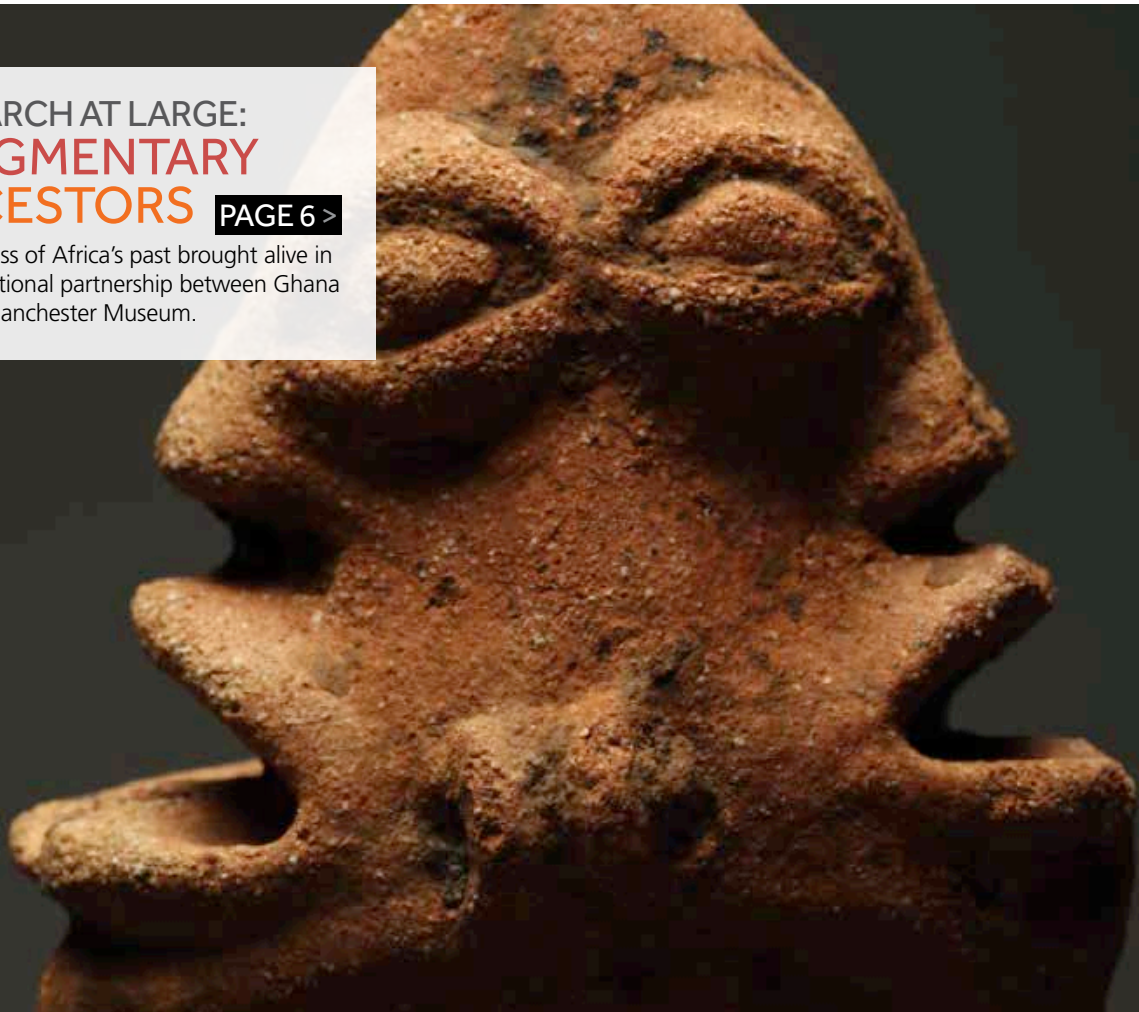


ARTS RESEARCH

SCHOOL OF ARTS, LANGUAGES AND CULTURES

RESEARCH AT LARGE: FRAGMENTARY ANCESTORS **PAGE 6 >**

The richness of Africa's past brought alive in an international partnership between Ghana and the Manchester Museum.



IN THIS ISSUE:

| | PAGE | | |
|---|------|--|----|
| FROM THE EDITOR: Dr Ursula Tidd | 2 | RESEARCH AT LARGE: | |
| PROJECTS OF THE MOMENT: | | BEETHOVEN'S IRISH SONGS | 8 |
| MY COUNTRY, A JOURNEY | 3 | JAMES BALDWIN REVIEW | 8 |
| EXPERIENCES OF CHILDHOOD IN PRE-1945 JAPAN | 4 | IMPRINTING THE IMAGINATION | 8 |
| OUTPUTS IN FOCUS: | | DISASTER RESILIENCE | 8 |
| MOORINGS AT THE MANTIS | 5 | NEW GENERATION THINKERS: | |
| FROZEN | 5 | IDEOLOGIES, IDENTITIES AND IMAGES IN MOTION | 9 |
| WRITING THE EUROPEAN OTHER | 5 | MODERNISM AND THE ETHICAL TURN | 10 |
| RESEARCH AT LARGE: | | CIDRAL: SEMESTER ONE 2014-15 | 11 |
| FRAGMENTARY ANCESTORS | 6 | GRANT AWARDS AND RECENT PUBLICATIONS | 12 |
| SEXUALITY SUMMER SCHOOL 2014 | 7 | | |

FROM THE EDITOR

It is both a pleasure and a privilege to step temporarily into the shoes of Steve Hutchings, Director of Research in SALC, to edit the present issue of *Arts Research* while he is on well-deserved research leave. In so doing, I have been delighted to receive many fascinating and diverse contributions for this issue which offer a glimpse of the groundbreaking research in the arts, languages and cultures being conducted across the School.

