

MFA

# Locating Practice **VA0788**

'to locate'

9th October 2013

## MFA

## Locating Practice VA0788

Dictionary

lo•cate | 'lō,kāt, lō'kāt |  
 verb [ with obj. ]  
 L discover the exact place or position of: *engineers were working to locate the fault.*

- (usu. **be located**) situate in a particular place: *these popular apartments are centrally located.*
- place within a particular context: *they locate their policies in terms of wealth creation.*
- [ no obj. ] establish oneself or one's business in a specified place: *his marketing strategy has been to locate in small towns.*

DERIVATIVES  
 lo•cat•a•ble | -,kātəbəl, lō'kāt- | adjective

ORIGIN early 16th cent.: from Latin *locat-* 'placed,' from the verb *locare*, from *locus* 'place.' The original sense was as a legal term meaning 'rent out,' later (late 16th cent.) 'assign to a particular place,' then 'establish in a place.' The sense 'discover the exact position of' dates from the late 19th cent.

usage: In formal English, one should avoid using **locate** to mean 'find (a missing object)': *he can't seem to locate his keys.* In precise usage, **locate** means 'discover the exact place or position of' or 'fix the position of, put in place': *the doctors hope to locate the source of the bleeding; the studio should be located on a north-facing slope.*

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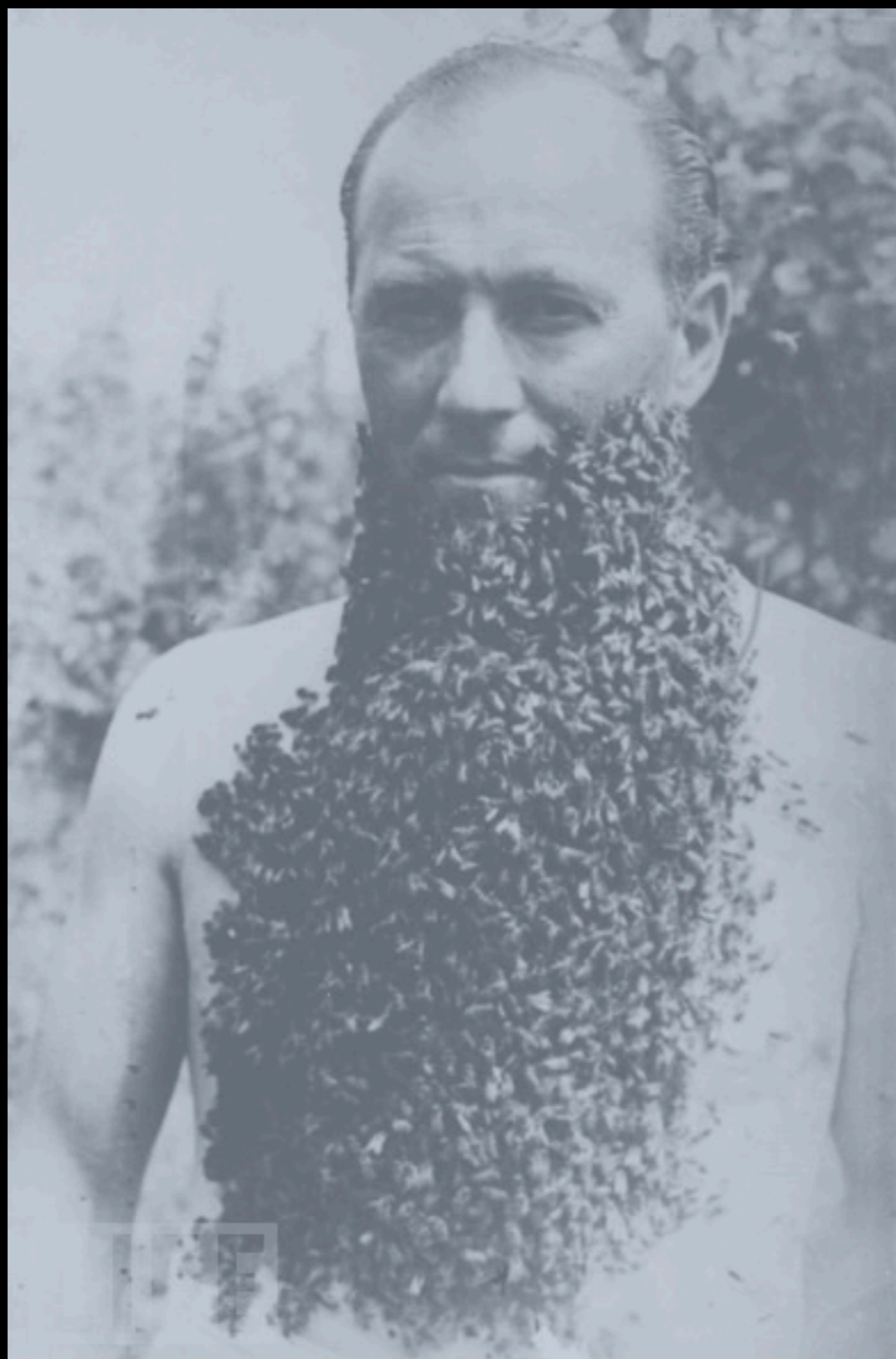
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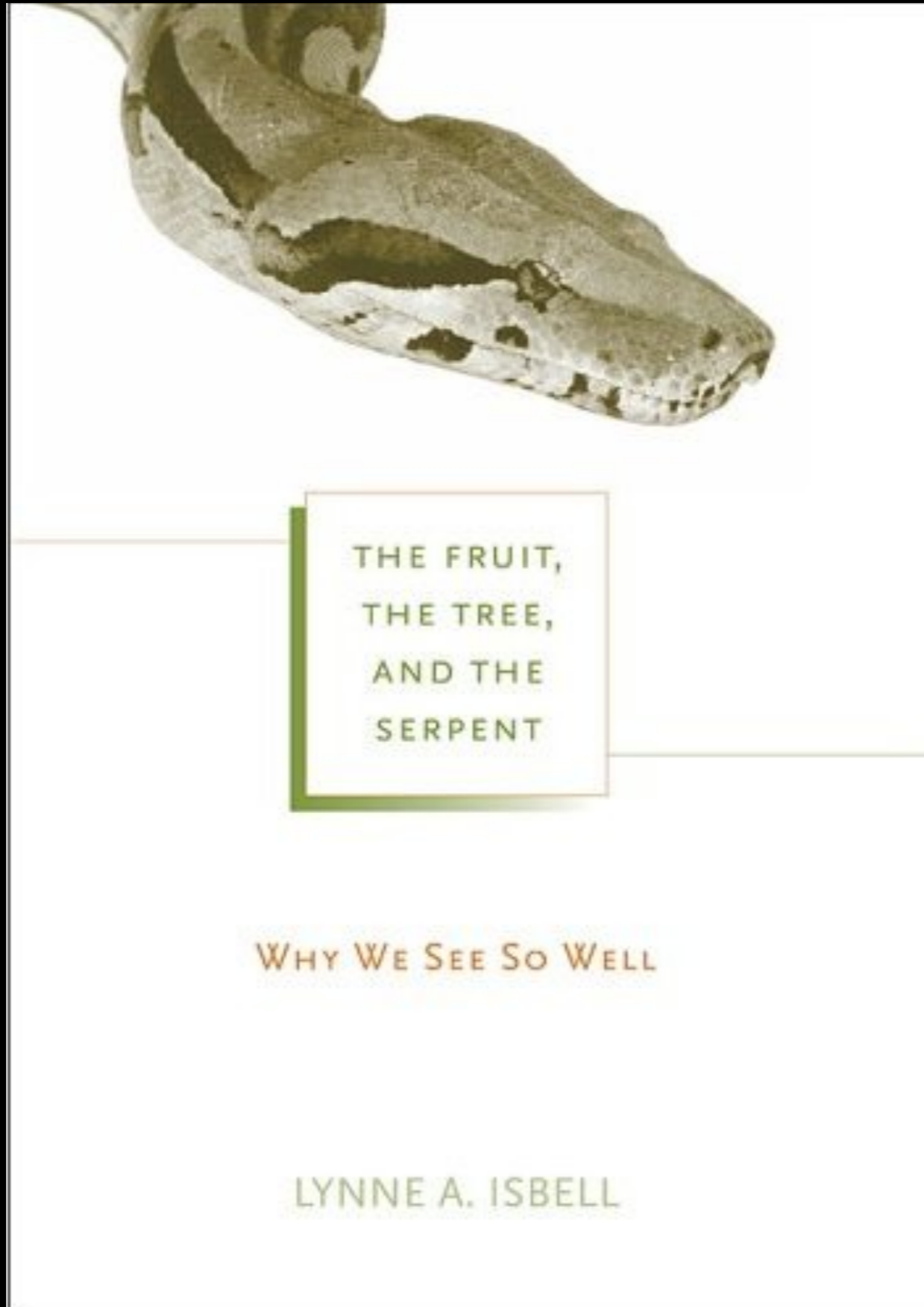
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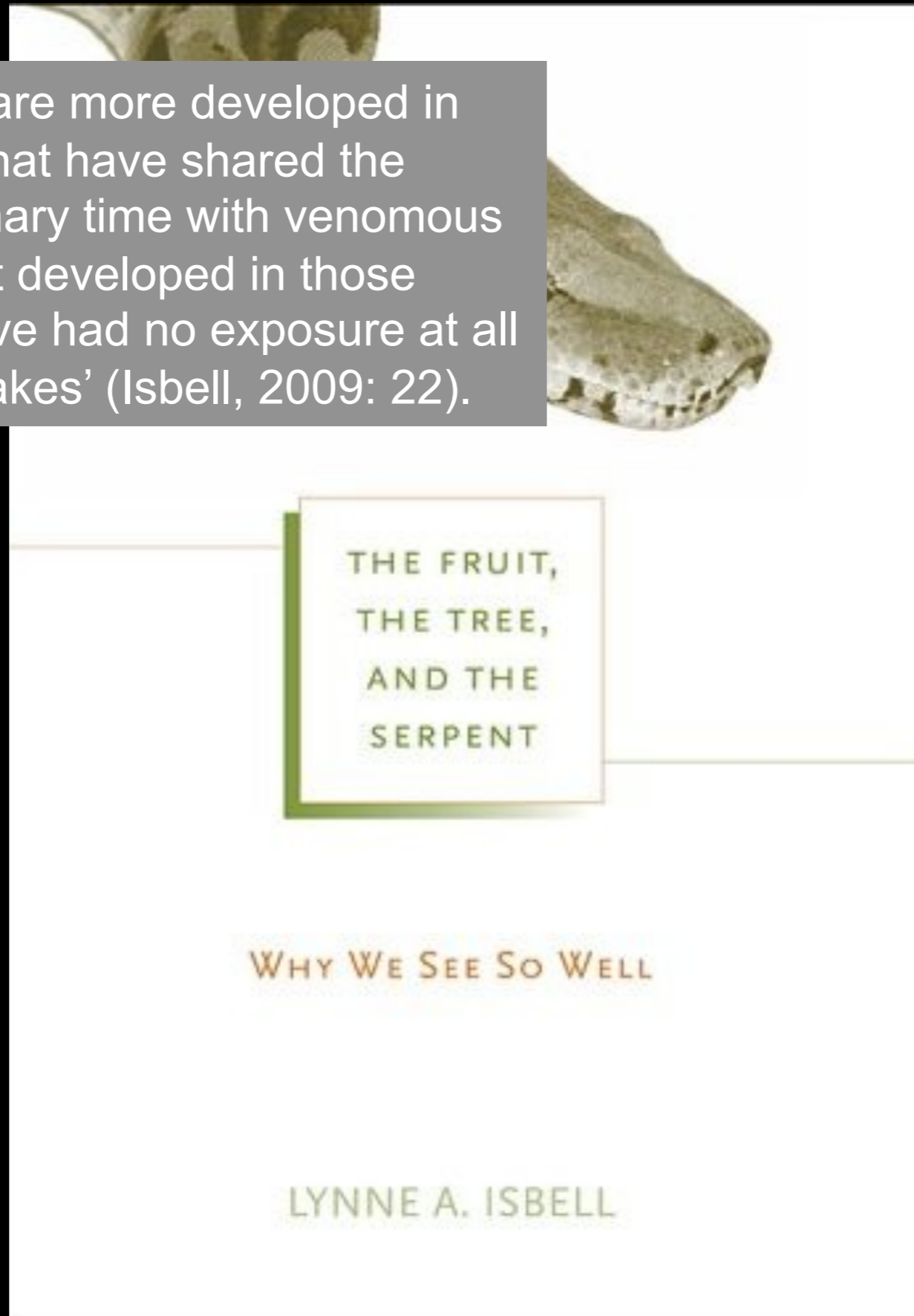
THE FRUIT,  
THE TREE,  
AND THE  
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WHY WE SEE SO WELL

