

ARTS RESEARCH

SCHOOL OF ARTS, LANGUAGES AND CULTURES

PROJECTS OF THE MOMENT: BLACK AND BLUE

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Read about Carol Mavor's innovative new book which challenges conventional notions of the academic monograph.



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FROM THE EDITOR

This is the launch issue of a new research bulletin in a school that has just completed its first year in operation. The bulletin will be published twice a year (at the end of each semester). It is an experimental venture, but, given the unrivalled wealth and breadth of talent within the school, one with every chance of success. Nonetheless, the format is as yet unproven, and the editorial team (which includes the whole of the school's Research Committee!) would welcome suggestions for improvement.

Created in 2012, the School of Arts, Languages and Cultures is the largest concentration of arts and humanities scholars in the country, and one of the largest in the world. It is internationally recognised in the fields of human cultures, beliefs, institutions and languages. It aims to position the Arts at the core of the University's mission and at the forefront of its international reputation. The purpose of *ArtsResearch* is to provide a regular forum in which to celebrate and showcase some of the most interesting and exciting research being carried out in the school.

ArtsResearch adopts as one of its key principles a commitment to representing every stage of the 'research cycle' in the school. This commitment provides the rationale for the decision to structure the bulletin around a sequence of key categories: 'Projects of the Moment' (which will feature accounts of research planned in connection with major research grant awards); 'Outputs in Close Up' (in which the attention switches to significant and recently completed research outputs and publications); 'Research at Large' (an opportunity for researchers to describe the broader societal impacts, exchanges of knowledge and public engagements that their work is generating); 'New Generation Thinkers' (a space in which we can celebrate the outstanding achievements of our PhD students, post-doctoral fellows and early-career researchers, and which takes us back to the very beginning of the research cycle). In addition, we include a section describing highlights of recent events organised by CIDRAL (Centre for Interdisciplinary Research in the Arts and Languages), our vehicle for promoting collaboration across the seventeen subject areas represented in the school, and a list of recent grant awards and book publications in the school.

Clearly, the work that we present in each issue of *ArtsResearch* is but a small sample of research being carried out across the school at any given time; it is to be taken as read that for every feature we include, there are numerous other, similar, examples of outstanding research activities and achievements which do



not appear in the bulletin. We need to be selective and there will always be a small degree of arbitrariness about the process. It is encouraging to note, however, that in this, first, issue, members of 6 of the 7 SALC divisions are represented in one category or another and, without in any way compromising on our commitment to presenting only the very best of what we do. We will make every effort to ensure that we maintain such a balance, if not within each future issue, then across several issues. Our ability to achieve that balance is, of course, dependent on the extent to which colleagues from across the school continue to supply us with excellent material (and, more importantly, to carry out the excellent research that underpins it!).

Given the nature and purpose of *ArtsResearch*, readers will not be surprised to find that the items included in this first issue are largely factual and descriptive in tone. However, as Carol Mavor's account of her fascinating new book indicates, we are willing to consider more personalised, and even creative, pieces. This is, after all, a school of Arts! As to the editorial, I would hope to be able to deviate on occasion from the largely functional style adopted for the present piece, and to take a more reflective, even provocative, approach to my task. *Caveat lector!*

Steve Hutchings
Research Director, SALC

ARABIC COMMENTARIES ON THE HIPPOCRATIC APHORISMS



Professor Peter Pormann of Classics and Ancient History has recently been awarded a European Research Council grant of €1.5m to pursue a major research project entitled 'Arabic Commentaries on the Hippocratic *Aphorisms*'. These texts, which influenced not only medical theory and practice, but also affected popular culture, were authored by one of the towering figures in the history of medicine.

The project, which exemplifies the value of humanities perspectives on science, aims to examine the entire Arabic commentary tradition on the *Aphorisms*, from the 9th–16th centuries. It will survey the manuscript tradition of these Arabic commentaries on the

Hippocratic *Aphorisms*, beginning with Ḥunayn ibn 'Ishāq's (d. c. 873) translation of Galen's commentary. By approaching the material as an electronic corpus, the project will provide the first comprehensive study of the tradition of the Hippocratic commentary in Arabic. Both in approach and scope, this study seeks to alter our understanding of the role commentaries played in the transmission of scientific knowledge across countries and creeds.

Few secular texts had such an impact on subsequent generations as the Hippocratic *Aphorisms*. Galen (d. c. 216) produced an extensive commentary on this text, as did other medical authors writing in Greek, Latin, Arabic, and Hebrew. The Arabic tradition is particularly rich, with more than a dozen commentaries extant in over a hundred manuscripts. These Arabic commentaries did not merely contain scholastic debates, but constituted important venues for innovation and change. Moreover, they influenced medical practice, as the *Aphorisms* were so popular that both doctors and their patients knew them by heart. Despite their importance for medical theory and practice, previous scholarship on them has barely scratched the surface. Pormann's project aims to conduct an in-depth study of this tradition by approaching the available evidence as a corpus, to be constituted electronically, and to be analysed in an interdisciplinary way.

The project will survey the manuscript tradition of Arabic commentaries on the Hippocratic *Aphorisms*, beginning with Ḥunayn ibn 'Ishāq's (d. c. 873) Arabic translation of Galen's commentary. It will also examine the manuscripts of a number of commentaries, dating from the eleventh to the sixteenth centuries. The aim is to produce preliminary editions of these commentaries, which will be made available in XML format according to the standards of the Text Encoding Initiative. The resulting digital corpus will be analysed in a variety of ways to assess how these commentaries transmitted and transformed scientific knowledge across centuries, countries, and creeds.

