Mahanagar* as deliberately formulating a ‘thin’ aesthetic to register the unevenness of the modern Indian metropolis.

The colloquium concluded with a roundtable interrogating whether structural homologies could be detected across different national fictions registering the ‘like of the unlike’—or in Ernst Bloch’s ostensibly oxymoronic formula, *Gleichzeitigkeit des Ungleichzeitigen*, the ‘simultaneity of the nonsimultaneous’—and highlighting the importance of preserving the specificity of the national whilst still aiming for a more ‘global’ view of national literatures not merely as discrete units, but as operating within a larger world-system impacted by global capitalism. In the future, WREC will continue to pursue their long-term goal of a book on peripheral modernity, aesthetics, and world literatures.

Sharae Deckard

WREC Postdoctoral Research Assistant

The Diffusion of Renaissance Aristotelianism: Latin, the Vernacular and Art in the Classical Tradition

In September 2007 fourteen scholars from the UK, Italy, Switzerland and the US met at the University of Warwick's Research Centre in Venice to discuss 'The Diffusion of Renaissance Aristotelianism: Latin, the Vernacular and Art in the Classical Tradition'. Over the past 25 years, previous understandings of the role of Aristotelianism in the Renaissance have been revolutionized by the studies of Charles Schmitt and Charles Lohr, who emphasized the impact of this tradition in fields such as philosophy, science and poetics and provided repertoires of works connected with it. What has been missing is a discussion of how Latin commentaries and translations relate to a similarly long-standing vernacular tradition of studying Aristotle's works. And few studies have been produced on the visual representation of Aristotle in the Renaissance, and how it may have affected learned and popular perceptions of the Stagirite.



The Venice workshop, funded by Warwick's Research Development Fund, focused on the first of several questions to be addressed soon by an AHRC bid on 'Aristotle and the Vernacular in Renaissance Italy': By what means did Aristotelian texts and ideas reach a broad, non-university (and often illiterate or non-Latinate) public in the Renaissance? Separate sessions were held on 'Aristotle translations and commentaries', 'New genres in the Aristotelian tradition', and 'Visual representations of Aristotle and Aristotelian ideas'. An important lesson was that Aristotelian material presented in the vernacular did not necessarily imply a simplification of his ideas.

The organizers—David Lines and Simon Gilson from the Department of Italian—were heartened by the positive response to the workshop and welcome expressions of interest from other scholars as they push their exploration further, investigating in what ways Aristotelianism was adapted in the process of vernacular diffusion and what factors were especially responsible for these changes.

David Lines
Department of Italian Studies

Above: Woodcut of Aristotle in an early printed edition

Sites of Change in Reformation England

'Sites of Change' was a one day conference at the University of Warwick, organised by Jonathan Willis and Laura Sangha, two third-year doctoral students in the department of History. It was held on 23 February 2008 and was generously funded by the Humanities Research Centre and the Economic History Society, plus sponsorship from publishers including Ashgate, Boydell and OUP. It was very well attended with around sixty delegates, including established scholars as well as post-graduate students.

The conference explored the ways in which people adapted to religious change in Reformation-era England, recognising at the outset the diversity of the overlapping religious cultures that sheltered under the broad umbrella of English Popular Religion.

The conference was therefore conceived as a multi-disciplinary event, featuring papers from a wide range of disciplines. The 'Sites' of the title were therefore conceptualised in multiple ways: as the senses, physical spaces and intellectual concepts which contributed to individual religious experience, and the disciplines through which we explore them.

Professor Alexandra Walsham opened the conference with a keynote on the impact of the Reformation on the British landscape. There followed two panel sessions. In the first, musicologist Dr. Roger Bowers began with a paper on the parish church chancel. He was followed by Dr. Anne Dillon, who discussed images of Catholic martyrdom in two block-books from the 1580s. The second panel session saw Professor Brian Cummings deliver a lively paper on Shakespeare's insistent but transient interest in the landscape. Dr. Tara Hamling then gave a paper on the place of image and object in the Protestant domestic interior.