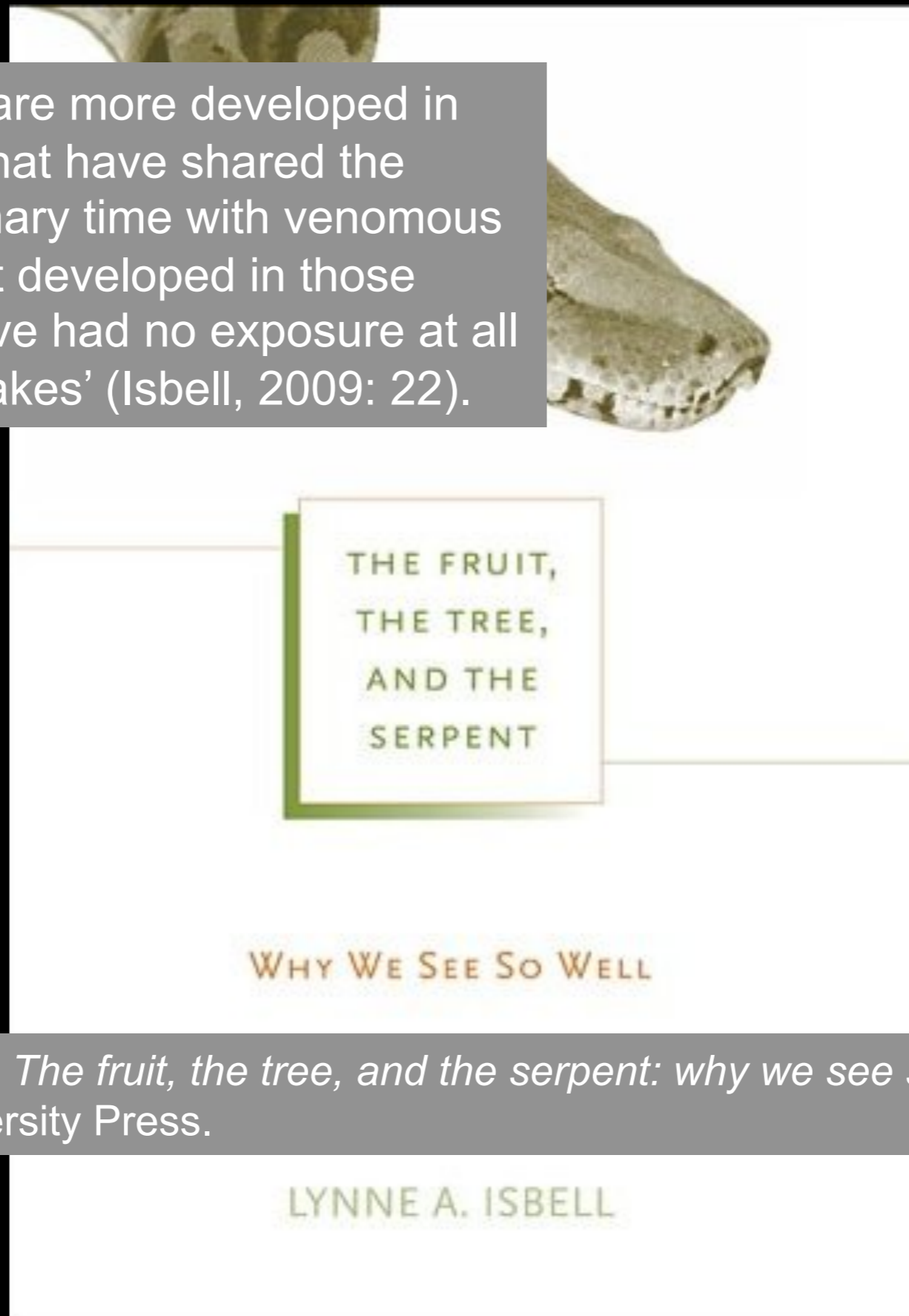
LYNNE A. ISBELL



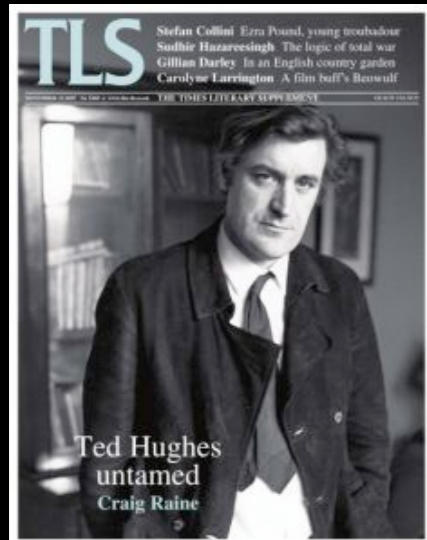
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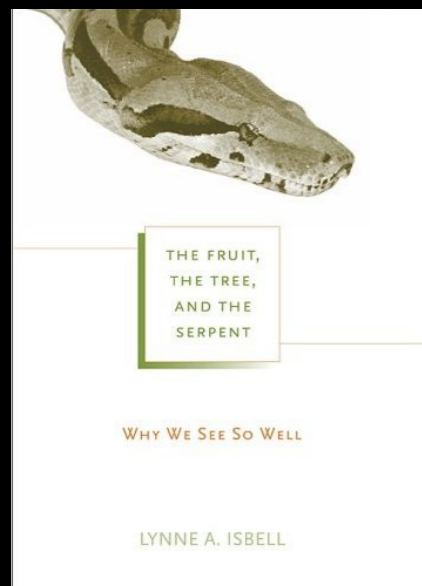
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Isbell, L. A., (2009) *The fruit, the tree, and the serpent: why we see so well*, Cambridge MA: Harvard University Press.



