

# ARTS RESEARCH

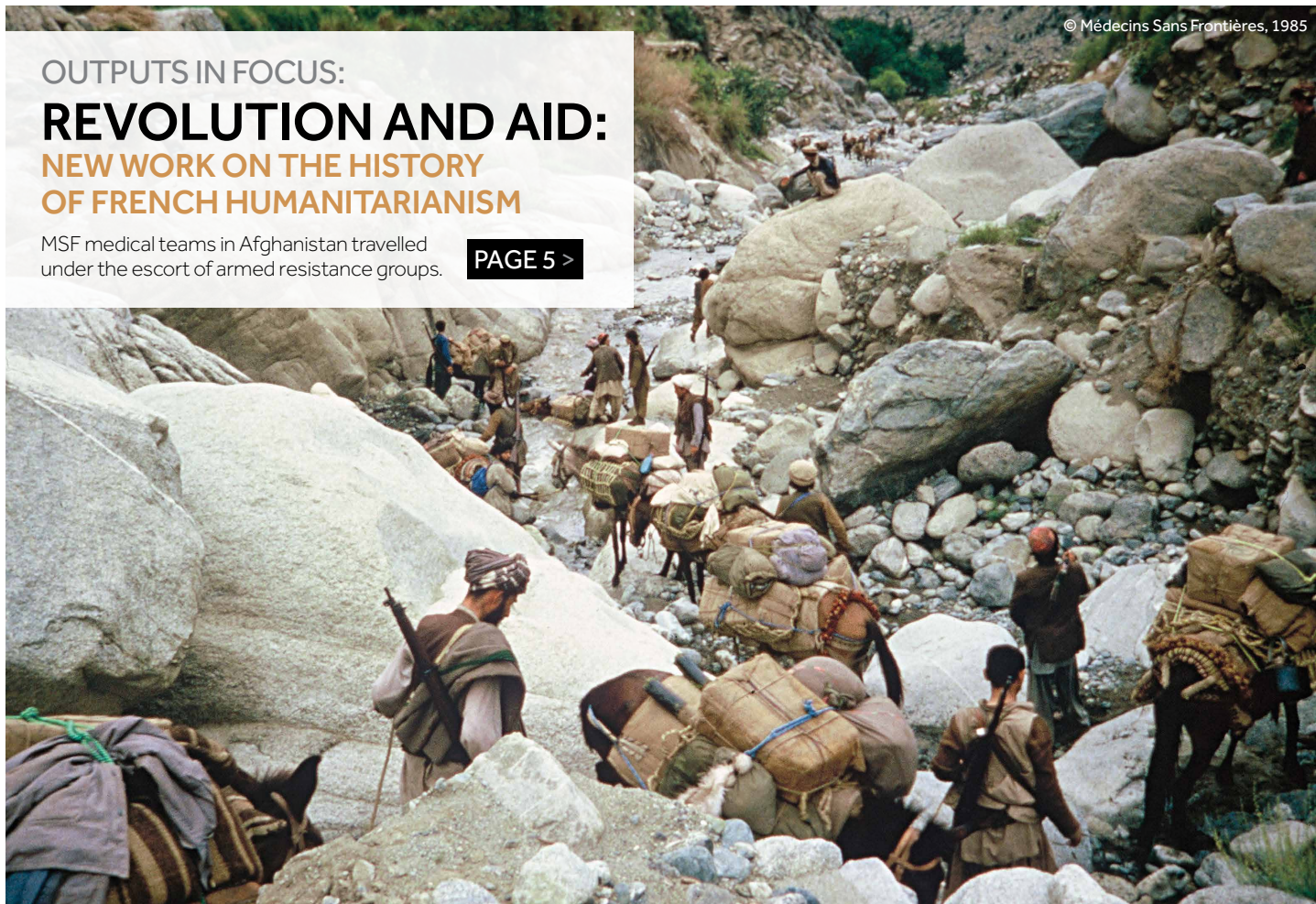
SCHOOL OF ARTS, LANGUAGES AND CULTURES

## OUTPUTS IN FOCUS: REVOLUTION AND AID: NEW WORK ON THE HISTORY OF FRENCH HUMANITARIANISM

MSF medical teams in Afghanistan travelled under the escort of armed resistance groups.

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© Médecins Sans Frontières, 1985



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# FROM THE EDITOR

As I write this editorial, it is exactly a week since the UK electorate voted, by a narrow margin, to leave the EU. By the time this issue of *ArtsResearch* is published in the autumn, who knows where things will stand? However one views the result of the referendum, it is likely that 'Brexit' will have a severe impact on UK universities,



on their research networks and on their research funding. The news of the referendum result has come too late to allow the commissioning of a piece for the 'Provocations' or 'Argument and Debate' section mooted by my predecessor. But at this time it is beneficial to remind ourselves of the deep and long links which staff in the School of Arts, Languages and Cultures have with Europe. Not only is our new Head of School, like very many of our staff, from an EU country, but much of our research has a European focus.

