

The Allergic Bodies

Postgraduate / Post-doctorate Conference

May 27th 2010



Image: Slaughterhouse 5 (SET)

**Institute for the Converging Arts and Sciences (ICAS)
School of Humanities and Social Sciences
University of Greenwich**



Welcome to the Allergic Bodies

Postgraduate/PostDoctoral Research Conference

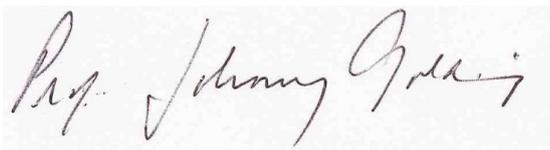
Every year the Post-graduate Research students from the School of Humanities and Social Sciences showcase their work. Originally, the Postgraduate Research Conference was established in order to provide an opportunity for our students to present their research in an intensive conference setting, exchanging ideas amongst their peers, academic staff and the local community.

In line with the overall dedication to maintain and enhance the University's commitment to Research at the highest levels, the PG Conference has expanded once again. Today it stands not only as an expression of the kind of cutting-edge, first-rate scholarship within our School, but now, under the auspices of the new Research Institute for the Converging Arts & Sciences (ICAS), it reaches a University-wide, as well as national and international audience of scholars. With over forty papers, four outstanding Keynote addresses, and a tremendous Postgraduate/postdoctoral Research Arts Show held at the Stephen Lawrence Gallery, *The Allergic Bodies Postgraduate/Post-Doctoral Research Conference* promises to be one of the most exciting and challenging events of the year, culminating with the internationally acclaimed production of Kurt Vonnegut's 'Slaughterhouse 5' staged with *The Studio for Electronic Theatre* artists from Sarajevo, Amsterdam and Belgrade.

This event could not have taken place without the generous support and guidance by Professor Joanne Finkelstein, Head of the School of Humanities & Social Sciences, and Dr Alessandro Benati, Director of Research and Enterprise at the School. A very large thanks is also due to our Research Associate, Gisela Lafico.

Most of all, acknowledgement goes to you, the Research student and scholar who has chosen to pursue the difficult path of knowledge and, in so doing, not only make that knowledge accessible but to do so in the most creative and generous ways possible.

Enjoy the day!

A handwritten signature in black ink on a light-colored background. The signature is written in a cursive style and reads "Prof. Johnny Golding".

Professor Johnny Golding

Director, ICAS & Professor of Philosophy in the Visual Arts & Communication Technologies

Event Details

AM

8.30 – 9:20	Coffee, tea and registration. King William, Main hall 3 rd Floor.
9:25 – 9:45	Opening Remarks Prof. Johnny Golding (Director, ICAS) Welcome Address by Prof. Joanne Finkelstein Head of School of Humanities and Social Sciences, Univ. Greenwich King William 315
9:45 – 10:15	Naturalizations: A Social Experiment in Masking and De-Masking Professor Pedro Lasch (Duke University) King William 315
10:20 – 11:45	Diasporic Tunnelling: Archiving Memory, Radical Art & the 'Post'-Postcolonial Gaze Tahseen Choudhury, Joy White, Kostas Maronitis, Nathalie Bikoro. King William 303 (Chair: Alev Adil)
	Rage: Event :Sensuous :Indemnity -- Structure of Feeling/Logic of Sense Lauren Goode, Helen Philpott, Debbie Phung, Paul Simon Richards. King William 302 (Chair: Dr. Emily Critchley)
	Women, War, Religion and the Whole Kitchen Sink: New Historical Materialisms Catherine Martin, Pam Davison, Russell Duke, Lee Woodfield. King William 202 (Chair: Dr. June Balshaw)
	Making it Hurt: Crime, Punishment & the Happily Ever After Morais Charles Kerpens-Lee, James Hogger, Dev Nangon, Yod Boron. King William 002 (Chair: Richard Wild)
11-45 – 12:00	Coffee Break. King William, Main Hall 3 rd Floor.
12:00 – 13:30	Continuous-Discontinuous Vertical-Askew (Truth Games) Dr Mark Walker, Hannah Lammin, Sarat Das, Susanne Legeber. King William 303 (Chair: Steve Kennedy)
	Queer Battlegrounds: Cyber-Sex, Family, Prostitution, Clothes Steve Spencer, Laureline Gallais, Natalie Placid, Marie Bassi, Brenda McKeown. King William 302 (Chair: Caroline Smith)
	Writing Translation Arcade Noriko Hikima, Jordanka Trajanova, Nicholas Watts, Upkar Taggar. King William 202 (Chair: Dr. Alessandro Benati)
	Twilight London: Whose London is it anyway? Adam Potter, Charlotte Gardner, Mir Ahmed, Young Joo Woo. King William 002 (Chair: Dr. Noel Campbell)
13:30 – 14:00	Lunch Break. King William, Main Hall 3 rd Floor.

Event Details

PM

14:00 – 14:25	Visualising the Virtual: The Art of Strip Photography: Making Still Images with a Moving Camera Dr Maarten Vanvolsem (Lieven Gevaert Research Centre for Photography, Katholieke Universiteit, Brussels) King William 315
14.30 – 14:55	Inhabiting the Virtual: How to Explore Virtual Gardens Through a Strawberry. Dr Marianne Selsjord (The National Academy of Arts/ KHIO, Oslo) King William 315
15:00 - 16:30	Taut/ology: Gesture, Skin and the Subjunctive Mood Mattia Paganelli, Sheena Calvert, Barnaby Adams, Daniel Rubinstein. King William 303 (Chair: Prof. Johnny Golding)
	Mirroring Intermediality: Hand, Mouth, Canvass, Screen Tatjana Ljujic, Cathleen Allyn Conway, Bernadette Anzengruber, Katy Beavers. King William 302 (Chair: Prof. John Williams)
	State of Affairs: Political Militancy, Civil Disobedience, Revolution, Terrorism Maria Lundgren, Tajudeen Raheem, Colin Smith. King William 202 (Chair: Dr. Anne Cormack)
	The Pineal Eye: Detective Fiction, Psycho-Thriller, Splatter Hilary Goldsmith, Volkan Yucel, Philip Leeta, Liliana Montiero. King William 002 (Chair: Dr. Jennifer Bavidge)
16:30 – 16:50	Coffee Break. King William, Main Hall 3rd Floor.
16:55 – 17:30	Resource Extraction and Photographic Time. Dr. Jennifer Bajorek (Centre for Cultural Studies, Goldsmiths) King William 315
17:30 – 18:00	Plenary King William 315
18:00 – 19:00	Dinner Break.
19:00 – 20:00	Drinks and opening of Postgraduate Art Exhibition at Stephen Lawrence Gallery. Remarks by curator David Waterworth. The Stephen Lawrence Gallery Queen Anne Court, room 077.
20:00	Transfer to SET show. Bus will depart from the Stephen Lawrence Gallery. Places are limited.
21:00 – 22:00	Kurt Vonnegut's Slaughterhouse 5. Electronic Theatre performance SET (Studio for Electronic Theatre) directed by Nuno Salihbegovic. Testbed 1, Studio, 33 Parkgate Road, SW11 4NP.

Guest Speakers



Dr. Jennifer BAJOREK

Senior Lecturer in Cultural Studies at Goldsmiths' College, University of London.

Resource extraction and photographic time

Abstract: The philosophers have argued that the image is a temporal object. If this is the case, we must recognize that it is one equipped to change our experience of temporality at every instant. Indeed, in defining the image, increasingly, as a temporal inscription, we risk a confusion of different orders of memory. This confusion is risked whether we submit our understanding of this inscription to the operations of a Kantian empiricism or to a phenomenological doctrine of perception, or even to those of the creeping Deleuzo-Bergsonisme, and even if we submit it to a *marxisant* interpretation of technological doctrines. Photography has, from its inception, challenged our understanding of memory and time. The consequences and conditions of this challenge have been remarkably dynamic and are changing all the time. This paper explores aspects of this dynamic that have remained largely unexplored or have been recently revamped in the present: the intervention of the 'new' digital color in the critical discourse about aesthetics and politics; the radical disparities between post-colonial and hegemonic spaces, in the care and feeding of the archive. Both continue to intervene in the theoretical literature in unruly and unpredictable ways, and require us to reconsider the ongoing challenge of photography to the production of new spaces that are always simultaneously *disembodied* and *corporealized*.

Additional Information: Jennifer Bajorek has written and published on a broad array of topics in comparative literature, philosophy, and critical and social theory, and on photography and photography theory. Her publications include *Counterfeit Capital: Poetic Labor and Revolutionary Irony* (Stanford, 2009); with Eric Trudel and Charlotte Mandell, an edition and translation of the theoretical and political writings of Jean Paulhan, *On Poetry and Politics* (Illinois, 2008); essays in *Critical Inquiry*, *Diacritics*, and *History of Photography*; and translations of Sarah Kofman, Bernard Stiegler, and Jacques Derrida. Her current research is on photography, with special interest in practices and conceptions of photography that go beyond the image or the field of the visual. In a series of linked writing and teaching projects, she is exploring the significance of non-European photographic traditions for our understanding of the aesthetic dimensions of political phenomena such as nationalism and democracy. She has ongoing projects with photographers and photographers' archives, personal and family collections, and cultural institutions in Senegal and Benin.

Pedro LASCH

Visual Artist and Duke University Professor (Art, Art History & Visual Studies)

Naturalizations: A Social Experiment in Masking and Demasking (2002-2010)

This talk and workshop by artist and researcher Pedro Lasch will focus on his 'Naturalizations Series,' an ongoing interdisciplinary experiment based on the use of a set of mirror-masks designed in 2002. The initial perception created by these masks is one of spatial and psychological confusion. Subjects are reversed if only one person is wearing the mask. If several people wear them, their faces disappear and transform into an endless set of reflections of other mirrors, other faces, environments, and objects. Landscape and subject are one and many. Subjects are inseparable from each other, their bodies dismembered by rectangular planes departing and arriving through reflected gazes. Light breaks and travels on these masks with unpredictable speed and variety. Space and movement become counter-intuitive. We will together enter this perceptual, psychological, and social labyrinth to reconsider the value of such low-tech cognitive tools -- formerly called philosophical toys, as useful complements to the expensive technology and encoded language most prevalent in (scientific) visualization. Lasch will also establish direct connections between current ideas in experimental art and science, and the participants' collective experience with the masks. We

will have time at the end of the session for a discussion and conversation about these relationships, as well as any individual experiences and observations the participants may want to share.