The final round table discussion was introduced by Professor Patrick Collinson, who reflected on the current state of Reformation historiography. He ended by concluding that this was 'an extraordinarily exciting time' in Reformation studies, and that 'Sites of Change' had captured this spirit.

Jonathan Willis and Laura Sangha
HRC Doctoral Fellows, Department of History

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

"Discourses of War" was a one-day conference held at the University of Warwick on the 8th of March, 2008, organized by third year PhD student in the Department of Classics and Ancient History, Conor Whately. Funding for the conference was graciously provided by the Humanities Research Centre at Warwick, and the Department of Classics and Ancient History, with a stipend donated by Archaeopress. The attendees, who totalled around 45, were from all over the UK and Ireland, with a few from North America; the majority were established scholars and postgraduate students.

There were eight speakers on the day, and a plenary discussion held at the conference's conclusion. The inspiration for the title and theme came from Ted Lendon's *Soldiers and Ghosts*, a well-received new book that offers a cultural history of battle in antiquity. Although warfare has long been of interest to scholars, the cultural side has been marginalized. This conference offered the chance for a distinguished group of academics to explore some of the issues raised from the book, and how it has, and will continue, to impact how we understand and study warfare in the ancient world.

The keynote address was given by Ted Lendon (University of Virginia), who gave a paper entitled "What Roman soldiers thought about one another: Patterns of Solidarity in Roman military Inscriptions". As the title suggests, Lendon focused on solidarity among Roman soldiers, discussing 'small-group cohesion', and, 'patronage' in a Roman context, but at times in light of the U.S. military's approaches to the issue. After a short break, the first panel 'Writing About War: Fact and Fiction', began with Harry Sidebottom's (Oxford University) "Battle in the Greek Novels: the Ideological uses of fighting in popular fiction, or John Buchan meets Heliodorus", in which he

looked at how battle was described in a selection of works of fiction, written in Greek, and largely during the Second Sophistic. His paper was followed by Hugh Elton's (Trent University) "How to Write History' (with apologies to Lucian and Lendon)", in which he looked at how one should write a military history; ultimately he emphasized an approach that focuses more on the practicalities of ancient warfare, backed up, where possible, by quantifiable evidence..

The second panel, 'Soldiers and Discourse', which followed lunch, was opened by Boris Rankov (Royal Holloway). His paper, "Milites, masks and mock-battles", like that of the following paper by Simon James (University of Leicester), "On Soldiering & War: the verbal, the visual & the material in soldierly discourses during the Principate", looked at the material evidence, which is often overlooked in discussions of ancient battle. Michael Whitby's (University of Warwick) "Christian Histories of War" was one of two papers focused on late antiquity. Whitby surveyed the ecclesiastical histories, and Christian chronicles, two groups of literature not usually consulted in discussions of late antique warfare. The last paper, from an abbreviated panel focused on late antiquity, was Doug Lee's (University of Nottingham) "Heroic emulation and warfare in late antiquity". Here Lee looked at some examples of heroic warfare from the pages of Procopius' *Wars*, and raised the issue of the difference between discourse and reality as regards the sixth century AD.

Adrian Goldsworthy provided an insightful and succinct overview of the day's proceedings following the paper by Lee, while also raising some other issues, not addressed at the conference, such as the much overlooked role of naval warfare. All of the delegates enjoyed both the papers, and the convivial atmosphere, in what was, on a whole, a most successful conference. In closing, I want to thank again Sue Dibben, all of the speakers, the volunteers, and, the chairs, without whom the conference would not have run as smoothly as it did.

Conor Whately
HRC Doctoral Fellow, Department of Classics and Ancient History

Fashioning Gender: Contexts and Approaches

This one-day conference provided a stimulating insight into different approaches and methodologies in the study of fashion and gender. The conference on Saturday 10 May was organised through a Humanities Research Centre Fellowship and was designed to offer a forum for scholars from a variety of disciplines to explore ideas and compare approaches to the study of dress and gender.