Some highlights of our European research, from the Renaissance to the present day, appear in this issue of *ArtsResearch*. We showcase Ed Wouk's exhibition and accompanying catalogue on Marcantonio Raimondi and Raphael at the Whitworth (30 September 2016 - 23 April 2017). Raimondi was an artist working in Bologna who capitalized on the recent invention of printing to change the face of European image-making from single prints to multiple prints. Many of the prints are held by the University. Late Renaissance economic thinking is the subject of our report on Phil Rössner's research. We highlight a forthcoming volume which traces the roots of forgotten economic thinking on the role of trade and the pro-active state, focusing on the work of Italian,

German and Swedish writers of the time. The influence of French thinking on the world is one of the subjects of Eleanor Davey's research. We explore her research on the relationship between the revolutionary left in France and the humanitarian movement epitomized by Médecins Sans Frontières, founded in 1971. Our links with Europe are personal and physical as well as conceptual or intellectual – as I learn weekly, in my role as Research Director, signing off on the travel claims submitted by staff undertaking research in continental Europe. Our piece on Camden Reeves's new string quartet reveals that his 'Sound of Entropy' will receive one of its first performances at the Tivolvredenburg, Utrecht.

Of course, our links are not only with Europe. Delia Bentley has been studying the less well-known Romance languages of Italy; but as our report on the activities of Manchester's linguists show, SALC staff study the structures and content of the languages of the world, including those of the Americas, the Middle East, and closer to home in the linguistically highly diverse city of Manchester. We learn also of Anindita Ghosh's exciting research into colonial Calcutta, and Anna Strowe's timely investigation into Islamophobia, as highlighted by a recent episode of the US television series *Homeland*. Closer to home, again, we report on Hannah Barker's important role as historical advisor to the National Trust at Quarry Bank Mill in Cheshire.

As always, the editorial team welcomes further suggestions for features from our readership. It remains for me to thank the editorial team for their indispensable help, including Ed Salter in the Research Office and Anne-Marie Nugnes, our Marketing and Communications Manager.

**Roy Gibson**  
*Director of Research, SALC*





Quatuor Danel, The University of Manchester resident string quartet

## THE SOUND OF ENTROPY

### PREMIÈRE OF CAMDEN REEVES'S STRING QUARTET NO.3

The Quatuor Danel gave the première of the 40-minute String Quartet No.3 by **Dr Camden Reeves** (Head of Music) on 11 April 2016 in the Cosmo Rodewald Concert Hall, in a concert in memory of Peter Cropper. Peter was violinist in the Lindsay Quartet, the University's quartet-in-residence from 1979-2005.

Dr Reeves's new work was informed by Roger Penrose's 2010 book *Cycles of Time*, which posits the interrelationship of time, entropy and cosmic inflation.

Dr Reeves says,

*'I have been fascinated by music's relationship with time for years. Music is inextricably bound to time: it dictates what you experience, when and for how long with a precision greater than any other art form. When it stops...it no longer exists. I believe this to be one of the reasons music has such an enormous impact on our emotions... it controls our experience and reflects existence back at us in its purest form. In employing a temporal strategy informed by entropy, my aim is that the music will resonate with people on an elemental level – with our core being. This really is a piece about life, the universe and everything; so perhaps it should last 42 minutes rather than just 40!'*

Penrose's fascinating book provided the key for embracing this relationship between music and time directly, in the way Dr Reeves's quartet unfolds. The same basic shape is repeated three times; on each repetition, the shape is stretched temporally, such that new things pop out of it and the relationship of its contents becomes ever more chaotic.

The Quatuor Danel will give the second performance of the quartet in The Cosmo Rodewald Concert Hall on 7 October 2016, and a performance at the Tivolvredenburg, Utrecht, on 19 October 2016. The work has been published by Peters Edition London, it has been nominated for a BASCA (British Academy of Composers, Songwriters and Authors) Award, and there are plans for a commercial CD release.

## MARCANTONIO RAIMONDI AND RAPHAEL: AN EXHIBITION

*Marcantonio Raimondi and Raphael* (30 September 2016 – 23 April 2017) is not only the first-ever UK exhibition devoted to the work of the foremost printmaker of the Italian Renaissance; it is also the outcome of intense collaboration between curators, academics and, exceptionally, University of Manchester undergraduates and postgraduates. Co-curated by **Dr Edward H. Wouk** (Art History and Visual Studies) and David Morris of the Whitworth, it is the first major historic exhibition in the Whitworth since its reopening in 2015.

Marcantonio Raimondi (c. 1480 – c. 1532) was one of the leading printmakers of the Italian Renaissance and is best known for his groundbreaking collaboration with the artist Raphael, which resulted in such famous images as *The Massacre of the Innocents* (fig. 1), which stages an episode from the account of Christ's birth to the landscape of contemporary Rome. Marcantonio's oeuvre is vast and varied, comprising religious prints as well as subjects from pagan antiquity, pirated copies of popular woodcuts by Albrecht Dürer, and some of the first printed images of heterosexual eroticism and homosexual love – including *Apollo and Hyacinth* (fig. 2), a rare print of these two young mythic lovers. What is truly radical about Marcantonio's art, however, is not simply its subject matter and style, but also its medium. Before the invention of printmaking in the mid-1400s nearly all visual images were singular. The practice of printmaking resulted in a multiplying of images that radically transformed the world of art and all other fields of knowledge both in Italy and in northern Europe.