For further information, please visit:

www.alc.manchester.ac.uk/ourresearch/featuredprojects/arabiccommentaries



William Holbrook Beard, *The Bulls and Bears in the Market* (1879)

PICTURING FINANCE

Like modern art, finance has become increasingly abstract and self-referential, the complexity of its operations virtually impossible for those on the outside to envisage. By focusing on how finance has been imagined, represented and performed in different historical moments in Anglo-American culture, the 'Picturing Finance' project led by **Dr Peter Knight** (English and American Studies), aims to stimulate public debate about how high finance has become such a powerful and yet little understood force. It is funded by an AHRC Follow-On Funding grant, a scheme designed to deliver 'impact' from previously funded research projects. In this case the current grant builds on the 'Culture of the Market Network', which organised a series of symposia (in Manchester, Oxford, the New School and Harvard) to explore cultural approaches to the history of economics, or what is now coming to be called the 'History of Capitalism' (see, for example, the recent article in the *New York Times*). The project is a collaboration with colleagues at the Northern Gallery for Contemporary Art (Alistair Robinson), Southampton (Prof. Nicky Marsh) and Edinburgh (Dr. Paul Crosthwaite), along with a postdoc (Dr. Isabella Streffen). The main task of the project is to organise an exhibition, 'Show Me the Money: The Image of Finance, 1700 to the Present', which will open at the NGCA in May 2014, and it is anticipated that it will tour to two other UK venues. It will involve a series of outreach events, including a public round table with leading figures from the world of the arts, journalism, academia,



The project team (Peter Knight, Nicky Marsh, Alistair Robinson, Paul Crosthwaite)

government and the finance industry. It will tell the story of how the very idea of 'the market' has been imagined through paintings and photographs, as well as more ephemeral objects such as adverts and prints. It will also include a number of recent works and new commissions by artists grappling with the problem of representing and performing finance

The Financial Services Authority's Turner Review of the current financial crisis insisted that 'intellectual challenge to conventional wisdoms is essential'. 'Show Me the Money' takes up this challenge by exploring the cultural images that have helped to construct these 'wisdoms' and asks what they have meant, how they have changed, and what kinds of power they have held. The exhibition aims to make accessible to the public the idea that markets are not governed by immutable economic laws but are culturally, socially and historically constructed. In short, it explores the origins and continuing dominance of the myth of the rational market. For further information on the project, see: www.imageoffinance.com

BLACK AND BLUE

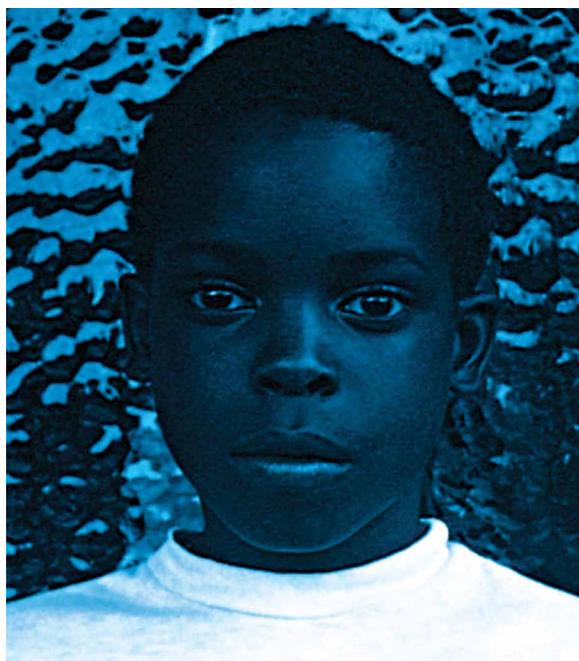
Professor Carol Mavor (Art History and Visual Studies) has just published a major new monograph: *Black and Blue: The Bruising Passion of Camera Lucida, La Jetée, Sans soleil, and Hiroshima mon amour* (Duke University Press, 2013). The book represents an audacious challenge to conventional generic boundaries and has already attracted enthusiastic endorsements from leading figures in the field of visual studies. Tom Conley, author of *An Errant Eye: Poetry and Topography in Early Modern France*, writes:

'In *Black and Blue*, Carol Mavor lives with the wounding memories of Hiroshima, the Holocaust, and the regime of hate in American racial history. She looks at herself through a kaleidoscope of texts and images whose pain her own writing seeks to alleviate. The reader witnesses conflicted emotions circulating within a gallery of figures defining the melancholic tenor of critical and creative labors of the last three decades. As a testament and a symptom, *Black and Blue* belongs to a growing number of first-person accounts that have coped with the years 1939–46 and after, including those by Sarah Kofman (Rue Ordener, rue Labat) and Jean-Luc Godard (*Histoire(s) du cinéma*), in which the 'author' deals with his or her own relation with the past, from a highly autobiographical standpoint. What makes *Black and Blue* stand out is its movement to and from a theoretical critical canon, through an impressive body of films, texts, and images, which literally punctuate the book'.

