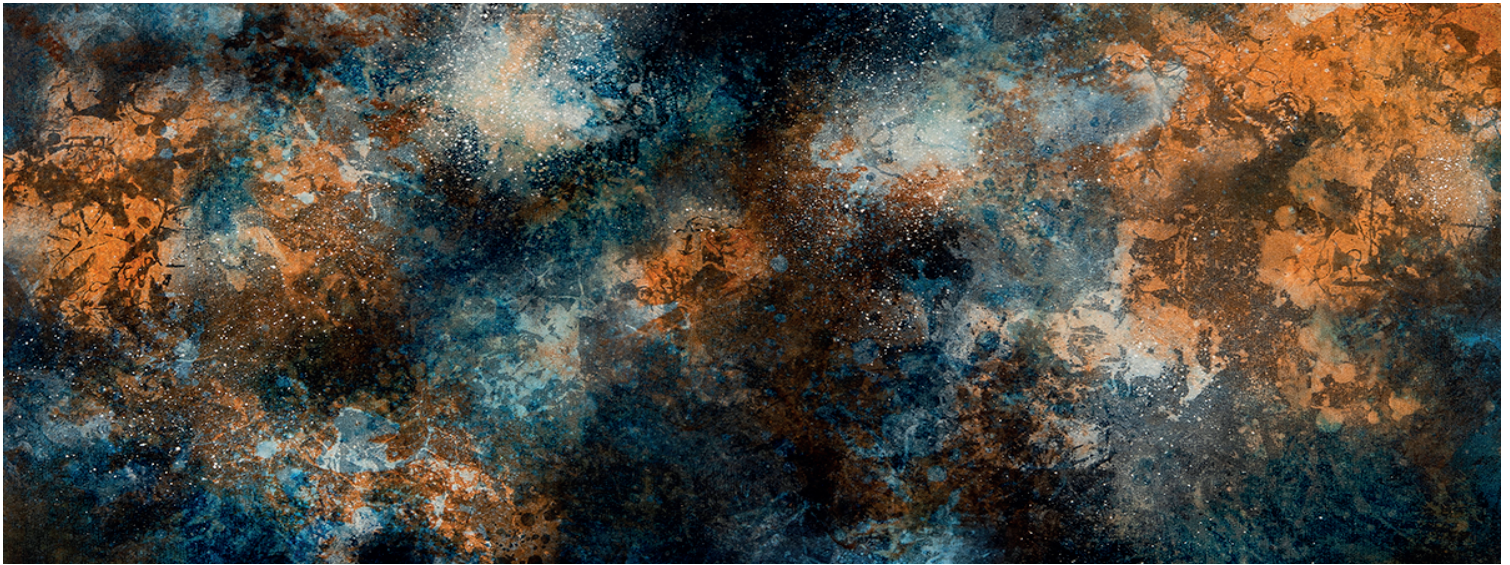


DISCIPLINARY CONVERGENCE: DIALOGUES AND CONVERSATIONS

Friday, April 12, 2019



University of Notre Dame (USA)
London Global Gateway
1-4 Suffolk Street
SW1Y 4HG



THE UNIVERSITY OF
NOTRE DAME
(USA) IN ENGLAND

WELCOME

Welcome to the University of Notre Dame (U.S.A.) in England conference *Disciplinary Convergence: Dialogues and Conversations*. We present a series of research papers that are the outcome of new research into disciplinarity in an initiative supported and funded by the University of Notre Dame London Global Gateway. The notion of a transdisciplinary perspective and practice has gained recent attention as an addition to 'inter' and 'multi' disciplinary modes of working and thinking. At its broadest definition, a transdisciplinary approach to research and practice is conducted by practitioners from different disciplines working jointly to create new conceptual, theoretical, methodological and translational innovations and ways of thinking. This is seen as a move beyond discipline specific approaches in order to address a shared problem or interest. In this conference, we critically consider these inter/multi/trans disciplinary modes of engagement and explore how certain dialogues between disciplines open up new avenues of knowledge and understanding. All papers, in some way, make reference to archaeology whether that be literal or lateral, practical or philosophical and discuss a series of ideas as to how this approach enables discourse on the convergence of disciplines, the exploration of ideas and the development of intellectual thought

I would like to thank JoAnn DellaNeva, Academic Director; Charlotte Parkyn, Director for Academic Engagement; Bridget Keating, Communications & External Relations Specialist and Tom Finch, Front of House at the London Global Gateway for their support and contribution to this event.