From the outset, this project has aimed to involve students and give them hands-on experience with the research and planning which go into such an exhibition. It draws on the strengths of many scholarly collaborators from leading museums, galleries and universities in the UK and abroad, but it also builds on assets and energies unique to Manchester. The dozen Art History and Visual Studies students who took Dr Wouk's 'Renaissance Print Cultures' module in 2016 – three MAs and nine BAs – have become indispensable partners in the endeavour, contributing to planning the display and writing entries for the catalogue. They will all finish their degrees at Manchester with gallery experience and as published authors with a major academic press.

Marcantonio's own career began in the university city of Bologna, where he worked closely with a circle of humanist scholars, poets and artists who supported his work and provided inspiration for some of his earliest prints. It is



**Fig. 1:** Marcantonio Raimondi after Raphael, *The Massacre of the Innocents* (version without the fir tree), c. 1513, engraving, 280 x 425 mm. The Whitworth, The University of Manchester, P.3088. Presented by George Thomas Clough in 1926 © The University of Manchester

fitting, therefore, that the first exhibition of his work in over three decades, and the first ever in this country, should also emanate from the context of a dynamic university community. *Marcantonio Raimondi and Raphael* exemplifies the sorts of collaborations the University is keen to foster, bringing together staff and students and cultural partners from Art History and Visual Studies, the Whitworth, The John Rylands Library and Manchester University Press. The result will be a beautiful exhibition, a substantial catalogue, and a special volume of the *Bulletin of the John Rylands Library*, all of which attest to the vibrancy of this project its aim to engage a range of audiences at the University and well beyond its walls. This exhibition was made possible by a British Academy small grant (£9,047).

*Marcantonio Raimondi and Raphael*, The Whitworth, The University of Manchester (30 September 2016 – 23 April 2017) accompanied by a catalogue entitled *Marcantonio Raimondi, Raphael and the Image Multiplied*, edited by Edward H. Wouk (Manchester University Press, ISBN 978-1-5261-0956-9, £25.00)



**Fig. 2:** Marcantonio Raimondi, *Apollo, Hyacinth and Amor*, dated 9 April 1506, engraving, 285 x 255 mm. London, The British Museum, Department of Drawings and Prints, H.2.99 © Trustees of The British Museum



## REVOLUTION AND AID: NEW WORK ON THE HISTORY OF FRENCH HUMANITARIANISM

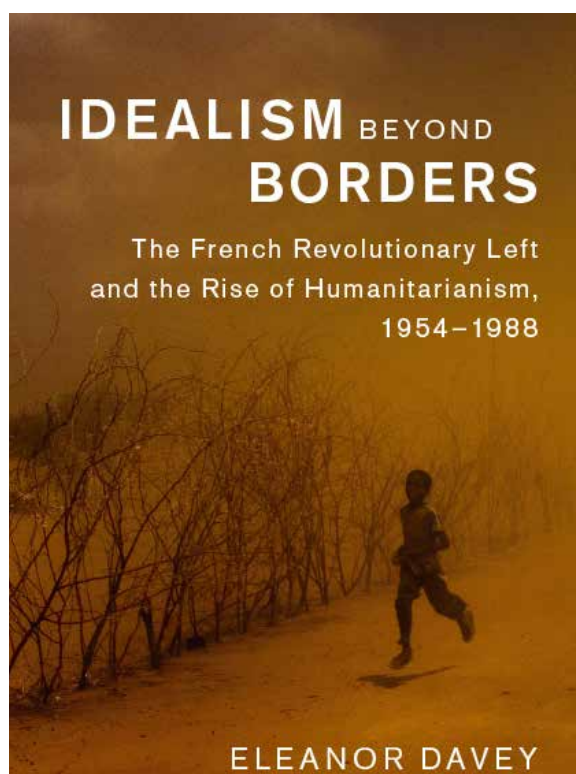
With large numbers of people fleeing their homes, conflicts continuing without resolution, hospitals subject to repeated bombings, and natural disasters striking countries both rich and poor, news headlines have once again become crowded with stories of humanitarian action. Historical perspectives have gained prominence in step: they are used to offer context for current events, to challenge the terms by which these events are interpreted, and to shape or justify the policies presented.

SALC is home to a number of researchers working on histories of humanitarianism, approaching the topic according to multiple different lenses. Several contributed to a special issue of *Disasters* journal (2015), co-edited by **Dr Eleanor Davey** (Humanitarian and Conflict Response Institute) and Kim Scriven of the Humanitarian Innovation Fund. Entitled *Humanitarian Aid in the Archives: Academic Histories for a Practitioner Audience*, it sought to explore and encourage dialogue between historical research and contemporary concerns.

The aim of shedding light on current debates was also central to Davey's *Idealism beyond Borders: The French Revolutionary Left and the Rise of Humanitarianism, 1954–1988* (CUP, 2015). This book explores the origins of the *sans-frontiériste* movement – the version of humanitarianism named for and epitomised by *Médecins Sans Frontières* (MSF) – and its relationship with revolutionary third-worldist activism.