Brion Dillon suggests in *Art Review* that:

'*Black and Blue* is only partly, though brilliantly, about the colours of its title. It's avowedly indebted to novelist-philosopher William S. Burroughs's extraordinary 1976 essay *On Being Blue: A Philosophical Inquiry*, and shares that book's super-subjective love of lists and tendency to intuitive digressions.... *Black and Blue* has a poetic logic of mourning, and its rage to make too much sense'. – Brian Dillon, *Art Review*.

For Carol, black is not the opposite of blue: it is its lining. Both, she argues, are sad colors. *Black and Blue* is steeped in melancholy, in the feeling of being blue, or, rather, black and blue, with all the literality of bruised flesh. The French philosopher Roland Barthes (1915–1980) and Marcel Proust (1871–1922), the famed author of *In Search of Lost Time* (a book that is part philosophy, part fiction and part autobiography) are inspirations for and subjects of Carol's image-filled rumination on efforts to capture fleeting moments and to comprehend the incomprehensible. At the book's heart are one book and three films: Roland Barthes's last book, *Camera Lucida* (1980), a treatise on what the photograph means



to him; two films by Chris Marker (1921–2012), *La Jetée* (1962) and *Sans soleil* (1982), both are cine-poems haunted by the post-nuclear; and the collaboration of French novelist Marguerite Duras (1914–1996) with the French filmmaker Alain Resnais (1922–), which resulted in the controversial *Hiroshima mon amour* (1959), a love story between a Japanese man and a French woman (who is trying *not to forget*), set 'sacrilegiously' in the city obliterated by the atomic bomb on August 6, 1945. All four 'case studies' are postwar French works that register disturbing truths about loss and regret, and violence and history, through aesthetic refinement.

Personal recollections punctuate Mavor's interpretations of these and many other works of art and criticism. Childhood memories become Proust's 'small-scale contrivances', tiny sensations that open onto panoramas. Mavor's mother lost her memory to Alzheimer's, and *Black and Blue* is framed by the author's memories of her mother and effort to understand what it means to not be recognized by one to whom you were once so known.

All four of her "tender buttons" (*Camera Lucida, La Jetée, Sans soleil* and *Hiroshima mon amour*) feel the hurt of war, of love, of time like a bruise. (One meaning of *bleu* in French is bruise.) After watching *La Jetée, Sans soleil* and *Hiroshima mon amour*, after reading *Camera Lucida*, a tenderness remains: even though we may have forgotten how the bruise got there. If our skin is black, the bruises may not show at all. Invisible pain is often the most impossible to reconcile.

RETHINKING MUSIC REVIVAL

Why is music from the past so important to us today, and how have historical musical styles and practices been transformed to suit contemporary contexts and agendas? *The Oxford Handbook of Music Revival* is the keenly awaited outcome of the collaboration between co-editors **Dr Caroline Bithell** (SALC, Manchester) and Juniper Hill (Cambridge/University College Cork), for whom these questions provided the initial springboard. Bringing together the latest research by an international cohort of thirty scholars, the book acts as a vital update to existing theoretical work on music revivals while providing a more geographically and temporally comprehensive explication of revival processes than is currently available in any one volume. The resulting combination of conceptual essays and ethnographic case studies reveals the potency of acts of revival, resurgence, restoration, and renewal in shaping musical landscapes and transforming social experience.

Central to Bithell and Hill's mission was the desire to consider cases of renaissance and recovery in diverse parts of the globe that have not traditionally been viewed through the revival lens. At the same time they proposed to revisit classic revival scenarios in light of the question "what comes after revival?" More particularly, they wished to interrogate the fundamental shifts that have taken place in the late twentieth and early twenty-first centuries—from tradition to heritage, from folk to world music, from bounded to imagined communities, from regional to transnational affiliations—and to bring their findings into dialogue with theoretical advances across a range of disciplines. To this end, they sought out a team of authors who, together, could contribute approaches and insights from ethnomusicology, ethnochoreology, historical musicology, folklore studies, anthropology, ethnology, sociology and cultural studies. Enriched by their critical and nuanced treatment of issues such as historical reinterpretation, transmission, authenticity, cultural activism, recontextualisation, institutionalisation and globalisation, the collection is set to make an impact far beyond the field of revival studies.

The in-depth case studies that are the focus of individual chapters range from analyses of the revival of traditional music and dance genres in postcolonial and post-Soviet settings (e.g. India, Senegal, Ukraine, Uzbekistan) to the ways in which music and other art forms have acted as tools for recovery from the physical and psychological devastation wrought by war or natural disaster (e.g. in post-war Croatia and post-tsunami Aceh). The volume also includes a case-study chapter by Caroline, based



British visitors gathered for the revitalised feast of Limkheri, with song-and toast-makers Gigo Chamgeliani and Givi Pirtskhelani. Georgia, July 2011



The trials and tribulation of a vegetarian fieldworker: Givi Pirtskhelani distributes the vital organs of a sacrificial ram. Georgia, July 2011

on her British Academy funded research into vocal polyphony from the Republic of Georgia, in which she explores the multifaceted links between cycles of national revival since the mid-nineteenth century and the post-Soviet internationalisation of Georgian polyphony, reflected in and supported by the continuing proliferation of overseas (non-native) choirs specialising in Georgian repertoire.

