

# Humanities Research Centre

## newsletter issue two

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### message from the director

Welcome to the second edition of the Humanities Research Centre newsletter. As you will see from the content, members of the arts and humanities community at Warwick continue to work on exciting and



Professor John King and Professor Richard Dyer

innovative research projects. In addition to its usual activities (Visiting Fellow, Donald Charlton lecture, conferences, Doctoral Fellows award) the HRC has widened its remit over the past year and has been involved in a number of faculty initiatives. These include pursuit of foundation funding and the development of a North American research strategy

As I will be on research leave next year I'll be handing over Directorship of this thriving centre to Professor Richard Dyer. Richard Dyer is Professor of Film and Television Studies. Among his many books are *White: Essays on Race and Culture* (1997), *The Culture of Queers* (2001) and *Heavenly Bodies: Film Stars and Society* (2nd edition, 2003). He is currently completing a book on pastiche. I wish Richard every success during the forthcoming academic year.

John King, Director



Arts and humanities academics won over £1 Million in research grants and contracts in 2003/04.

# Arts & Humanities Research Awards

## Major research awards included:

Iain Smith, History, Wellcome Trust Project Grant, £127,543 – "Morbidity and mortality in the concentration camps of the South African War (1899-1902)"

Linda Paterson, French Studies, AHRB Resource Enhancement Grant (with Royal Holloway), £84,243 – "A critical edition of the complete corpus of Medieval Occitan dialogue poems (tenos and partimans)"

Kevin Sharpe, English, Leverhulme Trust Major Research Fellowship, £100,380 – "Representations of Rule: Images of power and the culture of authority in England"

David Hardiman, History, ESRC Responsive mode grant, £296,812, - "Healing, medical power and the poor: contests in tribal India"

Peter Mack, English, British Academy Research Readership, £55,183 – "Shakespeare, Montaigne and Renaissance ethical reading"

Christoph Hoerl & Johannes Roessler, Philosophy, AHRB Research Grant (with Queen's University Belfast), £223,251 - "Causal Understanding: Empirical and theoretical foundations for a new approach"

Louise Campbell, History of Art, AHRB Research Grant, £342,473 – "The life and work of Sir Basil Spence, 1907-76: architecture, tradition and modernity"

Carolyn Steedman, History, ESRC Research Professorship, £254,000 – "Servants, society and the state: The making of the social in England, 1760-1820"

Liese Perrin  
Research Support Services

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:

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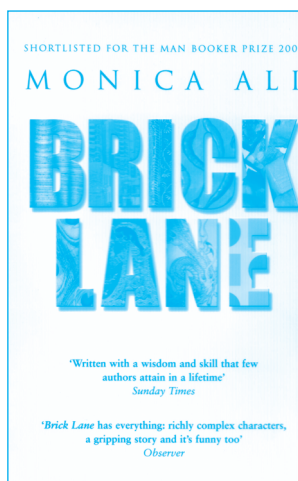
The HRC is located in Room 452 on the fourth floor of the Humanities Building

## Annual Donald Charlton Lecture

We are pleased to announce that Rakhshan Bani-Etemad, one of Iran's leading feminist filmmakers, will be at Warwick in Spring 2005. Further details will be announced on the HRC website

## HRC Visiting Fellow

The HRC hosts a distinguished scholar in residence for a week each year. Past Visiting Fellows have included: Eugenio Barba (2001), Mario Vargas Llosa (2002) and Ngugi wa Thiong'o (2003). The HRC Visiting Fellow for 2003-04 was Monica Ali whose first novel, *Brick Lane*, has received world-wide critical acclaim and has been translated into over twenty languages.



Monica Ali



# Street Scenes: Brecht, Benjamin, and Berlin

Always the focal point in modern times for momentous political, social and cultural upheaval, Berlin has continued, since the fall of the Wall in 1989, to be a city in transition. As the new capital of a reunified Germany it has embarked on a journey of rapid reconfiguration, involving issues of memory, nationhood and ownership.

Bertolt Brecht, meanwhile, stands as one of the principal thinkers about art and politics in the 20th century. The 'Street Scene' model, which was the foundation for his theory of an epic theatre, relied precisely on establishing a connection between art's functioning and the practices of everyday life. His preoccupation with the ceaselessness of change, an impulse implying rupture and movement as the key characteristics informing the development of a democratic cultural identity, correlates resonantly with the notion of an ever-evolving city.