Following MSF's founding in 1971, the *sans-frontiériste* model rose to prominence across the 1970s. It emphasises a direct action model, a willingness to challenge borders – that is, to offer relief to people affected by crisis without the permission of the host government – and the need to speak out against abuses. As it gained influence, the *sans-frontiériste* movement displaced a constellation of earlier third-worldist engagements on the far left that had taken revolutions in the third world as their goal and inspiration but which successively fell to disillusionment. Yet the relationship between third-worldism and humanitarianism is a complex one: part legacy, part continued dialogue, with more points of interaction and influence than a simple narrative of opposition.

In considering this relationship, Davey's research included publications by organisations associated with both movements as well as the wider public debate through



which ideas about the third world evolved. It proposes that looking at the history of humanitarian ideas helps to offset the attitude of exceptionalism that, whether explicitly or not, tends to set humanitarianism apart from other forms of engagement alongside which it must be understood. The same understanding informs Davey's current work on how humanitarians engaged with ideas and organisations of national liberation, funded by a British Academy Postdoctoral Fellowship (2014–17).

## CLAIMING THE CITY: PROTEST, CRIME AND SCANDALS IN COLONIAL CALCUTTA, C.1860-1920 (OUP, 2016)

*The sahib tollah (white man's area) in the  
city is neat and tidy*

*It has all things paved and nicely  
organized....*

*Peace reigns in this splendid kingdom...*

*And look at the scene in the Bangali tollah  
(Bengali area)!*

*Putrid stench fills the alleys and byways*

*Animal carcasses rot by the road side*

*What a great and healthy way to live life!*

[Extract from a street song complaining of the double standards of urban maintenance by the Calcutta Municipality. Devendra Sharma, *Sahar Chitra (Urban Picture)* (Calcutta, 1921)]

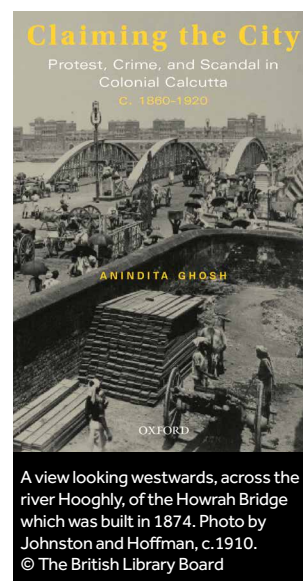
As the administrative and commercial capital of British India and one of the earliest experiments in modern urbanization in the sub-continent, Calcutta proved enormously challenging to both its residents and its architects. In this imaginative study of colonial Calcutta, **Dr Anindita Ghosh** (History) charts for the first time the history of its urbanization from below—in its streets, strikes, and popular urban cultures. It investigates the role of the city in fundamentally reconfiguring the social, cultural and moral landscapes of its diverse inhabitants, while itself being constituted of their complex practices. The work shows how the 'colonial urban' was not just born out of the ordered institutional spaces inscribed by public parks and squares, sewers and water supplies, bridges and tramways, but also the more plebeian imprint of their circumvention by the city's inhabitants. By highlighting the tensions of living in a rapidly changing world of technological innovations, social and moral dilemmas, municipal strictures and grinding poverty, the book establishes Calcutta's residents not as passive consumers but rightful claimants to the city.

Calcutta in the cultural and social history of the nineteenth and twentieth centuries remains by and large polarised between its depiction as a crucible of liberalism, enlightenment and nationalism on the one hand, and a hell-hole of mass squalor and exploitative capitalism on the other. But in their social, cultural and political contributions, this book shows, the social margins of the city had a vital role to play in shaping the urban public sphere. Thus scandal stories circulating in popular culture fixed social imaginaries on domesticity and sexuality, everyday violation of civic rules curbed municipal expectations and collective protest against the police harnessed anti-government sentiments in significant ways.

*Claiming the City* offers a close-up view of the city's underbelly by drawing in a range of non-archival sources—from illustrations and amateur photographs to street songs, local histories, and memoirs—which show that Calcutta was not just a 'problem' to be disciplined and governed, as the colonialists would have us believe. Rumour, murder and music help locate energetic lower layers of public sphere in the city that were deeply invested in the urban.

Ghosh uses the everyday as a prism for exposing the wide spectrum of political and social imaginaries that shaped the city and shows how the once proverbial 'City of Palaces' slowly turned into a city of endemic unrest and strife.

The monograph was made possible by the award (£79,000) of a major British Academy (BARDA) grant.



Dr Anindita Ghosh, Senior Lecturer  
in Modern Indian History



## BEING AN HISTORICAL ADVISOR FOR THE NATIONAL TRUST

**Professor Hannah Barker** (History) is currently working with the National Trust as an Historical Advisor at Quarry Bank Mill in Cheshire. Quarry Bank is a unique site of major historical importance. Built in the late eighteenth century, at the start of the industrial revolution, it incorporates a large cotton mill, a farm, an entire village purpose-built to house the mill workforce and the homes and workplaces of the owner, mill manager and apprentices. Few, if any other sites of comparable significance are as complete or as untouched.