In SALC we are sometimes asked to communicate the distinctiveness of the wealth of research that we do. In an era habituated to the ready soundbite and the easy metric and one in which the 'value' (already a loaded term) of the arts is discussed in a variety of fora, this is understandable. It offers us a welcome opportunity to communicate our research to broader, different audiences and in a greater diversity of registers. We can explain how research in the arts offers a precious insight into how human meaning and values can be held deeply in the fabric of people's lives and emerge from a compassionate or contestatory and even epiphanic engagement with other people and their worlds.

The third issue of *Arts Research* offers an insight into these worlds, both new and old, and their modes of living, their distinctive languages and artistic cultures in the broadest sense, be they of 6th century Ghana, Japan of the early twentieth century, contemporary Eurasia or even in Manchester in 2014! Two years on from the School's formation, it is evident that the diversity and richness of the intellectual collaborations across, and nurtured by, SALC can and indeed should be celebrated and that the largest concentration of arts and humanities scholars in the UK is at the heart of the University's mission and a leading light in its worldwide reputation.



Dr Ursula Tidd

Dr Ursula Tidd Acting Director of Research, SALC

Would you like to feature in an issue of *Arts Research*?
Get in touch: edward.salter@manchester.ac.uk

Research Development Office, School of Arts, Languages and Cultures, The University of Manchester,
A21, Samuel Alexander Building, Oxford Road, Manchester, M13 9PL | Telephone: 0161 306 1253

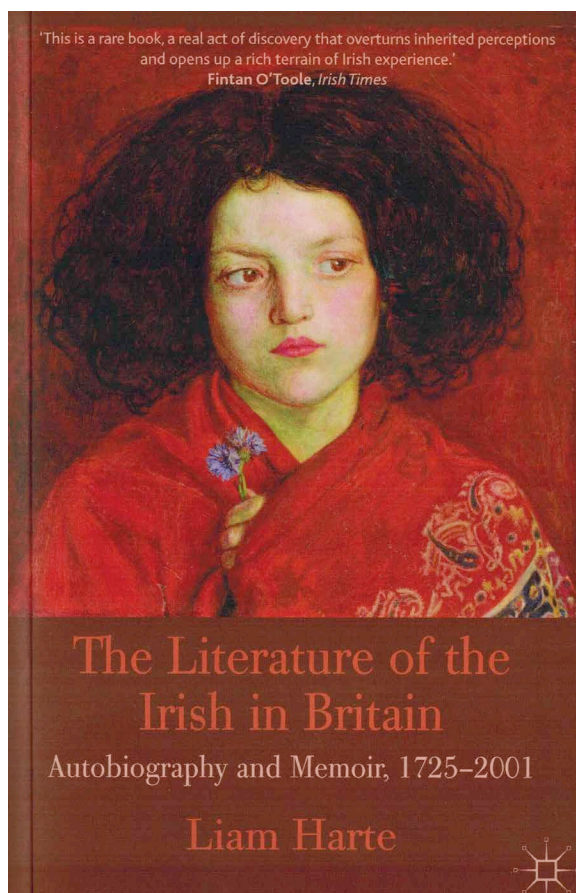
MY COUNTRY, A JOURNEY

Dr Liam Harte (English, American Studies and Creative Writing) has recently been awarded an AHRC Follow-on Funding grant of £98,836 (fEC) to transform the research findings of his 2009 book, *The Literature of the Irish in Britain: Autobiography and Memoir, 1725-2001*, into a specially commissioned play that will tour cultural centres and community arts venues in England, Northern Ireland and the Republic of Ireland in the spring of 2015.

The play, *My Country, A Journey: A Research-Based Drama on the Irish Migrant Experience in Britain*, will be written in collaboration with Belfast playwright, director and producer, Martin Lynch, and toured by Green Shoot Productions, a not-for-profit theatre company. Resolutely wedded to working-class values, Lynch is a playwright with a strong social conscience who has a long and distinguished record of socially engaged community theatre practice, which is underpinned by documentary techniques and vernacular poetics. A commitment to social change and the creative empowerment of marginalised communities spans his entire oeuvre, from early works such as *Dockers* (1981) to the more recent *Chronicles Of Long Kesh* (2009), which played to sold-out houses at the Belfast Waterfront Hall and on tour.

The central aim of this creative collaboration is to make Harte's research findings more accessible and meaningful to the wider public, including those communities whose concerns they reflect. Accordingly, the project team will tour the play to English cities with large Irish and Irish-descended populations – Manchester and London – and to counties along Ireland's western seaboard – Donegal, Leitrim, Mayo, Clare, Kerry – which have known emigration for centuries. The tour will be accompanied by an education and outreach programme in selected venues (including Manchester) and will also feature post-performance panel discussions involving the playwright and the principal investigator.

Recent studies argue that recasting research outcomes in dramatic form offers an alternative performative way of accessing socially relevant knowledge. Research-based theatre is also credited with engendering a new layer of audience engagement and participation on an embodied level, thus opening up fresh investigative possibilities. This Follow-on Funding project proposes to test these hypotheses further, while at the same time bringing a humanities dimension to a theatrical subgenre more usually associated with research in the social and medical sciences.