Fay Stevens, Conference Organiser and Adjunct Assistant Professor The University of Notre Dame (U.S.A.) in England 1-4 Suffolk Street London SW1Y 4HG U.K.

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Courses Taught: Archaeology and Ethics London Archaeology: Local and Global Perspectives Archaeology and Ethics: Local and Global Perspectives (Summer School) London in the Age of Empire (for Inside London) The Past in the Present: Socially Engaged Archaeology (Starting Spring 2019)

Awarded the Centre for Social Concerns Course Development Grant 2018 <https://socialconcerns.nd.edu/>

Cover Image: Detail from *Aeons of Unrecorded Time*, Oil on Canvas by Ione Parkin RWA

PROGRAMME

- 10:00 a.m.** Welcome from Notre Dame, Professor JoAnn DellaNeve, Academic Director, London Global Gateway, Professor, Romance Languages and Literatures
- 10:15 a.m.** *Introduction and Opening Paper*, Fay Stevens, Adjunct Assistant Professor, University of Notre Dame (U.S.A.) in England
- 10:45 a.m.** *Digging with Friends: From the History of Science Towards an Archaeology of University Collections*, Felix Sattler, Kurator & Schwerpunktleitung Sammeln & Ausstellen, Humboldt-Universität zu Berlin
- 11:20 a.m.** Tea/Coffee
- 11:50 a.m.** *Creativity and Curiosity: A Collaboration between Artists and Astronomers*, Ione Parkin, Honorary Visiting Fellow, Department of Physics & Astronomy, University of Leicester, UK
- 12:25 p.m.** *Carved Cadavers; context, anatomy & an 'experimental archaeology of art'*, Christina Welch, Senior Fellow, Department of Theology, Religion and Philosophy, University of Winchester, UK
- 1:00 p.m.** Lunch
- 2:00 p.m.** *Subjective or Objective: The Poetry of Archaeology*, Josephine Balmer, Poet and Classical Scholar. The paper will be read by Charlotte Parkyn.
- 2:30 p.m.** *In-discipline, Failed Practice*, Robert Luzar, Senior Lecturer, Bath School of Art and Design, Bath Spa University, UK
- 3:10 p.m.** Tea/Coffee
- 3:40 p.m.** *Closing paper and review*, Fay Stevens
- 4:15 p.m.** Conversation
- 4:45 p.m.** Wine reception

SUBJECTIVE OR OBJECTIVE: THE POETRY OF ARCHAEOLOGY

Josephine Balmer

Abstract

What is the relationship between archaeology and literary sources? How do you reconcile the concrete finds of scientific excavation with the abstract lines of creative inspiration? Poet, translator and classical scholar Josephine Balmer considers these issues with reference to her most recent collection, *The Paths of Survival*. This volume journeys backwards in time to piece together the passage through the centuries of a long-lost text, Aeschylus's *Myrmidons*, from a tiny scrap of papyrus in a present-day Oxford University library to the tragedian himself, revising his play on his deathbed in Sicily in 456 BCE. In particular, she concentrates on the poems concerned with the excavation of papyri texts from the sands of Oxyrhynchus in the 1930s, exploring how their first-person dramatic monologues developed from initial academic research. She also discusses her most recent work, a series of poems inspired by the Roman Bloomberg Writing Tablets, recently-excavated in the city of London. These new works expand the tablets' extraordinary, if fragmentary, glimpses of everyday life in Roman London into fresh, reconstructed stories. [Please note this paper will be read by Dr Charlotte Parkyn]

Biographies

Dr Josephine Balmer's recent collection, *The Paths of Survival* (Shearsman, 2017), was a Poetry Book of the Year 2017 in *The Times* and also short-listed for the 2017 London Hellenic Prize. Other works include *Letting Go* (Agenda Editions, 2017), *The Word for Sorrow* (Salt, 2007), *Chasing Catullus* (Bloodaxe, 2004) and translations of Catullus (Bloodaxe, 2004), *Classical Women Poets* (Bloodaxe, 1996) and *Sappho* (Brilliance, 1984; Bloodaxe, 1992), the latter just reissued in a revised and expanded edition to include the newly-discovered fragments (Bloodaxe, 2018). She has also published a study of classical translation and versioning, *Piecing Together the Fragments: Translating Classical Verse, Creating Contemporary Poetry* (OUP, 2013). She was Chair of the British Translators' Association from 2002-2005, reviews editor of *Modern Poetry In Translation* from 2004-2009, and a judge of The Stephen Spender Prize for Poetry in Translation, most recently in 2015. She has written on poetry and translation for a wide number of publications including *The Times*, *TLS*, *The Independent* and *The Observer*.