Quarry Bank Mill

Professor Barker is part of a team at Quarry Bank working on a £9.4 million expansion and (re)interpretation project, funded by the Heritage Lottery Fund and the National Trust. The collaboration offers the opportunity to use her research on the early industrial revolution, and on work, buildings and the use of space during this period in particular, to inform and shape a major public history initiative. But most of all, it provides an exciting change from her usual activities as an academic, and challenges her to think in new ways and to explore different ways of working as part of a team of curators, interpretation and programming specialists.

One of Professor Barker's first tasks at Quarry Bank involved the reinterpretation of a building already open to the public: the Apprentice House. One of the things she wants to do here is to give visitors a clearer sense of what it was like from the point of view of the original occupants: that is, the child workers. From her perspective as a social historian, the house as it is currently presented is too airy, too roomy and far too quiet. And more than this, it gives

very little sense of the individual children who have lived here. Along with the team at Quarry Bank, she is planning to turn the quiet, still spaces within Apprentice House into something that gives more of a sense of their earlier, noisier, smellier and more cramped past, when the house was full of children.



Apprentice House, Quarry Bank

Since planning the reinterpretation of the Apprentice House, Professor Barker has also been looking at the workers' cottages. In thinking about how to present this cottage to visitors, she can obviously talk about who lived here, but she also wants to give visitors a sense as well of what it was like to live here and can draw on her own research on the use of domestic space in smaller trading households in towns such as Manchester and Liverpool during the late eighteenth and early nineteenth centuries to achieve this. Living in such small spaces was not simple, and the ways in which inhabitants would have shared their living space contradicts both traditional historical models of growing domestic privacy during the eighteenth century, and our own modern ideas about privacy and space.



Number 13, Oak Cottages

## MANCHESTER LINGUISTS IN THE FIELD AROUND THE WORLD

Nearly half of the world's languages are in danger of becoming extinct within the next century. Investigating endangered and under-studied languages is critical for linguists, in order to advance our understanding of the nature of human languages and their cognitive underpinnings, as well as the community knowledge associated with them. Several researchers in the Division of Linguistics and English Language are active in fieldwork-based research, collecting data from a diverse set of lesser-studied languages from all corners of the world, then converging in Manchester, where this type of research is a focal point within LEL. Between them, these projects investigate nearly all aspects of language, from phonology and morphology, to syntax and semantics, but with the common goal of uncovering the range and limits of cross-linguistic variation.

Several projects focus on languages of the Americas. Newton International Fellow **Dr Ryan Bochnak** has been investigating the unique way in which tenses are used in Washo, a language 'isolate' spoken in California and Nevada. Somewhat paradoxically, this language makes more fine-grained tense distinctions than English (e.g. distinguishing recent, intermediate and distant pasts), but the use of these tenses is optional in discourses about the past. Travelling southward, **Dr Yuni Kim** has been working on two understudied languages in Oaxaca, Mexico — Huave since 2004 and Amuzgo since 2010. As a phonologist, Kim finds Amuzgo particularly intriguing because it has twice as many tones as Mandarin Chinese. Meanwhile, **Dr Andrew Koontz-Garboden's** fieldwork on Ulwa, spoken in Nicaragua, focusses on how verbal and adjectival meanings are expressed. Finally, **Dr Martina Faller's** work on Cuzco Quechua, spoken in Peru, investigates the ways in which source of evidence (e.g. direct evidence or hearsay) is encoded and grammaticized in the language.

Going southeast from Manchester, **Prof Yaron Matras** heads an AHRC-funded project conducting descriptive-typological fieldwork on dialects of Kurdish spoken in areas of Turkey, Syria, Iraq, and Iran (£956,275). Even further afield, **Prof Eva Schultze-Berndt** travels to northern Australia for her fieldwork on Jaminjung/Ngaliwurrur and Ngarinyman, with funding from the Volkswagen Foundation (£16,240).

Not all fieldwork involves traveling to the far-away wilderness though. **Prof Delia Bentley** has been investigating existential and locative constructions in 138 lesser-studied Romance languages of Italy. This work was



Eva Schultze-Berndt (left) with Glen Wightman (Dept of Natural Resources, Environment, The Arts and Sport, Northern Territory Government) investigating plant and animal terms with Ngaliwurrur elders Judy Marchant and Eileen Raymond, Bulla Community, Northern Territory, Australia, July 2008.



Ryan Bochnak (right) with late Washo elder Ramona Dick in Woodfords, California, August 2009.

supported by an AHRC grant (£535,927). Even closer to home, Yaron Matras conducts fieldwork with two migrant groups in Manchester: one on Arabic varieties, and one with Roma migrants from Romania.