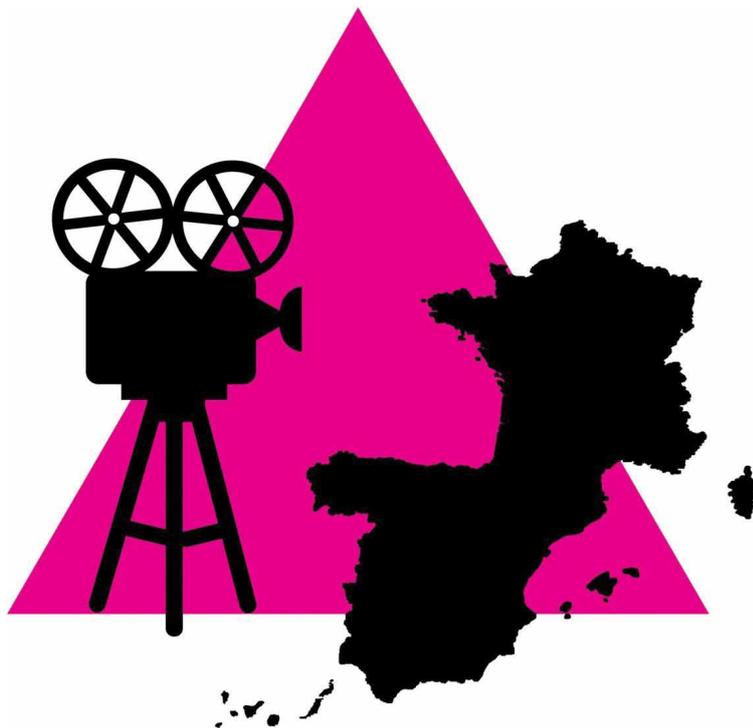
Dissemination of the research will be greatly aided by the availability of the volume via an online platform (initially as part of Oxford Handbooks Online) as well as in conventional print format. The project also benefits from an extensive companion website carrying additional illustrative materials, including original audio-visual recordings, alongside extended reading and listening lists and annotated webographies.

QUEER CINEMA FROM SPAIN AND FRANCE: THE TRANSLATION OF DESIRE AND THE FORMATION OF TRANSNATIONAL QUEER IDENTITIES

This is a three-year AHRC-funded project (£225,741) led by **Professor Chris Perriam** (Language-Based Area Studies) and **Dr Darren Waldron** (Languages and Intercultural Studies), with **Dr Ros Murray** as the postdoctoral researcher. Focusing on lesbian, gay, bisexual, transgender and queer films from Spain and France from the 1990s to the present day, it has a strong community and transnational outreach dimension. It explores both filmic representations of lesbian, gay, bisexual, transgender and queer desires, and responses by viewers to the relationships, identities and communities represented in the films. Core to the project is an engagement with viewers in Spain, France and Britain, and a concern with how these audiences use and invoke films from other countries in how they see themselves and their communities. The team work across four languages (Spanish, French, Catalan, English) and participants have been and are currently being recruited across a range of digital and physical locations.

The researchers have been talking to audience members at key festival locations as well as using web-based fan and audience reactions, probing how viewers' experience of films from – roughly speaking – 'abroad' speak to their own tastes, desires and personal/political values in relation to images of sexuality and gender. They are seeking both to investigate LGBTQ 'interpretative communities' (i.e. groups building their own images of themselves) and their interaction with the corpus films, as shown in festivals and in circulation commercially and in open access, web-based spaces.

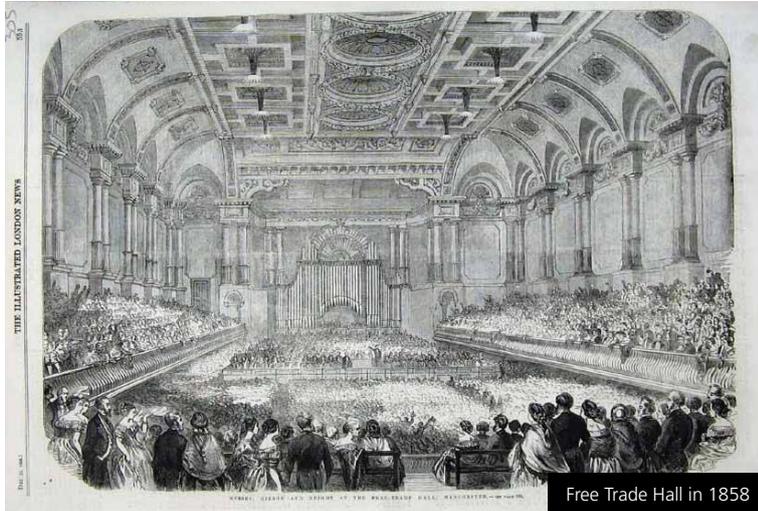
Audiences are treated as empowered subjects within the framework of the project -- they are encouraged to suggest relevant films and to involve themselves in question and answer sessions. Some of the key issues at stake in this connection are cross-border and cross-cultural understanding, new ways of seeing the relationship of self to (queer or European) community, and welfare and quality of life for "minority" groups. In the case of the festivals, the local audiences are targeted



via on-site programme-based presentations and interventions to stimulate debate. Currently at the level of focus groups and individual responses, the next step is to extend the conversation to interested collectives: for example, the Fundación Triángulo in Madrid, the LAMBDA association in Barcelona, the Centre LGBT Paris, Manchester City Council, Manchester Pride, and the Lesbian and Gay Foundation (Manchester).