Although the reworking of personal narrative into performance has a long history, there has never before been a staging of a project on Irish migration that purposefully dramatises research outcomes in this manner. *My Country, A Journey* promises to break new ground, therefore, by connecting with audiences beyond academia in an inherently more vivid way and by empathically engaging them on issues of sharp contemporary relevance on both sides of the Irish Sea.

For further information, please visit:
www.man.ac.uk/XJ8kC9

EXPERIENCES OF CHILDHOOD IN PRE-1945 JAPAN

In Japan, the two decades from 1925 to 1945 were a period of economic hardship, imperialistic militarism, and war, but also saw the expansion of consumer culture and secondary education. **Dr Peter Cave** (East Asian Studies) and **Dr Aaron Moore** (History) are currently engaged in a three-year AHRC-funded project to research how experiences of childhood, education and youth during this period were recorded at the time, and how they are remembered now. The project unites the specialist expertise of the two researchers. Cave, an anthropologist, has done extensive research on education in contemporary Japanese schools, and routinely uses interviews as a research method. Together with Japan-based research associate Manabu Ishioka, he is supervising a team of research assistants in different parts of Japan, who are carrying out interviews with up to 100 people of 80 years old or more. Moore, a historian, has been gathering material from archives across the country, especially diaries written by children at the time, along with pictures they drew and other contemporary documents. In January 2014, the team was joined by research associate Lizbeth Halliday Piel, who analyses wartime diaries written by Japanese children and also makes use of recent interviews she has conducted with some of their authors.

Thanks to digital technology and the Internet, recordings of interviews can now be made available to scholars and students worldwide. This project will preserve the interviews conducted in a digital archive, stored and accessed through the University of Manchester's eScholar repository. Summaries of the interviews in both Japanese and English will facilitate their use, and particularly interesting sections are being transcribed and translated. A bilingual website will make selected interview extracts and research findings available to the general public, including schools.

In January this year, a two-day international project conference was held at Kyoto University, in collaboration with the Graduate School of Education there. This bilingual event was a rare opportunity to bring together from around the world leading experts and early career researchers on childhood and youth in pre-1945 Japan. 20 speakers from as far afield as Australia, France, Hong Kong, and the United States – as well as the U.K. and Japan – presented stimulating papers in English and Japanese. Some of these are now being revised for submission as special journal issues.



To date, researchers have made surprisingly little use either of the rich archives of Japanese children's wartime writings, or of oral history interview methods with those who experienced childhood, education, and youth during this turbulent and critical period of history. The use of these materials raises a range of methodological issues for the project team, as both contemporary children's writings and recollections long after the events need to be considered as complex constructions rather than unmediated windows on the past. Nonetheless, when used carefully along with other documentary sources, they can provide new insights into children's experiences of a world unfamiliar even to most Japanese, and how they have been shaped for retelling and recollection. The age of the interviewees means that the opportunity to record their memories needs to be seized, making this project all the more important.

MOORINGS AT THE MANTIS

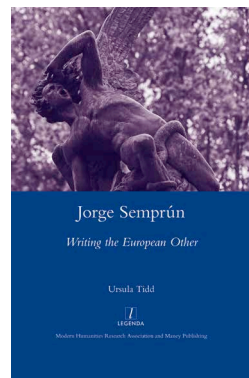
Professor David Berezan (Music) has premiered a new electroacoustic composition entitled *Moorings* at the *MANTIS (Manchester Theatre in Sound)* 10-years Festival in March 2014. *Moorings* is the second piece in his series of works that explore maritime soundworlds. The first, *Buoy* (2011), was concerned with sounds, environments and concepts arising from sea buoys. *Moorings*, on the other hand, develops a music and soundworld out of the sounds of maritime vessels' mooring rings, lines (or hawsers) and chains, as well as the sounds of boat hulls moving against the different kinds of bumpers found alongside docks and piers, boat engines and the interaction of water in, around and underneath harbour berths and vessels. All sound material used in the work was recorded in Visby Harbour (Gotland, Sweden) in 2012 and the work was completed in the electroacoustic music studios at the Visby International Centre for Composers (VICC, Sweden), EMS in Stockholm (Sweden) and The University of Manchester (UK).

FROZEN

Dr Richard Whalley (Music) has just completed a major composition for clarinet, violin, cello and piano, entitled *Frozen*. This 20-minute composition was commissioned by the ARAM-Poitou Summer School in France, and is to be premiered in August 2014 during the Festival de Musique de Chambre en Poitou by Jean-Michel Charlier, Eric Robberecht, Guy Danel and Nicolas Hourt. The word 'Frozen' has multiple meanings. Whilst writing the piece the composer was lucky enough to experience the aftermath of a major ice storm, and also the build up of ice along the lake shore of Lake Michigan during Christmas 2013, both of which created inspiring sonic worlds. But the concept of *Frozen* is taken beyond the literal into the metaphorical: if music could be 'frozen in time', perhaps it would be possible to observe the frozen sound waves. This idea of getting 'inside the sound' informs a harmonic language largely built from interlocking harmonic series, and this suggests novel approaches to harmony.