Addition Information: Pedro Lasch has an extensive teaching and exhibiting career. He is a Mexican artist, researcher, educator, activist, cultural organizer, and producer. His practice utilises social engagement as a medium to explore visual culture. He currently holds a teaching position as an assistant research professor in the Faculty of Art, Art History and Visual Studies at Duke University, NC. His work can be viewed at www.pedrolasch.com.

Marianne SELSJORD

Visual Artist (KHIO – National Academy for the Arts – Oslo)

The Gardens of Dreaming. A Real Time 3D Audiovisual Fine Art Gallery Installation. (How to Explore Virtual Gardens Through a Strawberry (Wireless Physical Interface)).

Through the use of Real Time game engines and Autodesk Maya 3D software, I have during the last 7 years created a virtual, explorable environment, divided into 6 main levels. Partly inspired by Hieronymus Bosch, "The Garden of Earthly Delight" and other favorite art historical works, I used free association to create my gardens. The aim was to make a stimulating, explorable, surreal audiovisual space for people of all ages. Instead of using a mouse or gamepad I created a physical, sensuous object to navigate with; - a large, glowing, wireless strawberry. By this I wished to remove the audience as much as possible from associations to computer art and to let them immerse themselves in colour, movement and light without thinking about technical issues.

Additional Information: Educated both as a visual artist and as a conservator of medieval polychrome sculpture and painting. In 2000, she initiated the multimedia project "Embryonic" shown at the Ultima Oslo Contemporary Music Festival in that year. Parts of it has also been shown at Suny New Paltz (New York) in 2002, as part of an exhibition called "Complexity", dealing with complex systems and how visual artists contribute creatively in this field. It also took part of the Federal Reserve System Fine Arts Program in Washington DC. In 2008, she made a 20 min. HD 3D animation (machinima), which was part of the multimedia/dance performance "Mot Himlaleite". (Stavanger European Capital of Culture 2008).

Dr. Maarten VANVOLSEM

Lieven Gevaert research centre for photography K.U.Leuven (Belgium)
Sint-Lukas Brussels University College of Art and Design (Belgium)

The Art of Strip Photography. Making Still Images with a Moving Camera

The strip technique seems to have been around for almost as long as photography itself and over its history of more than 160 years, the technique has proved useful in solving problems making photographic images where the classical shutter failed. Even today, in the age of digitalisation, the ideas of the strip technique are as valuable as ever and in some respect they even seem to be more appropriate for digital systems than for the classical framed pictures. Dr. Vanvolsem will show that when compared to most photographic exposure techniques, the strip technique differs in its relation to time. Strip images contain a fourth dimension, time. What is contained in the image cannot ever be conceived by the naked eye. Photographic images are a synthesis of the passing of time. They are the choreographic notes of a photographer in motion, who continually seeks the right synchronisation between the surroundings, the camera, the film transport and the movement made. One does not do these photographic images justice if given no more than a glance. They must be read. Only then do their internal variations of speed, rhythm and tempo become clear. They

indicate where there is acceleration, where there is a change of direction and where there is a return to the basic tempo. The images do not represent objects or people as such, but movements and things in flux.

Additional Information: Martin Vanvolsem is a member of the national board of the Lieven Gevaert Research Centre for Photography and Head of the MA-programme in Photography at Sint-Lukas Brussels University College. He recently published a book *MOVE:IN:TIME* in collaboration with the Concertgebouw Brugge, on the occasion of the International Dance Festival *December Dance*. In the last 5 years he has had several solo- and group-exhibitions in Belgium and abroad.

Postgraduate / Post-doctorate Abstracts (A-Z)

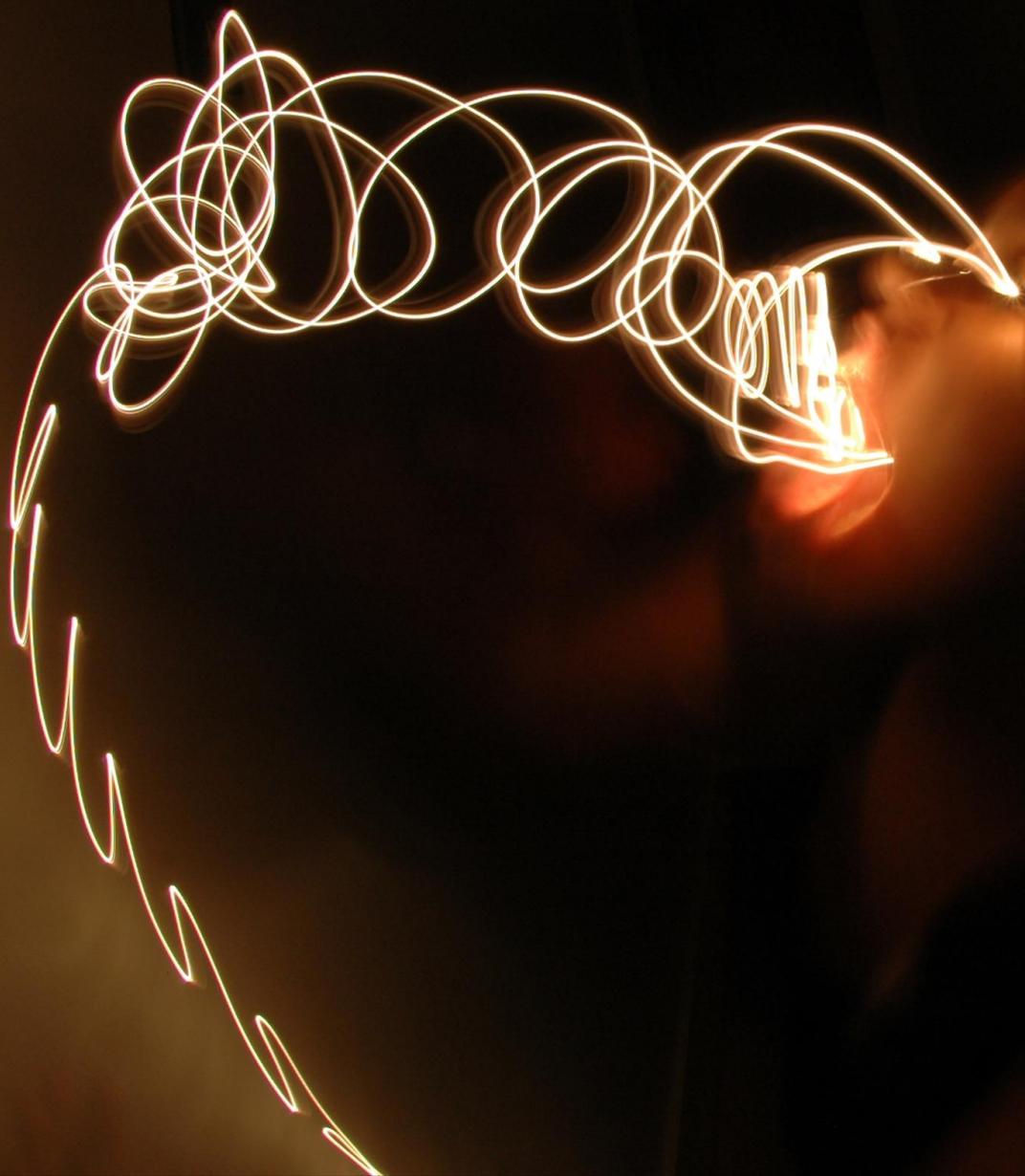


Image: Nathalie Bikoro

Barnaby ADAMS

MPHIL-PHD Candidate. Media Arts Philosophy Practice

Tanya: Martyr (militarising the burning skin)

The text compares the myths of Patty Hearst and Joan of Arc and places them in the context of a complementary reading of the burning skin as exemplary of both the ecstatic and the allergic body. The reading explores a dialectic of disfigurement and change in a hybridisation of the two characters and their political and sacred predilections. The text suggests separating image from myth and defines this notional separated space as a ground for movement (zones). United by the reddened skin as surface the characters create a place of and for disjunctive synthesis (Deleuze). This skin is suggested as a "temporary military zone" – a putative military industrial complex, and thus an economy and a pyre. (Bataille). The "becoming red" (Deleuze) of the skin is offered as a post-temporal signal of the radical political. The zone (ground for movement) caused by separation of image from myth is populated as an array of screens of projection. The screens offer cinematic illuminations and offer reversible displays of gender displacement and interior voice technology. The surface and portable skins (Lyotard) of this zone engenders a cacophonous liturgy of complementary readings. Cohering the cacophony is the suggestion by the text that fluid notions of gender and militarisation have taxonomic relations with both the ecstatic and allergic body. The "play" of metaphor within these classes is in itself a political and thus revolutionary assault on dialectics of liberty and captivity.

Mir Hafeezuddin Ahmed

MA Media Arts Philosophy and Practice

Characteristics of Spaces

The Human brain is the most complex and sophisticated data processing unit. It adapts its self in the fastest and the shortest ways to help the human body work efficiently. There are many social elements that effect the brain and the thinking of a person, to help the person act according to the surrounding. We tend to change our behaviour and act on different things in our daily lives but we just unknowingly most of the time, as these actions have become second nature. This is also due to the nature of the place. Places/ spaces have a character of their own; this character is mainly adapted by the spaces due to the physical and physiological elements attached to it. Spaces in this context mean any space we use in our daily lives, at work, commuting and as well as in leisure time. People tend to act differently in different spaces. This is because these spaces have a rule of their own. And when any one enters that space they will have to abide by the rules. Any person who fails to abide by these rules is generally considered to be breaking the law, or they end up with accidents.

Bernadette ANZENGRUBER

MPHIL-PHD Candidate. Media Arts Philosophy Practice (Erasmus Exchange).

Demonstrations. Telling stories on whales

What is story-telling about? I want to suggest that it is, at the very least, about *handeln* (to act, negotiate, deal with something) at a moment where we are not able to *zeigen* (indicate, to point at something, to demonstrate). In German, both words resort to the hand. But where in *zeigen*, the hand can be understood as a place from where we name the world, in *handeln* it is more of a space where we become-within the world. If one loses or 'forgets' this distinction, we lose the plot, often with the cataclysmic result of creating superstitions, myths and monsters where we try to label whatever eludes. And curiously - we always call it the same, namely the Other.