The research has revealed that genre and futurity are core current issues for filmmakers and audiences. For instance, despite the assumed increase in the visibilisation and acceptance of LGBTQ identities and politics, the documentary remains the preferred format for the exploration of less mainstream, and normalised, lifestyles and experiences. Elsewhere, aging among lesbians and gay men has become a preoccupation of both documentary and fiction film. The team is interested in exploring how these and other issues play out with the audience through our work with our respondents. It is feeding this back to programmers and community organizations to help refine their own detailed awareness of such priorities and to promote dialogue between them, within and across national, linguistic and territorial boundaries.

There are numerous connections with broader educational and health and well-being campaigns, and the project has been designed so as to facilitate the continuation of the impact-based activities beyond its lifespan.



THE AMERICAN CIVIL WAR: THE MANCHESTER CONNECTION

Since he arrived at Manchester in 2006, it has surprised **Dr David Brown** (English and American Studies) that a city with an Abraham Lincoln statue knows so little about its transatlantic connections in the 19th century and beyond. As anyone visiting the statue in Lincoln Square knows, it commemorates a famous and important meeting at the Manchester Free Trade Hall on New Year's Eve, 1862. The 'working men of Manchester' expressed their solidarity with Lincoln's policy of emancipation, to be put into action on January 1, 1863, and their further wish for the restoration of the American Union. This support probably surprised the American president during a critical period of his presidency. His blockade of the South drastically cut supplies of cotton, leaving approximately three quarters of cotton operatives unemployed or on shortened hours by the winter of 1862.

A University of Manchester *Investing in Success* award in May 2012 kick-started David's investigation of the meeting, and more broadly Manchester's connections to the American Civil War. One of the purposes of the project had been to raise public awareness of this mostly overlooked aspect of Manchester's past. Like many other humanities scholars, David was initially somewhat sceptical of the notion of 'impact'. However, this topic is an important, but forgotten, part of Manchester's heritage, deserving wider attention and this has led David on a quest to bring his research to the attention of the public at large.

One obvious route to pursue was that of local cultural institutions and he is currently engaged with several Manchester museums in an ongoing correspondence

about the possibility of an exhibition on the theme of Manchester and the American Civil War. Then there was the media angle. The 150th anniversaries of the Free Trade Hall meeting and of Lincoln's reply to the 'working men' of Manchester (January 19, 1863) were key dates. With the help of Mike Addelman, Faculty Press Officer, the first step in eliciting interest was to put together a press release which went out in the last week before Christmas, 2012. The first response came from a teacher/activist who had self published his own pamphlet on this topic, the title of which gives away his perspective: 'British Workers and the US Civil War: How Karl Marx and the Lancashire Weavers Joined Abraham Lincoln's Fight against Slavery, 150 years ago'. Then, in the last few days of 2012, there was a more promising inquiry from the *Manchester Evening News* that eventually became a full-page article 'Historian Reveals Day Manchester Backed Lincoln's War on Slavery'.

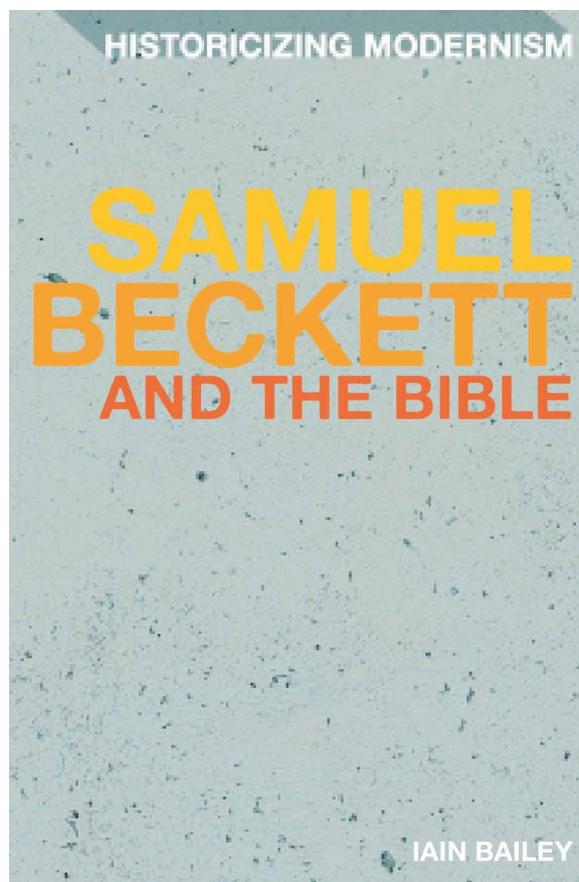
Moreover, the anniversary of Lincoln's letter to the workingmen of Manchester was still on the horizon. Sure enough, the phone rang on January 17 and BBC Radio Four's *The Today Programme* invited David to appear on the show on the morning of January 19. Just before going on air, the BBC World Service *Lunchtime News* got in touch to ask for a separate interview. Further television interest followed, culminating in appearances on BBC *North West News* and on BBC1's *The One Show*. The pretext here, however, was the publicity surrounding Spielberg's film *Lincoln*, rather than the historical anniversaries (in the latter case, specifically the Oscars!). Now an impact 'convert', David offers one final tip to those keen to follow a similar path beyond the academy: there is little point in preparing elaborate, nuanced accounts of your findings: if you are on air for longer than 10 seconds and can offer more than a sound byte, you have done very well!

