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BEYOND TEXT

Interfaces: encounters beyond the page / screen / stage
University of Exeter, 29 Jan 2011



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Welcome!

Interfaces:

encounters beyond the page / screen / stage

University of Exeter

29 January 2011

Supported by the AHRC Student-Led Initiative Scheme

Welcome to the *Interfaces* event here at Exeter.

The *Interfaces* workshop and exhibition event originated in response to the AHRC's call for proposals as part of its Beyond Text scheme. The aim of this Student-Led Initiative scheme is to support the establishment of innovative collaborative research training programmes, originated by and run for postgraduate doctoral students. The scheme provides seed money to support specialised subject or discipline specific research training to groups of students.

As part of the scheme, the *Interfaces* project constitutes a multidisciplinary research training event that seeks to examine questions of mediation and memory in encounters with non-textual archival materials in the arts. By creating dialogues between postgraduates and experienced researchers leading workshop panels, and featuring practical sessions with curators and archivists, our aim is to encourage participants to investigate issues that take the researcher beyond the text in the use of objects and artefacts that constitute non-textual interfaces between film, literature and theatre.

The day will feature two archive events, led by Head of Special Collections Christine Fauch and Curator of the Bill Douglas Centre Philip Wickham. The latter will focus upon literary archival materials and the former upon film, theatre and popular culture ephemera. These events will be run in parallel, allowing delegates to attend the session most relevant to their research interests. The sessions will take place within the University's new Research Commons (the conference organizers will lead delegates to the site which is a short distance from the main building).

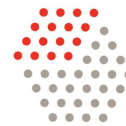
An exhibition of artworks and materials related to delegate presentations will also be on display in the entrance space.



Conference Schedule January 29th, 2011

Locations: Margaret Rooms (MR1 /2), Senior Common Room (SCR), Research Commons

9.00 – 9.30	REGISTRATION Margaret Rooms (MR 1&2) TEA, COFFEE, PASTRIES Senior Common Room (SCR)	
9.20-9.45	Welcome remarks and introduction, Lisa Stead and Jennifer Barnes (MR 1)	
9.45--10.45	KEYNOTE ADDRESS (MR1) Dr Judith Buchanan (University of York) 'Eloquent Debris: the things a movie leaves behind'	
10.45 – 12.05	PANEL 2: MEDIA INTERFACES (MR 2) Led by Jennifer Barnes	
	Stephen C. Kenyon (Glyndwr University) 'Life in the snow globe – moments of clarity in contemporary video games'	Deborah M. Withers (UWE) 'Sistershow: revisiting feminist cultural activism and the possibilities of digital permanence'
	Penny Hallas and Lyndon Davies <i>The Orpheus Project</i>	
	PANEL 1: RETHINKING ARCHIVES (MR 1) Led by Lisa Stead	
	Gillian Murray (University of Leicester) 'Understanding the 'social life' of the archive: a tool for the use of moving images as historical evidence?'	Megan Murray-Pepper (King's College London) 'A Desk of One's Own: tables for writing, surfaces for reading'
	Ruth Basten (Keele University) 'Fight for Shelton Bar: past encounters, present narratives'	
12.05 – 13.00	LUNCH (SCR)	
13.00– 14.30	BILL DOUGLAS CENTRE WORKSHOP Led by Philip Wickham, Curator (Location: Research Commons)	SPECIAL COLLECTIONS WORKSHOP Led by Christine Faunch, Acting Head of Special Collections (Location: Research Commons)
14.30 – 14.45	TEA / COFFEE BREAK (SCR)	



14.45-16.30	<p>PANEL 3: PERFORMATIVITY (MR 1) Led by Dr. Fiona Handyside</p>	<p>PANEL 4: BEYOND SCREEN (MR 2) Led by Dr. Helen Hanson</p>
	<p>Martin Best (The Corporate Theatre) 'The Lute as Allegory and Symbol in the English Renaissance' Siobhan O'Gorman (National University of Ireland, Galway) 'Marina Carr, Suzan-Lori Parks and the Significance of Clothing in Theatrical Constructions of Gender' Russell Williams (University of London Institute in Paris) 'Michel Houellebecq: pop star, celebrity, transgressor' Charlotte Hammond (Royal Holloway) '(In)visible Performances: Opacity, Gender and the Diasporic Body in Claire Denis' <i>J'ai Pas Sommeil</i>'</p>	<p>Hollie Price (University of York) 'Furnishing 1940s Film Noir: Disillusion and the Armchair' Paula Blair (Queen's University) 'Icons of the North?: the Interrogation of Myth-making media processes in Duncan Campbell's Video Art' Lavinia Brydon (Queen Mary University) 'One encounter of four kinds: Groombridge Place/Birstone Manor/Compton Anstey/Longbourne' Ronan Paterson (University of Teeside) 'Imports, Exports and the Mining of Shakespeare'</p>
16.30 – 16.45	<p>TEA / COFFEE BREAK (SCR)</p>	
16.45 -18.30	<p>PANEL 5: PERFORMANCE HISTORY (MR 1) Led by Dr. Pascale Aebischer</p>	<p>PANEL 6: FORMS OF ENGAGEMENT (MR 2) Led by Dr. Jo Gill</p>
	<p>Julie Ives (University of Leicester / Media Archive for Central England) 'Give It Some 'Ommer: ITV regional programming and the performance of the Black Country' Lise Hovik (Queen Maud University College) <i>Dancing on the threshold: The Red Shoes as performance, installation and research</i> Sophie Duncan (University of Oxford) 'All that I meant to do': Ellen Terry, John Singer Sargeant and the Many Archives of Lady Macbeth</p>	<p>Sria Chatterjee (University of Oxford) 'Empire for Sale: the cotton bale and the politics of describing' Demeiza Hookway (University of Exeter) 'A glimpse of John Stuart Mill' Camilla Nelson (University College Falmouth) 'Reading and Writing with a Tree: Reading Embodied Experience & The Embodied Reading Experience' Kate Limond (University of Exeter) 'It is a pity there are no colours': the (re)representation of visual art as intertext in A.S. Byatt's <i>The Matisse Stories</i>'</p>
18.30—19.30	<p>Wine reception (SCR)</p>	



Abstracts

Ruth Basten (Keele University)

