

Arts Faculty Colleagues Win Major Awards

Professor Michael Hatt (History of Art), Drs. David Lines and Simon Gilson (Italian), and Professor Maxine Berg (History) have been awarded major research grants from the AHRC and the European Research Council respectively.

Taken together, their projects bring nearly £2m to the University, and demonstrate the great strides our Faculty has made in obtaining research funding.

Michael's project, which he will run in conjunction with colleagues at the University of York, seeks to remedy the lack of attention paid to the mechanics and politics of the display of sculpture in the Victorian period. The AHRC-funded study, 'Displaying Victorian Culture', will feature an international exhibition of Victorian sculpture, and also carries two funded PhD places.

David and Simon will work with colleagues at the Warburg Institute on 'Vernacular Aristotelianism in Renaissance Italy' to investigate the Italian-language writings on Aristotle, in contrast to the much more frequently studied Latin works. This AHRC-funded project will pull together Aristotelian

works in Italian to create a scholarly database, and will also study the vernacular works in close comparison to the Latin.

Finally, Maxine's ERC Advanced Investigator Award, which brings with it three postdoctoral fellowships and a PhD studentship, will allow her and her team to scrutinize and analyze the records of the East India Companies of Britain, France, Holland, Denmark, and Germany. This project forms part of Maxine's ongoing work on the 'global' eighteenth century.

More information about these projects can be found in the Newsletter, as can a complete list of the funds won by colleagues this year. The Faculty congratulates Maxine, David, Simon, Michael, and all our other colleagues on their success.



HRC

contents:

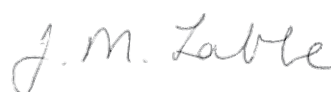
Message from the Director	2
Arts and Humanities Research Awards	3
Literature and the Environment in the Caribbean	4
Displaying Victorian Sculpture	5
A History of Non-violent Resistance in South Asia	6
Vernacular Aristotelianism in Renaissance Italy, c.1400 - c.1650	6
Europe's Asian Centuries: Trading Eurasia 1600 – 1830	7
Developing collaboration with Vanderbilt University	8
Mexico at Warwick	9
Da Sodoma a Gomorra	9
Béla Balázs at BAFTA and the Everyman Cinema	10
Envisioning Community	11
Glorious Technicolor	11
Waterborne Pageants and Festivities in the Renaissance	12
Romantic Walking	13
Picture Yourself	13
Memories of Exile and Return	14
Renaissance Cultural Crossroads	14
Sixth Annual Postgraduate Symposium	15
Indo-Caribbean Literature and Culture	15
Donald Charlton Lecture – Colm Tóibín	16
Visiting Fellow – Francisco Goldman	16
HRC IDSS 2009/10 – Film and History	17
The Arts Faculty Seminar Series	17
Postgraduate Scholars Program	18
Warwick Series in the Humanities – Pickering and Chatto	18
Idle and Disorderly Persons	19
The Postmodern Palimpsest	19
Donald Charlton Lecture 10/11 – Samik Bandyopadhyay	20
Visiting Fellow 10/11 – Prof. Peter Lake	20
Research Seminars	20

Message From The Director

As my first year as Director of the HRC comes to a close, I would like to thank all colleagues in the Arts Faculty for their continued support of the HRC, especially of the new initiatives we have explored this year: the HRC Postgraduate Scholars Programme, and our new publishing agreement with Pickering and Chatto (more information about both in the Newsletter). The Faculty is working well together to combat current fashionable media and governmental assaults on the value and utility of the humanities, and as the projects funded for next year, and those that ran this year show, we continue to demonstrate, robustly, the cultural capital of our fields of research.

I am eager to continue to develop the HRC and strengthen its position within the Faculty, and especially within the University. The Committee therefore welcomes any suggestions for ways in which we might accomplish this (ideas can be emailed to Sue Dibben at hrc@warwick.ac.uk at any time throughout the academic year).

The HRC remains committed to encouraging interdisciplinary work within the Faculty and, where possible, funding it through our support for conferences and seminar series. 2010 will doubtless bring some major challenges to our academic identities and styles of work. The HRC, however, will do as much as it can to support, forward, and advocate the wide and rich variety of interdisciplinary work that characterizes the Faculty of Arts at Warwick.



Jackie Labbe, *Director*

Contact us

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

Address: Humanities Research Centre,
The University of Warwick, Coventry, CV4 7AL

Tel: (0)24 765 23401

E-mail: HRC@warwick.ac.uk

Website: www2.warwick.ac.uk/fac/arts/hrc

The HRC is located in Room 452 of the Humanities Building

Arts and Humanities Research Awards 2009-2010

Arts and Humanities academics at Warwick won £3,049,109 of research grants and contracts in 2009/2010 which is a significant achievement given the challenging financial climate and stiff competition for funding. This represents the highest ever awards figure for the Faculty.

The awards reflect the increasingly international approach to research and the number of postdoctoral fellowships illustrates a strong commitment to developing early career researchers.

Awards included:

- A highly prestigious European Research Council Advanced Investigator award, worth £1,237,323, made to Maxine Berg in the Department of History for a 4-year project exploring, **'Europe's Asian Centuries: Trading Eurasia 1600-1830'**. The project will employ three postdoctoral fellows and a PhD student and will also work closely with the museum world.
- An award of £11,808 from the European Science Foundation made to Beat Kümin in the Department of History to run an exploratory workshop on **'The Historical Formation of European Drinking Cultures - Regions, Methods and Sources'**.
- An AHRC Research Grant of £170,873 to Michael Hatt in the History of Art Department to jointly run a project with colleagues at the University of York and the Yale Center for British Art entitled, **'Displaying Victorian Sculpture'**.
- A 3-year Wellcome Trust Fellowship, awarded to Katherine Angel, to work within the Centre for the History of Medicine on, **'A Contemporary History of Female Sexual Dysfunction, 1960 to present'**.
An AHRC Fellowship for £53,146 to Dan Katz in the English Department to complete work on, **'The Poetry of Jack Spicer'**.
- A £95,533 Research Project Grant from the Leverhulme Trust to David Hardiman from the History Department to work on, **'A History of Non-violent Resistance in South Asia'**.
- An AHRC Research Grant of £440,307 to David Lines and Simon Gilson in the Department of Italian to work with colleagues at the Warburg Institute, University of London, on, **'Vernacular Aristotelianism in Renaissance Italy, c. 1400 - c. 1650'**.
- Two British Academy Postdoctoral Fellowships: to Susannah Wilson in French Studies for a project entitled, **'Inscribed on the Body: Self Harming Women in the Nineteenth Century France'** and to Angela Davis in History for a project entitled, **'Pre-school Childcare, 1939-1979'**.
- Three Leverhulme Early Career Fellowships: to Sotirios Paraschas in French Studies to work on a project entitled, **'Reappearing Characters'**; to David O'Shaughnessy in the English Department to work on, 'Staging the Irish in London, 1780-1830' and to Francesco Lucchini in History of Art for a project entitled, **'Goldsmith's Craft in Renaissance Italy'**.

Literature and the Environment in the Caribbean: The Case of Guyana

In November 2007, Guyana offered to cede control of its standing rainforest to a British-led international conservation body. As *The Independent* newspaper reported on its front page at the time, this proposal—unique for a sovereign nation-state—‘would represent potentially the largest carbon offset ever undertaken, securing the vast carbon sinks of Guyana’s pristine forest in return for assisting the economic growth of South America’s poorest economy.’ Since then, Guyana’s rainforest has continued to attract media attention.

In August 2008 it was the subject of a three-part primetime BBC1 documentary, *Lost Land of the Jaguar*, which examined the unique flora and fauna of the forest. A month later, the rainforest and Guyana’s proposal to place it under international protection was again in the headlines following a BBC1 Panorama documentary.

Such media interest in Guyana specifically, as well as the more general concern with environmental issues across society as a whole, attests to the increasing consciousness among politicians and the general public of the implications of ecological crises. At the same time, within academia, there have emerged large bodies of research across the disciplines that take environmental issues as their object of study or as a vital category through which to view and understand other subjects. In literature, the idea of ‘eco-criticism’—of examining the representation and presence of the environment in writing—is becoming increasingly popular as a methodological tool. It is against this background that our project takes shape, seeking to address both the socio-political and intellectual concerns that the above developments reflect and respond to.