BECKETT AND THE BIBLE

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Dr Iain Bailey received his PhD from the University of Manchester in 2010 and has, until recently, taught part time in the School and in secondary education since then. His research crosses disciplinary boundaries in a highly productive and innovative way (he had supervisors from both Religions and Theology and English and American Studies). Iain's thesis has attracted significant scholarly attention and has provided the basis for a soon-to-be-published book, part of Bloomsbury's Historicizing Modernism series, entitled *Samuel Beckett and the Bible* (London: Bloomsbury Publishers). It is the first monograph on Beckett's relation to the Bible, despite general agreement that it constitutes a major influence for him. In fact, this is part of what Iain analyses in the book: a tendency to receive the Bible as a known quantity in Beckett's work, something already familiar, despite the ways in which his writing pulls against familiarity and recognition with its uneasy representations of memory, communality and communication. In this sense the book is not much focused on explicitly theological matters, which have received a good deal of discussion in other scholarship on Beckett's writing. Iain's focus—which, he argues, is also one of Beckett's—concerns the Bible as historical and material: a book whose composition, assemblage, canonisation, translation and reproduction are very complex and at the same time a book involved like no other in the production of common cultures and the apparent simplicity of common knowledge. Beckett, a writer whose work spans the twentieth century and shifts from Dublin to Paris and from English to French, draws on biblical language in a set of contexts where its value and associations are fluctuating. Iain's book argues that the Bible appears in Beckett's work as a form of increasingly residual culture, whose changing state is not really lamented or defended against, but is likewise never straightforwardly celebrated or thrived upon.

The research that produced the book was funded largely by an AHRC doctoral award, with some additional funding to work on the Beckett collection at the Harry Ransom Center in Austin. Beckett studies, like many branches of literary scholarship over the last few years, have been very concerned with archives. Iain's research made substantial use of drafts and notebooks



in Austin and at the University of Reading, as well as an annotated copy of a Bible that Beckett was awarded for 'diligence' at his Sunday School in Tullow (held by Dublin City Public Libraries). One of his concerns in the book was to reflect on the kinds of methodology that can be applied to such material, and to work through the kinds of knowledge claim it allows us to make. That is also a question that informs Iain's current research on the connoisseur and forms of connoisseurship in literary modernism, which he will shortly be taking up here full time at Manchester, thanks to a prestigious Leverhulme Early Career Fellowship. Beckett's relation to the Bible now serves for Iain as a case study that has helped to establish some of his major research preoccupations: citation and allusion, the materiality of texts, emotion, tone and recitation, and archival methodologies are all taken up in the book and all remain central to his thinking. For the school, Iain represents a shining example of home-grown success!



BBC ENGLISH WITH A MANCHESTER ACCENT

Danielle Turton is a PhD student in the Division of Linguistics and English Language. Her work focuses on variation and change in English regional accents. Late last year, Danielle received a call from BBC's *The One Show*. They were pitching a series of short films about accents in the UK, and had contacted the university in search of an expert on the Manchester accent. Their plan was to run a feature comparing the Manchester and Liverpool accents, focusing on the difference between the two varieties and discussing how they have changed over the years.

As a native Mancunian, Danielle has always been interested in the local accent, and studying at Manchester means she is exceptionally well placed to investigate it. Her research focuses on linguistic change and how accents change over time. Teenagers speak differently from their parents or grandparents, even if they are from the same street in the same city. In addition to language change over time, we observe differences in space; Manchester and Liverpool are only 30 miles apart, yet the accents are starkly different.

The One Show was interested in addressing the questions posed by language differences across age and region. They sent impressionist Alistair McGowan to Quarry Bank Mill (not actually in Manchester, but they wanted a cotton-mill backdrop) to question Danielle about the Manchester accent. Alistair is someone who

finds it easy to impersonate accents, but knows little about their sociohistorical development. They discussed how the final vowels in words such as *happy* and *letter* have a more open quality in the Manchester accent, and why a Mancunian in their teens might speak differently to someone in their 70s. The short film, broadcast earlier this year, became the first of a series of features on accents, including those of Middlesbrough, London and Birmingham.

Danielle's research interests are linked to Dr Maciej Baranowski's ESRC funded project, which looks at variation and change in the vowels of Manchester speakers. They are investigating how age, gender, social class, region and ethnicity can account for differences in people's accents. In addition, Danielle is currently teaching on Dr Laurel MacKenzie's Language Variation and Change course, where students are collecting survey information on lexical, phonological and grammatical dialect features in Manchester, and across the UK. They are hopeful that these research interests will lead to more engagement with the public in the near future.

PUBLIC INTELLECTUALS

The Centre for Interdisciplinary Research in the Arts and Languages (CIDRAL), directed by **Professor Jackie Stacey** (English, American Studies and Creative Writing), organises research events for academics and postgraduates around an annual theme. These events aim to facilitate intellectual debate across the disciplines on diverse interdisciplinary topics chosen by colleagues in the School of Arts, Languages and Cultures.

CIDRAL events this year (2012-13) have focussed on the topic of 'Public Intellectuals'. The question of what kind of intellectual activities are valued, by whom and for what purpose has become ever more pressing. Many academics working in the humanities today feel themselves to be especially under attack, as government funding is withdrawn from their teaching budgets and researchers are required to account for themselves within frameworks of legitimation that often seem imposed from outside their remit.

The events have included open lectures, conversations between visiting speakers and colleagues at the University of Manchester, postgraduate masterclasses and other research dialogues of various kinds. Taken together, these events have offered an intellectual consideration of how and why the knowledge produced in the study of the arts and languages continues to be of value and significance.