Fight for Shelton Bar: past encounters, present narratives

This presentation, framed by a concern with the relationship between theatrical representation, ageing and the life course, will explore *Fight for Shelton Bar* (1972). The play was one of the pioneering musical documentary dramas of Peter Cheeseman and The Victoria Theatre, Stoke-on-Trent. *Fight for Shelton Bar* was created from verbatim transcripts of interviews and other research material relating to the steel works and its community of workers during a pivotal early-1970s industrial dispute. All material relating to the production has been archived and is currently kept at Staffordshire University. I am looking at not only what was presented in the finished drama, but also identifying what was left out or removed during the production process, recognizing this archival material is a record of a community's past feelings. As such, the material can be read as being endowed with resonant, implicit senses of the life course, and inter-generational relations. Using *Fight for Shelton Bar* as an example, I aim to show that the musical documentary dramas are not finite and closed artefacts and performances; instead, they represent only one construction of the 'truth'. The presentation looks at alternative narratives and thus alternative 'truths'. The original production and the archival material is further enriched with current narrative interview material in order to explore what impact The Victoria Theatre's musical documentaries have had on the life courses of those involved, especially with regard to their links with their communities both within the theatre and within Stoke-on-Trent. The presentation will explore the text as a starting point rather than an end result, and will be presented in a multi media format using sound clips and images taken from the Victoria Theatre Archive.

Martin Best (University of Leeds / The Corporate Theatre)

The Lute as Allegory and Symbol in the English Renaissance

The lute is a musical instrument which, in the Renaissance, was held to be symbolic of harmony in the body politic, and in the individual. Its image was an emblem of treaties between states, harmony in society, and sweet temper in the individual. Images of the lute in words were created in order to build imagined pictures of its sound. It was the instrument that accompanied the sung poetry of the period, otherwise known as the *Ayre*.

Its presence on the stage allegorised the perceived harmony of the world in Neoplatonic attitudes; its sound was drawn on also to provide backdrops to the questioning of those attitudes.

The lute could be said to have been an allegorical representation of the proportions inherent in the human body, the cosmos, and in moral action. It was depicted as such in key moments in Shakespearian drama and verse. As a solo instrument, or as the accompaniment to song, it was perceived as the instrument of Orpheus that had curative powers over sickness in the mind, body, and spirit.

I will attempt to show, through commentary and performance on the lute, and in song, how these contexts led to a praxis of performance that was held to counteract Fortune in a time of turbulence and of scientific and political change. I will focus on Shakespeare and his contemporaries. I will refer to Pythagorean doctrine, and to aspects of Neoplatonist philosophy.



Paula Blair (Queen's University)

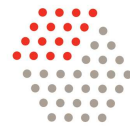
Icons of the North?: the Interrogation of Myth-making media processes in Duncan Campbell's Video Art

In an age of obsession with celebrity and twentieth-century retro it is unsurprising yet imperative that visual artists consciously disrupt the passivity of audiences of mainstream media. Duncan Campbell is one such artist. He has taken the mythologies surrounding two iconic personae with brief but distinct impacts on life in Northern Ireland and reconstructed fictional, Beckettian-style versions of them through inventive use of archive footage sequenced in disjointed narratives juxtaposed with staccato voiceovers and avant-garde animations. These figures are the firebrand of former nationalist socialist MP Bernadette Devlin McAliskey and the controversial American car engineer John Zachary DeLorean, their 'characters' reinvented in the video projections *Bernadette* (2008) and *Make it New John* (2009). The films interrogate the dual notions of documentary and biography by removing the created characters of Devlin and DeLorean from real life during their respective peaks in the media's eye (the late 1960s/early 70s for Devlin and a decade later for DeLorean) placing them in a fictional universe of Campbell's construction, made possible through the medium of footage retrieval. The reimplementing of found material mixed with newly recorded live action and animated sequences far removed from what we think of as truth affords several freedoms, such as plays on language (verbal and cinematic), commentary on the ease with which icons can be made, exalted, and destroyed by press media, and the artistic potential in the chosen technological/artistic processes. The paper will exemplify and explore Campbell's reflexive methods of critiquing media manipulation, including how the films draw attention to their own editing processes and layered materiality. The topic derives from a chapter in a thesis concerned with prominent themes emerging in the visual culture of contemporary post-conflict Northern Ireland.

Lavinia Brydon (Queen Mary University)

One encounter of four kinds: Groombridge Place / Birlstone Manor / Comptom Anstey / Longbourne

In 1662 Groombridge estate in Kent was sold to Philip Packer, Clerk of the Privy Seal to King James 1 and patronage secretary to the Duke of Buckingham. After building his house he designed the formal gardens which still exist today. In the twentieth century these gardens became a favourite haunt of author Arthur Conan Doyle who described them in great detail in his novel *The Valley of Fear* (1915) though he re-named the house Birlstone Manor. Decades later the artist and film-maker Peter Greenaway felt similarly inspired by the estate and consequently used the location as Comptom Anstey in his first feature film, *The Draughtsman's Contract* (1982). More recently the house and gardens have been seen as the Bennet family home, Longbourne, courtesy of Joe Wright's 2005 film *Pride and Prejudice*. Looking at all three texts this paper will first consider the various ways in which Groombridge Place appealed to Conan Doyle, Greenaway and Wright before discussing the added pleasures gained via the inter-textual encounter. In particular, it will examine how an audience revels in the 'screen memories' created by the repeated use of the estate on film. Furthermore, it will discuss how visiting the Kent estate triggers these memories, granting the informed tourist a strange sense of familiarity while offering the informed researcher further lines of inquiry.



Sria Chatterjee (Oxford University)

Empire for Sale: the cotton bale and the politics of describing

Through a focus on a series of turn of the century cotton bale labels in the John Johnson Collection of Printed Ephemera, this paper addresses the bale label as the locus of colonial experience. Produced in England, this chromolithographed label series was used for British cotton exports to India. Depicting scenes from the Empire, the pictorial space of the label in describing the colonised, becomes the coloniser's construct of truth or what I term 'an imagined reality'. The label as advertisement, by constructing the Indian viewer-consumer in the 'you' of the ad, interpellates the consumer through its images of an exoticised harmony in colonial rule. Raw cotton produced in India was exported to Britain, where it was processed into bales of textile, labelled and sold back to Britain's colonies in India. My paper explores how in the transfer of commodities and transnational interactions the 'imagined reality' assumes a sense of hybridity in representation. This transnational interaction prompts what I term a 'British Imperial iconography', or a visual archive of images, creating the tools for interpellation. With two separate spaces for the metropole and the colony, the label becomes a single, if conflicted, analytic field that must be read contrapuntally. In this nexus of export-import relations, Imperial culture, just as much as the British textile, is constructed and showcased within the space of the label, it too finding its pictorial branding in the cotton bale label. I further consider photographic images of the period that document similar events as depicted in the labels. Addressing connections between photography and chromolithography, I explore how the space of translation from photography to chromolithography becomes the space of mediation, suggesting that it is this descriptive space that forms the basis of colonial advertising.