Premised on a basic understanding of performance as the articulation of movement in space, my book, *Street Scenes* (appearing this summer), interrogates what kind of 'life' is permitted to 'flow' in the 'new Berlin'. Central to this method is the flâneur figure, a walker of streets who provides detached observations on the revealing 'detritus of modern urban existence'. Walter Benjamin, himself a native of Berlin as well as friend and seminal critic of Brecht, exercised the practice in exemplary form in his portrait of the city *One-Way Street*.

Organised as an index of streets, this topographical reading, based on personal encounter and speculation, seeks to bring about a form of 'poetics of space' which renders visible various tensions in the city. On the one hand, then, there are disquisitions on: the new configuration of Potsdamer Platz, Foster's reconstituted Reichstag building and Libeskind's Jewish Museum. On the other analyses of: the annual Love Parade, neo-Nazi rallies as well as graffiti, pedestrian signals and street signs.



Street Scene: "On Niederkirchner Strasse lies one of the few remaining stretches of the Berlin Wall. It has been desecrated, the rusting iron rods of its structure protruding like the ribcage of some beast mercilessly stripped by vultures of its flesh. This relic is far less a document of the Wall's life in the period of the Cold War than of what has become of it since 1989. It is an open wound, a publicly performed inscription, which tells many stories."



Street Scene: "But the most dramatic piece of the Wall epic is 'missing' and that is the act of its removal. Niederkirchner Strasse tries to perform that particular tale by simply embedding an engraved copper strip in the street's surface along its former course. Paradoxically, the strip is significant above all for the mildness of its impact. Most people, I'm sure, do not register it. Effectively, then, it draws attention to the invisibility of the Wall, to its disappearance per se, by not doing so."

Nicolas Whybrow  
Theatre and Performance Studies



# Virtual Cinema Project

Martin Pumphrey and Jon Burrows in the University of Warwick's Department of Film and Television Studies are running a pilot project, supported by the University's Research and Development Fund, which will use the pioneering 3-D computer modelling unit established by the university's Department of Theatre Studies and e-lab service to produce virtual, navigable simulations of historical British cinema buildings.

An awareness of the architectural space of the cinema has never been integral to research and teaching in the discipline of film studies in the way that issues of performance space have always been a key preoccupation of theatre historians. The main aim of this project is to help facilitate an expanded focus upon the cinema building as an object of study. Our long-term goal is to secure sufficient funding to produce virtual reconstructions of a number of landmark movie theatres which have subsequently been demolished or substantially altered, each representing key periods and design trends in the evolution of cinema architecture in the UK during the 20th century. The photo-realistic 3-D modelling will enable scholars and students to investigate the intended social functions and original audience experience of these spaces in ways that were previously prohibitively difficult to envisage. In addition, the project will publish original new research about the histories of the buildings selected, the chains they belonged to, the programming policies they followed and the cinema-going memories of surviving patrons from within the same electronic delivery system. It is also our aim to incorporate a substantial amount of relevant research from outside the discipline of film studies, situating these buildings in a wider architectural context and within broader histories of urban planning and suburban development.

The pilot scheme for this project will allow us to construct a 'mock-up' version of the intended format. The former Odeon cinema at Kingstanding, Birmingham, opened in 1935, has been chosen as a case study to showcase the capabilities of the computer modelling technology we are using. The Kingstanding Odeon has a privileged historical status in that it stands as one of the first cinema buildings in Britain to comprehensively model itself on a German rather than an American prototype. It certainly played an important formative role in establishing, at a point in Odeon's early infancy, many core features of what would become the circuit's trademark modernist architectural house style, such as the combination of glazed terracotta and brick, the use of curved corners to provide a streamlined

appearance and the incorporation of a distinctive promontory feature (here three fins, highlighted at night in neon). It also exemplifies another key innovatory feature of Odeon's expansion plan in the fact that it was located in an expanding new council suburb still largely under construction at the time of opening.

If we are able to secure long-term funding for this project it is our intention to invite other individuals and institutions with relevant research interests to collaborate with us as advisors and contributors. We are particularly keen to foster interdisciplinary collaboration, and would be glad to hear from anyone reading this who might be able to provide help or advice in this regard. Please contact either [mlpumphrey@aol.com](mailto:mlpumphrey@aol.com) or [j.w.burrows@warwick.ac.uk](mailto:j.w.burrows@warwick.ac.uk).



