

ARTS RESEARCH

SCHOOL OF ARTS, LANGUAGES AND CULTURES



RESEARCH AT LARGE:

LOUISE BOURGEOIS AND LITERATURE

Léa Vuong's research on the French-American artist, Louise Bourgeois, has informed major exhibitions of her work, including the "I Have Been to Hell and Back" show in Stockholm, 2015.

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FROM THE EDITOR

Sadly, this is my last editorial, since I shall be handing over to my successor as School Research Director in the coming weeks. As Founding Editor of *ArtsResearch*, I am pleased to see how firmly its two issues per year have established themselves in the School research calendar. I am gratified by the generally positive reactions they have elicited from academic staff, postgraduate students, the higher echelons of the University's management team, and, indeed, from a number of non-academic readers outside the University of Manchester. Initial concerns that I and my editorial team had about whether we would attract a sufficient number of engaging, high-quality contributions from colleagues hard-pressed on so many other fronts have, thankfully, proved to be completely unfounded; we are now frequently in the position of having to choose from among multiple submissions to each issue.

Editing *ArtsResearch* has undoubtedly been one of the more pleasurable and rewarding duties I have undertaken as Research Director. There are several reasons for this but prime among them is the fascinating insight it has given me into the range, depth and innovative quality of research activity carried out by SALC academics. I have learned something new with each of the five issues I have edited and the creative talent that the various contributions reflect in abundance are a continuing source of pride and inspiration.

The present issue is no exception, of course. What struck me above all when looking through the features to follow is the force and panache with which they collectively demonstrate how research in our School is every bit as capable of addressing 'big' societal questions and challenges as that carried out in the sciences and social sciences. In Issue 5 you will read about (amongst other things) theology and climate change; hospitality and asylum seekers; the role of sleep in human life; how the arts promote an understanding of war and help build communities; and the relationship between capitalism and magic. On this evidence, I am tempted (somewhat provocatively) to wonder why scholars in the arts ever feared or resisted the advent of the 'impact' agenda.

Provocation and controversy (or at least, debate and argument), however, is precisely what *ArtsResearch* could do with a little more of. I shall be recommending to my successor that s/he and the editorial team consider ways in which this can be achieved – whether by introducing a 'Provocations' or

'Argument and Debate' section into *ArtsResearch* itself, or by using social media and other means to elicit comments on new issues as they are published. As always, the editorial team would welcome further suggestions from our readership. In the meantime, it remains for me to thank the editorial team for their indispensable help in generating and evaluating content, Ed Salter in the Research Office for his patience and efficiency in collecting, collating and disseminating every issue, and Anne-Marie Nugnes, our Marketing and Communications Manager, for her skill in ensuring that it is well designed, produced, printed and publicised. I shall miss working with you all, but very much look forward to seeing *ArtsResearch* taken to the next, exciting stage in its development.



Steve Hutchings
Research Director, SALC

ASHLEY MONTAGU AND THE PLACE OF PSYCHOANALYSIS IN THE AMERICAN HUMAN SCIENCES, 1930-1960

The anthropologist Ashley Montagu commanded significant attention in the United States in the period between the death of Franz Boas, in 1942, and the publication of Clifford Geertz's work on Balinese cockfights, in 1973, which reorganized the discipline's conceptual landscape. Remembered today for drafting the UNESCO Statements on Race, and perhaps for his appearances on Johnny Carson's *Tonight Show*, Montagu was equally known in these years as a prolific scholar, writing on a diverse range of topics, including *Man's Most Dangerous Myth: the fallacy of Race* [1942], *Natural Superiority of Women* [1952], and *The Anatomy of Swearing* [1967]. Unlike many of his colleagues in the social sciences, though, he hardly ever wrote about psychoanalysis. This was unusual at a time when anthropologists took the mental sciences seriously, and when the works of Freud and Ferenczi were frequently seen around seminar tables and in anthropologists' field-kits. Yet in private Montagu spent much time reading and thinking about this subject. A project led by **Dr Andrew Fearnley** (English and American Studies), and funded by a Small Grant from the Wellcome Trust (£2,385), and a Franklin Fellowship from the American Philosophical Society, aims to consider what effect these private musings had on Montagu's public works, and on his thinking about human nature more broadly. It marks the first phase of a likely longer intellectual biography of the subject.