For many of these projects, data collection goes beyond just testing linguistic theories. For instance, Ryan Bochnak, together with colleagues in the US, has been involved in the development of interactive electronic resources for the preservation, analysis, and teaching of the Washo language, ([washo.uchicago.edu](http://washo.uchicago.edu)). Eva Schultze-Berndt's project also involves creating a dictionary and digital archive for the preservation of Jaminjung/Ngaliwurrur and the associated cultural knowledge. Additionally, the LinguaSnapp app, developed by Yaron Matras and colleagues, collects images of multilingual signs and accompanying ethnography as part of the Multilingual Manchester project ([www.linguasnapp.manchester.ac.uk](http://www.linguasnapp.manchester.ac.uk)). The results of these linguistic fieldwork projects thus serve not only to bring new data to bear on current linguistic theory, but also to provide a voice for underrepresented communities.



## WHAT CAN WE LEARN FROM HISTORY?

### THE RENAISSANCE, A NEW ECONOMIC THINKING AND THE RISE OF MODERN ECONOMIC GROWTH

Two basic ideas were once held important by Europeans, but have been forgotten over time. First, that manufacturing matters. A flourishing economy does not thrive on agriculture or services alone, if that flourishing is to be sustained for the future. This is something we may want to think about today. Neither Europe nor the UK ever grew rich on trading goods: *crafting* the goods was important. This was accompanied by useful knowledge generation, learning and technology transfer, and by productivity improvement. European authors had known about this since the Renaissance. Secondly, the process of modern growth needs a pro-active state. There is no such thing as the perfectly free market, of course. But the freer the market, the less effective processes of economic modernization usually tend to be, especially within a constantly changing and very dynamic global economy. Again, this view had been common fare among European writers, increasingly so since the 1600s.

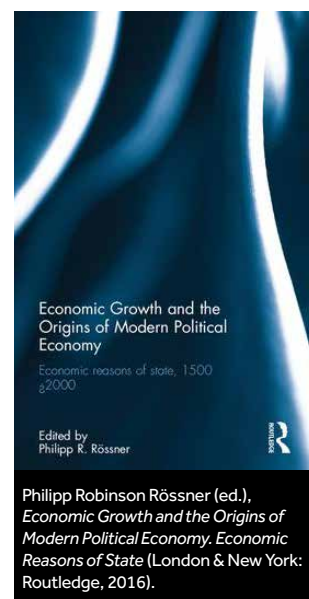
Why are these ideas important? Common wisdom in the social sciences has usually claimed exactly the opposite. Free markets and state-less economies are usually assumed to have been the key to Europe's rise to prosperity. History tells us a very different story. We have systematically un-learned to look back to deep history when it comes to explaining, let alone solving, problems, structures and ruptures in the current world economy. As a new research exercise headed by **Dr Philipp Rössner** (History) suggests, it was a post-1600 new economic thinking, with its strong focus on state-led development and manufacturing, that cut the deal for Europe and her way towards capitalism. A productive manufacturing base? Known to sixteenth-century Italian economic writers. The role of knowledge management, technology and science? Known to early seventeenth-century Swedish thinkers. The notion that infinite growth is principally possible? Again, Sweden, around 1600. A strong state that actively promotes growth and development, in the way the modern Chinese state does? We find it in seventeenth-century and eighteenth-century German economic discourse and much earlier in the texts produced in the European Renaissance. Can these ideas not be turned to use for us and our future?



Wilhelm von Schröder, Fürstliche Schatz- und Rentkammer ("The Princely Treasure"). Leipzig 1686, 1718 ed., frontispiece

This new research has resulted in a first landmark publication entitled *Economic Growth and the Origins of Modern Political Economy: Economic Reasons of State* (London & New York: Routledge, 2016), edited by Rössner. It offers a series of challenging hypotheses and an alternative genealogy of the modern market economy. If we reconsider the intellectual foundations of modern economic growth, European industrialization and the Great Divergence in a deep-historical perspective we may

answer an often rhetorically-posed question – "what can we learn from history?" – in concrete and affirmative terms. What and how much we can learn from old theories in terms of our understanding of history, our economic fate today and the prospects for the modern world's poorest countries, however, depends on how deeply we are prepared to go back, and how closely we are ready to engage with our history, in texts, discourses as well as practices.



## TRANSLATION AND LANGUAGE HACKING: CO-OPTING MASS MEDIA

On 11 October 2015, US television channel Showtime aired a new episode of the popular political thriller series *Homeland*. A couple of days later, they found out that they had broadcast a little more than they had bargained for. Three graffiti artists, hired to add "authenticity" in the form of Arabic graffiti to a set depicting a Syrian refugee camp, had painted slogans, which the producers did not understand because they were in Arabic, criticising the show as racist and Islamophobic. On 14 October, the artists—Heba Amin, Caram Kapp, and Don Karl (aka Stone)—issued a statement about their work, their political message, and their objections to the series, complete with pictures. Within days it was being reported by news outlets around the world and making the rounds on social media. By the time the episode aired in Britain, a week after its US broadcast, even the Channel 4 voiceover presenter thought the whole affair worth mentioning: "Next on 4, and with strong language, violent scenes, loads of action, and graffiti that's rather... well, the less said about that the better, it's all new *Homeland*."