The day started with a keynote presentation by Elizabeth Wilson (Emeritus, London College of Fashion) who began with a discussion of how she came to write her seminal study *Adorned in Dreams: Fashion and Modernity*. She commented on the subsequent trajectory of the study of gender and fashion, including the role of post-modern theory, scholarly interest in the body, in constructions of masculinity and in the aestheticisation of life. She described how these factors have altered the field, noting how the study of gender through dress has moved toward the specific. Catherine Richardson (University of Kent) began the first session with an analysis of discourses of clothing in early modern literature. She considered how representations of clothing could be used as a means of producing gender. The second part of her paper discussed the relationship with the early-modern stage and related ideas of self fashioning and of gender performance.

She was followed by Barbara Burman (University of Southampton) who explored the use of objects as sources about gender in the past with reference to her 'Pockets of History' project. She described her detailed research into the world of women's 'pockets' from the 1600s to the 1900s. Her presentation demonstrated how clothing can give clues to the gendered body in social space, to differences in bodily presence and to factors such as posture and gesture which may otherwise be lost.

After lunch, Peter McNeil's (University of Stockholm and University of Technology Sydney) paper analysed a group of interior design projects by William Beckford, Gustav III of Sweden and Henry William Dupont. He examined the house interiors as a conscious instrument of period expression, demonstrating how they can be conceptualised as queer spaces – enclosed worlds defined in opposition to the dominant society without.

He was followed by Christopher Breward (Victoria and Albert Museum) who discussed his recent work on masculinity and dress with reference to the variety of sources that he has used, including novels, autobiographies, cartes de visite, retail catalogues, theatre programmes and popular songs. He noted how such representations produce an imaginary identity, but one which has real effects in the social world, organising a masculine self.

Caroline Evans (Central Saint Martins College of Art and Design) began the final session with an overview of the methodology of her current work on fashion and the instability of 1930s femininity. Her paper emphasised the importance of women's agency and authority. The theme of contested femininity was continued by Stella Bruzzi (University of Warwick) who concluded the day with a paper demonstrating how the New Look silhouette was adapted by Hollywood, through the films *Rear Window*, *Tea and Sympathy* and *All that Heaven Allows*. Far from a conformist femininity, she contended that what was suggested was discontent and an identity imposed.

Giorgio Riello (University of Warwick) concluded the conference, commenting in his closing remarks on the diversity of methods and approaches explored during the day. The conference was well attended and provided an inspiring and enjoyable day of discussion and debate, demonstrating the breadth of research and interest in this area.

Susan Aspinall

HRC Doctoral Fellow, Department of History



HRC

'In the Shadow of Empire: The Post-Imperial Urban Imaginations of London & Paris'

Saturday May 17th 2008

'In the Shadow of Empire' was a one day multidisciplinary conference that brought together a wide range of scholars working in the fields of cultural geography, film studies, French and English literature on the subject of how Paris and London can be imagined from within a post-imperial framework.

The opening keynote speech, given by Professor Ginette Vincendeau (King's College London) explored the history of the cinematic representation of the Gare du Nord station in Paris, as a bifurcated, post-imperial space. While not necessarily an iconic space in the cinema, Gare du Nord figures prominently in a range of films, extending from Julien Duvivier's *Pepe le Moko* (1937), to contemporary comedies which often contain a trans-Atlantic romantic subplot. Vincendeau illustrated the way in which the station, split between the modern, bourgeois upstairs area, from which the Eurostar departs and the postmodern lower level, home to the RER trains destined for the banlieue, constitutes a 'common space without common room'.