While psychoanalysis was hardly ever the focus of Montagu's thought, it was one of several subjects that encircled his mind in the decades around mid-century. What is especially fascinating about his engagement with that field is the way he accommodated it in relation to his other intellectual commitments, including physiology, child development studies, and the philosophy of science. When he did think about Freud he characterized him as 'a creature of the nineteenth century', a position derived from work he had read in the history of science that stressed the 'external', or social conditions, of science, for example. Montagu was not alone in filtering his grasp of psychoanalysis through his prior intellectual commitments, and it is one of the



Ashley Montagu Book Signing 'On Being Human', c. 1951, Box 11, Ashley Montagu Papers

aims of this study to show how debates and concepts within psychoanalysis were reworked and refitted within the context of America's postwar human sciences. Such an approach will hopefully provide a more fine-grained model for thinking about intellectual migration and methodological innovation within the human sciences than existing scholarship has achieved.

More broadly this inquiry matters because this was a moment when psychoanalysis was threaded into the fabric of American political thought and civic debate. The literary critic Lionel Trilling and theologian Reinhold Niebuhr both admired Freud of course, and conscripted his 'pessimistic', instinct-oriented view of human nature into their work. While Montagu said little about psychoanalysis or Freud in public, his conception of human nature, as 'plastic', and characterized by an 'ability to profit by experience and education', was nevertheless conceived in distinction to Freud's model. A study that pays attention to this aspect of Montagu's thought should also help to make clear the symmetry between how he imagined the scientist as a form of life, and his conviction that science showed human nature to be amenable to expertise, instruction, and intervention. It is a project that begins to reveal how intellectuals like Montagu positioned themselves within a wider set of debates about the texture of liberalism, the role of expertise in an advanced democratic society, and the relationship that ought to exist between science and politics.

Further information on the project can be found at: www.alc.manchester.ac.uk/subjects/american-studies/our-research/projects/freuds-fruitful-theories

SLEEP IN EARLY MODERN ENGLAND

Disturbed sleep and sleep disorders are endemic features of the modern world. This is the conclusion of sociologists, public health organisations, medical practitioners and the wider public whose obsession with sleep loss has been fed by novels like Jonathan Coe's best-selling *The House of Sleep*. The estimated cost of medical treatment and loss of productivity caused by sleep loss runs into billions of euros according to the European College of Neuropsychopharmacology and the European Brain Council. Sleep's knowledge economy is growing exponentially yet it is dominated by the biological sciences, neurosciences and pharmaceutical industries.

Dr Sasha Handley (History) is the recipient of a British Academy Mid-Career Fellowship (£104,299) for 2015-16 when she will complete the monograph *Sleep in Early Modern England*. Early stages of this research were supported by an AHRC Early Career Fellowship (2011). *Sleep in Early Modern England* is the first intensive history of sleeping practices in the early modern world and it offers a radically different context in which to contrast past and present experiences of sleep quality. The project recalibrates the relationship between biology, culture and environment in sleep's knowledge economy by showing how the distinctive material and cultural terrain of early modern England shaped the distinctive ways that people thought about sleep and how they practiced it on a daily basis. Using household inventories, diaries, letters, receipt books, medical treatises, and surviving objects ranging from bed-sheets and quilts to sleeping chairs and nightcaps, this project reveals the determination of men and women to seize possession of their sleep experiences by carefully managing their spatial and temporal dimensions, by preparing their homes, bodies, minds and souls for sleep's onset, and by recording and reflecting on their sleeping patterns as essential facets of their own identities as Christians, citizens, wives and parents.

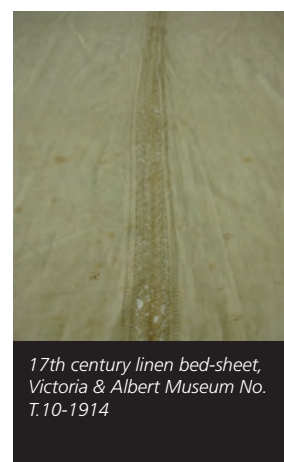
Sleep practices reveal a set of cultural meanings unique to the early modern period. The practices underwent major shifts between 1660 and 1760, when sleeping habits assumed unprecedented interest and sleep's meanings were transformed by new medical knowledge, shifting religious cultures, socio-economic developments, and by the material transformation of many households, which saw the emergence of specialised sleeping chambers on a large scale. Sleep management sat at the heart of household life because securing a good night's sleep was judged to hold the key to long-term physical, mental and spiritual wellbeing. The quest to secure it structured the rhythms of household life, and the



Oak Box Bedstead from Start House, Baldersdale c. 1712, Beamish Museum



17th century 'Sleeping Chair'
purchased by the Duke and
Duchess of Lauderdale, Ham
House, Richmond, National
Trust Inventory No. 11398902