The focus on the environment, moreover, necessarily raises issues to do with social justice in less economically developed countries, since environmental crises tend to impact more severely on such states. The effect of, for example, extreme weather conditions can be devastating in the Caribbean, causing the destruction of already underdeveloped infrastructure and further impoverishing large sections of the population.

This 3-year project, funded by a Leverhulme Trust Research Project Grant of £146,610, seeks to examine how writers in Guyana have represented the environment in unique and challenging ways. In doing so, it asks how they might offer a means of re-conceiving the relationship between the human and the natural world, thereby pointing to original approaches to dealing with both environmental and social deprivation. It will investigate how landscape, flora, and fauna—as well as human struggles around land rights, resource management, oppression and exploitation—imprint themselves on the aesthetics of fiction. In turn, it will consider how art can inform political practice through the figure of the artist as activist, which itself opens up questions over the place of cultural practice within national discourse and policy. In the past, writers and intellectuals from ‘Third World’ countries stressed the importance of national independence for colonized countries, often arguing that people’s social consciousness would be raised through the national struggle. This project will ask whether, given the inextricability of environmental issues with issues of social justice, the promotion of an environmental consciousness will now be central to the development of social consciousness. Moreover, the project will also aim to contribute practically by encouraging dialogue between writers, grassroots movements, academia, politicians, and international organisations, in particular UNESCO. By bringing such people together, it is hoped that some of the creative perspectives writers have provided on current problems can be fed into institutional responses, with cultural practice used to raise awareness at a popular level (through the schools system, for example).

The Postdoctoral Researcher, Dr Michael Niblett, will produce a monograph based on the research project, while the Principal Investigator, Professor David Dabydeen, will collate and edit a book of interviews and literary pieces (short stories, poems, observational sketches) based on the interviews and discussions conducted with writers and artists as part of the investigation. A summary of the research findings, particularly as they relate to the second conference and the discussion of practical policy issues with regards to the environment in Guyana, will be submitted via the Principal Investigator to UNESCO.

David Dabydeen

Yesu Persaud Centre for Caribbean Studies

Displaying Victorian Sculpture



'The Modern Sculpture Court of the Crystal Palace at Sydenham - 1854'.

Professor Michael Hatt (History of Art) will oversee a 3-year AHRC-funded project entitled 'Displaying Victorian Sculpture', beginning on 1st October 2010. The award is held in conjunction with Dr Jason Edwards of the University of York.

While Victorian Studies has undergone a remarkable growth in the past two decades, with exhaustive research into many aspects of 19th-century British culture, scholars have almost entirely overlooked Victorian sculpture. This project seeks to return sculpture to centre stage in discussions of 19th-century British culture, and to re-assert the importance of sculpture to Victorian history. It is a collaborative project involving scholars and curators at the Universities of York and Warwick and the Yale Center for British Art, who will host the exhibition, *Displaying Victorian Sculpture*. The project will also involve the participation of three important regional collections: Kelvingrove Art Gallery, Glasgow; Walker Art Gallery, Liverpool; and National Museum, Cardiff.

Sculpture and sculptural objects were ubiquitous in the 19th century, displayed in museums, galleries, public spaces inside and out, and in homes from royal palaces to suburban villas. Encompassing a range of objects from cameo brooches to taxidermic tableaux, from commemorative medals to the fountains at Osborne House, sculpture was visible everywhere. We know little, though, about the display of these objects and their audiences. The examination of sculptural encounters will allow us to move beyond standard approaches, which stress the biographical (the life and work of particular sculptors) and the formal (stylistic schools and borrowings), in two crucial ways,

First, it will allow a closer attention to internationalism. Victorian Sculpture was an international business, and artists, patrons, and objects circulated round the globe. Works were often reproduced for new locations, and the period's most widely attended exhibitions all emphasized international contexts and histories. The framework of national schools, which has

characterized the discussion of 19th-century sculpture, needs to be replaced by an awareness of the cosmopolitanism of sculptural patronage, production, and display.

This, in turn, offers new perspectives on the politics of sculpture. Display forces us to address not only the subject and style of, say, Bates's Lord Roberts Memorial, but also, as a monument erected in both Glasgow and Calcutta, how its meaning was determined by the spaces and social rituals surrounding it. In turn, how did the monument give meaning to those spaces? Similarly, the physical culture and dress reform movements insisted on classical sculpture as the moral and aesthetic exemplar to be imitated, and one might ask how the public and private displays of these ideals shaped ideas about class, gender, and nation.

This complex history will be examined in a set of accessible outcomes. These include the first major international exhibition of Victorian sculpture, along with a catalogue; an edited collection of Victorian visual and textual sources on sculptural display, and two PhD theses on related themes. One thesis will examine the display of sculpture at international expositions; the other will deal with the royal family and their myriad roles in the promotion of sculpture and its display.

Displaying Victorian Sculpture will reveal the social life of sculpture in 19th-century Britain, a social life both physical, in its weighty presence in public and private spaces around the world; and conceptual, in its role as aesthetic and moral exemplar, and as political art par excellence. The project will challenge the aesthetic prejudice that has hindered research in the field, and will offer a history of Victorian sculpture in its full visual and conceptual complexity; a history that continues today in debates about the value of civic monuments and museum collections.

Michael Hatt
Department of the History of Art

A History of Non-violent Resistance in South Asia

Professor David Hardiman (History) has been awarded £95,533 by the Leverhulme Trust to work on a 3-year project on the history of non-violent resistance in South Asia. Although much has been written on Gandhi's non-violent resistance to British rule, comparatively little has been said about longstanding traditions of non-violent protest and conflict resolution in South Asia, and the continuing legacy of such methods in postcolonial India and Pakistan. This is despite the fact that some leading political theories see such non-violent activities as a marker of a vibrant and healthy civil society. The aim will be to construct a history of non-violence from the pre-colonial to postcolonial periods in South Asia, including the area that is now covered by Pakistan. The research will examine the ways in which non-violence has been understood over time, its moral role and sense of justice, its evolving forms and strategies, and the way that it has related to wider political and social changes.

Comparative studies of the history of non-violent resistance tend to examine South Asia only during the high Gandhian period (c.1920-31), ignoring earlier and later manifestations of such protest and saying nothing about wider forms of non-violence in South Asia. For South Asia specifically, there are many studies of social and protest movements. Although those that deal with the Gandhian period in Indian politics (c.1917-48) often address the issue of non-violence, those that look at movements before and after this period rarely do so. There is no study that we are aware of that provides a history from the pre-colonial to postcolonial period, as the present one plans to do.

The research will involve in part consulting primary archival sources, including newspapers, magazines, journals found in archives, official reports and, for the past decade, the internet. There will also be extensive use of interviews, recordings of which will be offered to the Modern Records Centre at Warwick and the Jawaharlal Nehru Library in New Delhi. A project PhD student, Hammad Malik, will make use of the Bacha Khan Research Centre in Peshawar, where there is an excellent archive, as well as a good library of books on this topic. He maintains strong contacts with the Awami National Party, and will be able to interview leading figures in it and use their records.

As well as producing a monograph, a PhD thesis, conference papers and running a workshop, it is intended that there will also be wide dissemination to non-academic audiences.

Both researchers will have an ongoing engagement with human/civil/legal rights groups in South Asia. They already have strong working relationships with such bodies and the aim will be to engage with them as much as possible, as well as to extend such links further. There will also be media dissemination using Warwick podcasts, and interviews in the UK, India and Pakistan. The researchers and their research topics will be posted on the Warwick expertise site that is used by the media to obtain expert opinion and comment. It is hoped that this will provide a chance to publicise the research at moments when these topics are in the news.

David Hardiman
Department of History

Vernacular Aristotelianism in Renaissance Italy, c.1400 - c.1650

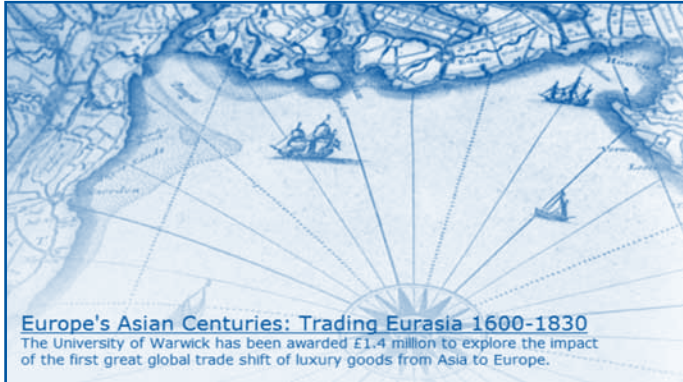
David Lines (PI) and Simon Gilson, Department of Italian, have won a 3-year research grant (£492K) from the AHRC. Their project features a collaboration between Warwick's Centre for the Study of the Renaissance and the Warburg Institute in London (where co-PI is Professor Jill Kraye). With the help of a postdoctoral research fellow and a PhD student, the project, which starts in October 2010, will focus on 'Vernacular Aristotelianism in Renaissance Italy, c.1400 - c.1650'.