The first panel offered readings of films made in the fifties and sixties in London and Paris. Roland-Francois Lack (University College, London) posed an intriguing relationship between figures who appear in the foreground and those who remain in the background as he charted the presence of black actors across a series of 'Swinging London' and French New Wave films. While he is able to find black communities in the British films, he argues that a black presence is not foregrounded in the same way in the French films made in the same historical time period. Ben Highmore (University of Essex) spoke about a few short films which were part of the 'Free Cinema' Movement in Britain in light of how this body of work can be viewed as a form of 'migrant cinema'. For Highmore, the post-imperial in these films is located in its displacement and more specifically, in the absence of the iconic city as characters never actually arrive in the imperial metropolis but wander through monotonous dwelling-scapes. Highmore finds traces of the imperial in mundane and everyday cinematic spaces.

Professor David Gilbert (Royal Holloway, London) provided the 'geographical' counterpart to Vincendeau's keynote speech about post-imperial cinematic spaces. Gilbert traced a multitude of inscriptions of the post-imperial, specifically manifested as traces of imperial legacies and discourses in 'Swinging London' concerning design plans for Piccadilly Circus, the imperialist undercurrents

revolving around the construction of the Shell building and in the Orientalist images that adorned the covers of fashion magazines. What Gilbert illustrates is how the post-imperial city was still very much entangled with its imperial past, in both material and more symbolic registers.

The second panel was comprised of papers about the nature of post-imperial cinematic London, as viewed in both archival, actuality footage and in more contemporary cinema. Maurizio Cinquegrani (King's College, London) charted the way in which the signification of certain London monuments shifts when the same spaces are examined in actuality footage and then compared with their representation in British cinema of the 80s. Paul Newland (University of Plymouth) discussed Sarah Gavron's *Brick Lane* (2007) in relationship to immigration, tourism and the representation of London's East End.

The conference concluded with a final panel session, in which two respondents provided both an overview of the material presented as well as topics that were not covered during the day but that might provide other areas of study where the post-imperial may be located. Bill Schwarz (Queen Mary, London) identified the profound sense of disorder that followed the collapse of empires as a significant post-imperial moment. He also posited a notion of the 'politics of the present', or of unlocking histories that served the present moment, as one possible objective of the study of post-imperial phenomena. Alastair Phillips (University of Warwick) used the motif of flow in order to connect the various threads explored by conference speakers and participants. He also mentioned other spaces not touched upon in the conference itself, but that might be of interest in relation to future work on the subject, including the space of the river and of the interior.

The aim of the conference, which was to stimulate exchange among scholars from different disciplines on the subject of the post-imperial city, was fulfilled, as speakers and participants alike engaged in interesting discussions and debates throughout the course of the day. There was certainly the sense that we had only begun explore how to approach the topic of the post-imperial, as speakers explored a range of material and utilized very different methodological frameworks in their analysis.

Malini Guha

*HRC Doctoral Fellow,
Department of Film and Television Studies*



HRC Donald Charlton Lecture

Professor Anil Bhatti

The 16th Donald Charlton Lecture was given by 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', touched 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 discussed postcolonial perspectives in German literary studies from Goethe, through twentieth-century exile literature, to contemporary diasporic cultural production. The university is currently fostering further links with Professor Bhatti and his university, JNU.

HRC Visiting Fellow

Professor Lynn Spigel

In late May, the HRC and the Department of Film and Television Studies were delighted to host the visit of Professor Lynn Spigel from Northwestern University, Chicago. The department has longstanding links with Northwestern and with Professor Spigel in particular, a leading international television historian. Her work has ranged from a pioneering analysis of the discursive construction of television on its introduction to American domestic space in the 1940s and 1950s in *Make Room for TV: Television and the Family Ideal in Postwar America* (1992), to questions around the television archive and the future of television as a medium in her book, edited with Jan Olsson, *Television After TV: Essays on a Medium in Transition* (2005). In *Welcome to the Dreamhouse: Popular Media and Postwar Suburbs* (2001), she also explored the links between television and broader visual cultures, an area in which she has continued to work, her most recent interest being in the relationship between art, the avant-gardes and television.