<https://thepathsofsurvival.wordpress.com>

Charlotte 'Lottie' Parkyn has been working at the London Global Gateway since August 2009, and now holds the appointment of Director for Academic Engagement. While overseeing the London External Relations team, Charlotte investigates new ways to showcase/communicate Notre Dame's research, and works with faculty members to engage with existing UK partners, as well as seeking out new collaborations. She also teaches a number of courses on the London Undergraduate Program. Charlotte holds a PhD in Classics from King's College London. She specialises in Ancient Greek Theatre fragments and their reception, and has worked as an academic consultant and dramaturg on a number of theatre productions around the UK. Charlotte was introduced to the University of Notre Dame through Josephine Balmer's book launch, which was held at the Gateway in Spring 2009. This year Josephine and Charlotte are embarking on a collaborative public engagement project involving Josephine's poetry inspired by the Bloomberg Tablets.

IN-DISCIPLINE, FAILED PRACTICE

Robert Luzar

Abstract

The aim of this paper is to investigate a trans-disciplinary perspective to art practice from the standpoint of 'in-discipline', an idiom that relates to so-called 'expanded fields' of art. The trans-disciplinary will be investigated in terms of mediums, such as sculpture and painting, that crossover with more experimental disciplines that range from performance, to video art, and to drawing. The paper starts by looking at a notion of in-discipline posed by theorist Briony Fer, who claims that drawing is a practice that uses elements of 'line' to express a process swivelling between scribble and design, messiness and precision. Though important for encouraging ways of crossing many different artistic approaches, what is questionable about this claim is whether drawing – and related 'expanded' art forms – need to be engaged as mediums and disciplines emphasizing process. What happens when drawing is an 'anti-medium' (Kurczynski)? What is really meant by process – the way art is created rather than object or commodity created – when the underlying conceptual framework now reflects 'failed practice' (Žižek)? The objective of this paper is to critique process-based art forms for cultural assumptions about artistic and creative freedom, of doing something subjectively, creatively and performatively. The critique falls upon practices that reflect in-discipline in terms of everyday practices of idleness (Stilinovic), passivity and resistance. And the kind of practice critiqued as 'failed' – rather complete practical failure – is the expanded-field approach to art as a process.

Biography

Robert Luzar is an artist, writer, and educator. He is Senior Lecturer in Fine Art at Bath Spa University and holds a PhD from Central Saint Martins. He investigates 'event', 'trace' and 'subjectivity' in practices of drawing that combine with performance, video and space. He exhibits his works internationally in venues, which have included *Palazzo Loredan Venice* (IT), *Torrance Art Museum* (USA), *Kunstlerhäus Dortmund* (DE), *Talbot Rice Gallery* (UK), *Herbert Read Gallery* (UK), and *Katzman Contemporary* (CA). His writings are published in books and journals such as *Nancy and Visual Culture* (Edinburgh University Press 2016), *Drawing: Research, Theory, Practice* (Intellect), and *Theatre and Performance Design* (Routledge).

www.robertluzar.com

CREATIVITY AND CURIOSITY: A COLLABORATION BETWEEN ARTISTS AND ASTRONOMERS

Ione Parkin

Abstract

Ione Parkin will talk about the origins, development and ongoing progress of the Creativity and Curiosity project – an art/science project led by UK-based contemporary artists Ione Parkin RWA and Gillian McFarland SSA. The artists are engaging in conversations with astrophysicists, cosmologists and planetary geologists from institutions and universities across the UK and internationally including the Universities of Leicester, Cardiff, Birmingham, Imperial College and the Institute of Astronomy (Cambridge). They are creating a body of artwork that is being widely exhibited and are holding talks, panel discussions and creative workshops which invite public engagement with both the art and the science.

Ione will outline the origins of the project and its growing network of partner organisations. She will describe the process of interaction between the artists and space scientists, drawing attention to the nature of the art/science dialogue as a widening and deepening conversation. Ione will illustrate the creative outcomes of the collaboration, specifically discussing examples of the artwork produced by the lead artists (Ione Parkin and Gillian McFarland), and including the work of other collaborating artists (Daniela de Paulis and Kate Bernstein).

Communicating ideas about science and art is central to the Creativity and Curiosity project. Ione will talk about some of the exhibitions and other activities that the artists and space scientists have been engaged in – including at the Zeiss-Grossplanetarium (Berlin), the National Space Centre (Leicester), the Hebridean Dark Skies Festival (Stornaway), and the Road to the Stars Conference (Santiago de Compostella). Ione will also reflect on some of the similarities in approach between artists and space scientists.