17th century linen bed-sheet,
Victoria & Albert Museum No.
T.10-1914

lifecycles and lifestyles of men, women and children who had myriad ways of prompting relaxation as bedtime approached, from sewing to reading, and from amicable conversation to prayer. This study thus posits a critical correlation between sleep's fluctuating cultural value and the degree of time and care invested in its day-to-day management. Early modern households were extremely well equipped to procure healthy sleep because they were acutely attuned to its potential benefits and dangers. Such distinctive perceptions and practices may well be of interest to researchers in cognate areas and especially to those seeking to halt the denigration of sleep's value in contemporary Western cultures by promoting a preventative culture of sleep management within the home. Historical experiences of sleep may have a great deal to teach us about how to improve our own sleeping lives.

Sasha will develop a series of impact activities relating to the project with the National Trust and with local health organisations in partnership with *Manchester Histories*; an ESRC Impact Acceleration Award (£19,000) is providing financial support for these activities.

THE SENSORY WAR, 1914-2014

In 2014, the centenary year of the First World War, **Dr Ana Carden-Coyne**, Senior Lecturer at the Centre for the Cultural History of War, SALC, developed an exciting art exhibition in partnership with Manchester Art Gallery and the Whitworth Art Gallery (WAG). The starting point was WAG's collection of First World War art, assembled by its first Director, Lawrence Haward. Collaborating with David Morris, Head of Collections, Whitworth Art Gallery; and Tim Wilcox, Principal Curator, Exhibitions at Manchester Art Gallery, she spent four years developing the ambitious aim of exploring artistic responses since the First World War and across the century, with works from the UK, Germany, France, Italy, the Netherlands, the United States, Canada, Japan, Vietnam, New Zealand, Algeria, Ireland, Iran, Israel and Palestine.

The Sensory War 1914-2014 explored how artists communicated the impact of war and conflict on the body, mind, environment and human sensory experience between 1914 and 2014. With over 240 works, the exhibition was staged across two floors of the Manchester Art Gallery, making *The Sensory War* one of its most ambitious shows to date.

The First World War involved a profound re-configuration of sensory experience and perception through the invention of devastating military technologies, which destroyed human lives and altered the environment beyond recognition. Its legacy has continued and evolved through even more radical forms of destruction over the last hundred years. Over the century, artists developed a unique sensory feel for the way war has haunted our memories.

The exhibition themes included *Militarising Bodies*, *Manufacturing War*, which explored artists' reactions to the industrialised process of militarisation and noise, as in CRW Nevinson's Vorticist works. The exhibition also featured *Pain and Succour*, which showed artistic responses to front line suffering, such as Henry Lamb's 'Advance Dressing Station on the Struma'. *Rupture and Rehabilitation* explored disability, plastic surgery and reconstruction. Heinrich Hoerle's 'Die Krüppelmappe' (The Cripple Portfolio) was exhibited alongside the oil 'Three Invalids', seen together in the UK for the first time.



Henry Lamb, *Advanced Dressing Station on the Struma*, 1916 (1921), Courtesy Manchester City Galleries

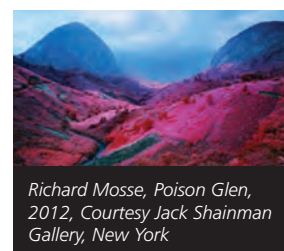
Alongside this were Rosine Cahen's delicate drawings of French disabled soldiers. *Shocking the Senses* highlighted themes of shellshock and included Pietro Morando's Goyaesque studies of appalling tortures in prisoner of war camps.

Bombing, Burning and Distant War included Omer Fast's video '5,000 feet is the Best' narrating the surreal terror of drone strikes, along with Nancy Spero's War series of the Vietnam War and Din Q. Le's *Farmers and the Helicopters*. *The Embodied Ruin: Natural and Material Environments* featured Paul Nash and William Orpen's destroyed landscapes. *Chemical War and Toxic Imaginations* included Iranian artist Backtash Sarang on the Iran-Iraq War, and Richard Mosse's hallucinogenic Congolese landscape, *Poison Glen*. Sophie Jodoin's haunting drawings of faces distorted by gas masks became the emblem of the show.

Haunted Ghostlands: Loss, Resilience and Memory examined the after-effects of military conflict, with emerging British artist Katie Davies' 'The Separation Line' documenting the military repatriation processions at Royal Wootton Bassett.

Dr Carden-Coyne also travelled to Hiroshima where she was able to secure 12 special works from the Peace Memorial Museum collection of drawings by *hibakusha* or survivors of the atomic bomb. These precious works were shown in the UK for the first time and featured alongside Kathe Kollwitz's painful insight into the impact of war on German women and children from the *Der Krieg* series.