WRITING THE EUROPEAN OTHER

Dr Ursula Tidd (French Studies) has just published a new monograph on the writing of the Spanish Communist exile and Francophone Holocaust writer Jorge Semprún (1923-2011), entitled *Jorge Semprún: Writing the European Other*, published by Legenda-Maney (Oxford) and funded by grants awarded by the Leverhulme Trust and the British Academy. As a Spanish



exile in France during the Second World War, Semprún joined the French Resistance and then was arrested by the Gestapo and deported to Buchenwald as a political prisoner. After the war, he played a leading role in the underground Spanish Communist party until he was expelled from the party in 1964. He began to write extensively in French about his experiences in Buchenwald and the broader ethical and political issues posed by Nazism and Stalinism for post war European identity. Semprún's writing on Buchenwald is part of a more recent, second wave of testimonial writing on the Holocaust in which the problems of memory, trauma and the ethics of representation are self-consciously foregrounded. For Semprún, the challenge is less how to represent Holocaust experience but rather how to engage readers who are unlikely to have witnessed the event. He uses a range of innovative narrative strategies in a richly intertextual corpus which weaves together history, fiction and autothanatography, and gives voice to the traumatic experiences of geographical and political exile and concentration camp internment. In this way, he writes against what has been termed by Gillian Rose, 'Holocaust piety' or the mystification of the Holocaust as something that humanity dare not understand for fear of what it might reveal about the parameters of human behaviour.

This book emerged from Ursula's interest in autobiographical testimony in the French post war period and also, more pragmatically, to fill a gap in Semprún scholarship because no major book-length study of his writing had yet appeared in the Anglophone world despite the fact that his work is widely known in continental Europe. While not always an easy book to research or to write, its aim is to foster interest in Semprún's writing on the Holocaust and on the highly topical question of European identity.

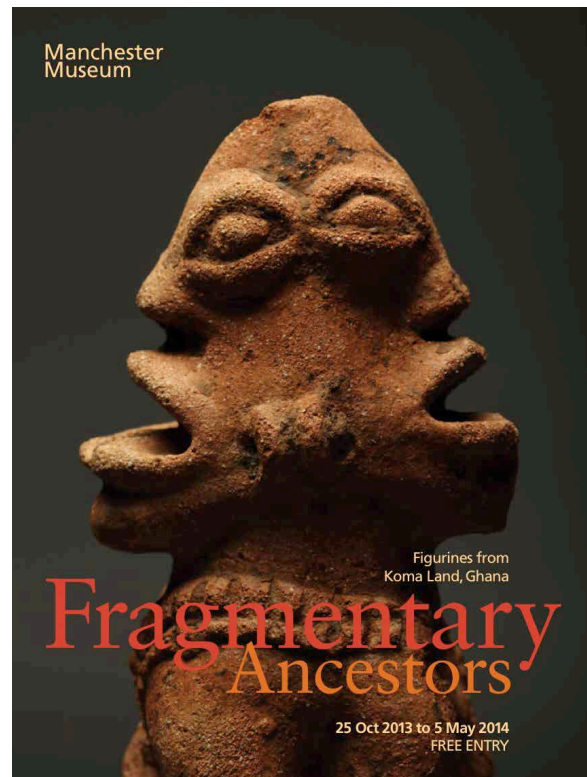
FRAGMENTARY ANCESTORS. FIGURINES FROM KOMA LAND, GHANA

**Manchester Museum,
25 October 2013 to 5 May 2014**

Professor Timothy Insoll (Archaeology) has been involved in a research partnership with the University of Ghana and the Ghana Museums and Monuments Board since 2004. The exhibition "Fragmentary Ancestors. Figurines from Koma Land" in the Manchester Museum was the culmination of these activities and is the first time official approval has been given to show these intriguing and visually stunning figurines outside Ghana. Co-curated with Professor Benjamin Kankpeyeng and other colleagues in Ghana, the exhibition was funded by generous grants from the Wellcome Trust, Zochonis and Morel Charitable Trusts, and the British Academy International Partnership and Mobility Scheme. The latter facilitated planning workshops and academic exchange in both countries and meant that the exhibition is a truly collaborative outcome.

Facilitated by Dr Nick Merriman and Bryan Sitch at the Manchester Museum, extensive curatorial freedom was granted and this permitted exploration of themes rarely considered in relation to African archaeological material; how the figurines functioned within rituals and religion, healing and medicine, and what they tell us about concepts of personhood and bodily understandings between approximately the 6th-14th centuries AD. University of Manchester collaboration has also extended across faculties, and Computed Tomography scanning in the Materials Science Centre has permitted new insights into the figurine form – indicating deep cavities incised from nostrils, mouths, ears or top of the head on some figurines, possibly for libations or the insertion of substances of power, perhaps medicinally related.

The exhibition also had a deliberately didactic purpose, in the UK to bring people's attention to the richness of the African past, but also in relation to Ghana. Specifically, it aimed to make local people aware that heritage matters and that protecting sites such as those in Koma Land can bring benefits in terms of tourist revenue. To facilitate this 1000 copies of a full colour booklet were printed, with half being donated to the Ghana Museums and Monuments Board for sale and donation to schools in the capital Accra and in Koma



Visiting Ghanaian delegation for the exhibition opening. Left to right. Mr Ben Baluri Saibu, Ms Aba Mansah Eyifa-Dzidzienyo, Prof. Benjamin Kankpeyeng (co-curator), Prof. Tim Insoll, October 2013

Land, both areas where the exhibition transferred after it completed its run in Manchester. Thus the exhibition was designed to be easily dismantled and transported, and everything, except the display cases, which are too bulky to transport, has been donated to Ghana.

The exhibition has provided an example of academic partnership, but also of research internationalisation in accord with the University's goals.

SEXUALITY SUMMER SCHOOL 2014

Sexuality Summer School combines the latest research in the field with politics and cultural events in Manchester.

The 7th Sexuality Summer School (SSS) took place in the last week of May 2014, bringing to Manchester a group of internationally renowned scholars and artists for a series of public lectures, performances and film screenings on the subject of 'Queer Anatomies'.