Lyndon Davies and Penny Hallas

The Orpheus Project

The Orpheus Project is an ongoing Arts Council Wales funded research and development project informed by the interplay between spoken, musical and visual languages. The work shown today is a 20 minute film made as a first step in *The Orpheus Project*. This involves a collaboration between Penny Hallas, artist, with 3 poets (Lyndon Davies, John Goodby, Graham Hartill), and a musician (Gillian Stevens). The film is made up of drawings and photographs, music and script which have evolved in response to the myth as represented through music, art, and literature through the millennia. These historic references, as well as the continued preoccupation with Orpheus in film and contemporary arts lead us to examine what it is about the myth which makes it still resonate. (*references include: Greek vases, roman mosaics, artists such as Durer, Odilon Redon, contemporary arts and drama projects, musicians Gluck, Monteverdi, literary figures, Milton, Blanchot. Also man-made ephemera, see image of cave graphiti, found objects, popular culture /TV*)

Sophie Duncan (Oxford University)

'All that I meant to do': Ellen Terry, John Singer Sargent and the Many Archives of Lady Macbeth

This paper examines the reception and history of a single production of Macbeth, produced in 1888 by Henry Irving at the Lyceum Theatre. Ellen Terry's Lady Macbeth illustrates one problem of archival performance studies: when multiple archives give conflicting histories of a single production. Terry's notebooks and correspondence envisage a radically different character from the performance apparently seen by journalists. Additionally, the famous 1889 Sargent portrait of Terry as Lady Macbeth has become the culturally-accepted



endpoint for Terry's performance, despite portraying a moment that never occurred onstage. This painting-as-archive has been superimposed as the record of Terry's instructions, showing 'all that I meant to do', moving archival discussions very clearly beyond text, but remaining a surprisingly unexamined resource. This paper will consider the methodological and ideological implications of our choices in privileging different kinds of archives when reconstructing a performance and its contexts. I'm also interested in what we can do when a performance disappears into the space between conflicting archival claims? Auerbach, Terry's leading biographer, calls Terry's notes 'unactable': I will argue that her projected performance was invisible, given 1888 critics' preset paradigm for describing her, and thus, to a significant degree, their predetermined response to any performance she could have given. Additionally, I'll consider how new media changes our research methodologies and resituates fields of performance reception history, with this production as a case study. All Terry's biographers, thus far, have focused on London newspapers, which were far more negative than regional correspondents: for Booth, Terry's performance was the 'representative weakness' of her career, but I am interested in how looking at a wider range of reviews – as is now possible in the new, electronic archives – destabilizes his conclusions. Archives of reviews have changed, with new databases such as British Newspapers 1600-1900 and British Periodicals bringing regional, little-archived publications into the archive alongside major accounts of performance.

Charlotte Hammond (Royal Holloway)

(In)visible Performances: Opacity, Gender and the Diasporic Body in Claire Denis' J'ai Pas Sommeil'

In the 'performance' of everyday life, processes of disguise and impersonation can be an effective strategy, enabling us to 'blend' to our surroundings and 'pass' unnoticed. As Peggy Phelan suggests, "the binary between the power of visibility and the impotency of invisibility is falsifying. There is real power in remaining unmarked." (1993:6) This paper will examine themes of inclusion and exclusion, visibility and invisibility, in two contemporary visual texts depicting male-to-female transvestism within the Francophone Afro-Caribbean diaspora: Claire Denis' film *I Can't Sleep (J'ai pas sommeil)*, 1994) and Jennie Livingston's documentary *Paris is Burning* (1991). Through an analysis of the ways in which the filmmaker frames spaces of inside and outside in the aforementioned works, I will consider the bodies, costumes and guises that yield authenticity and value in this culture. How do the subjects of these films manoeuvre within the hegemonic conditions imposed upon them, yet simultaneously resist those same conditions? Colonial power sought to maintain subjects visible in order to facilitate surveillance and control. Fanon described colonisation as a sexual moment in which an implied homosexual violence occurs between white patriarchal rule and the feminised, racialised 'Little Brown Brothers'(1952). Drawing on postcolonial theory this paper will question how the 'diasporic' bodies represented in these visual texts, inscribed by class, race *and* gender, move far more ambiguously within Western circuits of power eschewing traditional binaries of masculinity versus femininity. I will explore to what extent themes of visibility and invisibility seem to paradoxically converge in the films and examine the evident allure of 'passing' as a strategic avoidance of violence, imprisonment and, as we see at the end of *Paris is Burning*, in some cases death.

Lise Hovik (Queen Maud University College)

Dancing on the threshold: The Red Shoes as performance, installation and research

The Red Shoes (2008-10) is a performance for the very small (1 year olds), it is a research project, and it will become an art installation. The production history of this project started



off as an art experiment at Dronning Maud College of Early Childhood Education, together with students, kindergartens and 1-year old children. The question to be examined through performance was: Is it possible to make a performance for the very small children, allowing them to move freely in, around and about the performance space during performance?

If its possible, how will it work, what is required and what happens to the actors and children in this kind of communication?

In Europe, there has been a growing interest in art for the very small during the last 5–10 years. In Norway, this has also been initiated by the Norwegian government, which during these years has given every child the right to attend kindergarten from the age of 1 year. The Norwegian Arts Council has also initiated art projects directed towards the very small children – those under 3 years old – Klangfugl and Glitterbird.

In my research project I have focused on the concepts of presence, borders & thresholds and playing. In my paper I will elaborate on the development from performance to installation and playing as an artform connecting children and adults.

The project has been travelling a lot across the art and research fields, with over 100 performances and over 14 conference presentations. As I want to move the performance in a new direction, into another artform, it will be interesting to ask questions in relation to art conventions, space and framing.