Remarkably, the exhibition drew unprecedented crowds over the 5 months between October 2014 and February 2015. *The Sensory War* attracted critical reviews and was featured in the *International New York Times*, *The Financial Times* and numerous other international newspapers.



Richard Mosse, *Poison Glen*, 2012, Courtesy Jack Shainman Gallery, New York



Sophie Jodoin, *Gas Mask (SJ54)*, 2008 from the series, *Helmets and Gas masks*, Sophie Jodoin, Courtesy Battat Contemporary



Sing for Water, London: 800-strong choir made up of community choir members from across the UK raises money for WaterAid

FINDING A VOICE: THE NOT-SO-QUIET REVOLUTION IN COMMUNITY SINGING

New choirs are popping up just about everywhere — not least on our TV screens, thanks to the BBC's tireless promotion of Gareth Malone as 'the nation's favourite choirmaster'. The majority of new-generation community choirs, however, belong to a rather different world from that inhabited by Malone. Many are led by members of the Natural Voice Practitioners' Network, who are united in their conviction that 'everyone can sing' and fiercely committed to an open-access, non-competitive, multicultural alternative. It is these choirs that occupy centre-stage in *A Different Voice, A Different Song: Reclaiming Community through the Natural Voice and World Song* (OUP, 2014) by **Dr Caroline Bithell** (Music). The book traces the history of a revolution in community singing that has been gathering force since the 1970s, incorporating influences from the folk revival, world music, experimental theatre, the women's movement, political activism and alternative therapies.

Two key features set natural-voice-style choirs apart from more conventional amateur choirs: their commitment to teaching and learning by ear (thus bypassing the need to read music notation) and their eclectic repertoire of songs from across the globe. Central to Caroline's undertaking was the need to explain how and why songs from the oral traditions of (mostly) non-Western cultures have served as the linchpin — not only providing novel repertoire but also

informing the ideological, methodological and ethical principles on which the movement itself is founded. The book makes extensive use of oral histories, case studies and participant-observation to show how amateur singers who are not musically literate become competent members of vibrant musical communities (local, national and transnational) and, in the process, find their voice metaphorically as well as literally. It tells the story of how particular bodies of repertoire — from the Balkans, Georgia and South Africa, for example — have found their way to the UK and why their discovery by British singers has so often had the force of an epiphany. It also follows singers as they journey to far-flung destinations to learn songs in their natural habitat and explores the nature of the exchanges they enter into with culture-bearers. Drawing on work in ethnomusicology, anthropology, cultural studies and political science, alongside the latest research into singing and health and music and the brain, Caroline theorises her findings with reference to the politics of participation, conviviality, social capital and the transformative power of performance. She argues that the nuanced web of intersections between local and global that her research has uncovered demands a revision of dominant discourses of authenticity, cultural appropriation and vocal identity, pointing towards a more progressive politics of difference and belonging.

With the bonus of a companion website featuring resources for choir leaders and extensive audio-visual materials, the book has been enthusiastically received by members of the natural voice network, which earlier this year celebrated its 20th anniversary. It also helped inspire the theme of the recent 25th-anniversary international Giving Voice Festival, at which Caroline was keynote speaker. Caroline's research was supported by a Leverhulme Research Fellowship and two British Academy Small Research Grants.

RELIGION AND CLIMATE CHANGE

What has theology to do with climate change? For nearly a decade, the Lincoln Theological Institute (a research centre directed by **Professor Peter Manley Scott** and hosted in the Department of Religions and Theology) has been exploring this relationship. Throughout, LTI has understood a changing climate to be a cultural issue and not only a scientific and political matter.

The first phase of the research, entitled *Future Ethics*, revealed a connection between religious apocalyptic belief and a public perception of climate 'tipping points'. A series of public workshops was organised in 2008 to bring together experts from academic, policy and public practitioner backgrounds, working on political responses to climate change. This series of exchanges produced written and video recorded resources that foregrounded the research aims of the project as a whole. The first of these was the record of the workshop findings themselves, through a dedicated website, video interview footage hosted there, and the documentation of position papers and debate. This provided some unique insights into the relationship between the narrative of climatic crisis used by campaigners and policy makers, and the understandings of crisis language from a variety of disciplinary analyses, including sociological, anthropological, theological and philosophical perspectives.