Over the past three decades, scholars have rightly emphasised the centrality of Aristotle's writings to Western thought and culture during the Renaissance: far from being the object of dwindling attention, as had previously been thought, Aristotle came to be reinterpreted through an unprecedented number of translations, commentaries, compendia, and other means. Yet, despite significant advances in the study of Latin Aristotelianism, the vernacular diffusion of the Stagirite's works has been largely neglected. There is not even a catalogue of the relevant commentaries, which would provide the starting-point for historians of language, literature, philosophy, science and culture to explore how Aristotelianism increasingly reached a broad and non-Latinate public. The project's first aim is therefore to provide an electronic census of Aristotelian works in the Italian vernacular. This effort will lay the foundation for the second part of the project, which will consist of a sustained, contextualized analysis of the Italian commentaries on Aristotle. One relevant aspect will be a detailed comparison between the Latin and the Italian traditions.

Crucial seed money for exploring the topic and its feasibility was provided by Warwick's Research Development Fund, which allowed Lines and Gilson to organize an exploratory workshop on the topic in Venice.

David Lines
Department of Italian Studies

Europe's Asian Centuries: Trading Eurasia 1600-1830



New agendas of global and world history are now re-orientating historical writing. Some of these arise from a search for the historical roots of globalization. But a more widespread dissatisfaction with national histories and area studies have pushed many of us to cross the political borders, geographical frontiers and chronological divisions which once identified our expertise. New undergraduate courses and MA programmes in Global History, along with an extensive series of museum exhibitions such as the British Library's Magnificent Maps and media series such as the BBC / British Museum production A History of the World in a Hundred Objects demonstrate a critical shift in the subjects and approaches to history.

It is no longer possible to write about Europe in the ways we once did. Our earlier histories of Europe lost sight of Europe's longstanding vital connections with Asia; likewise historians of Asia and of empire focussed on Asia's domination by Europe and its subsequent escape. We need to understand Europe's longstanding wider-world frameworks and interactions with the rest of the world. My EU project, Europe's Asian Centuries, takes up this challenge. The project seeks to reconfigure our conventional European histories of industrialization, consumer society and material culture within this global perspective.

The project investigates the key connector that transformed the early modern world: the long-distance trade between Asia and Europe in material goods and culture. The project team will investigate the hypothesis that Europe's pursuit of quality goods turned a pre-modern encounter with precious and exotic ornaments into a modern globally-organized trade in Asian export ware. That trade stimulated Europe's consumer and industrial revolutions, and in the process re-orientated the Asian trading world to European priorities. The irony was that Asia's world expertise in fine manufactures lost out during this trade

to the new process of European industrialization. And yet, the twenty-first century has seen a new Asian ascendancy: Europe has lost those manufacturing catalysts of textiles, ceramics and metal goods back to Asia. We can understand Europe's new challenge of Asia by charting the history of that first global shift between the pre-modern and modern worlds.

Researchers will draw on pan-European and pan-Asian writings and archives, using the records of all of Europe's East India Companies, correspondence and writings of its private traders and policymakers, and major museum collections of export-ware objects. They will take up methodologies of a different scale and a different point of view, and will bring the study of material culture and museum collections into the framework of global trade and consumption.

Postdoctoral fellows Felicia Gottman, Hanna Hodacs and Chris Nierstrasz will work with Maxine Berg and a PhD student to connect the records of British, French, Dutch, Danish and German trade in high quality textiles, porcelain, and other fine manufactures. They will bring together those many separate studies of individual East India Companies, of European experiences of key manufactured consumer goods, and of the Chinese and Indian mercantile centres of factories from which their production and distribution was organized.



Europe's Asian Centuries brings the study of traded products, material cultures and consumption into economic and global history, and makes economic history relevant to wider cultural history. It has the vision of a history over a long chronology of two and a half centuries and wide European and Asian comparisons and connections. And it addresses current anxieties over Europe's place in the wider world.

Maxine Berg
Global History and Culture Centre

Developing collaboration with Vanderbilt University, Nashville, Tennessee

Vanderbilt University has been identified by the University as one of its Strategic Partners, in the first instance concentrating on English and History. In Spring 2009 small delegations from Warwick History and English visited Vanderbilt and took part in research colloquiums, aimed at displaying some of the work going on here. During these visits overtures were also made to other departments at Vanderbilt, and subsequent discussions have confirmed interest within Art History and Cultural Policy Studies. In May and June 2010, colleagues from Vanderbilt visited Warwick in events organized by Professor Trevor Burnard (History) and Professor Jackie Labbe (English). Each demonstrated the research synergies between our four departments, both in overlapping and complementary ways.

The first event was a parallel research symposium on May 20, which showcased the work of our Vanderbilt visitors from English and History, presenting separately to their Warwick peers, and capped off by a joint plenary talk by Professor Jim Epstein (Vanderbilt History). During this visit, colleagues also participated in useful and creative discussions sessions identifying ways in which collaboration might continue. Plans include joint research seminars, to take place over the next two years and sited variously at Warwick and Vanderbilt (and possibly Venice), concentrating on key jointly-productive research areas like Early Modern history and literature, Medical Humanities, Caribbean Studies, and World/Global literature and culture. There will be more information disseminated about these activities in the coming academic year. There were also fruitful discussions about ways in which we might develop joint and shared postgraduate activities.

During this visit History colleagues heard from the following Vanderbilt speakers:

- Samira Sheik, *Taming the Devi: Goddess Worship and Governance in Early Modern Gujarat* (commentator: David Hardiman)
- Peter Hudson, *The Excellent Habit of Thrift: Wall Street, Savings and Governance in the Interwar Caribbean* (commentator: Gad Heuman)
- Moses Ochunu - *Gender Anxieties, Cultural Politics and Debates Over Independent Womanhood among Idoma Migrants in 1950s Northern Nigeria* (commentator: Dan Branch)

English colleagues heard from the following Vanderbilt speakers:

- Allison Schachter, *"Diasporic Jewish Modernism: Brenner and Palestine"* *(commentator: Stephen Shapiro)

- Ben Tran, *"Queer Internationalism and Modern Vietnamese Poetics* (commentator: Nick Lawrence)
- Jay Clayton: *"Literature and Science Policy: A New Project for the Humanities* (commentator: Cathia Jenainati)
- Dahlia Porter: *Poetics of the Commonplace: Southey's "methodic virtue"* (commentator: Jackie Labbe)

The Vanderbilt visitors were entertained during their visit by trips to Kenilworth Castle, Mary Arden's Cottage, and a rousing performance of Gilbert and Sullivan's *Ruddigore* in Stratford, featuring History's Tim Lockley in a starring role!

This symposium was followed by an IAS Early Career Vacation School (1-4 June 2010), also organized by Trevor Burnard and Jackie Labbe, on the theme *Estrangement and the Natural World, 1550-1850*. This drew together staff and postgraduate students from Vanderbilt and Warwick for three full days of seminars followed by a full day of student presentations. Each seminar was led by one Vanderbilt and one Warwick member of staff, and full interdisciplinary thinking was encouraged by making sure each staff duo represented English and History. Hence, 1550-1650 was led by Peter Lake (Vanderbilt History) and Femke Molekamp (Warwick English) and Elaine Leong (Warwick History) and Kathryn Schwarz (Vanderbilt English); 1650-1750 featured John Gilmore (Warwick English) and Joel Harrington (Vanderbilt History) and Gabe Cervantes (Vanderbilt English) and Peter Marshall (Warwick History); and 1750-1850 heard from Karen O'Brien (Warwick English) and Katy Crawford (Vanderbilt History) and Trevor Burnard (Warwick History) and Mark Schoenfield (Vanderbilt English).

Student participants were: Matthew Duques, Amanda Johnson, and Jane Wanninger (Vanderbilt English); Emily Senior and John West (Warwick English); Alexander Jacobs, Amy Gant, and Kevin Vanzant (Vanderbilt History); and David Hitchcock, Hicham Boutaleb, and Laura Sangha (Warwick History).