*Odeon Kingstanding*

Jon Burrows  
Department of Film and Television Studies



# Tony Sher & Greg Doran visit Warwick

The Humanities Research Centre made a successful bid for HEROBaC (Higher Education Reach-Out to Business and the Community) for 2003/4. The funds have allowed members of the Arts Faculty to engage in a number of outreach activities throughout the year, including hosting visiting speakers.

Actor Tony Sher and director Greg Doran took a busman's holiday from their sell-out production of Othello on the Royal Shakespeare Company's Swan stage in Stratford to appear on stage at Warwick, guests of the HRC on 15 March 2004.

The platform performance, billed 'Embracing Contradictions', gave spectators the chance to hear Sher and Doran talk informally about work, life, performance, and the contradictions they say energise their on-going conversations with their 'favourite living playwright', Shakespeare. Tony Howard (Senior Lecturer in Warwick's English Department) introduced the duo with a brilliant synopsis of their work. Using film clips and still images to 'recover' lost performances, Howard took spectators back to 1984 when Sher first conquered Stratford with his crutch-powered demon king Richard in Richard III then forward to his politically charged Titus Andronicus, directed by Doran, that returned Sher to his native South Africa to play the story of a falling dictator – at the moment apartheid was falling.

In conversation, Doran and Sher talked about individual roles and productions from Shylock and Solanio to Macbeth and his wife (and Iago and his) and why Shakespeare continues to offer them the greatest challenges, not just

to 'cracking' individual plays but to seeing Shakespeare in the context of his own working life on the London stage. So as Sher observed how a single line of Iago's helped him, as an actor, find Iago's core, Doran talked about discovering in John Fletcher's The Woman's Prize (or The Tamer Tamed) the play that answered Shakespeare's The Taming of the Shrew twenty years after Shrew premiered – a conversation between early modern playwrights (the conservative vs. the revisionist?) that Doran reanimated by restaging both plays as an RSC double bill in 2003.

For both the actor and the director, the great performances they've produced all had something in common: they began with a careful study of the text and an attention to Shakespeare's words – an observation undergraduates in the audience found hugely cheering. But Doran and Sher pointed them to something further, something seemingly

contradictory that students must also learn to 'read': the poetry of the physical in Shakespeare set against the physicality of Shakespeare's poetry. For both of them, it's performance that embraces that particular contradiction.

Carol Rutter  
Department of English and  
Comparative Literary  
Studies



Greg Doran and Antony Sher

# Latin Writing

How does a Scotsman get by in sixteenth-century France? In Latin!

What do Lorenzo Valla, Desiderius Erasmus, Thomas More, Philip Melancthon, Juan Gines de Sepúlveda, Joachim Du Bellay, Pierre de la Ramée and Justus Lipsius have in common? They all wrote at least part of their work in Latin... From frivolous "kiss" poems to weighty theological tomes, the importance of the neo-Latin writings and culture of Early Modern Europe (and beyond) is hard to underestimate. Fortunately Warwick boasts a good stake in this very fertile ground of research, which attracts interest from colleagues in the Departments of Classics, English, French, Italian, the Centre for Renaissance Studies and (perhaps surprisingly) the Centre for Caribbean Studies.

In the past, I have worked on a broad range of sixteenth and seventeenth-century Latin writings ever since my undergraduate days. I have investigated the uses of Latin as a pan-European vehicle for satire and polemics in the political and educational arena, and co-edited a multi-authored volume on the erotic and the obscene in neo-Latin literature.

I am currently completing a monograph *Thuanus: the Making of Jacques-Auguste de Thou*, which examines how the eminent French magistrate and historian Jacques-Auguste de Thou (1553-1617) built up and maintained his persona of a man of letters in a world of risky politics and civil unrest. My recent edition of an unpublished Latin epigram cycle by de Thou reveals that nothing can be taken at face value: the poet's humorous jibe at the deafening din of bells which prevents him from concentrating on his studies is not just about noise pollution in sixteenth-century Paris. It is also laden with political connotations –for in attacking the ubiquitous tolling of bells, the poet chimes in with other writers, both protestants and moderate catholics, who denounce the regulated, ritualized belief system propounded by the Roman Catholic church and the ultra-Catholic League. So, in unravelling the complexities of De Thou's writings (his History, Memoirs, poetry and correspondence), this work adds an important dimension to our understanding of the French writings of his contemporaries, such as the essayist Montaigne or the protestant soldier-poet Agrippa d'Aubigné.