Biography

Ione Parkin is a Visual Artist and creates large-scale abstract paintings which express her fascination about the early formation of the universe; massive clouds of cosmic dust and gas; vast webs of colour and shimmering light; luminous visions of immensity; solar dynamics; cycles of destruction and creation. She explores, through the language of abstraction, a variety of cosmic phenomena. Her textured mixed-media works on paper are inspired by planetary surfaces and inspire speculation on undiscovered terrain and distant frozen worlds.

Parkin is a lead artist and co-founder of the art/science project, 'Creativity and Curiosity: A Collaboration between Artists and Astronomers'. She has exhibited extensively nationally and internationally since 1991. She is an elected member of the Royal West of England Academy (RWA) and an Honorary Visiting Fellow of the Department of Physics & Astronomy at the University of Leicester.

DIGGING WITH FRIENDS: FROM THE HISTORY OF SCIENCE TOWARDS AN ARCHAEOLOGY OF UNIVERSITY COLLECTIONS

Felix Sattler

Abstract

At the Humboldt-Universität zu Berlin, the Tieranatomisches Theater (Veterinary Anatomy Theatre, TA T) is an exhibition space and stage for experimental forms of presentation and a laboratory for curatorial practices. The research-led exhibition practice focuses on critical examination of the multifaceted role of material culture, collections and institutions. Over the past five years as the curator, I have developed TA T as an intercontextual "Third Space" (Homi K. Bhabha): a place to put academic research in a critical dialogue with knowledge from visual and performing arts as well as civil society. The projects at TA T so far have covered topics from the history of science, natural history, archaeology, anthropology, medical history, physiology and music history. What these projects have in common is that they assume that objects are already the product of several entangled (transdisciplinary) perspectives that they created in the first place. One goal of TA T is to reveal these similarities and a common synthesis of knowledge objects.

In my presentation, I will discuss some of our recent projects involving individual and collective positions with transdisciplinary as well as transcultural backgrounds. I will show that the practice at TA T can be understood as an archaeology of knowledge: A collective effort from diverse actors to dig deep into different repositories with the aim to uncover culture(s) of knowledge rather than a single discipline's history of science. Much like archaeology which looks at many traces and evidence in order to get a comprehensive understanding of ancient communities, we are unearthing links between scientific, aesthetic and social practice.

Biography

Felix Sattler is curator of the Tieranatomisches Theater (TA T) – Exhibition Research Space at the Hermann von Helmholtz Centre for Cultural Techniques, Humboldt-Universität zu Berlin. He studied media culture, media art & design and photography at the Bauhaus-Universität Weimar and the College of Fine Arts, Sydney. Under his direction, TA T develops and showcases research-led exhibition formats that offer multi-layered perspectives on material culture, collections and institutional narratives. He is interested in strategies that integrate knowledge from a diversity of communities and individual stakeholders. Felix Sattler's projects have covered subjects as varied as art and design history of "Diatoms Forming Sense" (Phyletisches Museum Jena, 2009), "More of Less. The Longing for Simplicity and the Desire for Excess" (Vögele Kultur Zentrum, Pfäffikon SZ, co-curated with Nina Wiedemeyer, 2015), "Replica Knowledge. An Archaeology of the Multiple Past" (co-curated with Anna-Simandiraki-Grimshaw and Konrad Angermüller, TAT, 2017) and the post-colonial controversies about museums and "The Dead, as far as [] can remember" (TA T, co-curated with many great minds, 2018).

DISCIPLINARY CONVERGENCE : DIALOGUES AND CONVERSATIONS

Fay Stevens

Abstract

In this paper of two halves, I outline my thinking behind the conference theme and consider the potential of a trans-disciplinary mode of work and way of thinking. I will touch upon my philosophical excavation into the phenomenological themes of *Alchemy* (a collaboration with Hungarian glassmaker Peter Lendvai¹), *Confluence* (in collaboration with poet Dr Rhys Trimble²) and *The Language of Trees* (an on-going collaboration with Dr Luba Diduch.³). In the second half, I extend my discussion to discuss in more detail my project *Unearthing* an expanding collaboration with Robert Good⁴ that is an artistic and scientific excavation, both physically and metaphysically, of the book 'A Land' by the archaeologist Jacquetta Hawkes.

Biography

Fay Stevens (Adjunct Assistant Professor, London Global Gateway, University of Notre Dame) is an archaeologist and experienced lecturer who specialises in theoretical and ethical archaeology, academic pedagogies, European and British prehistory and landscape archaeology. Her work focuses on the philosophy of phenomenology which shapes her academic, curatorial and artistic work.