The series opened on November 13 with a public lecture by Professor Thomas Elsaesser (University of Amsterdam/IKKM Weimar) who spoke on the subject of: 'How to Create a Public Intellectual, Posthumously'. This was followed later that month by a lecture given by Dr Michael Mack (University of Durham), 'Revisiting the Two Cultures Debate: Affect, Economics and Science'. Opening the second semester in February, Professor Ruth Wodak (Lancaster University) spoke on the subject of 'Analyzing Political Discourse: A 'New Face' of Politics?' and this was followed by Professor Vijay Mishra (Oxford University and Murdoch University, Australia) whose lecture was entitled: 'In the Salman Rushdie Archive'. Dieter Stein (Henrich Heine University, Düsseldorf) gave a lecture on Open Access and intellectual property in academia (organised with LEL). In March, Professor Helen Small (Oxford University) gave the plenary lecture at an event on 'The History of the Public Intellectual' in which she evaluated the competing justifications for continued support for the Humanities subjects in Universities; and the final public lecture before the easter break was a lecture by anthropologist, Professor Michael Lambek (University of Toronto) entitled: 'Voice and



Vicissitude: An Ethnographic Contextualization of Public Intellectuals'. This was followed by two enjoyable symposia: 'Music and Public Engagement' (with the Institute for Cultural Practices) and a day conference, entitled 'Siblings' with Juliet Mitchell at Manchester Art Gallery. In April, academic and Radio 4 presenter of 'Adventures in Poetry', Margaret Reynolds (Queen Mary, London University), gave a public lecture on poetry and its publics. Finally, in June Professor Lauren Berlant (University of Chicago) was in conversation with **Dr David Alderson** and **Dr Daniela Caselli** (English, American Studies and Creative Writing) on her book *Cruel Optimism* (2011) and her blog and her work on the Public Feelings Project in Chicago.

Alongside these public lectures, CIDRAL has run a series of 'Theory Intensives' for postgraduate students and academic staff. In the first of these, Dr David Alderson (English, American Studies and Creative Writing) led a workshop on Herbert Marcuse. In the second, Professor Vicki Kirby (UNSW, Australia) and Professor Joanna Hodge (Manchester Metropolitan University) discussed 'Derrida and Technicity'. This was followed by Professor Ranjana Khanna (Duke University) and **Professor Carol Mavor** (Art History and Visual Studies), who were in conversation on Franz Fanon. Then **Professor Jeremy Tambling** (English, American Studies and Creative Writing) spoke on Melanie Klein. In the final session, **Professor Carol Mavor** led a discussion on Roland Barthes.

For academic year 2013-14, CIDRAL events will be organised around two different themes, one in each semester: 'Borders Crossings' in semester one; and 'Ruins' in semester two. CIDRAL is delighted to announce that the programme for 'Border Crossings' will open with a lecture and masterclass by Professor Rey Chow (Duke University) on Friday 11 October at Cornerhouse (in collaboration with **Dr Felicia Chan** and the Chinese Film Forum UK).

STAFF IN THE SCHOOL HAVE PUBLISHED THE FOLLOWING BOOKS PRESENTED AT THE CIDRAL/SALC BOOK LAUNCH ON TUESDAY 30 APRIL 2013 AT BLACKWELL BOOKSHOP, OXFORD ROAD

Tine Breban

Tine Breban, Kristin Davidse, Lieselotte Brems, and Tanja Mortelmans, (eds.) *Grammaticalization and Language Change: New Reflections. Studies in Language Companion Series.* (New York; Philadelphia: John Benjamins, 2012)

David Brown

David Brown, William A. Link, Brian Ward, and Martyn Bone, (eds.), *Creating Citizenship in the Nineteenth-Century South* (Gainesville: University Press of Florida, 2013)

Ana Carden-Coyne

Ana Carden-Coyne, *Gender and Conflict Since 1914: Historical and Interdisciplinary Perspectives* (Basingstoke: Palgrave Macmillan, 2012)

Hannah Cobb

Hannah Cobb, Oliver J. T. Harris, Cara Jones, Philip Richardson (eds.), *Reconsidering Archaeological Fieldwork: Exploring On-Site Relationships Between Theory and Practice* (London: Springer, 2012)

Laura Doan

Laura Doan, *Disturbing Practices: History, Sexuality, and Women's Experience of Modern War* (Chicago; London: University of Chicago Press, 2013)

Jean-Marc Dreyfus

Daniel Langton and Philip Alexander (eds.), *Normative Judaism? Jews, Judaism and Jewish Identity. Proceedings of the British Association for Jewish Studies 2008.* Melilah supplement 1 (Piscataway, NJ: Gorgias Press, 2012)

Jean-Marc Dreyfus and Janet Wolff

Jean-Marc Dreyfus and Janet Wolff (eds.), *Traces, Memory and the Holocaust in the Writings of W.G. Sebald* (Piscataway, NJ: Gorgias Press, 2013)

Paul Fouracre

Paul Fouracre, *Frankish History: Studies in the Construction of Power* (Farnham: Ashgate, 2013)

Cathy Gelbin

Edited volume of *Leo Baeck Institute Year Book* (Vol.57, Issue 1, 2012)

Melanie Giles

Melanie Giles, *A Forged Glamour: Landscape, Identity And Material Culture In The Iron Age* (Oxford: Windgather Press, 2012)

David Law

David R. Law, *Kierkegaard's Kenotic Christology* (Oxford: Oxford University Press, 2013)

M Letizia Alterno

Letizia Alterno, *Raja Rao: An Introduction* (Contemporary Indian Writers in English), (New Delhi: CUP India, 2011)

Carol Mavor

Carol Mavor, *Black and Blue: The Bruising Passion of Camera Lucida, La Jetée, Sans Soleil, and Hiroshima Mon Amour* (Durham, NC: Duke University Press, 2012)

Gale Owen-Crocker

Gale R. Owen-Crocker, *The Bayeux Tapestry: Collected Papers (Variorum Collected Studies Series)*, (Farnham: Ashgate, 2012).

