**Faculty of Creative Industries Post Graduate Symposium**

**June 9th 2020**

**ABSTRACTS**

**Edgar Martins:** *Photographs as an act of resistance - The Holocaust, Georges Didi-Huberman and Georges Perec*

My paper focuses on writings by Georges Didi-Huberman and Georges Perec to respond to the photojournalist Anton Hammerl’s disappearance/death, during the Libyan war, an event without witness. The way to address such an event should not be about filling the absence, but instead confronting it. It requires a composite approach, noisy, multiple, fragmentary, which holds in tension memory, experience and history in the form of rags—  much like in Jean-Luc Godard’s *A Histoire du Cinema*.

In *Images in Spite of All* (2008) Georges Didi-Huberman argues that “Godard seems always to have situated his reflection on the powers and limits of cinema in the systole and diastole of the image itself: its essentially nature alternating with its capacity to become, suddenly, excessive. It is a pulsation – our 'dual system' of the image –where the limit is able to become transgression, that is, the power to give more than what is expected, to disrupt the gaze, to disrupt the veil. How is this possible of an image that is 'just an image',  in other words, the contrary over an all, of a unitary capturing, of an absolute, whatever that may be? It is possible because an image does not exist as 'One': 'There is no image, they are only images.' (Didi-Huberman 2008:  134-135).  Both Didi-Huberman and Perec’s writing are rooted in and confront the most disturbing historical realities [the Holocaust and the disappearance/loss of a parent (during the Holocaust)]. Both seem to address the notion of ‘unimaginable' horror, albeit in very different ways.

**Nicol Ruddock Davies:** *Animation adaptation and the effects of the creative process in relation to Sherlock Holmes: The Hound of the Baskervilles*

This research aims to explore how the adaptation process affects the creative process within animation. Practice as research approach will be used for the method of investigation, using a case study that focuses on Sir Arthur Conan Doyle’s novel of *The Hound of the Baskervilles*, which features Sherlock Homes. Two productions, of a single scene with the intention of creating a close adaptation and a reinvention, to enable exploration of theories and methods proposed in the area of adaptation and animation studies.This prestation will be done in a poster format the elements I hope to talk about that to my research question is.

* Talk about the research done so far and certain authors that will be part of my research for the thesis and how it is affecting the practical element.
* Character adaptation and the development and changes made to a character based on the original literary character in the source material.
* Story adaptation the process, from breakdown to script and concept.
* Animation adaptation and how they have used the sherlock Holmes stories and how some shows have used the character relationship of sherlock and Watson in shows as character development for characters.
* Environment design and cinematography in adaptation and how the environment effects the adaptation process.

**Paul Carr: Lost Musical Histories: Curating and Documenting the Local**

The title above is based on a ‘special edition’ of the journal *Popular Music History*, I am just about to have published. Featuring ‘lost histories’ of UK music making, its initial impetus began when after moving to the Valley’s town of Merthyr Tydfil in South Wales, I realized there were stories about the “lost popular music scenes of the past” emerging from the community. The reason for this deficiency of material in towns such as Merthyr are complex, ranging from lack of targeted finance; the priorities of museums; the capacities of local communities to ‘self-curate’; to local histories simply been considered unimportant to “official” curators, publishers and writers. Issues of “selected histories” and “institutional power” are highlighted in the work of academics such as Leonard and Knifton (2015), Baker (2015, 2018), Brocken (2010) and Lipsitz (2007), with Bennett pointing out how popular music cultures were not traditionally regarded as heritage in the first place. This presentation will outline some of the pervasive themes of my edited collection, discussing why political power has a tendency to ignore some histories and celebrate others, and the impacts that local histories can have on communities’ identities.