Additional Information: Born in Austria, lives and works in Vienna and London since 2006. Academy of Fine Arts, Vienna. Selected Screenings, Performances, Exhibitions, Installations, Conferences: Diagonale - Festival of Austrian Film, Graz; *13 Lessons in Performance Art*, Vienna; PERFORMANCEbeHANDLUNGSRaum, Fridericianum, Kassel; die Anderen, Secession, Vienna; SWAN HOTEL - and places we love the best, brut Wien, Vienna, WUNDERKAMMER. Die Ratten stürmen das sinkende Schiff. Die Färberei, Munich; Sense and Sentiment. Mistakes are closely followed by Effects, Augarten Contemporary, Vienna; "...und immer fehlt mir was, und das quält mich." GRAZ KUNST, Graz; Berlin Wien, Kunsthalle des ECC, Berlin

Marie BASSI

MA Media Arts Philosophy Practice

Mind out of the Body: A Research Project into the evolution process of the human being into the cyborg and how this transformation could lead to the mind leaving the body behind.

The subject of this research paper is the transformation of the human into the cyborg following the progression of modern technologies. It will be an attempt to discover whether or not the adoption of prosthetics and updates to the human body are actually extending the reach of human abilities beyond the constraints of the body, or if they are trapping them further. Before, it seemed that technology was only leading towards the human mind becoming further entrapped within a web of physical constraints and, the only way to free the mind and become something more than a body would be to completely isolate oneself from society and live as a nomad practicing things such as meditation. This is actually a far more confined way of living. Technology could be the true key to extending oneself from the body. We will explore how this can be done and if it truly will lead to this achievement. For this we will be referring to science fiction authors (Iain M Banks) and science fiction films and TV programs (Battlestar Galactica, The Island, A.I.), where technology leads to the evolution of man, as well as the artwork of Stelarc and his ideas about the Obsolete Body along with other theorists.

Katy BEAVERS

MPHIL-PHD Student - Literature

Mary Shelley's characterisation of the hero as 'Noble Outlaw' in *Valperga* and *The Last Man*

"(Mary Shelley's) career is generally seen as falling into two phases, divided by the death of Percy, and coinciding with a shift from Romanticism to the pre-Victorian 1830s." Two of Mary Shelley's early novels, *Valperga* (1820-1) and *The Last Man* (1824, published 1826) were written either side of the death of Percy Shelley in 1822. Both can be considered as second-generation Romantic rather than pre-Victorian as one of their central themes, the French Revolution, was also a preoccupation of the Romantic poets. *Valperga* is a historical drama, superimposing these events onto the medieval Italian conflict between the Guelphs and Ghibelines. *The Last Man* superimposes the same events onto a post-apocalyptic future imagined by Mary Shelley as a reaction against Romanticism. The Noble Outlaw is a stock figure descended from the plethora of heroes which appeared in many Romantic works around the time of the French Revolution, stemming from real military heroes including Napoleon, Nelson and Kosciuszko. This paper discusses Mary Shelley's characterisation of the hero as 'Noble Outlaw' in *Valperga* and *The Last Man*.

Nathalie BIKORO

MPHIL-PHD Candidate. Media Arts Philosophy Practice/ International Politics

The Event of Art in the Rifts of Identity: Political Voices & The Challenges of Post-Modern Arts in Equatorial Africa.

Equatorial Africa has been caught at the cross-roads between modernisation, post-colonialism and warfare. The role of art in this situation remains one of the only forms of expression for independence and authenticity. This research intends to reconcile Hegel to the African Griot in the way which art acts to address extreme alienation and attempts to move away from dependency, violence and to a certain extent a vacuum identity. It intends to do this by relocating the question of the post in 'post-modernity'. The politicality of Equatorial Africa puppeteers the way in which the means for artistic discourse and accessibility operates; an emergence of post-modernity in art that clearly is overshadowed by the populist culture of Black Art Afro-American discourse. The presentation will be a glimpse into reviewing activities for the current Africa Year 2010 in conjunction to case-studies of field projects concerning how nations in peace & war have affected identity in art in Gabon, Nigeria, & Kenya.

Additional Information: Since 2002- present: National/International Exhibitions (as Curator and exhibitor). UK: 2002-10; Germany 2005-10; W. Africa and C. Africa (2008-10); Denmark (2008, 2009); Sain (2006; Poland 2008-10; Mexico 2009; Russia 2009. Event Coordinator and Assistant Director with TransitStation Live Arts International, UK, Krakow, Germany, Copenhagen, since 2005. Performative/video production and educational workshops, 2006-2008 in London, Berlin Jerxhelm, Pontevedra. Training/Work experience: Six years at the National Portrait Gallery (2003-09), The Stanley Picker Gallery, Kingston (2004-2007) and the Royal Collections Enterprise (As Archivist, since 2001). Professional level Web-design, Film development and opera script writing.

Yod BOVORN

MA Media Arts Philosophy and Practice

Life, relation and other.

Humans do not like to be observed while they eat. This paper will be exploring the notions of what is to be human and the concept of consciousness, with a focus on how humans respond to the world in which they exist, especially, when presented with the unusual. This project will show and reveal the body language and the "movements" of society. It will also look into how to be an optimistic thinker and in which ways we can re-think what we see differently. As part of this presentation, Bovorn will show a short video of people in a situation of food consuming.

Dr Sheena CALVERT

PHD (Distinction) Media Arts Philosophy Practice (Univ of Greenwich : AHRC Award holder)

[Un] disciplined Gestures and [Un]common sense: The Sensual, Acoustic Logic[s] of Paradox and Art.

The PHD Dissertation took as its point of departure the claim that difference, not identity, is the primary quality of language. This difference is initially argued to be an 'uncommon sense'; one which does not emerge from a ground, origin, or operate within a dialectic of essence/appearance, but which consists of an economy of acoustic surfaces/timings/spatialities: diffuse, interpenetrative, and unclassifiable: a 'sensual'

logic, not a logic based on identity, or metaphysics. Traditional philosophies of language tend to flatten out and simplify the space/time /material relations of language, in favour of a stable, timeless, fixed identity, which makes logical thought possible, through fixed, linear, disciplinary forms. They claim that language is able to unambiguously locate concepts, concretely, in time and space, unproblematically supporting thought. In contrast, it is the original contribution of the thesis to extend and complicate categories of logic, to include doubt, paradox, infinity and 'unstable' forms of understanding, as evidence of difference as the primary quality of language: a "mimetologic" as Lacoue-Labarthe has termed it, or what Adorno calls an anti-system, or Negative Dialectic. The 'difference' which paradox, in its ability to be this/not this, embodies, shows us the limits of representational thinking; as it strains against that limit, while simultaneously (and paradoxically), retrieving the intensity of thought. Part I drew upon the key historical debates within philosophy, as they concern language, logic, and an account of sense. Part II showed that in the search for what Wittgenstein has called "the subliming of our account of logic" (wherein signs equal facts in a relatively simple, way), aporias are inevitable, becoming 'viral' in any system, such logical paradoxes and antinomies undermining any stable, determinable, ground for language. Part III developed the argument that 'acoustic' logic must be posed as an alternative to logics based on visual paradigms, which cannot capture the dynamics of paradox and art, or account for their non-identical 'surfaces'. Part IV pointed towards art, literature, and performance – focusing in particular on Cy Twombly's intoxicating works, wherein the mimetological surfaces of language form [Un]disciplined gestures, constituting a praxis of [Un]common sense, whose logic is 'acoustic'. Finally it argued that communication *itself* is seen to be comprised of acoustic, paradoxical, mimetological surface(s), and an acoustic logic is offered as an a-representational, sensual form of understanding. The paper today will trace this argument and point the way towards a different, more sensuous (acoustic) reading of language.

Additional Info: Postdoctoral Associate Research Fellow: ICAS and Lecturer London College of Communications, University of the Arts.

Tahseen Alam CHOUDHURY

Research Fellow – Literature

South Asian Diasporic Writings: A World Unexplored

Literature of the South Asian diasporas across the globe, though becomes a discursive phenomenon in the critiques of contemporary reviewers, has long remained unexplored in terms of true literary evaluation. The narratives of these Diasporic authors accommodate the multiplicities of literary aesthetics in their creative pages. From Realism to Postmodernism—every aspect of literary paradigms has been masterfully dealt with by these non-English writers who strive their best to go parallel with their English counterparts. But it is a fact of great concern that the analysis, whatever, has been made on the works of these migrated authors is considered from a set viewpoint of 'representativeness' and authenticity. The literary works of Diasporic writers can hardly go beyond the edge of authentic and realistic discourse in their critical reviews. A repetitive stress on the discourse of authenticity has shrouded the other major ingredients of creativity in these authors' works. As a result, the vast world of their creative aesthetics is not fully explored by the literary critics yet. In my paper I have tried to make an attempt to explore a compact view of the literary aspects of the works of South Asian Diasporic writers along side with a relevant focus on the origin and the evolution of South Asian Diasporic literature.

Additional Information: Born in 1974 in Bangladesh. He had his bachelor with honours and master in English Literature from the National University Bangladesh, then joined as a lecturer in the department of English at the Shahjalal University of Science & Technology Sylhet Bangladesh in 2001. In 2005 he obtained an M.A in Literature from the University of Essex. At present he is an Assistant Professor of English at the Shahjalal University of Science & Technology Sylhet. He has published five research articles in different recognized journals and is actively involved in promoting literary and cultural activities.