Combining mass-media savvy with art, activism, and humour, the artists generated a piece of political work that researcher **Dr Anna Strowe** (Centre for Translation and Intercultural Studies) argues is fundamentally linked to issues of translation, access, and power. Dr Strowe bases her analysis on two aspects of this event: the initial work done by the artists in creating graffiti that responds to their commissioner's requests, and their subsequent strategy of first remaining silent regarding the linguistic content of their work, and then announcing what they had done and drawing public attention to it with both pictures and translations.

Dr Strowe's work explores issues of representation and activism that are tied to the criticisms of the show as Islamophobic and racist. She also examines how this case highlights the ethical duties of artists and writers to their clients, to themselves, and to their wider audiences. The case raises questions about linguistic and power dynamics in mass-media, from television to social media, and about how activists can coopt existing power structures through language and take advantage of new forms of transmission. Taking a broad view of translation, Dr Strowe explains how these forms of translation and transmission fit into existing notions of translation, society, culture, and politics, as well as how new technologies and modes of communication provide new resources for activism.



Picture 1: Left: 'This show does not represent the views of the artists'. Right: 'The situation is not to be trusted'. In between is the Syrian flag. This photo appears to have been taken before this part of the set was completed with debris, discarded tyres, and a metal grille over the window.

More photos are available alongside the artists' statement, at [www.hebaamin.com/arabian-street-artists-bomb-homeland-why-we-hacked-an-award-winning-series](http://www.hebaamin.com/arabian-street-artists-bomb-homeland-why-we-hacked-an-award-winning-series). Photo courtesy of the artists.

Dr Strowe presented some of this material at the conference *The Cultural Politics of Translation* at Cairo University in late October, and on how it contributes to our understanding of narrative at the conference 'The (politics) of Translating (politics)' in Spain in June. An article on the subject, titled "'This show does not represent the views of the artists': Translation, non-translation, activism, and access in the *Homeland* graffiti hack", has been accepted for publication by *Translation Studies*.



Picture 2: 'Homeland [al watan] is a joke, and we didn't laugh'.

More photos are available alongside the artists' statement, at [www.hebaamin.com/arabian-street-artists-bomb-homeland-why-we-hacked-an-award-winning-series](http://www.hebaamin.com/arabian-street-artists-bomb-homeland-why-we-hacked-an-award-winning-series). Photo courtesy of the artists.



## CENTRE FOR INTERDISCIPLINARY RESEARCH IN THE ARTS AND LANGUAGES

## CIDRAL

CIDRAL's themes for next academic year will be 'Possible World' in Semester 1 and 'Precarity' in Semester 2. Such themes are broad enough both to capture not only CIDRAL's interdisciplinarity spirit, but also the arts' impact on society. CIDRAL's theme in 2016-17 will address the most current topics under consideration across research councils in the UK and abroad, such as **public policy, translating cultures, care for the future, conflict and development**.

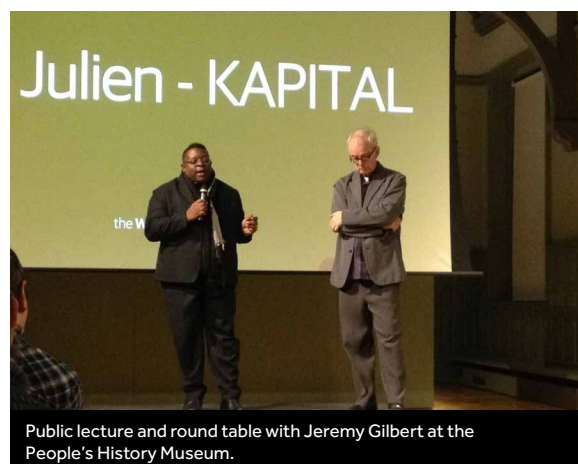
Like every year, in 2016/17 there will be four public lectures, which will be delivered in turn by **Kai von Fintel** (MIT), **Joseph Vogl** (Berlin), **Elizabeth Povinelli** (Columbia) and **Erik S. Reinert** (Tallin), broadly discussing some of the themes listed above.

The series of workshops, which was inaugurated at the beginning of this academic year, will continue to run in 2016/17 with four new ones: on biography writing (Roy Gibson, Steve Parker and John McAuliffe); games and culture (Jerome de Groot); precarity, spectrality and hauntology (Natalie Zacek); and pre-classical economy (Philipp Rössner).

London-based Palestinian artist Larissa Sansour will be in Manchester in Semester 2 and will participate in some of CIDRAL's events, while in Semester 1 Professor V. Spike Peterson will address the theme of 'Intimacy and Global Inequality'.

The theory-intensive classes will continue to address key thinkers and themes, which are central to interdisciplinary research. Our speakers will be Molly Geidel on Silvia Rivera Cusicanqui: Bolivian Indigenous Thought and Decolonial Praxis, Margaret Littler on Deleuze, Lucia Sá on perspectivism and cannibalism, and Jackie Stacey on Lauren Berlant.