Fay teaches courses in 'Archaeology and Ethics', 'London Archaeology' and 'London in the Age of Empire' at the University of Notre Dame London Global Gateway. In 2018 she received a development grant for a new course 'The Past in the Present : Socially Engaged Archaeology' from the University Department for Social Concerns which culminated in a conference in collaboration with Migration Museum London at Trafalgar Hall in the London Global Gateway in April 2019. Fay additionally teaches archaeology courses for University of Oxford OUDCE and OUSSA and contributes to teaching on the Diploma and Advanced Diploma in British Archaeology and the MSc in Applied Landscape Archaeology. She has also taught visiting students from Kyoto University through the OUDCE Department for British and Cultural Studies. In addition, Fay holds positions as Visiting Lecturer for the MA in Cultural Heritage and Resource Management at University of Winchester and Visiting Lecturer in academic literacies, research methods, theory and practice for The Royal Central School of Speech and Drama, University of London.

1 Exhibition publication. <https://issuu.com/faystevens/docs/alchemy-v3h-press-rap>

2 Conference abstract <https://liquidscapes.info/events/rhys-trimble-fay-stevens-confluence/>
The paper will be published in a forthcoming book 'Liquidscapes' edited by Richard Povall (Director at Art.Earth) See also this soundcloud reading of the performance lecture https://soundcloud.com/rhystrimble-1/confluence?fbclid=IwAR1F2LSAGktAuZ8ia9y_xlB6tQfmk6AnPtE0evnXBsINbb8xitvXq_wTHVM

3 Diduch, L and Stevens, F. 2017. The Language of Trees. Luma Quarterly ISSSUE 8, VOLUME 2. <https://lumaquarterly.com/issues/volume-two/008-spring/the-language-of-trees/>

4 The Unearthing of Jacqueta Hawkes. <https://unearthingjacquettahawkes.wordpress.com>

CARVED CADAVERS; CONTEXT, ANATOMY & AN 'EXPERIMENTAL ARCHAEOLOGY OF ART'

Christina Welch

Abstract

In this paper I explore the British late-medieval and early-modern phenomenon of sculpted cadaver effigies; three-dimensional representations of wealthy individuals as a naked and emaciated corpse. These were a northern European fashion in mortuary art intimately connected with Roman Catholicism, and the belief in purgatory. In Britain, unlike Ireland and other parts of Northern Europe, none of the sculptures were verminous. Also in Britain, with the clear shift between Catholic and Protestant monarchs, the Catholicism of these sculptures is evident. This religious and artistic context of these memorials will provide a broad context for the exploration of their importance in terms of these sculptures in the history of anatomy for most pre-date the publication of *Fabrica* (1543) by Andreas Vesalius, the father of modern anatomy. Although not verminous a number of British cadaver sculptures details internal anatomy and as such provide an interesting overview of understandings of the body's inner workings as well as shedding light on embalming practices, and the theology of the bowels. Mostly however, these sculptures depicted surface anatomy and from a detailed study of the sculptures, informed suppositions can be made on the knowledge of the human body that the sculptors had. However, whilst exploring these carved cadavers through an art historical lens and via their theological and anatomical significance is important, understanding then through the archaeology of art and especially the experimental archaeology of art adds an additional dimension.

As part of inter-disciplinary collaborations with an anatomical sculptor, I have Crowdfunded the materials for a new carved cadaver to be crafted; the first in over 400 years. He is almost finished and the sculpting of his artwork has shown that some of the inaccurate anatomical features (notably feet anatomy) are due not necessarily to a lack of knowledge about musculature, but to the carving tools themselves. Additional work with a forensic anatomist has shown that many of the sculptors had a very detailed knowledge of not only the human body, but the body in extreme emaciation, and in the initial stages of death (before decomposition).

Biography

Dr Christina Welch is a Senior Fellow; Knowledge Exchange in Religious Studies at the University of Winchester where she programme leads a distance learning Masters degree in Death, Religion and Culture. Her research interests lie in the intersection of religions with material and visual culture, especially in relation to images of death and the dead, and in community heritage work; she recently led a project developing a walking tour of medieval Jewish Winchester, and is currently leading a project to highlight the importance of a Victorian cemetery close to Winchester University – both projects involve University staff from several disciplines, under- and post-graduate students, local residents, and the city council. With a passion for inter-disciplinarily and collaboration, she has also recently starting working with a Caribbean specialist on heritage projects in Barbados and St Vincent. She is dyslexic and has an impressive collection of shoes.



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