This year's theme, drawing on scholarly and artistic approaches to cultural theories and histories of anatomy, also brought the Sexuality Summer School together with 'Science Stroke Art 2014', a partnership between the Stroke Association and the University of Manchester which ran a programme of events in May to mark Action on Stroke Month. In collaboration with this partnership, and with Contact, the SSS presented renowned performer Peggy Shaw's new show about her experience of having a stroke: RUFF. Directed and co-written by her Split Britches partner, Lois Weaver, RUFF is 'a tribute to those who have kept [Shaw] company these 68 years, a lament for the absence of those who disappeared into the dark holes left behind by the stroke and a celebration that her brain is able to fill the blank green screens with new insights and an opportunity to share them with her favourite confidants – the audience'. This event, and the Wellcome Trust-sponsored 'Green Screening' workshop that preceded it, built on an on-going collaboration between the Sexuality Summer School and the Contact theatre in recent years.

Alongside the overwhelmingly popular performance of RUFF, the Sexuality Summer School's opening night drew a large audience at Cornerhouse for a screening of *United in Anger: A History of ACT UP* (2012) and a Q&A with director Jim Hubbard, Professor Richard Dyer (Film Studies, Kings) and **Dr Monica Pearl** (EAC).

The SSS brings together MA and PhD students, researchers and international scholars with artists and filmmakers to facilitate dialogue and discussion. The SSS addresses current debates within queer and feminist sexuality studies, with a particular emphasis on the interdisciplinary study of culture. Past themes have included temporality, performance, affect, and homophobia. Organised by the Centre for the Study of Sexuality and Culture (CSSC) since 2008, the SSS has grown into a significant contributor to Manchester's queer arts and culture scene, with events held this

year at the University of Manchester, Cornerhouse, and Contact with sponsorship from the Faculty of Humanities, the journal *Screen* and Manchester Pride. The postgraduate student body this year encompassed literature, sociology, history, nursing, media studies, drama, psychology, critical management studies and gender studies. Students came to Manchester from ten different universities in the UK as well as from Brazil, Canada, Denmark, Germany, Mexico, Netherlands, New Zealand, Poland, Sweden and USA.

In addition to these cultural and artistic events, the SSS hosted three public lectures: Professor Jasbir Puar (Rutgers) spoke at Manchester Museum on 'A Body with New Organs: Becoming Trans, Becoming Disabled'; Professor Valerie Traub (Michigan and Simon Visiting Professor) spoke on 'Anatomy, Cartography, and the Prehistory of Normality'; and Professor Mary Bryson (UBC) and artist Chase Joynt (Chicago) collaborated on a performance lecture, 'Biopolitics Under the Skin: Relating Cancer Narratives – An Archive of the 'Talking Dead?' at the Martin Harris Center.

Colleagues from the University of Manchester (including **David Alderson, Erica Burman, Michelle Coghlan, Laura Doan, Monica Pearl** and **Jackie Stacey**) were joined by Claudia Castaneda (Interdisciplinary Studies, Emerson), Erika Alm and Kajsa Widergren (Gender Studies, Gothenburg) to run workshops and roundtables related to their current research interests.

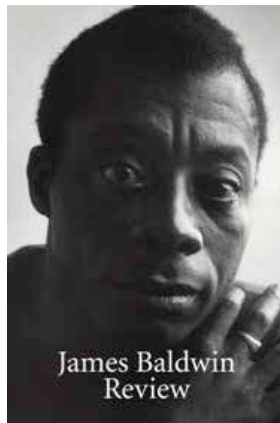
For more information on the Sexuality Summer School please go to sexualitysummerschool.wordpress.com, email us at sexualitysummerschool@gmail.com, find Sexuality Summer School on **Facebook** or **tweet** us **@SSS_Manchester**.

BEETHOVEN'S IRISH SONGS

Professor Barry Cooper (Music) gave a well-received lecture at the launch of a new CD box set of the complete Beethoven's Irish Songs in Dublin on 5 April. The notes and advertising for the CDs acknowledge 'the enormous contribution of Barry Cooper to the scholarship and research of Beethoven's folksong settings, and this recording uses the catalogue from Professor Cooper's book, with his kind permission.' See: www.beethovensirishsongs.ie/why-revisit-songs

JAMES BALDWIN REVIEW

Dr Douglas Field (English, American Studies and Creative Writing) has launched the *James Baldwin Review*, an annual peer-reviewed journal which has been funded in part by the University of Manchester library and by Northwestern University, to be published by Manchester University Press.



The journal will bring together a wide array of peer-reviewed critical and creative work on the life, writings, and legacy of US writer and critic, James Baldwin (1924-87). The official launch of the journal, sponsored by SALC, took place at a conference on Baldwin in June in Montpellier, France. For further information, see

<http://www.manchesteruniversitypress.co.uk/cgi-bin/subscribe?showinfo=ip043>.

IMPRINTING THE IMAGINATION

Dr Edward Wouk (Art History and Visual Studies) has curated the 'Imprinting the Imagination' exhibition which is running at The John Rylands library from 8 May - 26 October 2014. The exhibition delves into the world of sixteenth-century printed image. A small but captivating show, including works by artists such as Hans Burgkmair, Albrecht Dürer, and Lucas van Lyden, it explores the early modern transition from representing the world we see to inventing the world we might imagine. Many of the prints, drawn from the Library's Hiero von Holtorp collection, are on show for the first time.