The Dean of Arts and Sciences at Vanderbilt, Prof. Carolyn Dever, as well as their Vice-Provost for International Affairs, Prof. Joel Harrington, also met with a variety of Warwick colleagues both within and outside of the Faculty of Arts to discuss ways in which institutional links might develop. However, based on the enthusiasm and commitment shown by colleagues within English and History during these two visits, a strong and enduring collaboration is being established.

Jackie Labbe, HRC Director / Department of English and Comparative Literary Studies
Trevor Burnard, Department of History

Conferences and Events: Conference Reports

Mexico at Warwick

Friday 25th November 2009

The Mexico at Warwick Day consisted of four interlocking elements: a public lecture by the Mexican chef Patricia Quintana, an international symposium on La Malinche, and by invitation only a cooking demonstration by Quintana, and the presence of two Mexican early careers scholars funded by a Santander Universities scholarship.

The public lecture by Patricia Quintana, which took place in the Arts Centre Conference Room, was attended by approximately fifty people, and consisted of a lyrical evocation of the characteristics and distinctive features of Mexican food, accompanied by a series of related visual images set against a background of sounds drawn from the natural world. The lecture was introduced by the noted food historian Jeffrey Pilcher, who described Quintana's importance in the current renaissance of Mexican nouvelle cuisine, and also situated her approach to Mexican food within a broader historical context of changing cooking tendencies. The event was filmed and will be posted as a podcast on the Warwick site.

The international symposium ('Imagining La Malinche') also attracted an audience of some fifty people, drawn mainly from Warwick faculty, postgraduates, and undergraduates. The event consisted of four presentations on different aspects of the figure of La Malinche, an important, if problematic, emblem on Mexican-ness. Speakers (Rubén Gallo, Camilla Townsend, Valerie Fraser and Jimena Gorraez) discussed her significance from the perspectives of history, literature, art and philosophy. The presentations were followed by questions from the audience, which included the Mexican Embassy's Minister for Culture. The event concluded with a reception sponsored by Corona Beer.

While the symposium was underway Patricia Quintana gave a cooking demonstration to an audience of chefs drawn from across the Midlands, which was organised by Graham Crump in Hospitality Services.

The public lecture and symposium were attended by the two Mexican Santander bursary students Ximena Montes de Oca (Instituto Mora, Mexico City) and Paulina Deschamps (Universidad Nacional Autónoma de México, Mexico City), who each received a scholarship allowing them to participate in these events, and also to attend the British Museum's Moctezuma exhibition, together with the associated Moctezuma's Feast Study Day held at the Museum on 21 November 2009. The two students also engaged with student life on the Warwick campus and visited neighbouring universities. After the conclusion of their visit each composed an essay (in Spanish) reacting to the events they had attended, and responding to the ways in which Mexico is understood and represented in the UK.

Overall Mexico at Warwick succeeded in raising the profile of Warwick's involvement with Latin American history, culture

and society within the university community, and also within the region, and in showcasing the innovative, interdisciplinary scholarship underway at the university. It has also raised Warwick's profile within the home institutions of the two Mexican bursary students, both of whom have themselves also expressed interest in returning to Warwick for further study.

Rebecca Earle and John King
School of Comparative American Studies

Da Sodoma a Gomorra: Framing Crisis and Rebirth in Italian Cinema 22nd – 24th January 2010

Since the 1970s, when Pier Paolo Pasolini released his scandalous *Salò o le 120 giornate di Sodoma* (1975), Italian cinema has alternately been identified, critically and commercially, as paralysed by crisis or on the verge of 're-birth'. In 2007-10 alone, local anxiety about the condition of Italian cinema as a key element of national cultural production, expressed in critical debate in the national press, has been counter-balanced by the international success of films such as *Gomorra* (Matteo Garrone, 2008). Within this contested critical and public arena, this conference sought to bring intellectual precision to the interpretation of Italian cinema in the past four decades, by sharpening the focus on specific theoretical issues and by mapping cinema production and reception within the broader contexts of Italian social and cultural history.

Organized by Jennifer Burns, Mariarita Martino Grisà and Dom Holdaway (Italian), the conference was generously supported by the HRC and the Department of Italian at Warwick, as well as by the AHRC and the Society for Italian Studies. It brought fifty international scholars to the University of Warwick for three days of engaging debate, including keynote lectures from two of the most established specialists of Italian cinema, Professor Vito Zagarrìo (Roma Tre), who spoke on digital film-making and contemporary developments, and Emeritus Professor Peter Bondanella (Indiana), who outlined a critical history of Italian film studies. The three days included a wide range of panels, encompassing theoretical approaches informed by issues of gender and sexuality, psychoanalysis, politics and ideology, and including studies of immigration and auteur cinema. The conference closed with a lively panel discussion in which four prominent UK-based researchers in Italian screen studies articulated conclusions from the conference panels in the context of their own areas of expertise. A particularly powerful element in this closing discussion, as well as in individual papers and responses throughout the conference, was an interrogation of the lack of serious critical attention hitherto afforded to popular Italian cinema. This is one example of how the conference achieved its aim of pinpointing key areas for development within Italian screen studies, so responding to a call articulated emphatically by Alan O'Leary and Catherine O'Rawe, in a 2008 special edition on cinema of the journal *Italian Studies*, for a 'more robust theoretical debate' in the area.

Jennifer Burns and Dom Holdaway
Department of Italian Studies

Béla Balázs at BAFTA and the Everyman Cinema'

An Institute of Advanced Study/
Humanities Research Fund Project



Zsuzsanna Ardó introducing the exhibition

On June 8th 2010, the British Academy of Film and Television Arts (BAFTA) and the Everyman Cinema, Hampstead, opened a dual-site exhibition that represented the culmination of a five-year research project on the early film theorist Béla Balázs by Erica Carter of the Department of German Studies.

Funded jointly by the Humanities Research Fund and the Institute of Advanced Study, with other partners including Screen, BAFTA, the British Film Institute, the Hampstead Authors' Society, and Berghahn Books, the exhibitions explore Balázs's perspectives on film art, including his insights into the close-up, montage, colour and early sound; his views on film as the modern equivalent of the folk and fairy tale; and his writing on the role of the moving image in transforming human perceptions of the world.

The shows are curated by Zsuzsanna Ardó, a writer and photographer with a long-standing interest in Balázs. Ardó's own work in film includes the short film **Allegro Barbaro**, a triple-

flashback visual poem to music; and an exhibition of film posters from the work of Alexander Korda, staged at BAFTA in 2008. On June 8th, her two years of research on Balázs came to fruition when BAFTA opened its doors for a private view of her *The Spirit of Film, The Road to Casablanca via Béla Balázs*. Simulating the crossover between celluloid and book that was also central to Balázs's career, the exhibition juxtaposes text excerpts from Balázs's writings with stills from major film titles of the silent era and the early years of sound, including Robert Wiene's *The Cabinet of Dr Caligari* (1919), Fritz Lang's *Metropolis* (1927), Joe May's *Asphalt* (1929), and the film on which Balázs collaborated as scriptwriter with Leni Riefenstahl, *The Blue Light* (1932).

The June 8th event doubled as a book launch for the new translation by the Lukács translator Rodney Livingstone of Balázs's early works, *Béla Balázs. Early Film Theory*. Edited by Erica Carter, the volume comprises two previously untranslated works of film theory conceived by Balázs during his years of exile from Hungary first in Vienna, later in Weimar Berlin. Following his 1919 flight to Vienna after the failure of Béla Kun's short-lived Budapest Commune – a self-styled proletarian dictatorship in which Balázs had taken a leading role as director of the literature department within Lukács's Commissariat of Public Education – Balázs turned increasingly to work as a screenwriter, film reviewer and commentator on film. In 1922, he began writing film reviews for the Vienna daily *Der Tag*, and these became the raw material for the two works launched on June 8th, *Visible Man* (*Der sichtbare Mensch*, 1924) and *The Spirit of Film* (*Der Geist des Films*, 1930).

The evening ended with a screening of Michael Curtiz's *Casablanca* (1942): a fitting tribute to the generation of mid-twentieth century European exile and émigré film artists that numbered amongst its members not only Curtiz and Balázs, but numbers of the stars and character actors – Ingrid Bergman, Peter Lorre, Paul Henreid, Conrad Veidt – whose presence lends to the film's main setting, Rick's Café, its authentic flavour as a microcosm of the exile predicament amidst the maelstrom of world war.