‘In sum, snakes are the key selection pressure, and frugivorousness enables the primate brain to respond.’

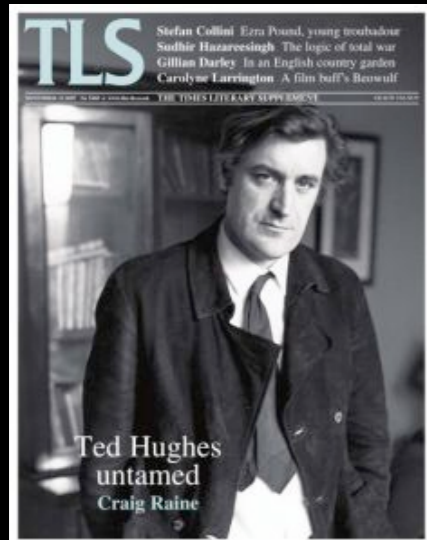


review

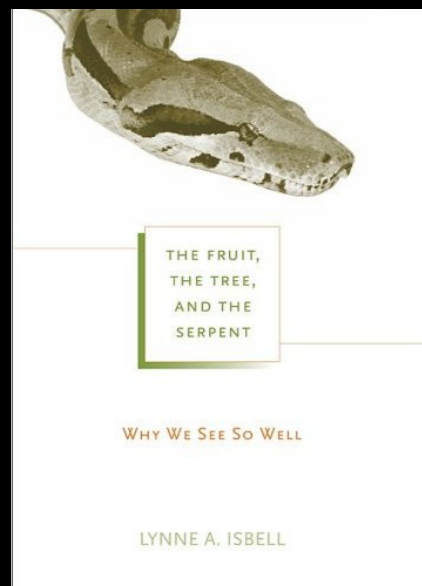
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‘Isbell’s case is convincing. She cleanly distinguishes between evidence-rich facts and evidence-poor speculation, so that readers come to trust her scholarship.’



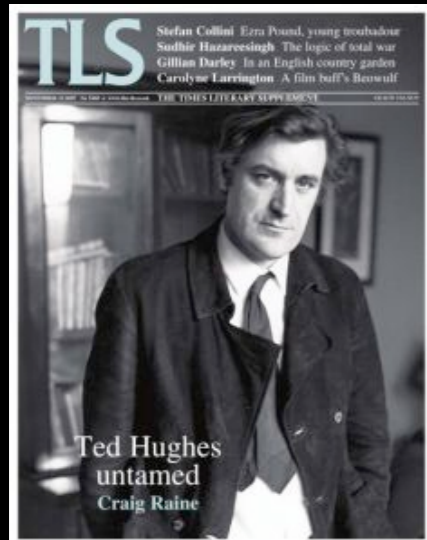
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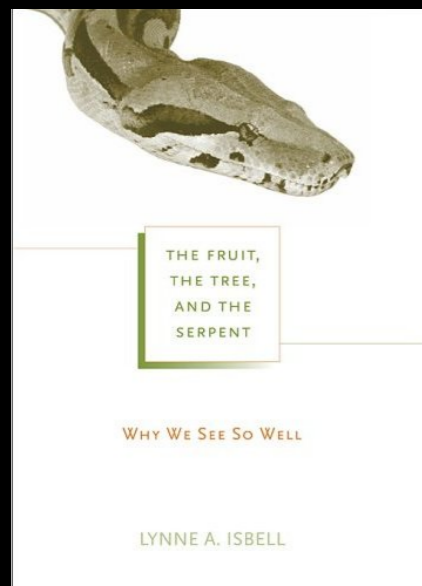
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‘Isbell writes solid evolutionary science and also takes calculated risks. Aware that she swaddles nearly everything of interest about primate and human evolution in snake theorizing, she embraces a single factor explanation. Always the marks of good science, testable predictions stud the text and may productively occupy a new generation of researchers.’