Julie Ives (University of Leicester / Media Archive for Central England)

Give It Some 'Ommer: ITV regional programming and the performance of the Black Country Gi' It Some 'Ommer was a six-part regional television series made by Central Independent Television (the ITV contractor for the Midlands between 1982 and 1994) and first shown in the Central area between July and August 1984. A spin off from Central's regional business programme, Venture, the series offered an in depth exploration of the people and traditions of the Black Country, an area of the North West Midlands with a strong industrial heritage, which, by the mid-1980s, was already in decline. The filmmakers involved in the series use an unusually wide range of techniques to tell the story of the Black Country and its workforce, weaving together interviews, poems, songs, reconstructions, performances, contemporary and archive film footage and still photography with commentary provided, in the most part, by the participants themselves. This paper will consider the way in which Gi' It Some 'Ommer uses these different forms and techniques to create a rather more experimental and impressionistic documentary style than might be expected from a series which is essentially focusing on the economic life of a particular locality. It will also consider the extent to which Gi' It Some 'Ommer operates as an oral history of the Black Country and whether the fact that the programme has been made for visual medium changes either what is said or the way it is presented. And by looking at earlier representations of the Black Country in other regional television programmes made by Central, and its predecessor ATV, I will also question how far the strong oral and folk traditions of the Black Country are bound up in the construction of its identity on independent regional television in the 1970s and 80s.

Stephen C. Kenyon (Glyndwr University)

Life in the snow globe – moments of clarity in contemporary video games

This paper seeks to examine specific gameplay 'breaks' within Fable 2, Fallout 3 and Bioshock. The importance and prevalence of the gameplay 'break' in such varied forms as; loading screens, cut-scenes, stat pages and reward imagery, and its relation to 'immersion' or player activity has been extensively discussed and documented. Here I will discuss how such breaks affect modes of representation and engagement, how they operate within the



gameplay mechanic, the presence of cohesion and space in a digital environment, and fan reactions within discussion forums. From the return to childhood within *Fable 2* (Fig.1.), *Fallout 3*'s urban white-picket fence virtual nightmare of Tranquillity Lane (Fig.2.) and a certain key phrase reverberating within *Bioshock* (Fig.3), these games possess key moments whereby aspects of player control are removed, a disembodiment of activity that encourages reflection and recollection of gameplay activity, and function as instances of game memory archives.

Kate Limond (University of Exeter)

'It is a pity there are no colours': the (re)representation of visual art as intertext in A.S. Byatt's The Matisse Stories

Byatt has been long concerned with visual, and other, art in literature; whether it is the question of what happens to visual art when it is described (ekphrasis), or otherwise included as an intertext, or its value as a mode of representation compared to textual art. The juxtaposition of the visual with the textual is metafictional, leading the reader to become more aware of the mode of representation. Byatt creates a spectrum of visual art in her texts, including both art that is fictionalised (and has a referent in the world of the reader, such as Matisse's art works) and fictional art (such as that of Mrs. Brown, where the art work is a fictional construct, only existing within the text). The effect of this is to explore the reader's sense of what is valid, approved and archival – there can be no knowing if Robin truly *does* have something in his painting, although there is a clear sense that Matisse's work is valued, if not truly masterpieces. By destabilising the reader's sense of what is valid - and true art - Byatt leads the reader to question the purpose of art. *The Matisse Stories* (1994) sees Byatt shift from asking (as in *Still Life*, 1985) which mode of representation is the most valid, the most true to asking: 'why make representations of anything at all?' (*The Matisse Stories*, 52). This is a question with a multitude of possible answers, but the importance, for *The Matisse Stories*, is in the asking of the question itself.

Gillian Murray (University of Leicester)

Understanding the 'social life' of the archive: a tool for the use of moving images as historical evidence?

This paper discusses the interface between the media archive and the use of its collections as evidence in the researching aspects of social and cultural history. Debates over the value of film as historical evidence have existed as long as film-making itself. By and large, discussions have centred round issues of access and 'authenticity'. While digitisation has greatly improved access to film and television collections held by media archives, debates over 'authenticity' persist.

I argue that by elucidating the 'social life' of the archival collection, tracing how it was produced, used, reused and eventually archived it is possible for historians to establish moving images as a 'reliable' historical source. Therefore, the aim of this paper is to begin to demystify the film-craft behind moving images, allowing discussion of their relationship to past 'social realities' and, eventually, their incorporation into the range of sources historians of the twentieth century regularly turn to.

In this paper, I focus on moving images of women at work. Changing patterns of women's employment in the second half of the twentieth century were a significant aspect of social change during this period. The material for this paper is taken from the Media Archive for Central England. Specifically, it makes use of the ITV regional television news collection, contextualised with relevant industrial film and cinema newsreels. This material provides a rich point of access into the ways women worked in the past, the 'embodied practices' of workplace tasks and the 'performance' of gender segregation on the workshop floor.



The paper examines a range of questions: Is it possible to historicise movement? Was the ITV regional television news a contemporary site of women's cultural production? What can visual evidence add to existing historiography?

Megan Murray-Pepper (King's College London)

A Desk of One's Own: tables for writing, surfaces for reading

This paper will investigate literary tourism – that is, the visiting of the homes and workspaces belonging to writers – as a type of reading; and, more particularly, the display of writers' desks as objects of a profound cultural signification. What do we see and feel in the presence of an object where composition has taken place? How does the presence of the desk not only mediate the process of authorship, but also animate the spectator's textual memories? From Jane Austen's petite polygon, which 'speaks to every visitor of the modesty of genius' (Tomalin 2008), to Charles Dickens' solid drawer-lined ledger, which has spawned several artistic representations, I will investigate specific tables across whose surfaces we engage with the memory of textual composition. Such spaces, often carefully curated, may have 'an effect that can be as powerful as Proust's madeleine, summoning up our own past as well as the writer's' (Jackson Stop 1985). In some cases they mediate the author's own desire for remembrance – as with Walter Scott's carefully self-iconising designs at Abbotsford, parent of what Nicola Watson has called the 'fetishisation' of (especially male) writers' desks. If the desk speaks in coded, inscrutable language both of the psychic and of the material conditions of authorship, we must also pay attention to what we might call the paratextual materials of desks themselves - their framing and presentation in the curated space of the writer's house, and the legends that attach to them. Drawing on photographs and images, and bearing in mind the recent sale of Charlotte Brontë's desk for £20,000, this paper will ask what more intangible value might such objects have for our research, and for our reading, in mediating between what the Wordsworth Trust calls 'actual physical place' and 'imagined, textual space'.