Cathleen Allyn CONWAY

MPHIL-PHD Candidate. English/Psychoanalytic (Jungian) Studies

Through the Looking Glass: A Discussion of Doubling in Sylvia Plath's 'Mirror'

The use of the double was common in Sylvia Plath's work. She focused on its use in her senior thesis at Smith, alluded to it throughout her poetry, and turned her personal experience into Esther Greenwood's story in *The Bell Jar*. The double, for Plath, is herself as individual and herself expressed in writing. Judith Kroll argues in *Chapters in a Mythology* that all of Plath's work is one interconnected epic with herself cast as the heroine. Her husband, the poet Ted Hughes, has said that the apex of this doubling occurred when she finally unleashed the voice of the *Ariel* poems. To Hughes, that voice was a visible demon, and could be seen hovering around Plath as she posed for an artist during the couple's stay at the Yaddo artist colony in 1959. Hughes captured this event in his poem *Portraits: this dead things immortal doppelganger*. In this paper I examine the poem 'Mirror?' by Sylvia Plath, which was written in October 1961 and appeared in *Crossing the Water*, one of two posthumous collections Hughes published from her leftover manuscripts. She did not deem it strong enough to make the cut for *The Colossus* or *Ariel*; however, in the overall scheme of her epic, it offers us insight into her struggles and demons. Through the use of close reading, I examine the content of the poem to determine how Plath's use of the double, contrasted with fairy tales and folklore, communicates her opinions on a woman's role in society during the 1950s in America and Britain.

Additional Information: Originally from Chicago, Cathleen Allyn Conway is a MPHIL-PHD research student, poet and journalist. Her work has appeared in *Magma*, *Bitch*, the academic journal *Plath Profiles* Vol III, and the upcoming *Hyperkinetic: High Velocity Tales from the Inner City* anthology from Phoenix Publishing. She will be presenting a paper at the *On the Edge: Psyche in Ethics, the Arts and Nature*, held jointly by the Jungian Society for Scholarly Studies and the International Association for Jungian Studies, at Cornell University this summer. Her doctorate will focus on Robert Graves's *The White Goddess* in Sylvia Plath's *Ariel*.

Sarat DAS

PHD Candidate Media Arts Philosophy Practice

How Competing Truth claims in Indian oral history including mythologies are mediated in Indian television in the era of digitisation, open-source and user-generated content

How does television account for truth and legitimacy in India's oral tradition of history, especially as it is able to maintain a non-blurred line of continuity since Vedic period? My argument will be, in part, that competing truth claims create maximum 'noise' in television in the form of a huge body of Indian mythologies scripted for a cross-section of television audiences. The myths combine allegories, personification of inanimate objects and brute forces of the nature, ritual centric beliefs claiming magical laws. The truth claims of a cross-section of television audience belongs to various religion (diverse belief systems within Hindu faith to other indigenous religions such as Jainism, Buddhism, and Sikhism), caste (upper castes to Dalits), cult (Vedic to new age) and political groups (right wing parties such as BJP and Shiv

Sena to left wing parties including anti-incumbent Naxalites who are self-proclaimed atheists). The research looks into two Indian epics *Ramayana* and *Mahabharat* in order to explore their successive adaption into Indian television. The research also examines how several furores were created over screen stories and how those 'screen stories' corresponded to the original events. In examining these epics, several other points emerge: How these epics operated on the assumption that truth is a matter of accurately copying the "objective reality" and then representing it in the symbolic language of television; how the truth of these mythologies are established in television through a social processes (Social constructivism) cutting through the power struggles within various communities. It ends on the question: does finally the truth abide by a consensus theory which holds the truth whatever is agreed upon by some specified groups or something else entirely?

Additional Information: Television documentary maker and print/digital media journalist (India).

Sarat Das holds a Master's degree in film & television studies from Griffith University (Australia) and is now completing his PHD. Currently editor of a South Asian Diaspora magazine *U Asia* in UK, Sarat is also teaching at various colleges in London including Anglia Ruskin University's Outcentre. He has worked as the on-line Editor of the *Hindustan Times* and as Director (News) with Ariana Radio & Television (owned by TSI, New Jersey) in Kabul, Afghanistan. Following this he returned to India to work as chief of OTV (a regional television channel) and Head (Programming) of Nepal and in various editorial capacities for companies such as *Times of India Group*, *Doordarshan* (India's Public Broadcaster), *Dataquest* (Cyber Media), and the *Observer* newspaper (Reliance Group). From 2000, Sarat relocated to Queensland, Australia as a freelance television producer and researching on Australian aborigines. He has lectured and taught worldwide on journalistic practice and research, including at the International Library of Alexandria, Egypt. He was and continues to be involved in building e-Learning projects and consultancies to a host of media and IT companies on their business planning, content, and audiovisual production, including Platinum Edu Ltd (HFCL Group), Tehelka, India Abroad News Service, UBICS and a B2B portal owned by Vinod Khosla, a leading venture capitalist and founder of Sun Microsystems. Hands-on television production, Sarat handles a range of still and video cameras and edit with FCP in his own private facility.

Pam DAVISON

MA Literary London

Crossing sweepers: a comparison of the perspectives in Mayhew's London Labour and the London Poor and Dickens' Bleak House

The focus of this presentation is on crossing sweepers in the mid nineteenth century, as depicted by Henry Mayhew in his *London Labour and the London Poor* survey and by Charles Dickens in his novel *Bleak House*. Using a new historicist / cultural materialist approach, I analyse how Mayhew and Dickens portrayed crossing sweepers specifically and then go on to examine wider issues concerning the use of historical and literary texts to interpret the past. It is argued that the approach of new historicism and cultural materialism can provide a useful framework for analysing and comparing contemporaneous historical and literary texts. However the approach has its limitations, which are also explored.

Additional Information: Pam Davison studied Social Science at Birmingham University and Information Science at City University. She has embarked on a new area of interest in studying the Literature of London at Greenwich and is currently in the first year of her part-time course.

Russel DUKE

MA Media Arts Philosophy Practice.

Everything and the Kitchen Sink

Contemporary Social Realism within the field of art and media suggests that there is an accurate accounting of historical periods through various communication technologies (TV, radio, film, etc). This paper will focus in the way that this is created and perceived, and whether this distorts our perspective of a particular historical discourse rather than accurately express that time period. As example, we will refer to the Sixties British kitchen sink drama , focusing particularly on the way it is used as a commentary of working class struggles of the era. The question that arises is that since we cannot perceive the external world directly and consequently form our own perspective from what is mediated to be good source. Therefore, what exists is our interpretation (excess) of that world, shrouded by the veil of perception that lies between our minds and the existing world. Through recreating social realism do we not merely serve to distort reality and create a new discourse of an era?

Lauréline GALLAIS

MA Media & Communications

From Sexual Revolution to the Queer Theory: an underground march

This research will focus on sexual revolution and the queer theory and how both of them are treated through the media: the mainstream aspects of it all and its underground sides. Inspired by the readings by Marcela Iacub "*Qu'avez-vous fait de la liberation sexuelle?*" (What have you done to the sexual freedom?).

The paper suggests that the sexual liberation movement initiated in the sixties was not achieved. As Iacub puts it, the freedom for individuals to try and have the sexual life they want is now tolerated at best, but not protected by any law. The Queer theory (Judith Butler's *Gender's trouble* for instance) might be a possible result/outcome of a successful sexual revolution: a world of multi-sexualities, and above all, a world of plural sexual identities, freed from the following perhaps outdated binary oppositions: heterosexual/homosexual, men/women, male/female that constantly outlines an insurmountable Other (Simone de Beauvoir's *Second Sex*). We will also explore the underground production of the supporters of the Queer Theory. Is it slowly becoming more mainstreamed? Which part of it? What are the media used?

Additional Information: Lauréline Gallais is interested in Gender issues, feminism, the Queer Theory and Judith Butler's work. She studied earlier at the Sorbonne, Paris, France – where she was born - and obtained a license in History.

Charlotte GARDNER

MA Media Arts Philosophy Practice

The effect of state inflicted repression on the Shakespearean woman

The aim of the project is to find a connection between the resulting impact of tragedy on the Shakespearean woman and by doing so understand how history and memory create cultural text within Shakespeare's plays and sonnets as can be found in the *Canterbury Tales* or in more modern times *Company of Liars*. It will discover the role of women in reference to psychological text where there has previously been little connection made. These missing connections raised the next stage of the discourse; collective memory. The methodological studies of Pickering and Keightly are integral to the study, the concept that history is a social consciousness rather than a product of an individual mind; it will explore how cultural texts are created and used by the state as tools to repress and produce historical ideologies for the masses. This shall be crucial to

connect with the study of the Shakespearean woman as within the late 16th and early 17th centuries men still vastly outranked women, the time in which Shakespeare wrote his plays was a contradiction to key ideologies oppressed by the state. The discourse shall reveal how Shakespeare's women can be used as examples of cultural texts and repressed memories. Among the sources used to produce this study I will be crucially discussing Nietzsche's theories on tragedy as well as Freud's work on anxiety and repression. Accompanying this will be Simone De Beauvoir's *Second Sex* looking at the concepts of Myth and History, and Judith Butler's *Bodies That Matter*.

Additional Information: BA Hons in Media, Culture and Communications. Research interests: the Arts, painting and Photography, History, Psychoanalysis and discourse.

Hilary A GOLDSMITH

PHD Candidate: Literature / Critical Literary Theory

Scientific Worldviews and Contemporary Detective Fiction. The Evolution of a Thesis

During the last five years this thesis has evolved from the initial research question: 'What is the Relationship between British Detective Fiction of the last Fifty Years and Advances in Forensic Science' to its final title: 'The Relationship between the Aristotelian, Newtonian and Holistic Scientific Paradigms and Selected British Detective Fiction 1980 – 2010'. The purpose of this paper is two-fold. Firstly, to offer an introduction to her work, including why she thinks this study is important and how it adds to current research in the field. She shall be outlining the conclusions reached and suggesting areas in which more work would be rewarding. Lastly, it might be useful to fellow students who are similarly engaged in writing theses and dissertations as she would like to offer some explanation of the research processes through which she has gone through.

Lauren GOODE

MPHIL-PHD Candidate Associated Graduate Student Media / Philosophy

Dormancy and Event

This presentation introduces a moving-image work (in-development) that involves an in-situ, movement-based (minimalistic) and durational performative intervention. (This will be described and location images presented). The specific green-space setting (during winter), the immediately adjacent traffic, and the spatial aspects of the location, attracted my attention because of the contrasts of juxtaposed elements: of contingent dimensions relating to passage, encapsulation and dormancy – speeds and stillness.

The presentation will expand upon notions of dormancy, and as pertaining to the questions of my main research proposal, entitled 'Immersivity and the politicality of the ontology of art and knowledge as Event'. The presentation will draw upon Deleuze's works *Difference & Repetition* and his *Nietzsche & Philosophy*. I will discuss 'a thought without image', 'groundlessness', 'becoming', 'difference' and intensity, in relation to dormancy, latency, stillness and the durational. Dormancy will also be considered as an eventful sleep that lends itself to considering simulacra and the aleatory. How my decision-making within the artistic process is also directed through an engagement with such concerns will be discussed: I will share how I address and negotiate conceptually what can seem like unimportant minimal technical staging solutions but which actually require both a precision and alertness.