Monica Pearl

Monica Pearl, *AIDS Literature and Gay Identity: The Literature of Loss* (London: Routledge, 2013)

Christopher Perriam

Christopher Perriam, *Spanish Queer Cinema* (Edinburgh: Edinburgh University Press, 2013)

Dee Reynolds

Dee Reynolds and Matthew Reason (eds.), *Kinesthetic Empathy in Creative and Cultural Practices* (London: Intellect, 2012)

Lúcia Sá

Lúcia Sá, *Literaturas da Floresta: textos amazônicos e cultura latino-americana.* (Rio de Janeiro: EdUERJ, 2012)

Jeremy Tambling

Jeremy Tambling, *Literature and Psychoanalysis* (Manchester: University of Manchester Press, 2013)

SALC MAJOR GRANT AWARDS 2012/13

Art History and Visual Studies:

Dr Emma Loosley – European Research Council, Starter Grant, "Architecture and Asceticism: Cultural Interaction between Syria and Georgia in Late Antiquity" (£819,896) (Transferred to Essex).

Dr Anthony Gerbino – Leverhulme Trust, Research Fellowship grant: "Made to Measure" (£ 41,671).

Dr Helen Rees Leahy – AHRC Development Grant, Learning from the Past: Cultural Value, then and now, in principle and practice (£29,633).

Drama

Professor Stephen Bottoms – AHRC, Research Network Grant: "'Before the Flood': Interweaving situated performance and flood narratives for resilience building in hard-to-reach flood risk communities." (£69,177).

Professor James Thompson – AHRC, Research Grant: "Humanitarianism 2.0." (£31,892).

Music

Professor Thomas Schmidt – AHRC, research grant: "The Production and Reading of Music Sources, 1480-1530." (£467,174) (Start, then transferred to Manchester from Bangor).

Dr Katia Chornik – Leverhulme Trust, Early Career Fellowship: "Sounds of Memory: Music and political captivity in Pinochet's Chile (1973-1990)" (£79,361)

Classics and Ancient History:

Professor Kate Cooper – Leverhulme Trust, Major Research Fellowship: "The early Christian Martyr Acts." (£152,920).

Professor Peter Pormann – Leverhulme Trust, Research Fellowship grant: "Arab Athena: the Graeco-Roman Past in the Modern Middle East." (£44,786).

Dr Amy Coker – Leverhulme Trust, Early Career Fellowship: "The Vocabulary of Offence in Ancient Greek" (£79,361)

English, American Studies and Creative Writing:

Dr Peter Knight – AHRC, Follow-on Research Grant: "Picturing finance: An exhibition on the visual imagination of financial capitalism." (£91,977).

Dr Ian Bailey – Leverhulme Trust, Early Career Fellowship: "Modernism's Connoisseur" (£79,361).

German Studies:

Dr Cathy Gelbin – AHRC, Research Fellowship: "Cosmopolitanism and the Jews." (£76,952).

History

Dr Laurence Brown – ESRC, research grant: "Understanding the changes in ethnic relations: the dynamics of ethnicity, identity and inequality in the UK." (£2,038,292) (Co-investigator on ESRC Research Centre).

Dr Steven Pierce – Käte Hamburger Kolleg, Centre for Global Cooperation Research, Fellowship: "Government and the Body in Pain." (£18,210).

Linguistics and English Language

Professor Yaron Matras - European Commission, FP7 - Small CP – RES: "MigRom12: The immigration of Romanian Roma to Western Europe: Causes, effects, and future engagement strategies." (£776,918)

Dr Erik Schleeff – AHRC, Early Career Research Fellowship: "Discourse markers and indexicality: towards an experimentally-enhanced discourse analysis." (£80,255).

Religions & Theology

Professor Daniel Langton – Leverhulme Trust, Major Research Fellowship: "Darwin's Jews: Evolutionary theory, Jewish thought and interfaith relationships." (£95,122).

Professor Alan Williams – British Academy, Wolfson Research Fellowship: "The Restitution of Rumi's Masnavi." (£150,000);

Dr Maria Haralambakis – British Academy, Postdoctoral Research Fellowship: "Moses Gaster@ Eclectic Collector." (£211,133).

Russian and East European Studies

Professor Stephen Hutchings – AHRC, Follow-on Research Grant: "Comparative approaches to Islam, Security and Television News: Implications for Policy Makers and the Media." (£92,962).

Translation and Intercultural Studies

Professor Mona Baker – AHRC Research Fellowship: "Translating the Egyptian Revolution: Activist Use of Translation to Connect with Global Publics and Protest Movements." (£138,950).

Would you like to feature in an issue of Arts Research? Get in touch: karen.murphy@mancheser.ac.uk

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