Camilla Nelson (University College Falmouth)

Reading and Writing with a Tree: reading embodied experience & the embodied reading experience

'..since the 1960s onwards, the concept of "text" has been redefined and reconceptualised to include meaning structures comprised of varying semiotic codes. Furthermore, texts are no longer considered as isolated entities, created in a vacuous space. Rather, texts are now studied within their broader sociocultural contexts, as well as their spatio-temporal location. ..the nature of "text" continues to be ever-changing, and ever-evolving. Additionally, more and more studies are focusing on the role and agency of the translator as subject, as well as the social effects translation can and does have in real world situations.'^[1] Developing themes from my practice-based research - *Reading and Writing with a Tree: Proposing an Empathic Model of English Landscape Writing* - this paper explores the extent to which an experience of a tree might be written/read as text. In accordance with the current climate of ecological concern this paper emphasises an ecological ethics of embodied awareness and examines the formal role that reading and writing play as activities that make these bodies and bodily practices visible/invisible. This paper discusses the ethical and ecological advantages of a multimodal, multisemiotic reading/writing practice. With reference to Karin Littau's *Theories of Reading: Books, Bodies and Bibliomania* and extensions of Anthony Kwame Appiah's theory of 'Thick Translation' (e.g. Desjardins), I present a discussion of audio-visual 'readings' and 'writings' of this tree to ask: what, if anything, is lost/gained in translation? My presentation illustrates the demands a multimodal text makes on different



modes of attention, and argues that by alerting readers to the multi-sensory format of their knowledge, a self-consciously multimodal text may stimulate a greater awareness and engagement of the role and agency of the body, be it human, tree or text, in the 'reading/writing' process.

[1] Desjardins, Renée (2008) 'Inter-Semiotic Translation and Cultural Representation within the Space of the Multi-Modal Text' in *Transcultural*, vol.1, 1, 48-58 <http://ejournals.library.ualberta.ca/index.php/TC>

Siobhan O’Gorman (National University of Ireland, Galway)

Marina Carr, Suzan-Lori Parks and the Significance of Clothing in Theatrical Constructions of Gender

Much feminist theory has attempted to divorce the body from gender, sex from the cultural performance of identity. If, as Judith Butler argues, gender identity is performative and constructed through a repetition of acts, then the 'actors' can also be said to use various props. This paper explores how contemporary female playwrights deconstruct accepted ideals of both femininity and masculinity by staging characters who explicitly employ certain tools and props in their construction and performance of gender identities. By examining the significance of clothing in the plays of Marina Carr and Suzan-Lori Parks, this interpretation considers how the works of these dramatists intervene in our perceptions of gender; in doing so, the paper demonstrates some of the ways in which theatre can reveal gender performativity. Applying Alicia Solomon's notion of how, in theatrical representation, gender can appear as a disguise or a set of effects, this study analyses the subversive potential of visual aesthetics in Carr's *Portia Coughlan* and *The Cordelia Dream* and Parks's *Venus and Topdog/Underdog*.

This analysis focuses on how both playwrights expose cloths as gendered cultural significations or material props in the construction of identity. Moving from the play texts to their onstage performances, the paper considers how theatre practitioners can develop the materialist feminist meanings of clothing in such theatrical denaturalisations of gender. In addition, this interpretation explores how choice of costume may add relevant symbolism to the plays in question. By examining various stage images of productions of these works, the study promotes questions regarding the significance of the visual and the roles of theatre practitioners in drama's political potency.

Ronan Paterson (University of Teeside)

Imports, Exports and the Mining of Shakespeare

The plays of William Shakespeare are central components of the canons of world literature and drama. They are both performed and studied all over the world. The characters created by Shakespeare are instantly recognisable icons, which can be appropriated for other purposes and bring a host of preconceived cultural values to bear, even in anomalous situations. No matter what the context, there is a moment where a man in black looking at a skull conveys Hamlet, a young man climbing up to the arms of a young woman on a balcony is Romeo. This works both ways. In a film of Shakespeare's *Richard III*, Ian McKellen plays the protagonist in an SS uniform, immediately bringing a wealth of detailed assumptions into play. The vast majority of readers and viewers of Shakespeare's plays neither read nor hear the words as Shakespeare wrote them, but the iconic images remain, even when they come, not from within the plays, but from the penumbra of tradition and assumption which surround them. At the other end of the spectrum these plays, which may or may not be difficult for audiences, are signposted for viewers by directors who import other iconographies in a quest for accessibility. This paper looks at Richard Loncraine's *Richard III*,



Malachi Bogdanov's Tarantino-inspired *Kill Bill Shakespeare*, and a number of examples, from Charlie Chaplin and *Animaniacs* to *Star Trek* and *Forbidden Planet*, to examine the borrowing of images which stand in for meaning, and form an undercurrent below the surface of the production.

Hollie Price (formerly University of York)

Furnishing 1940s Film Noir: Disillusion and the Armchair

The Second World War resulted in the dislocation of the family from the domestic space. Fathers and husbands vacated their traditional positions in high-backed, winged armchairs to enter the conflict. Mothers and wives left their roles catering for their families to take up work in munitions factories or to replace the male workforce; dwellings were inevitably adjusted in their familial composition and meanings. However, advertisements in the 1940s continued undeflected in their use of armchairs as a reassuringly recognisable symbol of comfortable dwelling and family stability: the home space, these advertisements seemed to declare, could remain unchanged even in a changing world, and so be comfortably reoccupied after the war had finished. Men were depicted enjoying hearth and home, women gladly embracing their former domesticity. Earlier, in the 1930s, the authors of hard-boiled detective novels (notably Dashiell Hammett and Raymond Chandler) picked up on this advertising-language. Their characters pay close attention to the interior as a material construction; it is described as if it has been lifted directly from contemporary advertisements. With this in mind, by presenting the armchair as a recognisable icon of comfort and the home, 1940s films noir (often direct adaptations of these private detective novels) posit the armchair as a symbol for the realities of doomed domestic space and alienation from the very concept of dwelling for a generation of returning veterans and women workers, leading up to 1945. In this paper I will discuss domestic furnishings, and particularly the innocuous armchair, as a key material and symbolic feature of domestic space as presented and interrogated in mid-1940s American films, using Billy Wilder's 1944 *Double Indemnity* and Howard Hawks' 1946 *The Big Sleep* as key studies.

Russell Williams (University of London Institute in Paris)

Michel Houellebecq: pop star, celebrity, transgressor

Contemporary French writer Michel Houellebecq's commercial success as a novelist is undoubted, but he has consistently confounded critics because of the transgressive aspects of his work. Houellebecq's transgression takes many forms, from the literary (such as the exploitation of the 'non-literary' - the best seller, the pornographic novel - in his work) to the ideological (the supposed racist and anti-Islamic positions they present).