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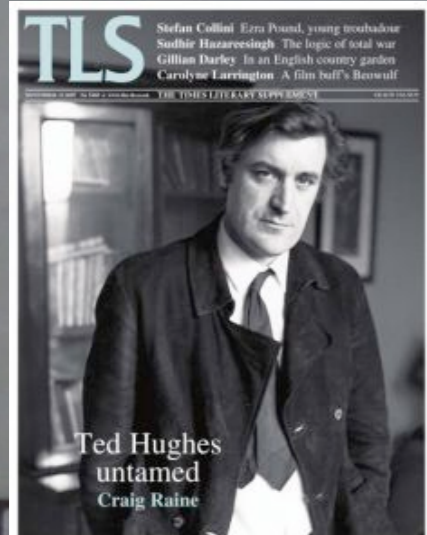
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HISTORY

# Snip and wheel

The shock of an execution – for its sixteenth-century spectators and for readers of the executioner’s diary



**B**orn at the age of eighty in 1634, Master Frantz Schmidt was a respected citizen of Nuremberg, well off, living with his family in a large house, and in possession of an official certificate from the Emperor confirming his honourable status. His children had married respectably enough, and he himself had entered unsuccessfully for the Meistersinger competition later made famous by Richard Wagner’s opera of the same name. On his grave, he was described as a “physician”, and over the decades, indeed, he claimed to have treated more than 15,000 patients, including three imperial emissaries, a Teutonic knight, and the cathedral provost at Bamberg, mostly for external wounds and injuries of various kinds.

And yet, despite all his efforts at attaining respectability, Frantz Schmidt never quite achieved his goal of integrating himself and his family into the honourable community of the citizens of Nuremberg. For his principal

RICHARD J. EVANS

Joel F. Harrington

THE FAITHFUL EXECUTIONER

Life and death, honour and shame in the turbulent sixteenth century

289pp. Bodley Head. £20.

978 1 84792 212 0

the instruments to the accused, to whom the executioner’s assistant described their function while playing up the skill and ruthlessness of his master. Most people gave in at this point, but those who did not (mostly hardened robbers) would be subjected to the thumbscrews or leg splints, or have fires lit under their armpits, or be put in the “crown”, a leather or metal band progressively tightened around their head, or be drawn up a ladder with weights applied to their feet in a torture known as the strappado. All this was care-

fully regulated. Master Frantz stopped the torture if it reached a stage where it threatened the life of the accused. He tended the wounds he had inflicted until, if necessary, the accused was ready to undergo the procedure all over again.

We know all these details because, most unusually, Master Frantz Schmidt kept a diary, which the American historian Joel F. Harrington has unearthed in a manuscript copy from 1634, the year of the executioner’s death, that is more accurate and more detailed than the versions that appeared in print in 1801 and 1913. He has been able to fill out some of the background with Master Frantz’s thirteen-page petition to the Emperor, written towards the end of his life, asking for confirmation of his honourable status, and the journal of the Nuremberg prison chaplain Johannes Hagendorn, his almost exact contemporary, who attended some of his executions. Master Frantz’s diary began

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# Democracy, the footnote test

MARY BEARD

Catherine Steel and Henriette van der Blom, editors

COMMUNITY AND  
COMMUNICATION

Oratory and politics in Republican Rome  
416pp. Oxford University Press. £80 (US \$150).  
978 0 19 964189 5

Catherine Steel, editor

THE CAMBRIDGE COMPANION  
TO CICERO

441pp. Cambridge University Press. £21.99.  
978 0 521 72980 2

Marcus Tullius Cicero

PRO MARCO CAELIO

Edited by Andrew R. Dyck  
218pp. Cambridge University Press. Paperback,  
£19.99 (US \$27).  
978 1 107 64348 2



A French nineteenth-century illustration of Cicero returning to Rome

"In all ages, whatever the form and name of government, be it monarchy, republic or democracy, an oligarchy lurks behind the façade." So Ronald Syme famously quipped in 1939 at the opening of *The Roman Revolution* – his provocative intervention into the history of the first century BC, which has since mellowed into the status of a venerable classic. Half a century ago many historians would surely have objected, as they still would, to Syme's cynical claims of universal oligarchy. But as a description of Republican Roman politics it would then have seemed almost an understatement: oligarchy hardly "lurked" behind any "façade" in those hundred years or so that led up to the assassination of Julius Caesar; Roman government

simply a sham or a foregone conclusion. They were often fiercely contested. And, in fact, one founding principle of the Republic was that formal political power was granted by – and only by – popular vote.