Other outputs were an edited collection of essays, *Future Ethics: Climate Change and Apocalyptic Imagination*, published by Continuum in 2010, which collated some of the written research from the workshops, and an educational documentary film, 'Beyond the Tipping Point?'. The film is made up of interviews with activists and academics and footage of the Climate Change talks and protests in Copenhagen in December 2009. It explores activist responses to the notion of tipping points in the earth's climate. These events and outcomes enabled campaign groups, policy makers and religious leaders to explore the ambiguous and sometimes conflicting connections between apocalyptic rhetoric and environmental action.



LINCOLN THEOLOGICAL INSTITUTE

In its second phase, the project has taken a metaphysical turn and produced a collection of essays published by Routledge in 2014, entitled *Systematic Theology and Climate Change*. In the volume, Anglican, Catholic, Lutheran, Orthodox and Reformed theologians come together for the first time to consider the implications for Christian doctrine of the scientific reporting of anthropogenic climate change, and its effects on humanity and the earth. It is the first theologically comprehensive treatment of climate change in English and addresses for the first time the task of theology in the Anthropocene. Following on from this, in July 2015 LTI hosts a meeting of UK-based religious NGOs to exchange information and discuss theological aspects of climate change.

In this way, LTI hopes to advance the cultural understanding of climate change and to demonstrate that a warming climate is a matter for the Arts as well as the Sciences.

LOUISE BOURGEOIS AND LITERATURE

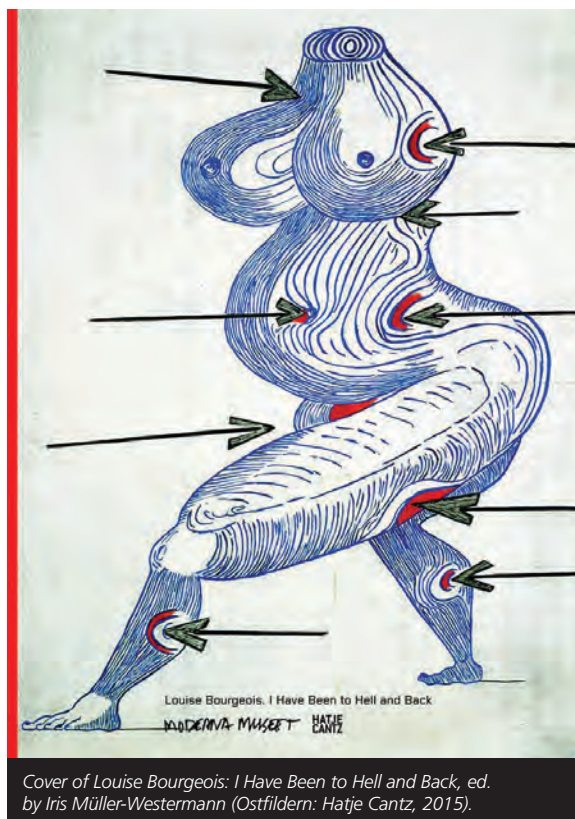
Dr Léa Vuong (Languages and Intercultural Studies) joined the School of Arts, Languages and Cultures as a Leverhulme Early Career Fellow in May 2014. She is developing a substantial research project on the work of the late French-American artist Louise Bourgeois (1911-2010). Her research addresses the little-known literary dimension of Bourgeois's drawings, paintings, sculptures and installations. It also concentrates on the artist's writings both within and around her visual œuvre, proposing to read them as literary productions, and to consider one of the world's most eminent female figures of modern and contemporary art as a writer in her own right.

As part of her three-year fellowship generously supported by the Leverhulme Trust, Léa Vuong is preparing a monograph on Louise Bourgeois and literature, which will include previously unpublished writings by the artist. She is also working towards an exhibition of the artist's work based on her research.

Since the start of her project, Dr Vuong took on several opportunities to disseminate her research, notably in the UK on the occasion of a major retrospective show on the artist at the National Galleries of Scotland. She more recently contributed an essay to the catalogue for the Louise Bourgeois: I Have Been to Hell and Back show at the Moderna Museet in Stockholm. It was edited by curator Iris Müller-Westermann and published by Hatje Cantz earlier this year.

The essay entitled 'Louise Bourgeois: Woman of her Words' looks at a selection of works taken from the exhibition, such as Bourgeois's illustrated portfolio *He Disappeared into Complete Silence* and her fabric book *Hours of the Day* to uncover and explore their literary dimension. A close examination of the works indeed reveals a complex web of intertextual threads. More specifically, it shows how artworks that often exhibit an explicitly autobiographical aspect also contain layers of literary echoes and historical references, from the medieval book of hours through 19th-century French poetry to the collective memories of the First and Second World Wars.