Additional Information: Lauren Goode is a London-based artist currently working with performance, film and drawing. She has exhibited and performed in the UK and overseas. Project director of the Live Art Garden Initiative, an arts, architecture, sound and ecology project. (www.liveartgardeninitiative.org.uk). Early sculptural and media installations explored the sites and contexts of multi-storey car parks; castles,

suburban homes and furniture; and visionary garden landscapes. Later collaborative, and solo, practice has involved experimental site-specific performance projects (combined arts: sound, movement, live art, film/video, installation and sculptural costume).

Noriko HIKIMA

PHD Candidate: Applied Linguistics and Communications

Processing Instruction and interpretation discourse level tasks on the acquisition of Japanese passive forms

This paper will be presenting the results of a classroom-based experimental study investigating the effects of processing instruction on interpretation discourse level tasks (dialogue and story version). Discourse-level effects were measured on the acquisition of Japanese passive grammatical forms. Subjects who participated in this study were learning Japanese at the SOAS language centre. They were divided into two groups; one receiving processing instruction; and the other group was a control group. The results of the statistical analysis showed that the group receiving processing instruction made significant improvement (from pre-test to immediate post-test, and delayed post-test) on both interpretation discourse-level tasks as well as sentence level interpretation and production tasks. Their performance was statistically superior to the one of the control group. The main findings from this study provide new empirical support for the view that Processing Instruction is an effective instructional treatment in enhancing learners' ability to interpret discourse. In addition, there was enough evidence to support the view that additional training in Processing Instruction helped L2 learners to further improve their performance between the immediate post-test and the delayed post-test.

Additional information: She is currently studying Processing Instruction in Second Language Acquisition under Dr Alessandro Benati supervision.

James HOGGER

MRes English

How do the narrative structures of Roald Dahl's children's literature bear relevance to The Brothers Grimm fairy-tales: A comparison of the texts *Matilda* (1988) and *The Witches* (1983)

For this conference paper, he will intend to compare two texts by Roald Dahl these being *Matilda* and *The Witches* and the similarities in terms of structure and ideology present within The Brothers Grimm interpretation of the fairy-tales *Cinderella* and *Hansel and Gretel*. Firstly, it will provide a brief synopsis of *Matilda* and *The Witches* for the benefit of those who have not read these texts before. He will also be commenting on the depiction of the family unit in these two texts by Roald Dahl and how the child hero (Matilda and The Boy) and the protagonist's of the fairy-tales (Cinderella and Hansel and Gretel) overcome the oppression within their respective families to achieve the supposed happy ever after myth; whilst relating the protagonist's search for liberation to Sigmund Freud's theory called the Family Romance. I shall also be exploring and analysing the moral messages of fairy-tales and whether Roald Dahl expresses similar messages within his children's literature or a subversion, which distorts the happy ever after myth.

Morais Charles KERPENS-LEE

MA in International Criminology

Quis custodiet ipsos custodes?

In all societies there are rules. Unfortunately, people break those rules and have to be punished, sometimes harshly with imprisonment. In democratic societies, unlike totalitarian societies, we do not throw away the keys when dealing with such people, sequester their Human Rights. Instead we seek to safeguard these Rights through the courts and by devising systems of inspection and checks and balances. In 1982, Her Majesty's Inspectorate of Prisons for England and Wales (HMI Prisons) was established as a result of a landmark inquiry into the United Kingdom Prison Services under Mr. Justice May. HMI Prisons for England and Wales is an independent inspectorate that provides annual reports to Parliament on the treatment and condition for prisoners and other important matters. The purpose of this study is to determine the effectiveness of HMI Prisons for England and Wales since its inception. Her Majesty's Inspectorate came at a time when the UK prison system was in turmoil and required drastic measures.

Additional Information: A Security Consultant (Freelance). BA in Public Administration and Psychology (University of the West Indies, Jamaica). He is also a retired army officer (Major) of the Jamaica Defence Force and also a former member of the Jamaica Foreign Service. His main interest is "prison administration".

Hannah LAMMIN

MPHIL-PHD Candidate Media Arts Philosophy – AHRC Award Holder.

Prayer, Sacrifice & Ecstatic Community

"The slaughterhouse is linked to religion in so far as the temples of bygone eras served two purposes: they were used both for prayer and for killing. The result was certainly a disturbing convergence of the mysteries of myth and the ominous grandeur typical of those places in which blood flows." (Georges Bataille). About 10 years ago, in a now-demolished industrial area of Hackney, East London, an evangelist Church found itself situated between an *ad hoc* market and a disused abattoir, which was used as a venue for squat raves. She will use the juxtaposition of these spaces as a figure through which to explore the relation between prayer and sacrifice suggested by Bataille. Drawing on Lyotard's *Libidinal Economy*, she will consider different ways in which the sacred is constituted through ecstatic experiences of expenditure, and the kinds of social relations engendered by these experiences

Additional Information: Hannah Lammin is an artist and critical theorist. After completing her dance training at the London Contemporary Dance School and CalArts, she spent a number of years homeless, squatting and involved with traveller communities. As a member of London-based collective "Random Artists", she has been involved in devising and producing autonomous art events in occupied spaces across Europe. Since 2005 she has been researching the relations between the aesthetic, the political, and the nature/function of community, and is currently being supported by the AHRC to complete her doctoral research at the University of Greenwich.

Philipp LEETA

MRes Criminology

The Pulp Fiction Generation: Addressing the link between Youth Crime and Youth Culture

This research proposes that in order for youth crime to be reduced over the long-term, addressing youth culture phenomenon will be an important factor. This study will focus on establishing a relationship between

the subculture and the five risk factors relating to youth offending; which namely the individual, family, school, peer group and community. There will be 30 candidates from the ages of 11 to 18 years, who will be participating in semi-structured interviews. The questions will aim to discover the subjects' view of youth subcultures and how they relate it to the five risk factors. To what extent do they perceive subculture related to crime, and are the current measures reducing delinquent behaviour sufficiently over the long-term?

Additional Information: BA in Criminology (2008). Since then he has been working as volunteer panel member for Bromley Young Offenders Team (YOT). This is where together with a fellow panel member, and YOTs worker he met with young offenders who have been referred to the YOTs team by the courts to begin reparation. From this and other life experiences I have observed a pattern of behaviour amongst young offenders, which appears to be determined by counter-culture within the mainstream society.

Susanne LEGERER

MPHIL-PHD (Erasmus Exchange – Media Arts Philosophy –ICAS / Slade School of Fine Art/UCL)

'... and isn't it that 90 degrees are actually a simplification of something very serious and vivid - our own verticality?'- Film script research [from: Eduardo Chillida, *BAUEN – WOHNEN – DENKEN. MARTIN HEIDEGGER INSPIRIERT KÜNSTLER*. Hans Wielens (Hg.). Copenrath Verlag. Münster 1994, S. 73]

The Vienna General Hospital is the largest hospital complex in Europe, accommodating clinical departments and the Medical University. There is also the equivalent of the infrastructure of an entire city compressed into and embedded in the hospital ambience - from supermarket to art gallery and chapels. As the original plans for the complex were too grand, the unused parts stand empty. Space gets displaced from its hospital function; wide, long, empty hallways and phantasmic architectural objects, which seem displaced from an 80s science fiction movie-set, replace crowded visitors' zones - thresholds of transition transform fast movement into slow pace. Two individuals wander through the architectural complex. Their intercourse with each other fluctuates between tender and aggressive. The apprehension of space through a subject with the ability to perceive is expressed through their 'love story'. The architecture influences and manipulates their actions and the dynamic of their story. Within the dialogue itself is another layer which functions as a new space dealing with the perception of a hospital environment and the medical profession through romanticised and idealised myths and omnipresent TV shows loaded with pathos and of course fear. The dialogue slowly reveals the two characters as metaphors for the relationship between human being and space, and here in particular between myself and the personified hospital building. However the question arises as to whether this is really no dialogue at all, but a monologue, and so to whether the whole of consciousness is based on the experience of space and to how the 'unmeasurable dimensions' of architectural structures – their intellectual, sensual and emotional impact - come into that. By trying to grasp the coherence of the dwell and the oblique angle between Dasein's (Being) and entity (b) through an architectural - philosophical perspective, the possibility of the hospital space as a Foucauldian heterotopia appears.

Additional Information: PHD Research Methods Seminar (Associate Student- Erasmus with Slade School of Fine Art/ Erasmus Exchange. Since 2008 -Academy of Fine Arts Vienna/ Performance Art since 2006 - University of Applied Arts Vienna/ Transmedia Art 2009. Internship for compositing for the animation film *Mappa Mundi* by Bady Minck, *Amour Fou Filmproductions* 2008. Assistance in Art Education at *Generali Foundation Vienna* 2007. International Summer Academy of Fine Arts/media course by VALIE EXPORT 09/2008. Distinction PRIX ARS ELECTRONICA, Freestyle Computing10/2007 Viennese Video- and Film days Award.

Tatjana LUJIC

PHD Candidate, University of Cambridge (ICAS fellow)

Unheard Words and Visceral Images in Tarkovsky's film *Mirror*

This paper will address the immediacy effect of Arsenii Tarkovsky's voice-over poems in Andrei Tarkovsky's film *Mirror*. In film theory, the issue of cinematic immediacy is often dealt with in solely visual terms and is commonly set in opposition to verbal expression. At once allusive and visceral, the films of Andrei Tarkovsky testify that cinema can incorporate literary language and still hold claim to immediacy. Tarkovsky often described his aesthetic ideal regarding film in terms of poetry. For film to be an art the filmmaker must become a poet of cinema. Yet, for Tarkovsky, the cinematic image exceeds poetry in its potential for immediacy in representation: whereas poetry 'uses words to describe the world', film 'manifests itself to us directly'; 'I classify cinema ... among the *immediate* art forms since [it needs] no mediating language' (Tarkovsky, *Sculpting in Time*, 1987, pp. 62, 176). Following Tarkovsky's own writing, the existing criticism has largely concentrated on analysing poetry *of* his films (often expressed in terms of visual immediacy as analogous to poetic immediacy), rather than poetry *in* the films, thereby theorising the language of image, rather than the effect of word *in* (or *over*) the image. Compelling though these approaches often are, the question remains: if the filmmaker has managed to convey by means of cinematic image what the poet did with language, even exceed it by its claim to greater immediacy, why are Arsenii's poems still present in the film as spoken words transposed onto the images? Would the immediate power of cinematic image not make the words superfluous? And would the overt intermedial quotation not disturb the film's visual immediacy? Tarkovsky's films elude approaches that conceive of word and image in film in terms of either opposition or analogy. The answer I wish to propose will bear on the double logic of immediacy and intermediality in film.