DISASTER RESILIENCE



Dr Emilie Combaz (Humanitarian and Conflict Response Institute) has written a new *Topic Guide on Disaster Resilience*, supported by the UK Government. The impacts of disasters on development, poverty and vulnerability have led to calls for improving disaster resilience – the capacity to cope with and adapt to shocks and stresses associated with natural hazards. What do we know about what can enable or constrain disaster resilience? Dr Combaz's guide signposts policymakers and practitioners to the key debates and evidence in the field with the aims of supporting informed decision-making.

IDEOLOGIES, IDENTITIES AND IMAGES IN MOTION

Over the last academic session, Russian and East European Studies hosted 5 post-doctoral researchers (the same number as permanent members of staff), including two funded by the Leverhulme Trust, one by the AHRC, one by the Open Society Institute and one by the Swiss Advanced Research Foundation. The Leverhulme early career researcher, **Dr. Paul Richardson**, received a grant from the Centre for East European Language-Based Area Studies to host a series of thematic workshops, each organised and led by one of REES's postdocs. Several PhD students in REES helped with the organisation and participated as speakers.

The workshop series consisted of three research events held between October 2013 and January 2014. The title of the series - 'Ideologies, Identities and Images in Motion' – reflected the cross-disciplinary emphasis of these seminars and their focus on three dynamic and highly topical research themes: Images of the self on film; Ideologies of empire; and Eurasian identities and politics in post-communist space. This international seminar series, with a number of eminent international scholars alongside early career fellows and doctoral researchers, promoted the exchange of ideas across institutions, disciplines and borders:

a) What is Eurasia to Us? Integration and disintegration in post-communist space (10 Oct 2013)

This seminar challenged the distinction between domestic and foreign politics in post-communist Eurasia. In the context of discourses of "Eurasia," it examined the strategies that political elites use in the formation of foreign policy to promote their own domestic agenda and secure their access to the resources of the state. The different papers shared a particular focus on a recent renaissance of the idea of Eurasia as a form of cohesive economic, cultural, and ideational space. They addressed questions over why the trans-border idea of Eurasia is now promoted at the highest level in Russia? Does the reawakening of this category of identity challenge existing identities and borders? How will issues of migration shape the newly formed Eurasian Union? In this multi-ethnic, multi-cultural space, is the idea of Eurasia a source of cohesion or division?

b) Representations and Politics of Borders and Borderlands in Eurasia: Past and Present (10 Dec 2013)

The goal of this seminar was to analyse processes of bordering in Eurasia and the mechanisms of representing borders in this area from the 19th to the 21st century; to compare various scientific and geopolitical discourses on the subject; and to examine the historical change brought about by these bordering practices. The analysis included comparison of several case studies, including: Soviet and Russian Central Asia, the independent successor states, Chinese Turkestan, Iran, and Turkey. These case studies drew out the role of power; the key role of military, scientific and cultural elites; discourses of the "natural" frontier; and diplomacy in border making processes.

c) Hungarian film and national identity: sanctioned and subversive images of the nation (30 Jan 2014)

This seminar brought together early career researchers working in the field of Hungarian cinema and national identity in order to find common threads across different periods and aspects of Hungarian film. The participants interrogated questions of cinematic nation building, issues of top-down dissemination of ideologies and currents of resistance and subversion in film texts produced within strictly regimented centres of production. The papers informed nation building in the Hungarian context while also addressing questions of national cinema theory in a bid to move forward our understanding of the role of cinema in that project. The discussion of anti-Semitism in 1930s popular film, censorship practices at the time of border revisions during WW2 and oblique criticism in 1970s animation showed a remarkable constancy in state strategies of control at key moments in 20th century Hungarian history.



Dr Ben Ware

MODERNISM AND THE ETHICAL TURN

Dr Ben Ware completed his PhD on 'Wittgenstein and Modernism' in the Department of English, American Studies and Creative Writing in 2009. Following a period as a Visiting Fellow at the Institute of English Studies, School of Advanced Studies (University of London), he returned to Manchester in 2012 to take up a Leverhulme Early Career Fellowship. Ben's Leverhulme project, entitled 'Modernism and the Ethical Turn', looks from an interdisciplinary perspective at how modernist literature, art, and philosophy find new ways of answering the question – first posed by the philosopher Socrates – 'how should one live?' Ben says: 'While modernism is often characterized by an intense interest in, and a meticulous attention to, language and its uses, it also demonstrates a marked preoccupation with ethical questions. Modernism's various (and often conflicting) 'ethical turns' involve, for example, new ways of conceiving the nature of the good, the significance of virtue, what it might mean to live 'authentically', and how literature, art and philosophy might express human suffering. Not all of these issues are addressed *explicitly* by modernist authors, often,

and more interestingly, they are dealt with in the form and style of individual works.' As a showcase for new research in the field of modernism and ethics, Ben recently co-organized – along with **Dr Iain Bailey** (Leverhulme Early Career Fellow, English, American Studies and Creative Writing) – the symposium 'Modernism and the Moral Life'. The symposium took place at Friends Meeting House on Friday, May 30 and featured keynote lectures from Professor Jay Bernstein (Distinguished Professor of Philosophy at the New School for Social Research, New York) and Professor Esther Leslie (Professor of Political Aesthetics, Birkbeck, University of London). A monograph relating to Ben's current research is due to appear with Palgrave in 2016. His first monograph, *Dialectic of the Ladder: Wittgenstein, the 'Tractatus' and Modernism*, will be published by Bloomsbury Press in 2015. Articles relating to Ben's PhD and Leverhulme research have appeared (or are forthcoming) in a number of international journals, including *Parallax*, *Critical Quarterly*, *College Literature*, *Textual Practice*, *Journal of the History of Ideas*, and *Key Words: A Journal of Cultural Materialism*. He also has chapters forthcoming in two major edited collections: *Wittgenstein and the Creativity of Language* (Palgrave, 2015) and *Understanding Wittgenstein, Understanding Modernism* (Bloomsbury, 2015).