This publication benefitted from archival research undertaken during a recent trip to the Louise Bourgeois Studio in New York City, where the artist lived and worked from 1938 until her death five years ago. The Louise Bourgeois Trust has provided key support to the project, notably by giving access to the artist's private



diaries and daybooks. This archival research has led to exciting new findings, such as the influence of classical drama and theatre on the artist's work. It has also confirmed the very specific way in which Bourgeois's writing constantly shifts between French and English. This bilingual and transnational nature of her work is another important feature explored by Dr Vuong's research.

The artist's complex and ambiguous uses of verbal, visual and literary languages as well as the many themes and influences displayed by her body of work will be explored in an upcoming course unit, 'The Art of Louise Bourgeois', which Léa Vuong will offer next academic year to final-year undergraduate students in the French and Art History and Visual Studies programmes.

DOUBLING UP – TWO INNOVATIVE RESEARCH PROJECTS (HOSPITALITY; COMMUNITY ARTS)

Funding for arts research is precarious at the best of times so **Dr Alison Jeffers** (Drama) felt that it was unlikely that two funding applications submitted in the same period would be successful. However, both were accepted so now Alison faces a busy summer and autumn working on these innovative research projects. In one of them Alison gained funding from the Arts and Humanities Research Council to become the co-investigator of 'The Hospitality Project' with colleagues in the Universities of Bristol and Leeds. In the second project, 'Unwrapping Hidden Histories', Alison will be working with artist Gerri Moriarty, having gained funding from the Paul Hamlyn Foundation.

The Hospitality Project has been funded as part of the AHRC Connected Communities scheme designed to develop relationships with community groups to enable them to become co-researchers with the academics involved. Alison and her colleagues, Naomi Millner (Bristol) and Emily Cuming (Leeds), are working with the Bristol Hospitality Network, Barton Hill Walled Garden and Dignity for Asylum Seekers, to investigate practices of hospitality and questions of welcome with staff and volunteers. Using arts and creative activities Alison and her colleagues have planned five 'Table' workshops and run two of these. They are now working on the programme for the final event which is called 'The Feast'. Running over a weekend this residential will involve sharing the findings of the project with all those involved before presenting the work to local groups and communities in Bristol. In 2016 they will be working with the participants to create a book based on their findings which will be a mixture of academic essays, poems, photographs and reflections on ideas of hospitality on both a domestic scale and on the level of national 'hospitality' for refugees and asylum seekers. It will ask what constitutes an act of hospitality?; what makes people feel welcome and unwelcome?; how do we deal with the uneven balances of power between guests and hosts, especially if these are already built into the system of seeking asylum in someone else's 'home'?



The Hospitality Project. Sharing food with refugee groups in Bristol as part of The Table workshops

The other research project, 'Unwrapping Hidden Histories', is part of a longer investigation into the Community Arts movement in Britain. Alison and Gerri have interviewed community artists who initiated this political and cultural movement where artists worked directly with communities using drama, dance, music, film, and many other art forms, to facilitate community expression, agitation and celebration throughout the 1970s and early 1980s. The Paul Hamlyn Foundation is supporting the research by giving funding to set up an experiment that will see these pioneering artists working alongside younger participatory artists to develop and run workshops with local community groups in the School's Martin Harris Centre in July. Alison and Gerri are co-editing a book based on this research called *The Right to Make Art* which will be published by Bloomsbury Methuen.

Both projects involve innovative partnerships, not only in creating interdisciplinary dialogues but in undertaking research with non-academic partners and with community groups. It is hard to predict the outcome of either of these projects – but that is what makes them so interesting.

THE PREMODERN NEO-AVANT-GARDE

Dr Charlie Miller (Art History and Visual Studies) is currently pursuing a project about the uses and abuses of premodernity in neo-avant-garde practice. Intervening in current debates about anachronism and nostalgia, it questions the narratives of progress and disenchantment residual in historiography and criticism, examining antifascist archaism on the one hand, and anti-capitalist magic on the other. It will generate one book chapter, 'The Barbarian Image', and one journal article, 'Rough Magic'.

'The Barbarian Image' looks at two competing post-war anti-classicisms: post-Nazi and anti-Nazi recruitments of European antiquity. In the 1950s, the leader of surrealism, André Breton, having returned to France from wartime exile, came to valorise Celtic – and specifically Gaulish – culture. Before the war, surrealism's privileged locus of anti-Latin alterity had been the Orient. Now Breton not only idealised autochthonous imagery, but co-curated a state-sponsored exhibition, 'Pérennité de l'art gaulois'. Charlie wants to juxtapose this incongruous rapprochement between surrealism and post-Vichy reconstruction, with the artist Asger Jorn's neo-avant-garde – and militantly antifascist – appeals to ancient Viking and Vandal cultures. Cutting-up and repurposing scholarly discourse, Breton and Jorn sought to impose heterodox dialectics on archaeology. Charlie aims to scrutinise the historical, political and theoretical stakes of these attempts.