This paper will argue, however, that the way he presents himself around his texts can be regarded as one of Houellebecq's key transgressions; it the way in which he undermines the persona of contemporary author that has at least partially rendered him problematic from a critical perspective, causing him to be sneered at by some areas of the literary community.

This paper will establish Michel Houellebecq as a pan-disciplinary figure, and argue that, whilst best-known as a novelist, it is his extra-textual such his album of music (2001's *Présence Humaine*), his filmmaking (2008's *La possibilité d'une île* and 2002's erotic short, *La Rivière*) that have clouded critical readings of his writing. I will also argue that Houellebecq's media appearances, which have created a distinct media persona of a 'contemporary transgressor', mediated through the distinctly non-textual spaces of the TV chat show and the newspaper/magazine interview (and, increasingly the social media space) offer crucial insights into the way we read his work. I will also suggest that parallels can be drawn in this regard between Houellebecq and another key figure of provocation, Serge Gainsbourg.



I will also make reference to the ongoing dialogue between his work and other artistic arenas, particularly the world of contemporary visual art, which reaches an apex in 2010's *La Carte et le territoire*.

Deborah M. Withers (UWE)

Sistershow: revisiting feminist cultural activism and the possibilities of digital permanence

How can re-invigorating the social, historical and political memory of Women's Liberation cultural activism transform present and future understandings of feminism? How do digital technologies, which offer cheap and accessible ways to disseminate multi-media forms of research, create the possibility for a new kind of digital permanence for ephemeral forms of cultural intervention?

This presentation will speculatively engage with these questions by drawing upon research from the Heritage Lottery Funded project, *Sistershow Revisited*. *Sistershow Revisited* uses the history of the Bristol-based agit-prop feminist theatre group as a starting point to tell the story of the Bristol Women's Liberation Movement 1973-1975. The project will culminate in May 2011 with an exhibition, publication and associated educational activities. The exhibition seeks to reconstruct the activities of *Sistershow* through presenting oral histories, photographs, ephemera and clothing used in the performances. Much of the material will also be disseminated digitally online through the project blog, <http://sistershowrevisited.wordpress.com>. This presentation will present oral excerpts, photographs and reflections on the materiality of archival research as a way to extend the contours of feminist performance from the 1970s to the present.



Biographies

Pascale Aebischer is a Senior Lecturer in the Department of English, University of Exeter. Dr Aebischer is interested in Shakespeare, theatre history and performance studies. Her main focus has been on the cultural reception of Shakespeare's plays in the latter half of the twentieth century. In particular, Dr Aebischer has been intrigued by the ways in which performance can highlight issues which are only hinted at in the playtexts. This has involved work on figures who are normally marginalised in literary criticism, such as the dead bodies in Hamlet or the silent figure of Lavinia in *Titus Andronicus*. Dr Aebischer's published work includes: *Shakespeare's Violated Bodies: Stage and Screen Performance* (2004); *Remaking Shakespeare: Performance across Media, Genres and Cultures* (2003), and *Jacobean Drama: a reader's guide to essential criticism* (2010).

Jennifer Barnes completed an MA in 'Shakespeare and Influence' at the University of Bristol in 2003. Now in the third year of a PhD in the Department of English at the University of Exeter, Jennifer's thesis focuses on appropriations of "Shakespeare" in the life writing and film adaptations of Laurence Olivier.

Ruth Basten is an English and Drama graduate with an MA in Theatre Studies. She worked for many years in stage management in a number of different theatres and, for a time, as an Assistant and then Deputy Stage Manager at the New Victoria Theatre. She was appointed as Production Manager for The Liverpool Institute for Performing Arts and subsequently became a senior lecturer there, developing and running the performance and production technology courses. Ruth has very recently gained another Masters qualification in Counselling Psychology. Ruth is currently a PhD student at Keele University.

Martin Best is CEO and Creative Director of The Corporate Theatre. Martin's work with The Corporate Theatre focuses upon Theatre Education, Music, Psychology, Political Science and History, each discipline represented by a leader in the field. Martin is also a musician-actor, writer, composer, visiting lecturer and artist in residence, and is currently in the Master's degree programme at Leeds University, conducting research into the history of transformation through words and music in the English Renaissance. Martin has worked with the Royal Shakespeare Company in performance, Elizabethan text, composition and anthologizing, and has undertaken residences and lectureships at Dartmouth, Drake, and Oxford Universities amongst others.

Paula Blair is a PhD candidate in Film and Visual Studies at Queen's University, Belfast, where she also obtained her BA and MA. Her project entitled 'Old Borders, New Technologies: Visual Culture and Social Change in Contemporary Northern Ireland' focuses on issues arising in post-conflict society interrogated by visual artists and film-makers from or working in Northern Ireland. By identifying convergences across moving image processes (video installation, live performance, independent film, mixed media) exemplified in artists' technological and aesthetic developments, the thesis challenges social, political, geographical, and artistic boundaries to re-evaluate traditional notions of national cinema and selective canonical histories.



Lavinia Brydon is a PhD candidate in the school of Languages, Linguistics and Film at Queen Mary University of London. Her thesis is entitled: *The Overlooked Garden: Examining the Cinematic Space of the Garden within British film Culture*.

Dr Judith Buchanan had an academic background in Early Modern literature before retooling as a film specialist. She broke off in the midst of her Oxford doctoral studies to go to the US on a Fulbright to study film and make films in New York, in the process turning a private passion into her central academic interest. After returning to complete her Oxford doctorate she then held a Junior and subsequently a Senior Research Fellowship at Worcester College, Oxford and taught film in the English Faculty of the University of Oxford. When, in 2000, the English Department at York expanded its areas of cultural enquiry to include film, she was delighted to come to York to be part of shaping the new enterprise. Since her work often straddles questions of both literary and filmic production and reception, she finds it an ongoing pleasure to teach and research film within a literary arena. She enjoys finding points of easy and organic relation between ways of theorising these two vibrant modes of cultural expression while equally valuing the precision of allowing film studies its own intellectual space as a separate discipline marked by its own histories, codes and conventions. These interests sit at the heart of the new Film and Literature MA she convenes to promote ways of thinking about these two influential media in engagement with each other (through adaptation, imitation, dialogue, exchange, resistance). She runs an annual conference for the Film and Literature programme that draws on these interests. In 2009, this was the one-day symposium on 'Silent Cinema and Literature'. In 2010 it is 'The Writer on Film: Screening Literary Authorship'. Dr Buchanan's Publications include: *Shakespeare on Silent Film: An Excellent Dumb Discourse* (Cambridge: CUP, 2009); *Shakespeare on Film* (Longman-Pearson, 2005); *Silent Shakespeare* (British Film Institute DVD, 2004).