Ingrid De Smet is the author of "Menippean Satire and the Republic of Letters, 1581-1655" (Geneva, 1996). She was recently elected to the Advisory Board of the International Association for Neo-Latin Studies.



Jacques-Auguste de Thou aka Jacobus Augustus Thuanus (1553-1617)

Ingrid De Smet  
Department of French Studies

# Outside the Artworld



'Is there Life Outside the Artworld?' This was the title of a professional seminar held at the Warwick Arts Centre in June. Its speakers were all professionally concerned with the role of artists outside that network of dealers, galleries, museums and funding bodies we loosely call the 'Artworld'. The subtitle of the seminar was 'The Artist and Industry'. Can artists find another role in society, other than making objects for galleries? This opens onto a broader question: what role does creativity itself play in industry? In recent years artists have been able to find a role within industry by learning from designers. Design is precisely the application of creativity to non-fine art or industrial contexts. Designers and design managers, however, have also recently begun to develop their professional practice by learning from art and artists. As recent surveys by the Design Council show, creative development in industry is not a luxury but the driving force behind Britain's most successful businesses. The question of creativity in industry involves the reconsideration of the roles of both artist and designer.

This is the subject of a new project in the Centre for Cultural Policy Studies. Funded by the HEROBaC scheme (Higher Education Reach-Out to Business and the Community fund) and entitled 'Art & Design Industries Management', the project will extend the Centre's research and teaching facility in management for the cultural sector. The role of management in the cultural sector involves some unique problems. How do you manage creativity? Artists and designers themselves often work in management roles.

The new project will be specifically concerned with developing research, teaching and consultancy in the management of art and design projects. The Director, Dr Jonathan Vickery, who has worked as a designer and in art consultancy, will be developing this three-pronged project, a central part of which is planning a new MA program.

Jonathan Vickery  
Centre for Cultural Policy Studies

# A Venetian Puzzle

To the modern visitor the façade of San Marco looks astonishingly complete - ancient bronze horses, mediaeval mosaics and thirteenth-century portal sculpture. Earlier admirers have concurred: for Théophile Gauthier it was "A pirate cathedral enriched with the spoils of the universe." The Irish Franciscan friar Simon Fitzsimon writing after a day's visit in June 1323 put it slightly differently: "a most sumptuous church ... adorned with wonderful mosaic work reproducing biblical stories. Opposite to that is that famous piazza like which nothing can be found anywhere."

This opulent façade decoration has however been only partially studied. The mosaic programme above the five doors of the thirteenth century porch can now be reconstructed only with the help of Gentile Bellini's mesmerically accurate view of 1496 in his Procession in the Piazza San Marco which is now in the Accademia. The painting's accuracy can itself be controlled by the one surviving mosaic, that above the Porta Sant'Alipio at the northwest side of the porch. New research has demonstrated that the brilliant polychromy and gilding recorded by Bellini was the result of a late fifteenth-century restoration programme. Very recently the relief-sculpture of the arches framing the main doorway has been studied, confirming what had long been suspected, that the sculptors came from a considerable distance. A city built in a lagoon could have no indigenous tradition of stone sculpture, and the workshops active on the church portal came ultimately from northwest Italy. They drew their stylistic origins from the extraordinary efflorescence of sculpture in and around Parma, which drew its inspiration from Benedetto Antelami who signed the Parma Baptistry door in 1196. This sculptural current surged eastwards and the sculptor who most directly inspired the relief sculpture in Venice was a mason who carved the astonishing Labours of the Months which once embellished a side portal at the Cathedral of Ferrara. The programme of sculpture on the Portale Maggiore at San Marco innovates in that it uses the trades and crafts of Venice, shipbuilders, coopers, even dentists, as the subject matter for its vigorous archivolt reliefs. An intriguing shaft of light was thrown on the chronology of the doorway by the recognition that a sculptor who in 1240 signed himself Raduanus (Radovan) on the Nativity tympanum at the cathedral of Trogir (Traču) in modern Croatia, also worked on the San Marco portal reliefs.