Early twenty-first-century art has reinvested in occultism, to the extent that one commentator has described the turn to magic as a 'full-blown cultural pathology'. From romanticism to surrealism and beyond, there has long been a close association between avant-garde practice and enchantment. For committed critics this has mostly been a source of embarrassment, bespeaking little more than idealist mystification, reactionary nostalgia, or inverted imperialism. Identifying capitalism with magic at the level of commodity fetishism was Marx's first move, and post-1989 valorisations of magic (or the spectral, or the uncanny) might indicate political failure, or uncritical mimicry of the spectacle.



Joachim Koester, One + One + One (2006).

Again, the recent trend towards magic evidences a proximate nostalgia for Cold War counterculture. Nonetheless, 'Rough Magic' explores the possibility that magic today might function as historiographical critique or even post-secular resistance. There is a queer politics in some invocations of transgressive magic, to be sure. Again, one might ask, with some voices at the radical edge of political theory today: what if semiocapitalism *really* is a kind of sorcery? Might certain practices then constitute counter-sorcery?

Charlie's thinking about magic in particular is preliminary. He would be delighted to hear from colleagues with overlapping interests. He can be contacted at charlie.miller@manchester.ac.uk.

CENTRE FOR INTERDISCIPLINARY RESEARCH IN THE ARTS AND LANGUAGES

CIDRAL EVENTS 2015-16

SEMESTER 1

Theme: Finance and the Market

Public Lecture: Jeremy Gilbert, (UEL) 'The rule of the market: cultural consequences of financial hegemony'

www.phm.org.uk/whatson/finance-and-the-market-assessing-boundaries; followed by a roundtable on Neoliberalism at the People's History Museum to coincide with Peter Knight's exhibition 'Show Me the Money'.

Masterclass.

Thursday, 12 November 2015, 5-7pm

Public Lecture: Mary Poovey, (NYU), 'Some Lessons of History: Why Economists Failed to Anticipate the Great Recession.'

Masterclass.

Wednesday, 13 January 2016, 5-7pm

Special Events:

1. **Special Event: Screening and discussion of Isaac Julien's Kapital.**
Organiser: Prof Jackie Stacey.
Date and venue TBC
2. **Special Event: Benoît Peeters, recent biographer of Derrida (in collaboration with the School of Social Sciences and colleagues in SALC).**
Organiser: Dr Andrew Miles (School of Social Sciences)
Monday, 19 October 2015 (venue, tbc)

Workshop (half-day event):

1. **'Region, Women, and Violence',**
Organisers: Dr Erica Baffelli (Japanese) and Dr Atreyee Sen (Religions and Theology).
Friday, 4 December 2015, 2-5pm

Theory Intensive Classes:

1. **Fabio Camilletti (Warwick). Intellectual Action as Scandal: The Libertaria Legacy of Simone Weil and the Limits of the Rhetorics of Safety'.**
Tuesday, 20 October 2015
2. **David Alderson (EAC). David Harvey on the Contradictions of Capital.**
Wednesday, 11 November 2015

Everyone is welcome to attend CIDRAL events and we look forward to seeing you at some of them in 2015-16.

For further details and further events not currently listed, see: www.alc.manchester.ac.uk/cidral



Follow us on twitter: @cidral_uom

Dr Francesca Billiani (Director, CIDRAL)

SEMESTER 2

Theme: Cultures and Temporalities

Public Lecture: Francois Hartog (EHESS, Paris), 'Towards a New Historical Condition'.

Masterclass.

Wednesday, 17 February 2016, 5-7pm

Public Lecture: Shu-mei Shih (UCLA) (June 2016, details to follow.)

Masterclass.

This event is in collaboration with the Centre for Chinese Studies and Chinese Studies (Professor Yang-Wen Zheng and Dr Heather Inwood).

June 2016 (details to follow)

Special Event:

1. **CIDRAL Panel discussion of MAG show and exhibition 'The Imitation Game',**
Organisers: Prof Jackie Stacey, Dr Simon Parry (Drama), Clare Gannaway (Manchester Art Gallery).
Mid-March 2016 (date tbc)

Inspired by Manchester's rich history of computer science, The Imitation Game will feature work by international contemporary artists who explore the theme of machines and the imitation of life. The exhibition will include film and video, robotic and kinetic sculpture, works on paper and installation work, by artists including James Capper, Tove Kjellmark, Yu-Chen Wang, Paul Granjon, Phillippe Parreno, Mari Velonaki and David Link.