There will also be new events with a slightly different focus in next year's programme: two staged conversations and two seminars on research funding. The first staged conversations will take place in semester one and it will be between Professor Alessandro Schiesaro (HoS) and Professor Roy Gibson (DoR and Classics), while the second one will feature Professor Michael Savage (LSE). These two conversations will contribute to opening up the debate on the various issues affecting, or impinging on, our research in general and on the School's research culture in particular. In this respect, CIDRAL will also host two workshops to give advice on research funding opportunities and to provide a possible rationale for supporting large grant applications. The first workshop will address 'obtaining large grants' as well as less well-known schemes, which might still be worth considering, especially for early career scholars. The second workshop



Public lecture and round table with Jeremy Gilbert at the People's History Museum.



Screening and Q&A with Isaac Julien at the Whitworth Art Gallery.

will instead focus on applications to 'networks' of different size, spanning the AHRC scheme and larger European ones. These workshops will be run in collaboration with the Research Office, the School's grant writer, Dr Chloe Jeffries, and Professor Roy Gibson. Please do attend if you are planning to submit a grant application in the near future.

A draft programme of all events and further details on the two workshops will be available soon on the CIDRAL website; and please do follow us on Twitter and Facebook, if you can.

Everyone is welcome to attend CIDRAL events and we look forward to seeing you at some of them in 2016.

For further details and further events not currently listed, see: [www.alc.manchester.ac.uk/cidral](http://www.alc.manchester.ac.uk/cidral)



Follow us on twitter: @cidral\_uom

Dr Francesca Billiani (Director, CIDRAL)

## RECENT PUBLICATIONS

Staff in the School have published the following books:

### Erica Baffelli

*Media and New Religions in Japan*  
(Routledge)

### Barry Cooper (ed.)

*Ludwig van Beethoven, Messe C-Dur / Mass in C major*  
(Bärenreiter urtext)

### Roger Mac Ginty and Andrew Williams

*Conflict and Development, 2nd Edition*  
(Routledge)

### Mona Baker and Bolette Blaagaard (eds)

*Citizen Media and Public Spaces: Diverse Expressions of Citizenship and Dissent*  
(London & New York: Routledge)

### James Scorer

*City in Common: Culture and Community in Buenos Aires*  
State University of New York Press (SUNY)

### Oliver Richmond

*Peace Formation and Post-Conflict Political Order*  
(Oxford University Press)

### Siobhan Brownlie

*Mapping Memory in Translation*  
(Palgrave Macmillan)

Edited by **Alan Williams**, Sarah Stewart and Almut Hintze, with Introduction by Alan Williams.

*The Zoroastrian Flame: Exploring Religion, History and Tradition*  
(I.B.Tauris and Co. Ltd.)

### George J. Brooke and Ariel Feldman

*On Prophets, Warriors, and Kings: Former Prophets Through the Eyes of Their Interpreters*  
(de Gruyter)

### David Alderson

*Sex, Needs and Queer Culture From Liberation to the Post-gay.*  
(Zed Books)

### Colin Richards and Richard. Jones

*The development of Neolithic Houses Societies in Orkney*  
(Windgather Press)

### Chris Perriam and Darren Waldron

*French and Spanish Queer Film: Audiences, Communities and Cultural Exchange*  
(Edinburgh University Press)

### Georg Christ, Roberto Zaugg, and Franz-Julius Morche, Wolfgang Kaiser, Stefan Burkhardt (eds)

*Union in Separation: Diasporic Groups and Identities in the Eastern Mediterranean (1100-1800)*  
(Viella)

## SALC MAJOR GRANT AWARDS 2015/16

SALC staff have also won the following large research grants over the past academic year (2015-16)

### AHRC Open World Research Initiative (OWRI)

**Stephen Hutchings, PI (LBAS) Yaron Matras, PI (LEL) Philip Grange, Co-I (AHDM) Eva Schultze-Berndt, Co-I (LEL)**  
'Cross-Language Dynamics: Reshaping Community' **£956,275**

### AHRC Research Grants – Standard

**Melanie Giles, Co-I (ARC)**  
'Grave goods: objects and death in later prehistoric Britain' **£293,241**

**Guyda Armstrong, Co-I (LIS)**  
'Petrarch Commentary and Exegesis in Renaissance Italy, c. 1350-c. 1650' **£84,267**

**Julie-Marie Strange, Co-I (History)**  
'Pets and Family Life in England and Wales 1837-1939' **£111,244**

**Roy Gibson (PI) and Andrew Morrison (Co-I) (ARC)**  
'Ancient Letter Collections' **£456,110**

### Leverhulme International Network

#### James Scorer (LBAS)

'Comics and the Latin American City: Framing Urban Communities' **£95,912**

### British Academy Post-Doctoral Fellowship

#### Eskandar Sadeghi (History)

'The Sultan and His Subalterns: Populism and the Politics of Co-optation in Late Pahlavi Iran' **£250,635**

#### Nil Palabiyik (JRII)

'Learning Turkish in early modern Europe 1544-1680: the scholarly, diplomatic, religious and commercial interest in the Ottoman language' **£295,264**

### Leverhulme Trust Early Career Fellowship

#### Florence Impens (JRII)

'In Their Own Words: Poetry in Translation in Great Britain after 1962.' **£81,095**

Would you like to feature in an issue of *ArtsResearch*?  
Get in touch: [edward.salter@manchester.ac.uk](mailto:edward.salter@manchester.ac.uk)

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