Béla Balázs: Early Film Theory (ed. Erica Carter, transl. Rodney Livingstone) is published in association with Screen. The translation was made possible with funds from the Kraszna-Krausz Foundation, the Arts and Humanities Research Council, the University of Warwick, and Screen. Zsuzsanna Ardó's exhibition continues until the end of July at the Everyman, Hampstead, and moves in autumn 2010 to the Everyman Belsize Park and Baker St. It can be viewed online via the BAFTA website at <http://www.bafta.org/whats-on/the-spirit-of-film-the-road-to-casablanca-via-bela-balazs,1134,BA.html>.

Photographs by Rupert Sagar-Musgrave.

Erica Carter
Department of German Studies

Envisioning Community: Space, Place and Translating the Past in Nineteenth and Twentieth Century Britain

Envisioning Community: Space, Place and Translating the Past in Nineteenth and Twentieth Century Britain, was a one day conference exploring how multidisciplinary approaches to the study of community can better inform our understanding of the past. The conference built on the challenges wrought by the spatial turn through an interrogation of spatially related communities and the methodologies of their study.

The day was structured around four panels, featuring renowned keynote speakers: Prof. Nigel Thrift (Vice Chancellor, Warwick University), Prof. Elizabeth Edwards (University of the Arts, London), Prof. Gillian Rose (Open University), Dr. Lynne Walker (Institute of Historical Research) and Dr. Jill Liddington (University of Leeds). The first panel, 'Theorizing Community,' explored the challenges of technology, digital media, planning, theorizing and mapping community. The second, 'Pounding the Beat,' interrogated the relationship between history, community and the street, revealing how hidden historical and architectural landscapes can be uncovered through researched history walks, be it the recovery of feminist networks or a lost physical structure. The third panel, 'Shared Bonds of Identity', explored the role of politics and material practices in the forging of communities. The final panel, 'Ways of Seeing,' investigated the role and interpretation of visual material, specifically photography and film, in the creation and interpretation of community. The day ended with a plenary session bringing together the major themes of the day. Overall the panels provided focussed discussion on the ways we have interpreted community and the innovative methods we can apply across the disciplines to access and pull apart its narratives.

Generously funded by the Humanities Research Centre, The Royal Historical Society and the Economic and Social History Society, the conference attracted more than sixty delegates from the fields of human geography, visual anthropology, film, history, sociology, cultural studies and public governance. The workshop approach revealed links between disciplines, which led to calls for further debate. The conference organizers are discussing setting up a post-conference website/forum to facilitate such debate. The publication of select papers from the event is also being explored.

Lucy Allwright and Tara Morton
HRC Doctoral Fellows

'Glorious Technicolor, Breathtaking CinemaScope':

The Spectacle of Technology in Screen Media

The aim of this conference was to explore instances in which spectatorial attention is drawn to a screen technology or medium itself, rather than merely its content. This idea of technological spectacle was intended to serve as a potential site of continuity (or, equally, difference) in the historical process of technological change in screen media.

The hope was that we as academics would begin to think about the process of twentieth - and twenty -first century developments in screen technologies as a whole arc by comparing and contrasting moments of technological change, and in this the conference was successful. The conference included a wide variety of technologies from an even wider array of time periods. Alison Griffiths (CUNY), one keynote speaker, gave a paper on the similarities between special effects in cinema and in medieval religious artwork. Helen Wheatley (Warwick), another keynote, gave a paper on spectacle in British travel shows on digital television. The final keynote speaker, William Boddy (CUNY), spoke about spectacle in contemporary digital screen marketing. Other technologies explored within the panel sessions included: animation (in the 1920s and 1930s), colour (in the 1940s), 3D (in the 1950s), and videogames and live transmissions of opera productions (in the 2000s).

Much of the conversation throughout the day, both formal and informal, revolved around the ways in which previous scholarship tends to focus on one single moment and often treats it as though that moment were unique, having nothing in common with other moments of technological change. This was especially found to be the case in scholarship on new media technologies of the twenty-first century, which are frequently in danger of replicating the marketing hype which narrativises a given technology as totally revolutionary, like nothing ever seen before, rather than examining this kind of narrative more critically. Many delegates agreed that the primary work of the day was to point us in the direction of examining the ways in which technological change is narrativised, both in marketing/the press and in scholarship.

In addition to producing fruitful intellectual collaboration, the conference succeeded in showcasing both the Department of Film and Television Studies and the University of Warwick as an international base for research and excellence. The conference was part of the department's ongoing Histories of the Digital Future project, which is intended to explore the relationships between 'new' and 'old' screen media and investigate sources of continuity within changes in screen technologies. The conference proved to be an excellent contribution to this project, bringing a whole community of academics into contact with it. The conference additionally benefited the department and the university by showcasing our new multimedia facility in Millburn House; the varied screen media demonstrated in the course of the conference showcased our new home to excellent effect.

Anna Cooper Sloan
HRC Doctoral Fellow

'Waterborne Pageants and Festivities in the Renaissance'

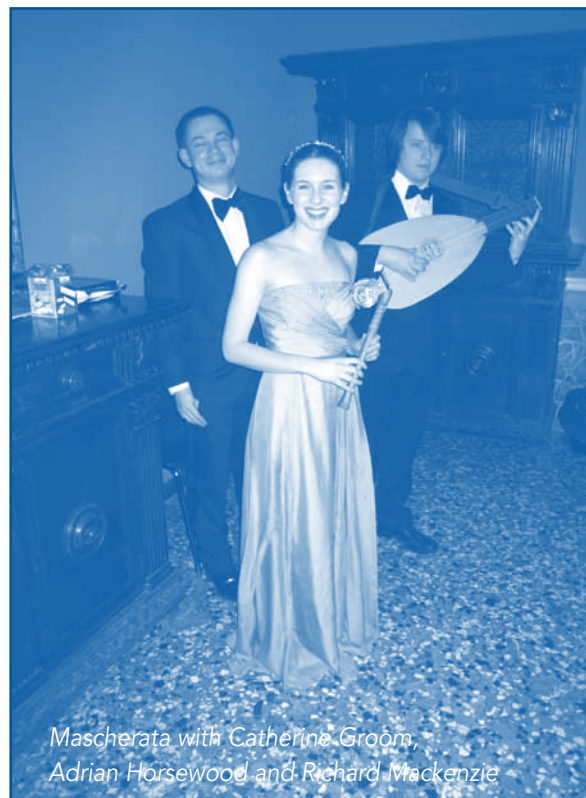
Conference at the Palazzo Pesaro Papafava (Warwick in Venice), March 2010

This Conference, organised by Margaret Shewring, marked the contribution of Warwick to the re-emergence of Renaissance Festivals as a significant interdisciplinary and transnational research field for 21st-century scholarship and, in particular, that of Professor Ronnie Mulryne (Emeritus) to the establishment of this field through the research projects led by Warwick's AHRC Centre for the Study of Elites and Renaissance Court Cultures.

The Conference was supported by the HRC, the HRF, the School of Theatre, Performance and Cultural Policy Studies and the Centre for the Study of the Renaissance. The appointment of Professor Stephen Orgel (Stanford) as an IAS Visiting Fellow enabled him to visit Warwick before participating in the Venice conference.

The speakers for the Conference included: Maria Ines Aliverti (University of Pisa), Sydney Anglo (University of Wales, Swansea), Marie-Claude Canova-Green (University of London), Monique Chatenet (Conservateur en chef du Patrimoine, Paris), Richard Cooper (University of Oxford), H. Neville Davies (University of Birmingham), Iain Fenlon (University of Cambridge), Robert Knecht (University of Birmingham), Iain McClure (Epsom College, Surrey), Margaret M. McGowan (University of Sussex), Ronnie Mulryne (University of Warwick), Stephen Orgel (Stanford University), Nadine Pederson (Central Washington University), David Sánchez-Cano (Independent Scholar and translator, Madrid), Julie Sanders (University of Nottingham), Roger Savage (University of Edinburgh), Margaret Shewring (University of Warwick), Mara Wade (University of Illinois at Urbana-Champaign) and Helen Watanabe-O'Kelly (University of Oxford). Two of Warwick's undergraduates Alice Gahan (Theatre and Performance Studies) and Rio West (English and Theatre Studies) attended the Conference and assisted with its smooth running, along with two postgraduates

– Pesala Bandara (Centre for the Study of the Renaissance) and Linda Briggs (History). Valuable help in the organisation of the Conference was given by Victoria Strudwick, Chiara Croff, Roberta Warman and Cathy Charlton as well as by Kate Brennan and Claire Nicholls.