Yet these discoveries are far from resolving all the problems of chronology and iconography of the façade. In the small museum attached to the Seminario Patriarcale beside S.Maria della Salute is a life-size group of figures which are the remnants of an elaborate Adoration of the Magi. The composition of this astonishing group closely resembles the tympanum of the ancient abbey of San

Mercuriale at Forlì, a small town some 90 kilometres due south of Venice. The Forlì Adoration and the Venetian group are clearly products of the same workshop. The Seminario figures have a provenance which persuasively connects them to San Marco at an early date. The problem is where? Their size indicates that they could only be part of a door programme: the lost portal on the south flank of San Marco, the Porta del Mar, once possessed large-scale figure sculpture, but almost certainly an Annunciation group. It seems most probable that the Adoration group was part of an ambitious sculptural programme which was inexplicably abandoned. To complicate the problem, in the Metropolitan Museum in New York there is a large seated figure of a king, probably identifiable as Solomon. Petrographic analysis demonstrates it to be from the same quarry as the Seminario group. Is it yet another clue to what remains an unresolved puzzle about one of the most admired churches in the world?



*San Marco Bronze doors (1300)*

*Photo author*

Julian Gardner  
Department of History of Art



## Externally Funded Projects

# Civilian deaths during the South African War

Dr Iain R. Smith of the History Department has been awarded a project grant from the Wellcome Trust to investigate the deaths of civilians in the concentration camps established by the British army during the South African War. The three year project, entitled 'Morbidity and Mortality in the Concentration Camps of the South African War (1899-1902)', will consider the reasons why almost 50,000 Boer and black civilians died in the camps, the majority of them children under the age of 16.

As the most controversial aspect of the war, this subject has generated an emotive general literature and formed an important reference point in the twentieth-century development of Afrikaner nationalism; but the medical history of what happened in these camps has never been empirically investigated, despite the very detailed data which was recorded at the time and is today available in the South African National Archives and the British Public Record Office.

The South African war is often described as "the last of the typhoid campaigns", as far as the British army was concerned, but it is measles which emerges as the greatest killer of this war and in these camps. Why this was so, and what the precise place of measles was in the total picture of morbidity and mortality in these camps, will form the focus of Dr Smith's research, undertaken jointly with Dr Elizabeth van Heyningen of the University of Cape Town.



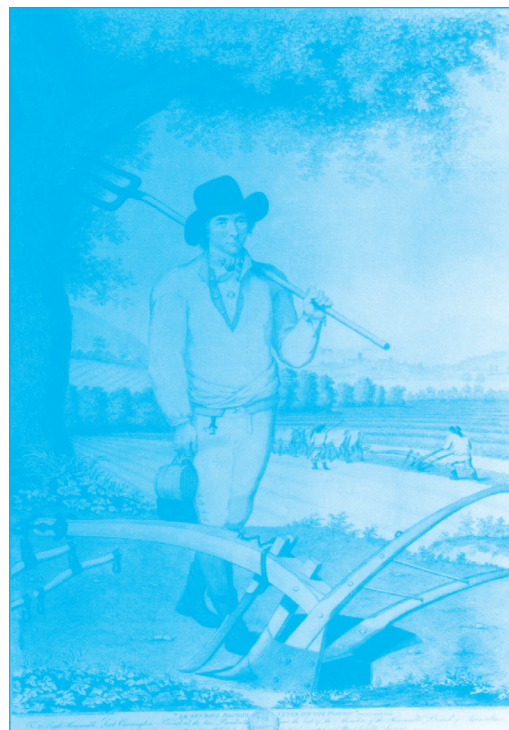
Dr L. G. Martinus and staff at Brandfort concentration camp, South Africa, c.1899-1902.

For more information contact the Centre for the History of Medicine (molly.rogers@warwick.ac.uk or 024 7657 2601).

Iain Smith  
Department of History

## Servants, Society and the State

Carolyn Steedman (History Department) has been awarded an ESRC Professorial Fellowship to run for three years from October 2004. The research - 'Servants, Society and the State. The Making of the Social in England, 1760-1820' - will investigate the ways in which eighteenth-century political philosophy, and economic and legal theory, were articulated and lived out at different levels of the social order. Here is - possibly - a new model for researching the history of ideas and ideologies. Embodied in the household servant, key propositions of the emergent fiscal-military state and the law, were argued and litigated about, laughed at and written, by employers and their domestics. In this society, servants were 'good to think with', as indeed they may be in very different ones. The work will contribute to an understanding of modern attitudes towards service, both domestic and in the service industries. There is an ESRC studentship (1+3 or +3) attached to the Fellowship. Its terms are very broad. Anyone interested in it should contact Carolyn at [C.K.Steedman@warwick.ac.uk](mailto:C.K.Steedman@warwick.ac.uk)



"Ye gen'rous Britons, venerate the plough", Valentine Green, 1801 (Museum of English Rural Life, University of Reading).