**Sama:** *Representing Women of ‘Dahe Shast’ – A Psychoanalytic Approach*

*Researcher*

‘Dahe Shast’ (Persian for ‘The Sixties’) covers the span of time between 1360-1369 (of the Solar Calendar) (1981-1990) of Iran. ‘Dahe Shast’ marks a very important phase of Iran’s history, it has witnessed a nation which was struggling to survive in the turmoil of war and the radical changes brought about by political, social and cultural upheavals. Iran’s 1979 revolution managed to strip the nation of its former identity and forced the entire population to accept the new sets of standards prescribed by the new system. The majority of the people adopted the new identity and there was no room for those who failed to observe the new standards. The dominant thought and ideology were extensively used to educate the ‘Dahe Shasti’ children and the result was the emergence of an overpopulated generation who experienced a different set of education and training compared with the other generations of people in contemporary Iran. Now the term ‘Dahe Shast’ is becoming more and more used by those who believe their identities and subjectivities were affected in that time. It is associated with some peculiar memories that are always haunting us. I believe, we, the women whose childhood was spent in ‘Dahe Shast’, were the most vulnerable part of Iran’s population. Sleeping with the constant fear of hearing bomb shell attacks sirens, observing forced hijab at schools, and being bent under the pressure of the patriarchal society are few examples of the fear and the horror that grew inside us the children of ‘Dahe Shast’. In this paper, my focus will be to conduct a psychoanalytic approach to ‘Dahe Shasti’ memories of Iranian women who are now living in the UK. The aim will be to depict the peculiar characteristics and different aspects of ‘Dahe-Shast’ and its legacy on a generation of women who are still obsessed by their childhood memories, even in exile.

**Mark Durden:** *The Indignity of Speaking for Others*

Appropriation and ventriloquism have both been central to the work of the collective Common Culture.  This paper offers a brief introduction to our response to a 2009 commission for the roving biennial Manifesta 8 in Murcia, Spain: *The New El Dorado*, a video in which we worked with Spanish actors to ventriloquise a comic critique of the biennial itself.  It will then discuss our recent projects in Berlin and Porto, critically responsive to a young internet celebrity’s trademarking of the name Common Culture to sell a range of products to his online followers.

**Patrick Quinn:** *An Exploration of Games for the Prevention of Mental Illness.*

Game based interventions have been effectively employed for the treatment and prevention of mental disorders such as depression throughout a wide range of audiences and environments. This paper provides an analyse of the methodologies and techniques employed by these games, focusing on interventions which encourage education and skill development through gameplay. These games will be explored within the context of primary education, examining similarities between these interventions and educational games employed within classrooms to develop skills and improve learning outcomes. This study will end with proposed guidelines for the development of game-based interventions for the prevention of mental disorders aimed at children (aged 7 – 12), to ensure knowledge and skills are learned effectively while accounting for cognitive, developmental and emotional limitations.

**Lukasz Kubicki:** *Taking Oneself for a Walk: the act of walking as the photographic practice*

Sublime landscapes and socio-political changes in Wales have been represented for a long period. However, a tendency of art practice moving beyond traditional landscape representation can be observed. Where rediscovering of a personal connection with the “land of their fathers” or a pilgrimage in search of “home” is not only biographical or psychological, but often physical journey. The act of walking and its impact on photographic process provide the opportunity for investigation.

The recent publications around the history and philosophy of walking (F. Gros, R. Solnit, T. Ingold) suggest that many photographic works are anchored in conceptual archetype. Photography used as a medium to document a performative event, where the gesture was primary and the artefact secondary. Despite its limitations, such as stillness and inability to record movement, a photograph seems to be able to convey a sense of time.

The practice-led research investigates themes of duration, pace, trace and time explored through work of H. Bergson, G. Deleuze and R. Barthes. The variety of still-life, landscape and long-exposure photography, along side the physical journeys, allow to cross the South Wales landscape. Perambulatory act seems to create “active-passive recording”, where photographer’s sensual experiences precedes a camera’s shutter release, and fallow after an image was recorded. The uncanny ability of photographic image to simultaneously reveal and conceal reality.

**Kate Shrewsday**: *Telling stories about our place:  what difference will it make?*

This study , which is in its early stages, examines the power of recalling dear and familiar places in a traditional storytelling setting. It asks whether telling stories about a familiar place can increase the reported wellbeing of young people aged 18-25, building on recent research identifying storytelling as an effective form of therapy (Lindahl, 2018). The study uses as a premise Jung’s work on archetypes and the unconscious, which concludes that humans have a need to assimilate outer experiences into inner events (Jung, 1954). Using the concept of a ‘chronotope’ (Bakhtin, 1937) or a setting where time and space can interact, the study will bring a small group of 8 young people together to tell stories around chronotopes over a series of 10 workshops. It will examine the multi-sensory aspects of storytelling: how words, minds-eye images and sounds can provide a vehicle for participants to express a familiar outer landscape in terms of their inner experience. In the final stages of the project participants will be asked to reflect on this process and its effect on their sense of wellbeing. In this paper, I’ll examine the use of the concept of the chronotope as a storytelling device.