Additional Information: She holds an MPhil in Screen Media and Cultures from the University of Cambridge and an MA in Comparative and Theoretical Literature from Utrecht University (both degrees awarded with highest distinctions). Currently, she is working on her doctoral dissertation at the Faculty of English, University of Cambridge, where she also teaches/supervises on the subject Literature and Visual Culture. Her PHD thesis deals with the dynamic between immediacy and intermedial reference (to literature and painting) in moving image art. Beside her academic work, she has been working as a dramaturge, performer, and a mask and costume designer, first with Amsterdam Cyber Theatre, then with the Studio for Electronic Theatre. She worked as a dramaturge on the performance *Slaughterhouse 5*, which will be shown at the conference.

Maria LUNDGREN

MA Literary London

A Peculiar Honesty: London Through Blake's Looking Glass

In this paper she situates William Blake amid the historical happenings of his time (such as the American Revolutionary War and the French Revolution). He was, during his extraordinary life, a participant in the Gordon Riots, suspected of being a spy for the French, and even tried for sedition. What was it that encouraged him to be so outspoken in such dangerous times? I also attempt to answer the question (inspired by TS Eliot's writings on Blake): What makes Blake's poetry and art so strange? As poet, artist, and prophet, Blake was very much a dissenter--and not just in the religious sense (he was born to a family of Dissenters and eventually buried in their cemetery). With particular emphasis upon his visions and unique ways of seeing, she will then demonstrate how subversive Blake's poem 'London' (from Songs of Experience) was...and continues to be.

Additional Information: Maria Lundgren is a teacher/writer/actress whose first Master's is from Iowa State University (her area of specialisation was the Transcendentalists). She is an MA student at the University of Greenwich in Literary London. She has a particular interest in the expression of the numinous in literature.

Kostas MARONITIS

PHD Candidate – Media and Communications / Sociology & Critical Theory – AHRC Award Holder

Assemblage Theory and the Idea of Integration

The EU currently has an underclass of Third Country Nationals who do not enjoy the same rights as EU citizens. Europe is building a “common space” of freedom, justice and security based on the value of openness and equality from which the immigrants are partly excluded (Tampere European Council). This paper seeks to explore the notion of immigrant integration through the concept of “assemblage” as formulated by Deleuze and Guattari (1987). Integration refers to a process of assimilation or mixing of a previous externally ethnically defined group of people with another pre-existing population in a nation state. Within this theoretical framework, the methodological tool of “assemblage” considers an experience of society and culture in movement from a recent past to a near future and a describable product of emergent social relations. The main characteristic of the concept is the exteriority of relations that implies certain autonomy of the components of any given assemblage. Through the concept of “assemblage” which denies the existence of two (or three, or...) distinctive components of socio-cultural interaction and at the same time acknowledges the multiple intermediate components of interaction between the native-stranger categorisation the paper illustrates that integration not only has a subject – the immigrants- but also an object, namely a volatile social formation into which they are supposed to integrate. The exteriority of relations is denied and cultural justification takes the place of racial justification.

Additional Information: Kostas Maronitis is completing his doctorate thesis on the topic of collective memory and the production of national identity at the University of Greenwich where he teaches Media Theory on undergraduate level. His research interests include Marxism, social theory, nationalism and ethnicity.

Catherine MARTIN

MA by Research (History) - AHRC MRes Award Holder

‘We Saved Their Jobs for When They Came Back’: British Women’s Experience of Demobilisation in 1945.

Bevin’s demobilisation scheme attested that speedy demobilisation after World War II was a government priority. Memories of the chaos and troops’ riots of 1919 prevailed upon policy for 1945, so to ensure a social democratic egalitarianism the discharge scheme adhered strictly to release based on age and length of service. The exception, however, was for married women who were given priority release status. Examining the *gendered* aspect of demobilisation in light of the conscription of British women for the first time, this research will explore this further facet to British demobilisation after World War Two. Using the Women’s Land Army as a case study, this research focuses upon government policy towards women workers in the 1940s and considers the rationale and implications behind such policy; how the government planned and handled the return of more than a million women from Service and war work in 1945. As the sixty fifth anniversary of the end of World War Two approaches, the opportunity to obtain first-hand oral testimonies is rapidly diminishing. By interviewing women war work veterans this research hopes to add their voices to the historiography and discourse which considers British *women’s* experience of the Second World War.

Additional Information: Catherine took her undergraduate degree as a mature student in History with Politics at the University of Greenwich. Currently an AHRC funded MA by Research student with a special interest area of the demobilisation of women at the end of the Second World War.

Brenda MCKEOWN

MPHIL-PHD Candidate Media Arts Philosophy Practice

Preserving Autonomy

The question posed is, "How do ordinary women preserve their autonomy in today's world? This presentation seeks to explore some ways in which ordinary women survive in British society, at the beginning of the 21st Century. This is a society characterized by innumerable choices. Reliable contraception, abortion, assisted contraception, cloning, celibacy, cybersex have all contributed to a situation, whereby it would appear that women have achieved some degree of autonomy over their bodies, which may be trans – gendered, homosexual, bi-sexual, quasi age reduced all with the necessary surgery to achieve the desired result. All this takes place in a society that accepts divorce, remarriage, single parent families, civil partnerships of lesbians and gays, which can lead to parenthood and all the multiplicity of families that that entails. Women are now encouraged to control their fertility in order to become independent economically. This enables them to join the consumer culture, a defining feature of this society. All this is happening in a world where culture is mediated in a more and more complicated fashion; embracing the internet, television, films, newspapers, magazines, advertisements, art and music. How do ordinary women survive?

Liliana MONTIERO

MA Media Arts Philosophy Practice

Creativity, Memory, Mourning and Desire in Cinema

This presentation will explore the role of creativity, memory, mourning and desire in cinema. The research I have been doing intends to explore these concepts through the works of Freud and Lacan, and how cinema portrays them. It will focus in specific films (and more concretely in certain characters) such as *Vertigo* (USA, Alfred Hitchcock, 1958), *Don't Look Now* (Italy/UK, Nicolas Roeg, 1973), *La Jetée* (France, Chris Marker, 1962), *Orphée* (France, Jean Cocteau, 1950), *Marnie* (USA, Alfred Hitchcock, 1964), and *Psycho* (USA, Alfred Hitchcock, 1960). She will be showing film stills of the referred pictures that are relevant to her argument. She will propose that the power of repression and of the unconscious mind is the basis of cinema. The research questions that raises are: is cinema a reflection of our unconscious? Can it help us to face our humanity and unblock our deepest instincts? Is cinema an arena to project what cannot be consciously discussed or explain (Oedipus complex, death and loss, the other...)? How cinema though is a representational medium can paradoxically take us through characters such as Scottie (in *Vertigo*) or John Baxter (*Don't Look Now*) to places in our mind that our rationality never would and cannot explain – desire, loss and death? She is also trying to understand how and if all of this can be politically relevant and if can actually help man in the construction of a better society, a new discourse? If film by portraying human nature, reflecting its faults, weaknesses and psychosis, it can also work as a constructive critique to help us improve in so many areas? For example, how *Vertigo* and *Marnie* can be seen as a depiction of the patriarchal order as a consequence of repression and collective memory, and also a profound critique to that same order. How can cinema then help change?

Additional Information: Liliana was born in Portugal, Lisbon. Studied Media Culture and Communications at the University of Greenwich from which she graduated last year with a 1st class honours. She has worked as

an intern in different publications such as The Times newspaper, and aspires to become a professional reporter. Her main research interests reside in the field of journalism and film.

Dev NANGON

MRes English

Controversy and comparison of two plays of the eighteenth century: (a) John Gay's *Beggar's Opera* 1728 is regarded as a popular and successful play and (b) Dr. Samuel Johnson's *Irene a Tragedy*, 1749, as a failure
Gay exposes the corrupt English legal system through male characters such as Peacham, a thief-taker and Mac Heath, a highwayman. The women are guided by tradition to be subservient. They are pressurised to turn devious then either on their knees or on their back to beg for mercy. Their reward is to be labelled as sluts in beautiful costumes. The contrasts are shown in William Hogarth's engravings. Johnson's *Irene* is a beautiful Greek captive of Sultan Mohamet, the Turkish ruler. His passion and offers drive her to greediness. She struggles with her consciousness whether to convert from Christianity to Islam or remain a stubborn slave like her Greek friend Asphasia. In search of wealth and security to live in the Palace and to have power as a Queen she succumbs to her feelings. She forgets the Eastern Tradition where the men and women are not equal. Irene ends up the as a slave again – this time, a slave of her own fate, only to meet death by strangulation. That this is serious and sad play should not make it a failure.

Mattia PAGANELLI

MPHIL-PHD Candidate Media Arts Philosophy Practice. Bursary Award Holder

The Emergence of Meaning: Intersecting a critique of Semantics with Indeterminism

The obstacle to a non-representative language lays with the fact that time is “represented”. Representation explains the present with the past, a previous moment’s identity adopted as the present’s essence; it is conservative. This ‘split’ stems from reducing the present to material for representing the past’s fixed model in a hierarchical order. It is representation that pushes “back” meaning, not meaning that withdraws leaving language hollow. If Wittgenstein claims that ‘meaning is the product of the arbitrary rules of grammar’, can the semantic abstractions of meaning and sign be intersected with the notion of *emergence* from complex systems, showing that grammar’s nature is dynamic rather than determined? An immanent language isn’t a generic refusal of representation; to avoid the metaphysical split a successful critique of semantics must be “upside down”, understanding meaning as a product of the play with language by adopting the notion of a *non-teleological synthesis*. This is particularly evident in contemporary art where meaning *holds* when the assemblage *works*, hence creating a backtracked *chronology*. A poetic/artistic language surpasses the metaphysical split not because it is more “authentic”, but because meaning is immanent. In reversing the chronology of representation, the notion of necessary and sufficient cause needs rethinking in the light of indeterminism. Meaning as a non-teleological emergence also leaves behind the ‘abyss’ exposed by the postmodern critique of Semantics. Ultimately, the metaphor of artistic ‘language’ and its hierarchical relationship to Logos can be dropped for a practice of ‘sensible interventions’ on rhizomatic surfaces.