Carolyn Steedman  
Department of History

# Faculty of Arts Advisory Board

The University Council has appointed Faculty Advisory Boards to each of the University's Faculties. The Faculty of Arts Advisory Board was appointed last summer with the following membership:

- Brian Woods-Scawen\* (Chair) -formerly Chairman of PricewaterhouseCoopers Supervisory Board and currently an adviser to the Prime Minister on governance in public life
- Fiona Barton\* -News Editor of the Daily Telegraph
- Professor Gordon Campbell -President of the English Association.
- Penelope Lively -author
- Professor Nicholas Mann\* -Dean of School of Advanced Studies, University of London and formerly Director of the Warburg Institute
- Isabella Moore -President of the British Chambers of Commerce
- Richard Phillips -Director of the Warwick Arts Society
- Torin Douglas\* -BBC media correspondent
- Professor Janet Nelson -President of the Royal Historical Society
- Georgina Naylor\* -Director of the Pilgrim Trust
- Dr Alistair Niven -Former Director of Literature, British Council and Arts Council

(\*represents Warwick graduate or former member of academic staff)

The objective of the Advisory Board is to work with the Faculty Chairman and his colleagues to bring an external perspective to the strategic issues facing the Faculty and to advise on the strategic choices which face the Faculty.

A secondary benefit is that a group of influential people are knowledgeable about Arts Faculty activities at Warwick and are committed to the University so they can act as advocates for Warwick in their spheres of influence.

The Arts Faculty Advisory Board is an exciting development which can certainly play an important and innovative part in helping to shape and deliver the Faculty's ambitions to be a great place to teach, learn and research.

Brian Woods-Scawen  
Chair, Faculty of Arts Advisory Board



## Humanities Research Centre Interdisciplinary Seminars

### Narratives of Testimony: (Post)Colonial Law and Literature

The recent visit to Warwick by the Kenyan intellectual Ngũgĩ wa Thiong'o (the 2003 Humanities Research Centre Visiting Fellow) served as a catalyst for this interdisciplinary seminar series. The seminar will be held in 2004/05 under the joint sponsorship of the HRC and the Law Department. Bringing together experts in fields ranging from migrant writing to colonial law, from African Studies to Caribbean literature, the series will focus on the intersections among textual representations of law; individual, legal and collective memory; and narratives of human rights. The intention is to connect the colonial moment with its post-colonial aftermaths across a wide chronological, geographical and linguistic span.

For further information contact Dr Ambreena Manji ([a.manji@warwick.ac.uk](mailto:a.manji@warwick.ac.uk)) or Dr Loredana Polezzi ([l.polezzi@warwick.ac.uk](mailto:l.polezzi@warwick.ac.uk))

## Humanities Research Centre Doctoral Fellowships

The HRC awards a number of Doctoral Fellowships each year. The Fellowships are intended to enhance work on a PhD and include a contribution towards students' research expenses and funding to organise a one-day conference on a topic close to the area of their dissertation. Eleonora Belfiore, a student in the Centre for Cultural Policy Studies, was awarded a Doctoral Fellowship in 2003.

The one-day conference entitled "Cross-national Cultural Policy Research: The methodological challenge" organised through a Doctoral Fellowship granted by the Humanities Research Centre at Warwick University was held on Saturday 21st of February 2004. Presentations and group discussions covered a range of methodological questions involved in cross-national policy research, namely the problem of the use of quantitative and qualitative data across nations and cultures. Delegates from a range of backgrounds attended including academic researchers, consultants, local government representatives, independent researchers and students, which gave the conference a truly interdisciplinary feel.