During her visit to Warwick, she gave two papers, the first of which was the HRC Lecture on 'Warhol TV', in which she examined Andy Warhol's little discussed work for American television, as well as the broader use of contemporary design work in American television in the 1960s and 1970s. The second paper was delivered as part of a symposium hosted by the Midlands Television Research Group, an inter-Midlands universities group whose home is the Department of Film and Television Studies at Warwick. 'Television, the Archive and the Document' aimed to explore pressing issues in contemporary Television Studies, and brought together key scholars in the field to present and discuss papers on television history. Professor Spigel's paper 'Transfer and Transference', on archiving and television generation, drew on her range of interests, from the history and future of television to its relationship to modernist design and architecture. In addition to presenting her research, Professor Spigel also held office hours and a number of graduate students in the department benefited from discussion with her about their own research. The week was lively, productive and enjoyable, and the department anticipates that the link between the universities will continue to strengthen and develop in the future.

Forthcoming Conferences and Events

2008-09

Plebeian Cultures in Early Modern England: 35 Years after E.P. Thompson

Saturday 21 February 2009

This conference will provide a forum for scholars who are using insights from social, cultural and political theory to reconstruct the experience of the common people in early modern England. Thirty-five years after E. P. Thompson published his pioneering article on 'Patrician Society, Plebeian Culture' in the *Journal of Social History*, an essay which has deeply influenced the historiography of early modern England, we aim to evaluate recent developments in the study of plebeian cultures.

Recent scholarship has reinvigorated the study of popular mentalities, in particular by following Thompson in exploring how a society whose manifest ideology was paternalism felt from below. We are now learning much more about the importance of performance—what Thompson called 'theatre' and 'counter-theatre'—in social relations; about the balance between 'deference' and 'defiance' in early modern society; about plebeian work cultures; and about patterns of sociability, ritual and popular belief. In particular, the central argument of Thompson's essay—the polarisation of relations between 'patricians' and 'plebs', and the accompanying shift from custom, common rights and 'the moral economy' to a capitalist world of 'economic rationalization'—is being refined and critiqued.

The aim of this conference is to evaluate these developments in three panel discussions. The first will revolve around issues of authority, resistance and 'class' relations. The second will address plebeian cultures of work and leisure. Whilst these two panels are directly inspired by the Thompsonian approach, a third will explore the ways in which we can move beyond these parameters by investigating how an appreciation of gender can further our understanding of plebeian culture.

'Plebeian Cultures in Early Modern England' will provide a forum for scholars and students alike to both celebrate and reflect critically upon Thompson's legacy in this field. Crucially, this will also provide the foundation for constructing a new framework for future research into the experience and mentalities of the common people in early modern England. For further information: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/pc>

Mark Hailwood and Brodie Waddell
Department of History, HRC Doctoral Fellows

Women Writing Space: Representations of Gender and Space in post-1850 British Women's Writing

Saturday 7 March 2009

In the second half of the 20th century space has become a reference point of cultural debates. Feminist critics have been particularly receptive to the new findings in this field, and set out to explore the specificity of the relationship between gendered subjects and the spaces they inhabit.

This conference invites papers from a range of disciplines, reflecting the scope of contemporary feminist interest in spatial configurations. Whilst the theoretical scope of the conference is broad, the central issue of "how British women writers represent space" will remain the focus of the day, considering questions such as, how do women writers construct literary space? What types of spaces/places are represented in works by women? How are received notions of space/place interpreted, accepted, or contested? How do we theorise the textual spaces in women's writing?

We welcome papers covering British women's writing over a period ranging from the mid-19th century to the present. This choice conveys our intuition that the contemporary interest in space may be traced back to the Victorian age, when industrialization, and the rapid changes in landscape and workplace it involved, considerably developed the writers' spatial awareness. Without losing sense of the specificity of the historical periods involved, this conference will therefore provide the site for a productive comparative perspective.

Papers will be focused around themes such as: definitions of the 'public sphere' and their subversions; enclosed places/spaces of confinement; "Woman and the City"; feminist dystopias/utopias; bodies in space/sexuality and space; borders and boundaries, liminality; theorising textual spaces through women's writing; the (in)visibility of women's position on social/cultural/ethnic maps.