Mascherata with Catherine Groom, Adrian Horsewood and Richard Mackenzie

Ashgate Publishing hosted a reception on the first evening. This was partly to mark the publication in March 2010, in fully-searchable e-book format, of the two-volume collection of Renaissance Festival Books *Europa Triumphans: Court and Civic Festivals in Early Modern Europe*, general editors J. R. Mulryne, Helen Watanabe-O'Kelly and Margaret Shewring (Ashgate, 2004). A collection of essays (edited by Margaret Shewring) emerging from the 'Waterborne Pageants and Festivities' Conference is to be published by Ashgate in autumn 2011.

Mascherata, a Renaissance Music Ensemble with Catherine Groom (recorders, soprano, harp), Adrian Horsewood (baritone, drum, reciter) and Richard Mackenzie (lute), performed on the second evening for members of the Conference and some special guests, prior to the

Conference Dinner – both concert and dinner being in honour of Ronnie Mulryne. The Palazzo looked splendid: with guests arriving by boat at the candle-lit garden entrance, all of its spaces used to the full, Prosecco flowing and music filling the early evening air as the prelude to a truly Venetian, if not Renaissance, festive banquet.

Margaret Shewring
School of Theatre, Performance and Cultural Policy Studies

Romantic Walking: Representation and Experience

Wednesday 12th May 2010

The papers for this conference were diverse in subject matter and came from a range of academic disciplines – including art history, social and economic history, European culture and literary studies – but they were united by a common aim: to understand why the quotidian and ostensibly prosaic activity of walking functions in a much more profound and creative way during the Romantic era than in any other.

'Romantic Walking' began with a stimulating plenary paper from Professor Tim Fulford (Nottingham Trent), who set the intellectual agenda for the day by outlining the numerous types of walker in the Romantic era – the Wordsworthian solitary, the radical, the feminist, the athlete and so on – before delineating a new category of walking literature: the pedestrian picaresque.

The papers of the first panel expanded upon Professor Fulford's notion of the 'restorative' powers of vigorous walking. Judith Frodyma (Oxford) and Kerri Andrews (Nottingham Trent) considered two often marginalised Romantic voices – Thomas De Quincey, and Ann Yearsley, respectively – while John Parham (Worcester) and Christopher Ewers (King's) pursued a more theoretical approach, focusing on eco-criticism, and the social and geographical implications of the expansion of the British road network in the eighteenth century. The second plenary, from Dr. Sally Bushell (Lancaster), dealt with the most famous Romantic walker, Wordsworth, and provided a fascinating reading of Wordsworthian 'paths' and his development of a 'spatial' poetry. Markus Poetzsch (Waterloo, Ontario) built on Dr. Bushell's study on Wordsworth, and Ivan Pregolato (Nottingham) spoke on Byron's travel poetry. The final panel of the day turned from Britain to Europe: Brian Haman (Warwick) discussed German Romantic walking in Novalis and Tieck, Bláithín Hurley (Warwick) considered the intersection of Irish and Italian culture through a Venetian-set painting, and Susanne Österlund-Pötzsch (Åbo Akademi, Finland) ended the day with a fascinating survey of the formation of Nordic national identity through walking. The day was convivial and academically stimulating, and generated a good deal of compelling debate. Many thanks go to Sue Dibben and the HRC, all speakers, chairs and helpers, for contributing to a lively and successful conference.

Peter Spratley
Department of English and Comparative Literary Studies

Picture Yourself – Authorship and Media in Contemporary German Literature

In the past few years, a growing interest in the connection of authorship and media has emerged in British German Studies. It has often focused on the work of one single author, but it has not yet been transferred into a larger context. Motivated by the impact the development of the Internet has had on theoretical and practical questions of authorship, German literary scholars from the Continent have started to re-discuss the relevance of the notion of authorship for their discipline with a special emphasis on aspects of mediality. This discussion had not yet been introduced to the British field of German Studies.

The generous support of the Humanities Research Centre, the Graduate School and the Department of German Studies allowed me to invite speakers from Austria, Germany and Britain. In all three countries the topic of authorship is being addressed in a different way. It helped me turning this event into a real success. The speakers were scholars from different sub-disciplines, which made the event very productive.

Very positive feedback came from both the participants and the speakers. The conference also had a highly productive outcome as I would like to publish the papers as an edited volume or a special issue of an academic journal in my field. There are plans to form an international working group that might organise follow-up events in the near future. The scholars involved responded to these suggestions very well and I was able to ensure the participation of a number of well established academics.

Jeanine Tuschling, HRC Doctoral Fellow

Memories of Exile and Return

This one day international symposium, held in the Law Department and in the Arts Centre on 21st May 2010, explored the reception of Chilean academic refugees in the UK, following the military coup in Chile on 11th September 1973. It focused in particular on the refugee programme run by World University Service (WUS) between 1974 and 1985, an initiative that provided grants and university places for almost one thousand Chilean scholars displaced by the Pinochet regime. The award of a grant was often instrumental in securing release from prison for academics and students.

The seminar received core funding from the IAS and the HRF Impact Award schemes and was sponsored by the Departments of History and Law, the Centre for Ethnic Relations, and the Arts Centre. It brought together a group of some thirty delegates who had been directly involved in the WUS programme: UK academics, NGO representatives, and Chilean scholars who had come to the UK as exiles and were now resident in Chile, in other areas in Latin America or in Europe.

The day ended with a reception in the Mead Gallery and a screening - the UK premiere - of an Oscar nominated film by the renowned Chilean director Miguel Littin, *Dawson, Isla 10* (Dawson, Island



Number 10, 2009). Miguel Littin had accepted an invitation to attend the seminar, but the earthquake in Chile, followed by the volcanic ash disruptions over Europe, finally prevented his travelling. His film rounded off the day very well. It showed life in the prison camp in the south of Chile, where the Allende government ministers were detained following the 1973 coup. One of the ministers depicted in the film, Dr Edgardo Enriquez, the Minister of Education, arrived in exile in the UK in 1975 as one of the first WUS grant holders.

John King
School of Comparative American Studies

Renaissance Cultural Crossroads: Translation, Print and Culture in Britain 1473 - 1640

The Leverhulme-funded project, 'Renaissance Cultural Crossroads: An Analytical and Annotated Catalogue of Translations 1473 - 1640' (Centre for the Study of the Renaissance, University of Warwick) held a conference entitled 'Renaissance Cultural Crossroads: Translation, Print, and Culture in Britain 1473-1640' at Scarman House on May 20th - 21st, 2010. Supported by the University of Warwick Humanities Research Centre, Society for the Study of the Renaissance, and Bibliographical Society, the organizers, Professor Brenda Hosington, Dr. Sara Barker and Ms Susanna De Schepper, were able to welcome speakers and chairs from Belgium, Britain, France, the Netherlands and the United States, as well as an unusually high number of early career fellows and post-graduate students.

The papers ranged over a wide variety of subjects related in different ways to the general theme of the conference. We heard how the presence of 'mannered' Spanish prose works in England influenced English rhetorical style, how Italian authors like Boccaccio made their way through the English book trade, and how a late medieval English translator's works lived on through the medium of print. One paper offered a biographical study of an English translator living in the Netherlands, while another focused on Tyndale's career as translator in Antwerp. The Classics were represented by two papers on Latin moral sayings and one on the significance of Latin texts on warfare in the context of Tudor England. One speaker illustrated printing techniques via translations, while four demonstrated the importance of translation in the early days of the print trade in areas as diverse as navigation, medicine, Reformation politics, and the transmission of news from the Continent. The conference closed with a lively and informative round table discussion, summing up what had been learnt over the two days of the conference and pointing to future directions for studying the relation between translation and print in Renaissance Britain.

Brenda M. Hosington Centre for the Study of the Renaissance

Sixth Annual Postgraduate Symposium

Department of English and Comparative Literary Studies
(30th June 2010)

The sixth meeting of the Postgraduate Symposium provided a forum for the English Department's doctoral researchers at various stages of candidature to discuss and share their ideas. The day was well attended by PhD and MA students, and also benefited from the participation of staff members.

The event was opened by Professor Jackie Labbe, Director of the HRC, who emphasised the role of this annual symposium in enhancing the department's graduate community and saluted the fact that the event the first time included students from the former Translation Studies department.