Workshops (half-day events):

1. **'Unmentionables: Conversations about the Obscene'.**
This workshop seeks to unpack some of the issues surrounding this notion of 'obscene things' across a range of different cultural contexts, contemporary and historical.
Organiser: Dr Amy Coker, Leverhulme postdoctoral fellow in Classics.
Wednesday, 17 February 2016 (date tbc)
2. **'The Ends of Nature: Latin American Modernity and the Crisis of Landscape', CIDRAL/CLACS joint-event with a roundtable discussion group at 4pm and a more formal lecture at 5pm by Jens Andermann (Zurich).**
Organiser: Dr James Scorer (SPLAS).
Wednesday, 2 March 2016
3. **Prod Helen Rees-Leahy (Museum Studies) and Dr Matthew Philpotts (German) to co-organise a workshop on how museums construct experiences of time.**
29 April 2016

Theory Intensive Classes:

1. **Prof Nigel Vincent (Linguistics). 'Ferdinand de Saussure Inside and Outside Linguistics'.**
Wednesday, 24 February 2016.
2. **Dr Leandro Minuchin (MARC), 'Laclau, Articulation and the Political'.**
Wednesday, 9 March 2016
3. **Prof Alex Samely (MES). 'Levinas and the Disruption of Knowing'.**
Wednesday, 20 April 2016, 3-5pm

RECENT PUBLICATIONS

Staff in the School have published the following books, which were presented at the Cidral/SALC Book launch on Tuesday 5 May, 2015 at Blackwells Bookshop, Oxford Road.

Theresa Biberauer and George Walkden (eds.)

Syntax over Time: Lexical, Morphological, and Information-Structural Interactions (Oxford UP)

Eva von Contzen and Anke Bernau (eds.)

Sanctity as Literature in Late Medieval Britain (Manchester UP)

Patricia Duncker

Sophie and the Sibyl: A Victorian Romance (Bloomsbury)

Steve Hutchings and Vera Tolz

Nation, Race and Ethnicity on Russian Television: Mediating Post-Soviet Difference (Routledge)

David Matthews

Medievalism: A Critical History (DS Brewer)

Peter Oakes

Galatians (Baker Academic)

Sarah Roddy

Population, Providence and Empire: The Churches and Emigration from Nineteenth-Century Ireland (Manchester UP)

Daniel Szechi

Britain's Lost Revolution? Jacobite Scotland and French Grand Strategy 1701-1708 (Manchester UP)

LARGE GRANT AWARDS

SALC staff have also won the following large research grants over the past academic year (2014-15).

Archaeology, Religions and Theology, and Classics and Ancient History

Professor Peter Pormann

AHRC Standard Grant
The Syriac Galen Palimpsest: Galen's On Simple Drugs and the Recovery of Lost Texts through Sophisticated Imaging Techniques (£739,959)

Dr Renate Smithuis

Rothschild Foundation – Archives and Libraries
Digitising Codices in Hebrew Script at the John Rylands Library and Upgrading the Catalogue (£120,000)

Art History, Drama and Music

Professor James Thompson

Leverhulme Trust International Network
In Place of War: International Network of Cultural Spaces (£117,497)

History

Dr Sasha Handley

British Academy
Mid-Career Fellowship
Sleep in Early Modern England (£104,299)

Dr Aaron Moore

Leverhulme Trust
Leverhulme Prize (£100,000)

John Rylands Research Institute (JRRI)

Dr Katharina Keim

British Academy Postdoctoral fellowship
The Samaritan Correspondence of Dr Moses Gaster: Texts, Analysis, and Contexts (£229,111)

Dr Elizabeth Savage

British Academy Postdoctoral fellowship
The Craft of Collecting: Hieronim Holtorp and the Creation of Bibliography (£235,513)

Dr Grigory Kessel

Wellcome Trust Research Fellowship
The Syriac Epidemics – Reception and Transmission of Classical Medicine in the East (£186,225)

Language – Based Area Studies

Dr Piotr Golstein

British Academy Postdoctoral fellowship
Beyond Donor Dependency; Self-Sustained Civil Society in Eastern and Western Europe (£229,646)

Languages and Intercultural Studies

Professor Dee Reynolds

Leverhulme Trust International Network
Evaluating Methods of Aesthetic Enquiry across Disciplines (£122,941)

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

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