Eleonora Belfiore  
Centre for Cultural Policy Studies

# Competition Winners 2004/05

**James Bennett** and  
**Tom Brown** (Film and TV  
Studies)  
*'Some people are  
disappointed to only get the  
film...What is a DVD?'*

**James Brown** (History)  
*'Thinking Space in Early  
Modern England'*

**Iris Kleinecke** and  
**Anna Maria Mullally**  
(German/Film and TV Studies)  
*'From the National to the  
Trans-national: European film  
and television in transition'*

**Elizabeth Wren – Owens**  
(Italian)  
*'Dialogue With Tradition:  
Contemporary Writers and  
Literary Heritage'*

## Other Events

### Umberto Eco

On Monday 31st May, the Warwick Arts Centre hosted a double bill with the Italian scholar, philosopher and author Umberto Eco. More than 600 people attended the two events, which marked the launch of a volume devoted to Eco's work. The book, *Illuminating Eco: On the Boundaries of Interpretation*, was published by Ashgate in the Warwick Humanities Series, one of the Humanities Research Centre's initiatives. A conversation between Eco, Prof. Michael Caesar and the two editors of the volume, Charlotte Ross and Rochelle Sibley, was followed by a reading which took the audience through highlights of Eco's recent fictional work. These included an ironic word-play tour de force devoted to 'mamma', as well as extracts from the English translations of Eco's two most recent novels. The event, which closed this year's Writers at Warwick series, was the culmination of nearly four years of collaborative work lead by young Warwick scholars under the aegis of the Departments of English and Italian, and of the Humanities Research Centre, whose sponsorship of a one-day conference devoted to Eco's fictional and theoretical work, in 2000, gave the first impulse to the initiative.

Loredana Polezzi  
Department of Italian



Charlotte Ross, Rochelle Sibley and Umberto Eco

## Conferences 2004/05

The Humanities Research Centre sponsors many workshops, symposiums and conferences. These range from half-day events to 3-day international residential conferences. Details about conferences can be obtained from the HRC or from the conference organisers. Information on HRC events is available on our website at: [www.warwick.ac.uk/fac/arts/hrc](http://www.warwick.ac.uk/fac/arts/hrc). Or if you would like to receive regular information about future events please e-mail [HRC@warwick.ac.uk](mailto:HRC@warwick.ac.uk).

### Forthcoming events include:

Philosophy: Problems, Aims, Responsibilities

16th – 18th September 2004

Organised by Dr David Miller (Philosophy)

For further information contact the Department of Philosophy

University Ceremony and Festival in early Modern France, Italy and Spain

Friday 17th September 2004

Organised by Dr Sarah Knight (Centre for the Study of the Renaissance)

For further information contact [S.M.Knight@warwick.ac.uk](mailto:S.M.Knight@warwick.ac.uk)

Unequal States: Race and Gender at Latin American Independence

17th – 18th September 2004

Organised by Professor Anthony McFarlane (History) and Professor Catherine Davies (Nottingham)

For further information contact: [HRC@warwick.ac.uk](mailto:HRC@warwick.ac.uk)

Languages of Emotion

22nd – 23rd October 2004

Organised by Dr Emma Mason (English and Comparative Literary Studies) in association with the Institute of English Studies, London

For further information contact: [Emma.Mason@warwick.ac.uk](mailto:Emma.Mason@warwick.ac.uk)

Philosophy and the Uses of Narrative

Friday 5th November 2004

Organised by Dr Christine Battersby (Philosophy)

For further information contact the Department of Philosophy



## CALL FOR PAPERS:

### “SOME PEOPLE ARE DISAPPOINTED TO ONLY GET THE FILM...” WHAT IS A DVD?

**CONFERENCE DATE:** Saturday 23rd April 2005

**LOCATION:** Humanities Research Centre, The University of Warwick, Coventry, UK

**DEADLINE FOR SUBMISSION:** 31st October 2004

The recent development and mass marketing of DVD technology has had a major impact on the film and television industries' production-text-audience relations. This poses important questions for the academic study of contemporary media. DVDs have not only been pivotal to the promotion of the 'home cinema' experience, but have also fundamentally altered what the 'text' is. Recent labour disputes highlight DVD's place at the centre of contemporary debates about media ownership, whilst the marketing of 'DVD extras', the technology's interactivity, as well as its developing DVD-ROM use is generating audience expectations that now leave 'some people disappointed to only get the film' (V.F. Perkins, 2003).

This conference will be the first international event to fully address the implications of DVD for contemporary media and visual culture scholarship. The conference will focus on the impact that DVDs have had on the production and reception of film and television texts, alongside considerations of the nature and formation of the DVD texts themselves.

Papers already confirmed from Professor John Caldwell (UCLA), Assoc. Professor Barbara Klinger (Indiana University), Professor Ginette Vincendeau (University of Warwick) and Dr. Catherine Grant (University of Kent).