Helen PHILPOTT

MPHIL Literary London

Hindley Earnshaw's "Wrath": Anger as a Structuring Device in "Wuthering Heights"

The milieu of anger/tension/power/love in *Wuthering Heights* has not been, nor should be ignored by critics; they create the fundamental energy that propels and sustains the forceful motives for each protagonist within the narrative. The principles of revenge and rage is rooted in the drive of juvenile protagonist Hindley as he struggles to adapt his inner needs and desires against altered constrictive socioeconomic doctrines. It is young Hindley's anger and antagonistic behaviour that is pivotal to plot development. This paper will explore the roots of his anger further to examine how Emily Brontë manipulated anger/tension/power/love to form the necessary catalyst in the structuring of her narrative.

Additional Information: Helen Philpott is a second-year MPHIL student studying English Literature at The University of Greenwich. She also gained her BA and MA Humanities at Greenwich. She currently works in education.

Debbie PHUNG

MPHIL-PHD candidate Critical Literary Theory/Jungian Psychoanalysis

The 'Structure of Feeling' of Literary Modernism (1900-1940)

The idea that the actual experience of living in a given historical time, and/or place, is reflected in its culture, the arts of the period in particular, and is experienced as a 'structure of feeling', was suggested by Raymond Williams in the 1950's. Williams implies that a 'structure of feeling' is an expression of character and tone that transcends history and is *felt*, in another, later, time and place. This is reminiscent of Jung's idea that the collective unconscious, through its archetypal, mythical and symbolic functions, promotes a sense of historical continuity in the individual psyche. Paradoxically, the 'structure of feeling' of modernist literature tends to be characterised, by a sense of *disconnection*: from the past; the soul/spirit; and the self, for example. The disconnection is heightened by another modernist tendency; the intellectual abstraction of language. However, Williams' cultural materialism and Jung's analytical psychology suggest that no matter how obscure the individual object of artistic expression, collective levels of recognition exist which provide the potential for multiple interpretations where writer and audience can engage through their respective histories. The 'structure of feeling' of literary modernism will be explored with reference to the work of C.G. Jung (1875-1961), Raymond Williams (1921-1988), and Virginia Woolf (1882-1941).

Additional Information: Dissertation title: '*C.G. Jung: Analytical Psychology and the 'Structure of Feeling' of Literary Modernism 1900-1940.*

Natalie PLACID

MA Media Arts Philosophy Practice

Witnessing the White Wedding Dress in Western Culture (and how it can become a representation of a time machine in the shape of a – metaphysical – cyborg body)

The initial research for the dissertation has been split into three areas: 1) *What is 'whiteness'*; 2) *What is Uncanny* – and why link this to '*Metaphysics*' and 3) the work of Einstein/Turing and Mandelbrot on 'fractals'/relativity. She looks to investigate the idea that the wedding dress is a tangible time machine with a heartbeat. In order to do this, she will research different theories and ideas of what "white" is and/or signifies by linking it to the books; V. Ware *Beyond the Pale*; P. Gilroy, *There Ain't no Black in the Union Jack*;

D. Haraway, *Cyborgs and Simians* and her *Crossing Species/Feminism*), S. Freud's *The Uncanny*, J. Golding's *Fractal Philosophy*. All this researching in order to invent/play with: the metamorphosis of the wedding dress into the cyborg (breathing) body.

Adam POTTER

MA in Literary London/ Media Writing

As Night falls upon the city

The premise of his work shall be looking at what it means to define London. As we know, Literature over the years has sought to engage and tackle what the city is both in reality and in conception. The work of William Sharpe and Leonard Wallock and the essays they present in their book "Visions of the Modern City" present the notion that "The modern city can be said to have undergone three phases of development since the early 19th century", phases notable because they not only changed London but they equally changed the perception of it as a city too. Potter is particularly interested in pursuing the emergence and growth of gothic literature throughout this period and indeed these phases; how in literature there are definitive changes and an increasing popularity for the Gothic and its themes and how it works, not only as a receptor to the changing attitudes of London, but also works as an instigating literary force that altered the public's perception of the city. Focally, he shall be looking at Gothic emergence in Romanticism, its change through the Victorian era and what it evolved into by the time it entered the modernist literature of the 20th century. With a changing gothic perspective, what does this in turn tell us about London in its representation and therefore how this impacts our definition.

Tajudeen RAHEEM

MPHIL-PHD Candidate. International Relations

Militancy in the Nigeria's Niger Delta: A quest for resource, control or terrorism?

There is no doubting the fact that the Niger Delta crisis has now assumed a new and pernicious dimension – the militants blew up some oil flow stations, and kidnapped expatriates in the oil rich Niger Delta, resulting in a drastic disruption of oil production which has far-reaching consequences for the nation's economy. The Niger River Delta region is home to Nigeria's oil wealth, and to some of the most impoverished of Nigeria's population. The people of the Niger Delta have long been suffering from environmental degradation and pollution through oil spillage, high level of unemployment, and above all, marginalization amidst oil-wealth. Recently, violence and destruction of oil infrastructure across the Niger Delta has intensified as these militant groups demanded a greater share of federal revenues for states in the region, and agitate for increased community development from the oil companies as part of their corporate responsibilities. This development coupled with new dimensions of militancy in the Niger Delta appears to have informed the opinion that these militant groups are mere terrorist. This paper seeks to discern whether these groups are terrorists or freedom fighters, fighting economic and social injustice that characterise the politics of Nigeria's federalism. The paper will consider the causes of this recent militancy, and identify the actors involved and the demands they seek to present. I will also consider the responses and political reactions from the Nigerian state, and the broader implications for the political stability and development prospects of the country as a whole.

Additional Information: Born in Nigeria, educated at the University of Ilorin, Nigeria, where he obtained a Masters degree in Public Administration (MPA) in 2004. Before joining my family in the UK, he worked in various capacities in both private and public sector in Nigeria; the latest being Oyun Local Government Authority (Kwara State), where he rose to the position of Superior Personnel Officer (SUPO). In the UK, he

has worked as a finance and mortgage adviser with Bestdeal Finance and Properties Ltd., London. His thesis is entitled: 'The Complexity of Modern day Politics of Global Interdependence and the Impacts on Policymaking Processes in Developing Countries': The Case of Nigeria's Trade and Investment Policy.

Paul Simon RICHARDS

MA Media Arts Philosophy Practice; MA Bursary Holder from London Southbank University

The Painter is in a Mood - Reflections on Heidegger

The painter is in a mood and the mood is coloured. The mood's colour coheres in a certain grammar of that *being-in-a-mood*. Yet often the painter is not open to the fullness of colour disclosed in the mood. Even when attempting to articulate the mood in hue, saturation or lightness. The original colour of the mood inheres beyond the painter's realm of revealing. Beyond iteration. The painter is in a purple mood and yet paints green. We might say in a certain sense that the painter is 'oblivious' to the purple mood. But this does not mean that original colour in existence is completely out of the painter's grasp. Neither has it been forgotten. Colour is there. It is simply hidden. Eight green bottles hanging on the wall, and if one green bottle should accidentally fall...

Daniel Rubinstein

PHD Candidate. Media Arts Philosophy – Major Research Bursary from University of Southampton-London

Towards a non-representational theory of photography

In the main, the thrust of photographic research up to now have been concerned with the relationship of the photographic image to reality. But while this is undoubtedly a valid concern, it is nevertheless a narrow and one-sided view that streams from an intuitive and immediate understanding of photography as a technology of representation. This paper seeks to suggest that a non-representational approach to photography requires the consideration of non-cognitive ways of interaction and affect through which images acquire political and aesthetic meaning as a set of socially organized rituals through which we understand and appreciate the environment.

Additional Information: Daniel Rubinstein studied history in Tel-Aviv University and photography at London College of Communication. He has published extensively on photography, New Media and critical theory. He is the editor of the journal "Philosophy of Photography" published by Intellect and the head of photography at the department of Arts and Media in London South Bank University. His PHD research is on non-representational theory of photography.

Colin SMITH

MA Student Media Arts Philosophy Practice.

The Sloganic Kiss

Our musical art work plays with a chorusing of an acoustic and visual rhythm: this sonic graffiti is a multiplicity of dimensions where the aural orgies of the poetic kiss touch and feel the vibrations and speed of a kaleidoscopic and infinite symphony: the Apollonian is dancing with the Dionysian: and the artist's great refusal is not to tango with the Nietzschean Hamlet in the soliloquy of certainty: as Professor Johnny Golding says it is about learning to listen: and the river keeps on rolling along. The rhythm and desire of the rhizomatic refrain dances with the Apollonian and the Dionysian in the river of change ... think of the people

... on the march ... in the streets of London ... in a non representational sense ... as a river of humanity ... a 'transversal that sweeps one and the other away, a stream without beginning or end that undermines its banks and picks up speed in the middle' ... My influences for this work are Deleuze and Guattari's *A Thousand Plateaus*; and Nietzsche's *The Birth of Tragedy* <http://www.youtube.com/watch?v=LlwX3SOERFY>.

Additional Information: Nomad, musician, poet, composer. MA Bursary Holder.

Steve SPENCER

MA Literary London

Queer Parallels: Entertaining Ideal Husbands

Oscar Wilde's play *An Ideal Husband* exemplifies the tensions of the 'divided' inner-self for the Dandy and the Philistine, singular and interchangeable roles characterised by his protagonists and arguably Wilde himself. The play ends on a note of compromise leaving the audience with no clear idea of the identity of *the* ideal husband. The nature of compromise is also evident at the end of Joe Orton's *Entertaining Mr. Sloane* written over half a century later. However, the subject of 'ideal husbands' is a paradox: they are noticeably absent from the text, yet seem to be loitering about when we investigate Orton's play and his life. The 'queer' transgressive behaviour of both dramatists is played out differently within the same framework of sexual legislation. Both disdain the societies that oppress them and deny them freedom of expression. Whilst one 'sins' and begs forgiveness, the other 'sins' and rejects criticism. Drawing on the notion of parallels within and between the texts and the authors, this paper considers how *Entertaining Mr. Sloane* engages with and challenges the idea of 'ideal husbands', using Wilde's play as its starting point. Furthermore, the blurring of parallels as they recede into the distance provides the scope for new readings and alternative conclusions.