The programme showcased the varied directions of research currently pursued in the English Department; the day started with a series of papers performing a revisionary interrogation of the 16th century literary canon. The second panel, chaired by Dr Pablo Mukherjee, investigated strategies of empowerment in postcolonial literature and culture. Professor Karen O'Brien chaired a session dedicated to the reflection of spiritual identity in literature, while Dr John Gilmore moderated a number of papers on cross-cultural exchanges through the writing and translation of novels, poetry and theatre.

The papers presented throughout the day were thought provoking and the 30 minutes of lively discussion after each panel brought to light the students' different interpretations of each other's work. Professor Catherine Bates, Head of Department, concluded the event by signalling an element of cohesion beyond the diversity of the research topics included in the programme, which she described as an increased interest in the literary representation of the spiritual and the religious.

The symposium was a lively event, with stimulating debates and some ideas for further collaboration between participants.

*Gabrielle Mearns, Ana Marques dos-Santos and Arina Lungu-Cirstea
Department of English, PhD candidates*

Indo-Caribbean Literature and Culture

Thursday 1st and Friday 2nd July 2010

Indo-Caribbean Literature and Culture 2010 was the first conference of the Indo-Caribbean Studies Association, based at the Yesu Persaud Centre for Caribbean Studies; the objective of the conference was to bring together a community of scholars and writers, to maintain the leading role that the ICISA and the University of Warwick have taken in the expanding field of Indo-Caribbean Studies. Over two days, a total of fifty delegates converged on the Ramphal Building from the Caribbean, the United States, India and Britain, to enjoy a formidable selection of academic papers, accompanied by a programme of film screenings, book launches, poetry readings and authors in conversation.

Professor Al Creighton from the University of Guyana delivered the keynote Roy Heath Memorial Lecture on 'Aspects of Indian Culture in the Caribbean', a wide-ranging paper which encapsulated the interdisciplinary focus of the conference. This focus was reflected by six panels featuring literature, music, film, photography and archival history, engaging with dominant themes in an Indo-Caribbean context: migration, indentureship, religion and spirituality, ethnicity, identity, memory and beyond.

The conference finished with an open discussion on advancing the field of Indo-Caribbean Studies, echoing the commitment to international co-operation which led to the founding of the ICISA. The Association's next stage of development will involve a new conference for 2012, an expansion of the scale and participation of Indo-Caribbean specialists around the world, and the planned launch of a peer-reviewed journal.

The conference was enabled substantially by advice, materials and financial support from the Humanities Research Centre, administrative support from the Faculty of Arts, and a contribution from the Institute of Advanced Study. Thanks to all who took part and helped to make Indo-Caribbean Literature and Culture 2010 such a successful and rewarding event.

*Letizia Gramaglia, Mark Tumbridge and Joseph Jackson
Yesu Persaud Centre for Caribbean Studies*

Annual Donald Charlton Lecture 2009/10 Colm Tóibín



Colm Tóibín

The HRC was fortunate to scoop Colm Tóibín for a visit in January, on the cusp of his most recent novel, *Brooklyn*, claiming the Costa Novel of the Year Award 2009.

Hosted at a public event at Warwick Arts Centre, Tóibín read a handful of vignettes from the book, written from the perspective of an Irish immigrant, Eilis, living in New York. The novel captures her experiences in the quirky Irish diaspora, moments of human interaction rife with generosity and warm observations about the community. Talking about his understanding of diaspora, Tóibín claimed that, "Some places won't allow you to call them home," pointing to Eilis' attempts to establish a connection in her new environment.

The event was chaired by Professor Jeremy Treglown, who drew out Tóibín's humour and encouraged the author to let loose in the question and answer session. Showing great energy and a droll wit, Tóibín responded raucously to technical questions, such as his experiences of teaching creative writing as a Visiting Professor at the University of Texas and Stanford University, where he famously banned the use of flashbacks and, for a term, penises – with the exception 'perhaps,' of references to prostate cancer.



He also described his reactions to Irish history as making him want to "howl with laughter," though with the implication that this might well be the only response to such a complicated mess of politically-contested events. He ended on a note about how the manipulation of Ireland's history too often undermines the vitality of the human spirit, which, as *Brooklyn* shows, is something to be celebrated above all.

HRC Visiting Fellow 2009/10 Francisco Goldman

The HRC Visiting Fellow for 2009-2010 was the writer Francisco Goldman. His latest book, *The Art of Political Murder* (Atlantic 2008), won the 2008 TR Fyvel Freedom of Expression Book Award from the Index on Censorship and was shortlisted for the CWA Gold Dagger for Non-Fiction 2008 and for the Warwick Writing Prize in 2009. *The Art of Political Murder* is the story of the seven-year investigation into the murder of a Guatemalan Bishop. Francisco Goldman was 'In Conversation' with Maureen Freely and Jon Lee Anderson in March 2010. He discussed his three novels, that explore personal and historical links between Guatemala and the United States, and also his non-fictional work that analyses the brutal conflicts in Central America since the 1980s, the uneasy peace agreements, and the continuing violence and human rights abuses in those countries. He also read extracts from his new novel *Say Her Name*. This event, which attracted an audience of more than 100, was followed with a book signing and wine reception.

The Interdisciplinary Research Seminar Series 2009/10

Film and History

Two seminars took place in the Autumn term followed by a one-day workshop in May.

Hollywood and American History

Ed Gallafent (Film and Television Studies, Warwick)

In search of the ordinary G.I. Joe

Trevor McCrisken (PAIS, Warwick)

What have historical films ever done for us?

Hollywood and Postwar Europe

David Ellwood (University of Bologna)

American cinema and postwar reconstruction

Peter Kramer (UEA)

The German reception of Chaplin's The Great Dictator

Where Does History Happen?

This event brought together historians of the audio-visual in and from different contexts, and maps some of the changing locations of the history of the moving image in the twenty-first century. Issues discussed included:

- the relationship between new 'digital debates' and older theorisations of the moving image
- the new audio-visual scholar: wiki user, connoisseur, archivist, cultural historian, social network user?
- the status of the local, the national and the everyday within histories and geographies of the moving image
- questions of cultural heritage: how and where are diverse cultural histories represented and negotiated in contemporary screen history?
- teaching and research practice: where is the archive now?

Contributors included: Hans-Michael Bock (Cinegraph Research Institute, Hamburg), Erica Carter (Warwick), Ben Highmore (Sussex), Adrian Martin (Monash, Melbourne), Therese Davis (Monash), Sarah Street (Bristol) and Helen Wheatley (Warwick).

The Arts Faculty Seminar Series

Across the 2009-10 academic year, postgraduate students from the Faculty of Arts met every few weeks for research seminars, sponsored by the Humanities Research Centre. The aim of the seminar series was to broaden awareness of the doctoral work taking place within the faculty; the events also created a relaxed forum for young researchers to practice presenting their work. The seminars provided an opportunity for all students to offer valuable feedback on this work, strengthening their critical tools and expanding their inter-disciplinary experiences, and fostering a great sense of community within the Faculty's postgraduates.

The majority of papers engaged with international literary or filmic texts, though research approaches varied widely. Brian Haman (German) and Troy White (English) presented broad papers on works of Goethe and Sabine Baring-Gould respectively, while Gabriella Addivinola and Monia Andreucci (Italian), and Don Barnard (English) chose a single aspect of a canon of Italian literature as focus. An interest in immigration literature was highlighted by the seminars of Simone Brioni (Italian), Vedita Cowaloosur (English) and Malachi McIntosh (English). Approaches to filmic and literary texts from gender perspectives were promoted in the work of Fiona Cox (Film) and Joseph Morrissey (English), and genre was the background for Sue Neale (French) on crime fiction and Sharyn Post (Film) on comedy. Sophie Rudland and Yvonne Reddick (English) probed the notions of humanity and nature in two authors, and finally papers from Adam Putz (English), Kate Scarth (English) and Claire Trévien (French) used texts from specific historical periods to shed light on important international locations. Each seminar sparked lively debate and overall bear witness to the exciting postgraduate research currently taking place in the Faculty of Arts.

*Ji Won Chung and Francesca Scott (English & Comparative Literature),
Caterina Sinibaldi and Dom Holdaway (Italian)
AFSS Organizers.*

Forthcoming Events and Activities

Postgraduate Scholars Program

This program, to kick off in Autumn 2010, will gather a group of postgraduate research students (participants will have successfully upgraded to the PhD), one or two from most departments in the Faculty (including Philosophy), who will meet regularly throughout the academic year to share work in progress, garner peer feedback and support, and work towards the production of a joint project that draws on their separate projects but creates a coherent whole. This may take the shape of a themed symposium, a piece of public art, a collective piece of written work, some combination of text and image, or any appropriate outcome as devised by the group. In its inaugural year, the group will be encouraged to draw into their joint work, or use as an organizing principle, the theme of the Warwick Prize for Writing 2011, 'Colour'.