So, where once we talked blithely of the Roman oligarchy, now the stress is much more on the democratic aspects of the Republic. Even if Rome was not exactly a "democracy" in the classical Greek sense of the word, the power of the people underpinned the Roman political process – as the American Founding Fathers had recognized, long before

So far, so good. Putting the *contio* at centre stage has certainly helped to embed the new approach to the politics of the Republic, not least because it has so clearly illustrated why the old oligarchic view of the Roman "constitution" simply did not add up. The notion, for example, that the elite had power and politics entirely stitched up sits very uneasily with the energy they invested in these frequent meetings with the people. But it has, in turn, raised a further series of intriguing and important questions – about the practices of the *contio* itself and the role of the *populus* in Roman

all kinds of different answers from some of the most innovative historians of ancient Rome – Karl-J. Hölkeskamp, Martin Jehne, Fergus Millar, Robert Morstein-Marx and Mouritsen among them. But over the years, what started out as a productive and rather sparkling set of arguments has tended to lose its fizz. All the main players (with the exception of Millar) have contributed essays discussing *contiones* to *Community and Communication*; and, despite the wealth of expertise on show, it is hard to resist the conclusion that the law of diminishing returns is beginning to apply. Taken together, these essays



## ARTS

The make-over of the second-best suite for President and Mrs Kennedy

## One night only

CLARE GRIFFITHS

## HOTEL TEXAS

An art exhibition for the President and  
Mrs John F. Kennedy  
Dallas Museum of Art, until September 15

Olivier Meslay et al

## HOTEL TEXAS

An art exhibition for the President and  
Mrs John F. Kennedy  
112pp. Yale University Press. £18.99 (US \$22.50).  
978 0 300 18756 4

The front page story of the *Fort Worth Press* for Sunday November 17, 1963 reads like a bad customer review. As the paper's reporter nosed around suite 850 at the city's Hotel Texas, she found a dead light bulb, uninspiring decor and dispiriting views over a parking lot and the bus station. This was newsworthy because the rooms were due to host President Kennedy and his wife in a few days' time, for an overnight stay in Fort Worth on a whistle-stop tour of Texas. Were these rooms suitable for such distinguished guests? It wasn't even the best accommodation the hotel had to offer, the more lavish Will Rogers Suite (a full \$25 a night more expensive) having been earmarked for Vice President Lyndon Johnson. The President's security team preferred a suite with a single external door to guard, being less swayed by concerns about interior decoration.



"Swimming" (1885) by Thomas Eakins

cussed the political significance of the anticipated visit, but were also tickled by details of arrangements for the exhibition in suite 850, approached with what the current curators describe as an "improvisational spirit". One

Texas. "Sombrero with Gloves" (1936) by Marsden Hartley has the accoutrements for a celebration of western life – the wide-brimmed hat and leather riding gloves – but belongs just as much within the display's

United States. None of the inclusions more than ninety years old, and several highly contemporary. There were some selections: a small study by Franz Kline bled a presence for Abstract Expressionism on the living room walls, when most of his paintings would have been far too large to accommodate. Fort Worth had come a long way since the point in the mid-1920s when the infant Art Association begged Eakins' widow to sell "Swimming" to them at a fraction of its list value, to act as a kind of missionary among people who were "not a city out of the raw prairie".

*Hotel Texas* offers a rewarding art experience, as well as a history lesson. The main gallery brings us face to face with "Angry Owl", guarding the space. A figure guarded the entrance to the suite in 1963, here seeming to fly out of the mud and air. The geometries of Lyonel Feininger's "Ma II" (1940). Sudden accents of colour illuminate the displays: the decorative textures which Russell's Native Americans wrap themselves against the swirling whiteness of the prairie; the brilliant blur of Morris Child's "Spirit Bird" (1956); the lipstick on the lips of the figures in Maurice Prendergast's "Sunday in the Park" (1918–23), prominent along a New England riverbank. The effect of the Dufy and Monet paintings gives a finished impression of the French collection, the only other absentee being a John Singer Sargent watercolour, "Sea and Rocks, Stone Harbor" (1910). But the original



# Better left unknown

TOBY LICHTIG

Rick Gekoski

LOST, STOLEN OR SHREDDED  
Stories of missing works of art and literature  
284pp. Profile. £14.99.  
978 1 84668 491 3

Anyone who is not perplexed by the complex issues surrounding the loss of works of art hasn't thought about them sufficiently." This call to contemplation by the writer and rare-book dealer Rick Gekoski is the animating force behind *Lost, Stolen or Shredded*, a collection of essays about the gaps and missed directions in the recent history of human culture, the precious works of art that have been destroyed or pilfered, irrevocably distorted or never created in the first place. Its grouchy tone also belies the appeal of its author. Gekoski has an ear for lively prose and a nose for a good story, particularly if it involves a degree of mystery. "There is, after all, something wearying, predictable and banal, about knowing things", he writes, citing Franz Kafka as an author who profits by exclusion. In his foreword, Gekoski tells the story of Kafka and Max Brod's visit to the Louvre in 1911. The pair travelled from Milan and queued to get into the room that housed the "Mona Lisa". Eventually, they pushed their way to the front. But they had not come to see the painting: they had come to see its absence. One week earlier, it had been stolen.