Sria Chatterjee is a student of History of Art at Oxford University. Her publications include *Kolkata, Book City: Readings, Fragments, Images*, edited with Jennie Renton (2009, Textualities); *Gawain and the Green Knight* – an illustrated compendium in modern English verse (manuscript in progress); and 'The Expanding Cabinet: India at the Peabody Essex Museum', *Indian Horizons*, (Indian Council for Cultural Relations, Government of India, Ministry of Foreign Affairs, 2010). She is editor of the *Edgar Wind Journal for Art History Studies*, Oxford University, 2010 and a regular contributor to the *ISIS Magazine*, *ASH: Oxford University Poetry Magazine*, *Textualities*.

Christine Fauch is Acting Head of Archives and Special Collections at The University of Exeter. Christine has responsibility for strategy, policy, collection development, fundraising, resource, staffing, the Devon and Exeter Institution, projects, the online Archive catalogue, and the Archives and Special Collections reading room service.

Lyndon Davies is a poet and writer. He has had two poetry collections published: *Hyphasis* (Parthian Books, 2007) and *Shield*, (Parthian Books 2010). His poems, essays and reviews have appeared in *Pterodactyl's Wing: Welsh World Poetry*, (Parthian Books, 2006) *Poetry Wales*, *New Welsh Review*, *Planet and Fire*, and have been translated into Italian for the international quarterly periodical *Traduzione e tradizione* (Edizioni Nuove Scritture, April 2009).



Secretary of the editorial board for Poetry Wales since 2007, Lyndon co-runs with Graham Hartill The Glasfryn Seminars which are Academi (Arts Council) supported literary discussion groups which take place in Llangattock, Powys. He is also co-organiser with poet John Goodby of the Hay Poetry Jamboree, in May (2009, 2010) a festival of experimental poetry at Hay on Wye. Lyndon is a participant in *Border/Lines: creative/critical exchange as process*, (University of Glamorgan). www.lyndondavies.co.uk

Sophie Duncan is in her first year of doctoral research at Brasenose College, University of Oxford. She is already twice an Oxford graduate, having completed her BA (Hons) English and MSt English (1780-1900) as a Scholar of Oriel College. Her DPhil research focuses on fin-de-siècle readings of Shakespeare, especially in the writings of actresses. This project is jointly supervised by Dr Sos Eltis and Professor Laurie Maguire. Her first publication is "Oscar Wilde's 'A Good Woman': A Bibliographical Enquiry into MS Magdalen 300", Bodleian Library Record, December 2010. She is also a theatre reviewer.

Jo Gill is Senior Lecturer in Twentieth-Century Literature at the University of Exeter. She teaches and researches in modern and contemporary English and American literature, and has a particular interest in poetry and life writing. Publications include: *Literature as History: Essays in Honour of Peter Widdowson*, London, Continuum, 2009; *The Cambridge Introduction to Sylvia Plath*, Cambridge, Cambridge University Press, 2008; *Women's Poetry*, Edinburgh University Press, 2007; *Anne Sexton's Confessional Poetics*, University Press of Florida, 2007; *The Cambridge Companion to Sylvia Plath*, Cambridge University Press, 2006, and *Modern Confessional Writing: New Critical Essays*, Routledge, 2005.

Penny Hallas has worked as an Art Psychotherapist in educational settings, the private sector and the NHS, currently Aneurin Bevan Health Board, as well as facilitating workshops and giving presentations. Alongside this work she is a self-employed artist, exhibiting regularly in group and solo shows. These two areas of work inform and nourish one another, and her art work revolves around a fascination with psychological states of being, myth, psychology, place and relationship. In recent years she has been involved with the Glasfryn Seminars, and with the Poetry Jamboree. Commissions include a body of work to accompany Lyndon Davies' Shield. Awards include Arts Council Wales funding to undertake *The Orpheus Project*. www.pennyhallas.co.uk

Charlotte Hammond is a first year PhD student within the departments of Drama and French at Royal Holloway. Her AHRC-funded research project is on cross-gender performances in contemporary Francophone Afro-Caribbean visual culture. Email: cahammond@hotmail.co.uk, Blog: <http://leblogdehammond.wordpress.com>

Lise Hovik Lise Hovik is artistic director and also works as a drama teacher at Dronning Mauds Minne, University College of Early Childhood Education, Norway. In 2008 she started on her PhD on theatre for the very young.

Demelza Hookway is a second year PhD candidate in the Department of English at the University of Exeter. Her research explores the influence of the philosopher John Stuart Mill



on fiction and literary culture from the 1830s to the 1930s. Demelza's research focuses on the impact of Mill's ideas on novels by Anthony Trollope, Thomas Hardy and Mona Caird, contextualising readings of these by reference to reviews of Mill's work and depictions of him in cartoons and news stories. Demelza's interest in Mill grew out of her Victorian Studies MA at Exeter, when she wrote a dissertation on constructions of public-spirited vocation in Mill's *On Liberty*, *The Subjection of Women*, and his *Autobiography*, and George Eliot's *Daniel Deronda*. In between degrees Demelza has worked in arts marketing, editorial project management and PR. Demelza is currently co-organising the Graduate Student Panel for Hardy at Yale II in June 2011 and is one of the postgraduate representatives to the Centre for Victorian Studies at Exeter.

Julie Ives is a second year PhD student in the Department of History of Art and Film, University of Leicester & the Media Archive for Central England (AHRC-funded Collaborative Doctoral Award). Her PhD project is titled A history of ITV regional programming in the Midlands, based on the ATV/Central Television Regional Programme Collection held at the Media Archive for Central England. This project is jointly supervised by Professor James Chapman of the University of Leicester and James Patterson of the Media Archive for Central England.

Stephen C. Kenyon is Senior Lecturer in Screen Studies at Glyndwr University. His teaching includes: Film, online fan-cultures, game characterisation and video games design with a focus on narrative. Research interests and publications include; engagement and reflection within game narrative space, literary and games adaptations, and the possibilities for game and tech-based learning within educational spaces, for which a PhD proposal is currently being submitted.