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

Arina Lungu and Charlotte Mathieson
Department of English, HRC Doctoral Fellows

HRC Donald Charlton Lecture 08/09 Professor Bruce Altshuler

Thursday 20 November 2008 at 5.30 pm

This year the HRC is delighted to welcome as this year's Donald Charlton lecturer Professor Bruce Altshuler, Director of the Museum Studies Program at New York University and a leading authority on museum and exhibition history. Originally trained as a philosopher, Altshuler has worked in a wide variety of museum contexts and has been director of the Zabriskie Gallery (1985-9) and the Noguchi Museum (1992-8). Before joining the faculty of NYU in 2000, he was on the graduate faculty of Bard Center for Curatorial Studies and Director of Studies at Christie's Education, New York.

Altshuler has researched and lectured widely on museum and exhibition history, producing some of the key textbooks on this subject: *The Avant-garde in Exhibition* (University of California Press, 1998) and *Collecting the New: Museums and Contemporary Art* (Princeton University Press, 2005). The first of his two-volume work of exhibition history documentation, *Salon to Biennial* will be published this autumn by Phaidon Press.

Altshuler's lecture will discuss the importance of the history and analysis of exhibitions for the study of art history. Highlighting the various relationships that can be obtained between artworks and the exhibitions in which they are displayed, it will employ examples ranging from shows of early modern art through conceptual art presentation practices of the late 1960's and 70's.

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

Interdisciplinary Seminar Series Text and Visual Image

There will be a series of six seminars during the academic year with topics exploring, Eighteenth-Century Painting and the tradition of illustration, Cartoon and Caricature, photography, adaptation in relation to film and philosophy, video and the culture of the moving image, scenography and 'Writing the Picture': creative writing inspired by fine art. Each seminar will be chaired by a member of the Warwick staff and each will include a guest speaker as well as an 'internal' paper. Each occasion will conclude with drinks to allow for informal discussions with the speakers.

Bourdieu and Literature

On Saturday 16th May 2009 the University of Warwick will host a one day interdisciplinary conference on Bourdieu and Literature.

Pierre Bourdieu (1930-2002) was one of the pre-eminent figures in a French intellectual field that included Barthes, Blanchot, Derrida, Foucault and Lyotard, and which launched semiology, deconstruction and postmodernism. Highly influential in the disciplines of sociology, anthropology and cultural studies, and highly visible in his later years as an outspoken public intellectual, Bourdieu's legacy continues to inspire research and debate across national frontiers and academic disciplines.

Supported by the Warwick Humanities Research Centre and organised by John Speller from the Department of French Studies, the Bourdieu and Literature conference comes at a moment of growing interest in Bourdieu's work on literature. Bourdieu's method promises to overcome a series of social and epistemological oppositions that have split the field of literary studies: objectivism vs. subjectivism, relativism vs. positivism, and including the division between external analysis and internal reading. Firstly, however, it must overcome the disciplinary barriers between the humanities and social sciences.

Bringing together scholars and staff from across the faculties, Bourdieu and Literature will provide both an introduction to Bourdieu's work on literature, and a supportive workshop environment to test ideas. Speakers will demonstrate and explore the range and potential of Bourdieu's theory and method of literary analysis; examine the political implications of Bourdieu's work on literature; and situate it in the context of Bourdieu's wider oeuvre.

Featuring internationally recognized keynotes, this conference will attract delegates in both the humanities and the social sciences who have either an established or emerging interest in Bourdieu. Due to the generalizability of Bourdieu's concepts and methodology, the Bourdieu and Literature conference will be relevant to researchers and academics working across the range of national literary traditions, including French, German, Italian and English. Sociologists will also benefit from this opportunity to reflect on an underexamined but central component in Bourdieu's intellectual project.

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

*John Speller, Department of French,
HRC Doctoral Fellow*