CENTRE FOR INTERDISCIPLINARY RESEARCH
IN THE ARTS AND LANGUAGES

CIDRAL EVENTS

SEMESTER ONE 2014-15

Public Lecture: 2014 Stefan Collini (Cambridge)
Tuesday 25th November 2014

1. Commemoration Fever: Anatomizing the Habits of Collective Remembrance: Wednesday 22/ Thursday 23 October

Co-organizers: **Dr Ana Carden Coyne** (History), **Prof Laura Doan** (EAC) and **Dr Jerome de Groot** (EAC)
Two-day event with a public lecture by Prof Ann Rigney (Chair Comparative Literature at the University of Utrecht).

2. Prefiguration in Contemporary Activism:

Thursday 4/ Friday 5 December 2014
Co-organised by: **Prof Mona Baker** (Centre for Translation & Intercultural Studies), **Dr Jenny Hughes** (Drama), **Rebecca Johnson**, (Doctoral Student, Centre for Translation & Intercultural Studies).

Two day event: Keynote: Marianne Maeckelberg (Institute of Cultural Anthropology and Development Sociology, Leiden University, Netherlands, and co-founder of Global Uprisings).

3. Humanism, Culture and the Digital Humanities:

Wednesday 10 December 2014
Organiser: **Prof Stephen Milner** (Italian)
Half-day event. Confirmed speakers and participants include Martin Bright (CEO of The Creative Society) and representatives of iShed and DShed, Bristol

Postgraduate workshop: organised by **Emily Selove** (postdoctoral fellow, Classics)

Unmentionables: An Interdisciplinary Exploration of the Obscene
1-5pm, Wednesday (tbc) in November 2014

Special Event: Semester 1 (date tbc) Dr Francesca Billiani (Italian)

Differently Queer: Sexuality and Aesthetics in Pier Paolo Pasolini and Elsa Morante

Keynote speaker: Dr Manuele Gagnolati, Somerville College, Oxford (author of *Amor che move. Linguaggio del corpo e forma del desiderio in Dante, Pasolini e Morante* 2013 [Love that moves. *The language of the body and the shape of desire in Dante, Pasolini and Morante*]).

Semester 2, February-June 2015: Theme: Sensing the Arts

(in collaboration with HOME and the Whitworth and Manchester Art Galleries where possible)

Confirmed Speakers:

Adam Phillips (freelance psychoanalyst and writer):

Wednesday 4 February Roundtable

Denise Riley (UEA): **Monday 16 February** Poetry

Reading in Centre for New Writing: and **Tuesday 17**

February: Public Lecture: On Impersonal Affect and Aesthetics

Susan Stewart (Princeton): **Monday 16 March** Poetry Reading in Centre for New Writing; **Tuesday 17 March:** Roundtable on *Poetry and the Fate of the Senses* (Stewart, 2002)

Charles Zika (Melbourne, Australia, joint with History):

Tuesday 14 April On the History of the Emotions;

Wednesday 15 April: masterclass

Robyn Wiegman (Duke): **Tuesday 5 May 2015:** Sensing Race; **Wednesday 6 May:** masterclass

Annette Kuhn (QM, London): **Tuesday 12 May:** Roundtable on Kuhn's edited volume: *Little Madnesses: Winnicott and the Imagination* (2012) with Myna Trustram (Manchester Art Gallery) and 2-3 others.

Forthcoming Events:

Elisabeth Bronfen (Zurich): **March/April** (date tbc):

Elizabeth I as Diva

Dick Hebdige (Art Institute, UC Santa Barbara) **June** date tbc.: On the Desert Arts Project

Everyone is welcome to attend CIDRAL events and we look forward to seeing you at some of them in 2014-15. For further details, see:

www.alc.manchester.ac.uk/cidral/events.

Follow us on twitter: @cidral_uom

Prof Jackie Stacey (Director, CIDRAL)

SALC MAJOR GRANT AWARDS 2013/14

Archaeology, Religions and Theology, Classics and Ancient History

Professor Alan Williams
British Academy BA/Wolfson
Research Professorships
The Restitution of Rumi's Masnavi
£150,000

Dr Amy Coker
The Leverhulme Trust Early Career
Fellowship
The Vocabulary of Offence in
Ancient Greek
£87,000

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

Dr Maria Haralambakis
British Academy Postdoctoral
Fellowship
Moses Gaster (1856-1939): Eclectic
Collector
£211,132

Professor Peter Pormann
The Leverhulme Trust Research
Fellowship
Arab Athena: the Graeco-Roman
Past in the Modern Middle East
£44,786

Art History, Drama and Music

Dr Anthony Gerbino
The Leverhulme Trust Research
Fellowship
Made To Measure: Cartography
and the Designed Landscape in
Seventeenth-Century France
£41,671

Dr Jenny Hughes
AHRC Fellowship – Early Career
Poor Theatres: a critical exploration
of theatre and performance
£170,857

Dr Katia Chornik
The Leverhulme Trust Early Career
Fellowship
Sounds of Memory: Music and
political captivity in Pinochet's Chile
(1973-1990)
£69,000