Kate Limond is a PhD student in the Department English at the University of Exeter. She has previously completed a research Masters and a joint honours degree in English and American Literature at the University of Kent.

Gillian Murray is twice graduate of the University of Edinburgh, firstly in 2006 with MA(Hons) in 'History and Scottish Historical Studies', and in 2008 with MSc 'Material and Visual Cultures of the Past'. In spring 2008 Gillian completed an Archival Internship with the National Museum of Scotland, Dress and Textiles department, in Edinburgh. Working on the Jean Muir Fashion Collection, her research supported the curatorial work for the exhibition Jean Muir: A Fashion Icon. Gillian's thesis project is funded by the AHRC as a Collaborative Doctoral Award with the University of Leicester's Centre for Urban History and MACE (Media Archive for Central England). The working title is: 'Women at work in moving-images: gender and ITV regional television news in the English Midlands, 1950-1980'. The project makes use of the ITV regional news collection as a primary source and will be the first PhD to make use of the collection from a historical perspective. This explorative research aims to evaluate the use of moving images as a historical record of women and change in the workplace.

Megan Murray-Pepper is a second-year doctoral student at King's College London. Her AHRC-funded thesis considers Shakespeare as a nexus of cultural exchange in New Zealand



writing and performance. Other research interests include literary tourism and heritage culture, adaptation theories, and cinema.

Camilla Nelson is a second year PhD Candidate at University College Falmouth incorporating Dartington College of Arts. Her thesis is entitled "Reading and Writing with a Tree: Proposing a Model of Empathic English Landscape Writing".

Siobhan O’Gorman is a PhD Candidate within the College of Arts, Celtic Studies and Social Sciences at the National University of Ireland, Galway. Siobhan’s research project is entitled 'Gender and the Canon in the Plays of Suzan-Lori Parks and Marina Carr'. In addition to assessing the politics of visual aspects in performance practice, the project considers the ways in Parks and Carr appropriate the form and the content of the patriarchal canon. Siobhan has a keen interest in the role of non-textual archival materials in theatre. Thanks for the info. You can add the following to my bio. Siobhan is a regular reviewer for Irish Theatre Magazine. Her other publications include a feature piece on Marina Carr for Verbal, the Belfast Telegraph's arts magazine (February 2009) and an article entitled 'Unconventional Femininity in the plays of Suzan-Lori Parks and Marina Carr' in the Spring 2009 issue of Platform (online journal of the performing arts). Forthcoming is a book chapter entitled 'Patriarchal Motherhood in the Plays of Suzan-Lori Parks and Marina Carr', to be published in Doing Family (Limerick Institute of Technology Press, 2011/2012).

Ronan Paterson is Head of Performing Arts at the Teeside University. Ronan Paterson gained a master’s degree in English from Trinity College, Dublin. While studying he also worked full-time as an actor in the Abbey, Ireland’s National Theatre. Since then Ronan has worked as an actor, director and producer for theatre, film and television companies in Britain and Ireland. He has appeared in, or directed for, many of the country’s leading theatres and also has extensive television credits. In addition to his work in large theatres, Ronan has also worked with many small-scale touring, community theatre and TIE companies and has delivered drama work in schools, churches, prisons, youth clubs and day centres. Ronan has won national awards as both an actor and director and has at various times run five different theatre companies in Britain and Ireland.

Hollie Price recently completed an MA in Film and Literature at the University of York. She delights in exploring material details of *mise-en-scène* as representative of historical contexts. Her research ranges from mantelpieces in 1940s British Realism, curtains in Italian Neorealism to tabletops in German cinema. Her MA dissertation focused on depictions of private life and the home in post-war and contemporary East German film. Currently, she is in the process of pursuing this area of research to PhD, combining her interests in the material culture of private life, public historical events and film as a medium of mediation between the two.

Lisa Stead is awaiting viva for an AHRC funded thesis entitled 'Women’s Writing and the British Silent Cinema', undertaken at the University of Exeter, Dept. of English. Lisa acts as a Board Member for Exeter’s Bill Douglas Centre, and teaches 2nd and 3rd year undergraduate film and literature within the College of Humanities. Lisa is also a practicing artist, working primarily with acrylic and inks on themes drawn from her research.



Publications include: (with Jane Bryan) 'British female audiences and fan magazines.' *Women Film Pioneers Sourcebook, Vol. II*. Champaign-Urbana: University of Illinois Press (forthcoming 2011/12); 'So oft' to the movies they've been': British fan writing and female audiences in the silent cinema'. *Transformative Works and Cultures: Special Issue, Fan Works and Fan Communities in the Age of Mechanical Reproduction* (Spring 2011); 'Audiences from the Film Archive: women's writing and silent cinema.' *Scope journal of film and TV studies, Using Moving Image Archives Scope Special Issue, Issue 17* (June 2010), and 'Working women / the body at work: ink sketches from India.' *Bodies of Work: women and the arts part 2*, Newnham College, Cambridge, Online archive (May 2010).

Philip Wickham is curator of The Bill Douglas Centre for the History of Cinema and Popular Culture at the University of Exeter. Before taking the position of curator of The BDC, Phil was a television curator at the BFI National Archive (2005-2007) and for fifteen years prior to that worked in the Information Unit at the BFI National Library. Phil has written and lectured extensively on film and TV, particularly on British culture and identity, and is a member of the BFI TV Classics series' editorial board. He has an MA in Film and TV Studies from the University of Westminster, has given papers at a number of academic conferences, and has taught Film Studies at the University of Buckingham. He has contributed to a number of books, periodicals, and websites including The BFI Television Handbook, The Encyclopedia of Television, Critical Studies in Television and screenonline, and is author of *Understanding Television Text* (BFI, 2007) and *BFI TV Classics: The Likely Lads* (BFI, 2008). Phil is currently undertaking a PhD at Exeter.

Russell Williams is a second year PhD candidate at the University of London Institute in Paris, researching Michel Houellebecq from a French Studies perspective, looking at his novels within the context of the tradition of transgression in French literature and theory.

Deborah M. Withers is a researcher, writer and artist living in Bristol. She is the author of *Adventures in Kate Bush and Theory* and founder of HammerOn Press. Her academic work has been published in *Feminist Theology*, *European Journal of Women's Studies*, *Feminist Studies* and *Women: A Cultural Review*. Her current research focuses on the cultural activism of the Women's Liberation Movement. She is the project co-ordinator for *Sistershow Revisited*, a Heritage Lottery Funded project about feminism in Bristol, 1973-1974, taking place in May 2011.