A broad range of topics will be welcomed, but papers are particularly encouraged on the following:

- **INDUSTRY AND ECONOMICS** – for example, marketing and constituting film/TV texts on DVD; Digital economic imperatives (e.g. cinema release and DVD timeframes)
- **ACADEMIC RESEARCH** – i.e. impact on availability/archiving of film and TV texts; the perils/worth of DVD extras etc
- **NEW MEDIA** – what is new about the DVD?
- **THE TEXT** – What is the DVD text? Interactive implications for linear media forms etc
- **ETHNOGRAPHIC STUDIES** – modes of audience address; the constitution of DVD audiences

Proposals for papers should be no longer than 300 words and sent to [j.a.bennett@warwick.ac.uk](mailto:j.a.bennett@warwick.ac.uk)  
or [Tom.Brown@warwick.ac.uk](mailto:Tom.Brown@warwick.ac.uk) by 31st October 2004.



THE UNIVERSITY OF  
**WARWICK**

# Call for Papers Dialogue with Tradition: Contemporary Writers and Literary Heritage



A one-day conference on 'Dialogue with Tradition: Contemporary Writers and Literary Heritage' will be held at the University of Warwick on Saturday February 5th 2005.

By the 1970s, debate about the inter-relationships between texts and about the uses of literary canons had begun to influence writers, causing many to re-consider their attitude towards texts from the past. Dialogue with past literature became problematized as writers began to re-appropriate texts for their own purposes, in new and interesting ways. This conference aims to bring together researchers from different disciplines to discuss the changing use of the canon (both textual and film) from 1970 onwards.

The keynote speaker will be Professor Martin McLaughlin (University of Oxford).

Participants are particularly invited to address issues related to:

- Dialogue with the canon through literature and film after 1970
- The impact of structuralism and post-structuralism on the use of the canon
- Political re-appropriation of literature
- Re-appropriation of the canon by marginalized groups

Abstracts (300 words) and a short biography should be sent to Liz Wren-Owens by October 30th 2004, at [e.a.wren@warwick.ac.uk](mailto:e.a.wren@warwick.ac.uk) or in hard copy to:  
Liz Wren-Owens  
Department of Italian  
University of Warwick  
Coventry CV4 7AL

# Forms of Dissent: Anna Barbauld and the Aikin Circle



**July 15-16, 2005  
University of Warwick, UK**

**Keynote Speakers:  
Anne Janowitz, William McCarthy, Jon Mee**

## Call for Papers

This two-day international symposium seeks to establish Anna Barbauld and the Aikin circle as key to debates regarding dissent, sympathy, benevolence and sociability in the eighteenth and early nineteenth century. We welcome papers that address Barbauld, her family, friends and associates in any of their various roles as radical thinkers, public intellectuals, political commentators, poets, critics or religious innovators. Further, we invite speakers to address Barbauld's contemporary moment as one caught up in questions over dissenting culture, liberal politics, gender transformations and religious controversy; as well as being rooted in particular geographical locations, from the Warrington Academy and her school in Palgrave, to the Barbaulds' trip to France and residence in Stoke Newington.

Topics might include:

- Barbauld and Radical Dissent
- Reception of Barbauld's work in America and on the Continent
- Barbauld's personal and professional relations with other women writers
- Barbauld and Unitarian theology
- Barbauld's influence on nineteenth-century pedagogy
- Barbauld's reputation as a public intellectual
- Barbauld and Sympathy/Benevolence
- The Aikins and children's literature
- The Warrington Academy
- Friendship, sociability and collaboration in the Aikin circle
- Familial constructions of Barbauld's domestic and intellectual career
- Lucy Aikin and editorial authority
- Lucy Aikin and feminist politics and poetics
- The Aikins and the periodical press/print culture
- The Aikins and natural history and scientific discovery
- Medicine in the Aikin circle
- Music and Dissent
- John Aikin and conduct literature
- Barbauld and 'Romanticism'

Please send an abstract of 300 words to the organisers, Dr Emma Mason and Dr Michael John Kooy, Department of English and Comparative Literary Studies, University of Warwick, Coventry, CV4 7AL, UK. Email: [emma.mason@warwick.ac.uk](mailto:emma.mason@warwick.ac.uk) or [michael.kooy@warwick.ac.uk](mailto:michael.kooy@warwick.ac.uk). Deadline: 31 January 2005.