Members of the program will be designated HRC Postgraduate Scholars. They have been provided with a dedicated laptop and printer and the HRC will supply a lockable cabinet for the secure storage of project materials. The Scholars will have a budget from which small personal research budgets may be designated and which will cover costs associated with the group project.

The group will also have the opportunity to work virtually, and perhaps in person, with a similar group of postgraduates affiliated with the Robert Penn Warren Center for the Humanities at Vanderbilt University. In the first instance this might take the shape of teleconferences at which students can present their work for comment and peer feedback. If funding permits, the two groups may work towards a joint meeting either at Warwick, Vanderbilt, or Warwick's Venice Palazzo.

The Vice-Chancellor has volunteered a space in University House for the display of any artwork that the group may devise.

HRC/Warwick Series in the Humanities: Pickering and Chatto Publishers

At a period of extraordinary political undermining of the value of the humanities to public life it is more than ever imperative that arts and humanities scholars reaffirm the value of the discipline in scholarly and accessible terms. This series will do just that by publishing the varied and multidisciplinary outcomes of the projects funded by the HRC. By definition, all conferences and seminars sponsored by the HRC are interdisciplinary, and by design such events draw from the full gamut of the Faculty's strengths: literary, historical, linguistic, visual, philosophical; ancient and modern of all temporalities; British, European, and global. Events typically highlight the work of scholars established, new, and in training; the work itself is inflected by modes and models of thinking that show the humanities as alive, well, and intimately and intricately embedded in the wider culture.

The Warwick Series in the Humanities will thus showcase the best current work while at the same time illustrating innovative, even experimental approaches to interdisciplinarity. Publishing an average of five titles a year, the series will be a vibrant example of the creativity, relevance, and intellectual availability of the humanities.

All conferences receiving funding from the HRC (including doctoral fellowship conferences) will normally give first refusal for publication to the Series. Proposals will be read by the Director plus 2 members of the HRC Committee, drawing on specific expertise to ensure that they are knowledgeably evaluated. In addition, the Series will accept proposals from the Faculty community in general, with the proviso that any such proposals are for studies that are interdisciplinary.

Jackie Labbe
HRC Director

'Idle and Disorderly Persons': The Representations and Realities of the Mobile Poor in Early Modern England.

Saturday 12th March 2011

In the spring of 2011 the University of Warwick will host an interdisciplinary conference on poverty and mobility in early modern England. Drawing on the expertise of scholars in history and literary studies, this conference will showcase the current state of scholarship in both social history and literary studies on the subjects of vagrancy, migration and mobility, the criminal history of petty offenses, and studies of the contemporary perceptions of poverty and deservingness. Practices of literary criticism and textual analysis will be intertwined with social and legal history, in order to produce a set of interdisciplinary perspectives. Broad yet demanding themes such as 'transience in early modern culture', 'the poor as social threat', and 'new understandings of early modern migration' will allow participants to cross disciplinary boundaries, expand possible research horizons and blend academic approaches to the past. The intended audience would be any scholar or student invested in the analysis of early modern social experience, especially amongst subordinate groups.

The conference will take place over one day, in a series of three panels. Each panel will consist of two substantive papers of up to thirty minutes in length with considerable time allocated for questions and commentary after each paper, stimulating a more nuanced and detailed discussion amongst participants. A final plenary will conclude the event. This conference will bring together leading scholars concerned with all aspects of poverty and mobility. It is hoped that this atmosphere will engender a fresh reappraisal of the mobile pauper as both a literary and historical subject of inquiry. 'Idle and Disorderly Persons' will attempt to demonstrate that a wide variety of approaches to early modern social history remain open, and that a blending of economic, criminal, literary, political, and gendered approaches to history can only serve to strengthen the discipline.

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

David Hitchcock
HRC Doctoral Fellow

The Postmodern Palimpsest: Narrating Contemporary Rome

"What better place to await the end, to see if everything ceases or not?"
- Gore Vidal, in Roma

Saturday 26th February 2011

The city of Rome has always been privileged in its relationship with Western history: constructed over layer upon layer, from Roman to Fascist empires, with corresponding iconic images. More recently, films by Pier Paolo Pasolini and Federico Fellini have contributed to capturing the changes modern Rome underwent, with suffocating traffic passing dazzling locations, long tracks down shadowed streets and lively social gatherings masking potential violence. These images have been qualified as embodying 'modern' Rome. The closing shots of Fellini's *Roma* (1972) linger on dozens of mopeds fading into the distant black as they abandon the historical centre for an undefined urban sprawl. The sprawl, the latest metamorphosis of Rome, overlaps with historical images of the capital to form a shapeless identity, a fragmentary postmodernity.

This conference, which will take place at the University of Warwick in February 2011, aims to shed light on contemporary imagined geographies of Rome: it will investigate the void at the end of Roman palimpsest, addressing the following questions:

- Where present and past intersect and overlap synchronically, is it still possible to represent 'reality', or possible only to capture fragments of it?
- Can we still perceive the city as a 'master narrative', or do we need to challenge the notion of one city?
- How can the city be perceived in relation to Italian and to European landscapes?
- How does the image of Rome relate to contemporary global cities?
- How is this historical shift represented in global cultural products, and how do they redefine our perception?

The interdisciplinary nature of this event is acutely represented by its two keynote speakers: Eamonn Canniffe (Manchester School of Architecture; author of *The Politics of the Piazza: the history and meaning of the Italian square*) and Dr. John David Rhodes (Literature and Visual Culture, Sussex; author of *Stupendous Miserable City: Pasolini's Rome*).

Conference Website: <http://www2.warwick.ac.uk/fac/arts/hrc/confs/pmp/>

Dom Holdaway and Filippo Trentin
HRC Doctoral Fellows

19th Donald Charlton Lecture

Visiting Fellow

Professor Samik Bandyopadhyay

We look forward to welcoming Professor Samik Bandyopadhyay from JNU in November 2010. The HRC decided, at its meeting in Summer Term 2010, to search for both its Charlton Lecturer and its Visiting Fellow from among Warwick's international strategic partners. We are delighted that Prof. Samik has been able to accept our invitation. His lecture will follow on from a joint Warwick/JNU symposium being organized by the School of Theatre, Performance and Cultural Policy Studies. Professor Samik Bandyopadhyay was Regional Editor for Oxford University Press, Calcutta, 1973-82. He has lectured in the USA, Germany, Sri Lanka, and Bangladesh. He has translated plays and fiction by Badal Sircar and Mahesweta Devi, and reconstructed for publication film scripts for films made by Shyam Benegal and Mrinal Sen. He is also a well known theatre critic writing widely in the Indian press about theatre and performing arts.

For further information:

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

Visiting Fellow Professor Peter Lake

The HRC Visiting Fellow for 2010-2011 is Professor Peter Lake (Vanderbilt). Professor Lake is a leading early modern scholar. He is currently writing a book on Shakespeare's history plays and another about Samuel Clarke's collections of godly lives. Prof. Lake visited Warwick in June 2010 as part of an IAS Vacation School and led a seminar, along with Dr. Femke Molekamp (Early Career Leverhulme Scholar in the English Department), on the topic of 'the natural and the strange' in the period 1550-1650. Prof. Lake's designation as the Visiting Fellow for 2010-11 is part of the HRC's efforts to forward the University's international strategy by exploring links and collaborations with its designated strategic partners. During his visit Prof. Lake will offer a public lecture, a postgraduate seminar, and office hours for individual student consultation.

For further information:

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

Research Seminars

Please contact the organisers for further details

Americas Research Seminar
[organiser: Dr Tim Lockley (CAS)]

Caribbean Studies Research Seminar
[organiser: Prof Trevor Burnard (History)]

Early Modern Research Seminar
[organiser: Prof Mark Knights (History)]

18th Century Reading Group
[organiser: Prof Karen O'Brien (English)]

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

Research Seminar in Italian Studies
[organiser: tbc (Italian)]

Social History of Medicine
[organiser: Dr Mathew Thomson (History)]

STUDIO
[organisers: Dr Jonathan Davies (History), Dr Beat Kümin (History) and 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
[organiser: Dr Christine Achinger (German)]