Additional Information: Steve Spencer has worked in inner-city schools for the most part of his career. He is a passionate advocate for lifelong learning and achieved his first Master's in Educational Management (UEL). His present MA programme in Literary London is, therefore, an unapologetic selfish indulgence. His current research interests lie in queer studies and literary and visual representations of men and masculinity.

Jordanka TRAJANOVA

MA Media Arts Philosophy Practice

Translation as Transformation

The focus of this paper will be translation as an act of transformation. What is translation itself? How is it mediated? Is translation possible and what changes does it bring? Translation is an art form and as such it has many different faces and understandings. Translating fiction is a challenge and giving a word a proper meaning is an act of imagination, feeling and poetry. She will present a very famous Bulgarian fiction writer, Yordan Yovkov, and will try to explain how different languages have different atmosphere and music, and how transformation between them is possible. Specific examples of translated extracts by Yordan Yovkov will be given to explain the process of translation as art. Also, it will be suggested how translation can be mediated in different ways, for example from text to film. An extract from a film made on the basis of a text will be shown as an example. My idea is to introduce the process of translation as a very interesting and creative transformation.

Upkar TAGGAR

MA in Media & Communications

Digitalised Bharatnatyam: Converting a Traditional Dance into a Digital Performance

This final dissertation project is related to the analysis of expressive gestures of a traditional India dance named Bharatnatyam. Its purpose is to convert these gestures into a visual form, using new media. Bharatnatyam is an ancient dance form from India and this performing art style has a meaning behind each gesture. Each movement of the body refers to some kind of object that is present in our daily life. In this project, along with the use of new media, Taggar will look to translate the non-verbal scenario of this traditional dance (bharatnatyam) into digitalised visual form. It will be a form of digital scenography that will allow the participants to explore traditional dance in a new way. In order to learn the historical and ethical meaning of dance, the author will be following *Devdasis and bharatnatyam in tamil nadu* by Surya Narayan Murthy and *The story of dance bharatnatyam* by Krishna Sahai. Apart from this, reference to the website www.generalism.net will be made in order to know more about various dance movements. As for the inspirational side and general knowledge, Taggar is looking at videos of dance performances at Amsterdam cyber theatre on YouTube. For this project, I will be using various media equipments including camera, lighting, projector. As well as, computer applications such as Eyes Web, Isadora, and Final Cut Pro etc. that will convert the analogue data in to digital form.

Dr Mark WALKER

Postdoctoral Associate / Research Fellow-ICAS

PHD (Distinction) Media Arts Philosophy Practice (University of Greenwich)

Adorno's Task: 'To Use the Strength of the Subject to break through the Fallacy of Constitutive Subjectivity

Prior to judgement and understanding there is in a sense a choice between heteronymous objectifying elements, the intelligibility of the matter which the subjective judgement discovers there and makes manifest. The objective emphasis is a reflexive response, a specification. Critical argument is specifically the exchange of alternative specifications. At its most serious level the arguments is an analysis of how the really basic conditions of life, those pertaining to physical existence and survival, are perceived, selected, interpreted. The concept of society resists definition because what it refers to cannot be wholly known in advance. At one level society is non-identical, compulsive and incomprehensible. On the other hand society, its institutions and processes, are made comprehensible through the self-understanding of the individuals who partake in them. The commitment to a linguistic community as the source for a reinvigoration of communal life is the overarching disposition of modern social formations orientated towards technologically rationalized categorical frameworks. From this viewpoint what is significant and worthy is the intelligible, exemplified by the way language resonates within us. Objectivity has come to mean consensus, the non-controversial aspect of things, the unquestioned impression, majority thinking. The objective façade is made up of reified subjective impressions. Breaking through the objective shield the subjective favours relatedness rather than consensus. The claim that something is something is too subjective flares only briefly as an objective criterion. For the subjective engages with the specific experiences of the matter. The formal objection to subjective reality is vacuous when one considers that the particular area of concern for subjective relativity is that of aesthetic judgement.

Additional Information: MA-PHD Tutor at the University of Greenwich. Musician/composer and painter for the past two decades.

Nicholas Watts

MA Media Arts Philosophy Practice

Transforming Image into Sound: Re-thinking 'non-representational' media and their effects on perception

This work will be based on the use of a spectrogram, which transforms images into sound. A spectrogram is generated by a spectrograph, the latter of which separates light-waves or sound-waves into a frequency spectrum which is itself the representation of a time domain. This generates a spectrogram image which shows how the spectral density of a signal varies over time. The spectral density is a deterministic process that captures the frequency content of a stochastic process (which is the counterpart to spectral density but is itself a random process), so with the combination of these processes the starting point is known but the outcome not known. Essentially, when a photo is uploaded, for example a photo of the recently defeated Gordon Brown, (the work will consist of MPs) the spectrograph will transform the image into a time-frequency. From a so-called 'quantum perspective' we are thus observing the time-image as a wave and, in so doing, also collapsing the wave into another reality or time-dimension. Not only does this move 'clinically' or 'mathematically' diminish the absolute classification of identity through perception, it creates a wholly different 'sense' of time. The work follows on a well known will consist of a spectrogram which will be used as an analytic tool to question a Tufts University research paper, which argued that perception is absolute. The Tufts research paper stated that Democrat and Republican representatives/senators political affiliations could be ascertained purely by on each candidate's perceived 'looks' (CF *God Made Me Vote Republican*).

Joy White

MPHIL-PHD Candidate. Media & Communications/ Creative Industries

Making it Funky: How the formal music economy is embedded with and shaped by informal enterprise and activity

Recent years have seen a shift away from reading the informal economy as a negative 'other' to the heroic undertakings of entrepreneurs and enterprise in the formal sector. With a specific focus on urban music, this chapter considers how the informal creative economy co-exists and is embedded within the formal sector. Using ethnographic research undertaken in Ayia Napa in Southern Cyprus as a case study, this paper explores how music has enabled markets to be created and developed and primary and secondary business activities to take place. The presentation will also include a five-minute film

Additional Information: Joy White is the co-founder of One Spare Chair Training. She is also author of *Don't Tear the Wall Paper* and has a lifelong interest on the performance geographies of black music.

Young Joo WOO

LCC Media Practices.

Public art, city space and digital culture

The presentation will define 'Media Art' with intervention to city space through the analysis on the concept of city media art with practical examples. The additional purpose of it would be to define the context of modern digital culture and art. First of all, the explanation of background on appearance of city media art will be provided with the understanding about the process of history of public art, city space, and digital cultural and technological developments. Secondly, it will clarify the limitation and possibility of media art in the city space. City media art is classified into 'temporary monument', 'propensity of community art', and 'propensity of intervention to city space'. Lastly, with the rationalisation of expanded space, public art in

the period of digital media brings not only the change in materials but also changes in subject, distribution methods, and purpose of art pieces. It will identify how city media art has ultimately been changed throughout the time and understand city space in a way of new media system. The present and past media pattern in city space that have affected by a new technology will be compared using the changes in street media and examples from various cities in the world.

Lee Woodfield

MPHIL-PHD Candidate. Media Arts Philosophy and Practice

The Concept is the Construct that Binds (religiosity as elemental)

For Adorno, society is illustrated/represented in the form of Negative Dialectics, where the surface structure necessarily bonds together cultural formations, culture, industry and aesthetics. In contrast however, although equally bonding, for Foucault this is achieved through varying power relations, held together by a form of perdurance similar to that of Heidegger. The aim of this research paper today, is to establish a synonymy between the framing of the concept (the very basis of dialectical thought), which for Adorno is necessary for the establishment of identity (and non-identity) and the event of appropriation, which for Heidegger naturally requires an enframing/gathering in the process of 'becoming' (naturally inferring identity/representation). If such a synonymy may be established, then this paper will suggest that the work of Heidegger and Deleuze, in establishing and defining 'the event of appropriation', may infer a 'behaviour' or 'characteristic' upon the concept, moving it away from a static/temporal (hostile in nature) construct to a transitory/spatial formation that is 'longing to be', ever aspiring towards the identity/representation, for which itself produces. The relevance of this paper is that the 'concept' necessarily *is* the construct that 'binds' formations for both Adorno and Foucault, and so today is a mere exploration of a fundamental element underpinning their works.

Volkan Yücel

MPHIL- PHD Candidate. Sociology. Erasmus Student Exchange (Mimar Sinan Fine Arts University).

How The Hero's Journey Model is Applied to Crime Drama on Turkish TV (in the case of Valley of the Wolves)

His thesis project studies how the mono-mythological hero model, the rules of which are mostly defined by the structuralists such as Vladimir Propp, Joseph Campbell, Robert McKee and Christopher Vogler, is brought to Turkish TVs' visual narration. It will look at how it functions, in what ways they are similar or different and why Turkish movie industry needed to employ criminal heroes in the last decade. Beyond using the model's potentialities, boundaries and stages to research the plot and the diegesis in Turkish TV Dramas, it will collect quantitative narrative samples, mainly dialogues from TV series' episodes with respect to Roberto Franzosi's visual study and analyse them mainly referencing Michael Pickering, Chris Barker, R. W. Connell, Robert Stam and Pierre Bourdieu. The first famous Heroic Criminal Turkish TV drama was *Deliyürek* (*Crazyheart* 1999). Here, it will be discussed the interchange of Turkish and universal hero models in a structuralist way and looking at the discursive acts socially constituted in 1990's Turkey. It will analyse the content of some episodes from the most popular Turkish Crime Drama *Valley of the Wolves* (*Kurtlar Vadisi* 2003-2010).

Additional Information: Volkan Yucel is a Turkish script/writer whose works bring together modern and spiritual narrations. He earned an MA in Cinema & TV. Currently a PHD student in Sociology at Mimar Sinan Fine Arts University.

Postgraduate / Post-doctorate Conference

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