Professor Maggie Gale
The Leverhulme Trust Major
Research Fellowship
A Social History of British
Performance Cultures 1900-1939:
Law, Surveillance and the Body
£146,800

English, American Studies and Centre for New Writing

Dr Ian Bailey
The Leverhulme Trust Early Career
Fellowship
Modernism's Connoisseurs
£87,000

Dr Liam Harte
AHRC Follow on Funding
My country, A Journey: A research
based drama on the Irish Migrant
Experience in Britain
£79,067

History

Dr Chris Manias
British Academy Mid-Career
Fellowship
The Lost Beasts: International
Palaeontology and the Evolution of
the Mammals,
1880-1950.
£76,038

Humanitarian and Conflict Response Institute (HCRI)

Dr Eleanor Davey
British Academy Postdoctoral
Fellowships
Relief and the people:
Humanitarianism and the struggle
for national liberation
£222,528

Professor Roger Mac Ginty
ESRC Research Grant
Making peacekeeping data work for
the international community
£807,952

The John Rylands Research Institute (JRRI)

Dr Benjamin Williams
The Leverhulme Trust Early Career
Fellowship
Reading the Bible in the Ottoman
Empire—a new chapter in Early
modern Jewish Exegesis
£79,946

Language-Based Area Studies

Dr Dagmar Schaefer
AHRC Research Grant
British Interuniversity China Centre
Phase 3
£313,611

Languages and Intercultural Studies

Dr Cathy Gelbin
AHRC Fellowship
Cosmopolitanism and the Jews
£76,953

Dr Francesca Billiani
European Commission (Marie Curie
Fellowship for Antonio Bibbio)
The Reception of Irish Literature in
Italy: 1900-1950
£168,421

Dr Lea Vuong
The Leverhulme Trust Early Career
Fellowship
Lis-La Donc Louise: Discovering The
Words of Louise Bourgeois
£87,000

Professor Mona Baker
AHRC Fellowship
Translating the Egyptian Revolution:
Activist Use of Translation to
Connect with Global Publics and
Protest Movements
£140,453

Linguistics & English Language

Dr Erik Schleeff
AHRC Fellowship
Discourse markers and indexicality:
towards an experimentally-enhanced
discourse analysis.
£80,255

Professor Yaron Matras
AHRC Research Grant
Structural and typological variation
in the dialects of Kurdish
£194,550

RECENT PUBLICATIONS

Staff in the School have
published the following books,
some of which were launched
at the CIDRAL/SALC Book
Launch on Tuesday 29 April
2014

.....
Guyda Armstrong, *The English
Boccaccio: A History in Books*
(Toronto: University of Toronto Press,
2013)

Iain Bailey, *Samuel Beckett and the
Bible* (London: Bloomsbury, 2013)

Moshe Behar, *Modern Middle
Eastern Jewish Thought, Writings
on Identity, Politics, and Culture,
1893–1958* (Waltham, MA :
Brandeis University Press, 2013)

Alfie Bown, *Why Are Animals
Funny? Everyday Analysis:
Volume One*, eds. Alfie Bown and
Daniel Bristow (Washington and
Winchester: Zero Books, 2014)

George Brooke, *Reading the
Dead Sea Scrolls: Essays in Method*
(Atlanta, GA: Society of Biblical
Literature, 2103)

Rajinder Dudrah, *Sport and South
Asian Diasporas: Playing Through
Time and Space* (London: Routledge,
2014)

Rajinder Dudrah, *The 1970s and
its Legacies in India's Cinemas*
(London: Routledge, 2014)

Francisco A. Eissa-Barroso and
Ainara Vázquez Varela (eds.), *Early
Bourbon Spanish America. Politics
and Society in a Forgotten Era*
(Leiden and Boston: Brill, 2013).

Judith Evans Grubbs, **Tim Parkin**
(eds), with **Roslynn Bell**, *The
Oxford Handbook of Childhood and
Education in the Classical World*
(New York and Oxford: Oxford
University Press, 2014)

Vona Groarke, **X** (Gallery Press,
2014)

Liam Harte, *Reading the
Contemporary Irish Novel 1987-
2007* (London: Wiley Blackwell,
2014)

Anne Kirkham and **Cordelia Warr**
(eds), *Wounds in the Middle Ages*
(London: Ashgate, 2014)

Kevin Malone, *"A Clockwork
Operetta" and "The Music of 9/11"*
vol.1 (2013)

Yaron Matras, *'I Met Lucky People':
The Story of the Romani Gypsies*
(London: Allan Lane, Penguin, 2014)

Gale R. Owen-Crocker and **Brian
W. Schneider**, *The Anglo-Saxons:
The World Through Their Eyes,
BAR British Series 595* (Oxford:
Archaeopress, 2014)

Robin Netherton and **Gale R.
Owen-Crocker** (eds.), *Medieval
Clothing and Textiles, Volume 10*
(Woodbridge: Boydell, 2014)

Stephen Parker, *Bertolt Brecht:
A Literary Life* (London: Bloomsbury,
2014)

Colin Richards, *Building the
Great Stone Circles of the North*
(Macclesfield: Windgather Press,
2013)

Siobhan Talbott, *Conflict,
Commerce and Franco-Scottish
Relations, 1560-1713* (London:
Pickering & Chatto, 2014)

James Thompson, *Humanitarian
Performance: From Disaster
Tragedies to Spectacles of War*
(Chicago, Ill.: Seagull Press/University
of Chicago, 2014)

Ursula Tidd, *Jorge Semprún:
Writing the European Other* (Oxford:
Legenda-Maney, 2014)