Much of the ground in this anthology has already been covered, but even the more familiar tales benefit from retelling. The fifteen discrete chapters form what Gekoski calls "my own internal museum of loss", and although the author insists that he can offer no overarching thesis ("it is not my aim to write generally about the nature of loss"), we are reminded, time and again, that the creation of a work of art is merely the beginning of its narrative, that to be without loss is to be without change, and that an artwork is

and "sanctity" of art, posing the uncomfortable, if facile, question of whether a "priceless" painting can ever be "more valuable than a human life". He sensibly avoids the answer but does conclude, in the light of the valuable debate that erupted about Maori dispossession, that the mural was "better lost than found". It was eventually returned, somewhat damaged, after several months of "investigative incompetence" and a series of intricate negotiations with the campaigners.

Who has the right to appropriate or ruin a work of art? At what point does it become public property? For Gekoski, there are no simple answers. He considers Graham Sutherland's portrait of Winston Churchill, a commission by Churchill's parliamentary colleagues on the occasion of his eightieth birthday, in 1954, which the British Prime Minister

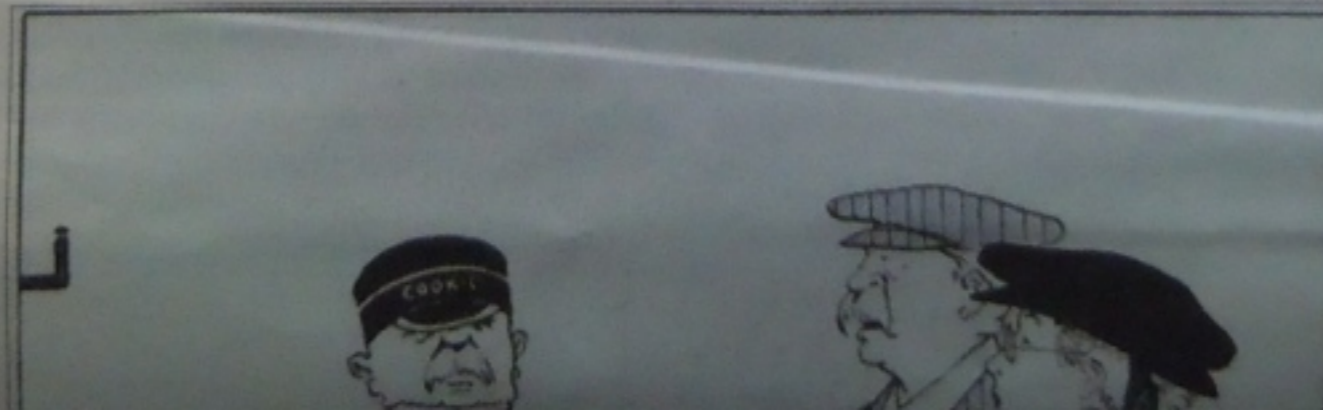
despised ("it makes me look half-witted, which I ain't") and which was later destroyed at the request of Churchill's wife, Clementine. Gekoski notes that Lady Churchill had form in this area, having demolished portraits of her husband by Walter Sickert and Paul Maze, and argues, unconvincingly, that the Churchills had "ample justification" for their actions because the painting was commissioned "to honour [Churchill], and it didn't". One wonders how the public would now react if Prince Philip decided to feed Lucian Freud's portrait of the Queen to the Windsor hearth.

It is for quite another reason that Gekoski finds it "hard to regret the destruction of [Philip] Larkin's diaries", by Larkin's lover Monica Jones – and that is because they were never "meant" for public consumption in the first place. But the real explanation is that the contents were likely to be so distasteful. There are some things, it seems, Gekoski would rather not know (the revelations about the private life of Eric Gill have "ruined" Gill's art for him). It is easy to disagree with him on this point – surely our understanding of an author better informs the work – but Gekoski is correct that our view of Larkin "is probably more sympathetic" as a conse-

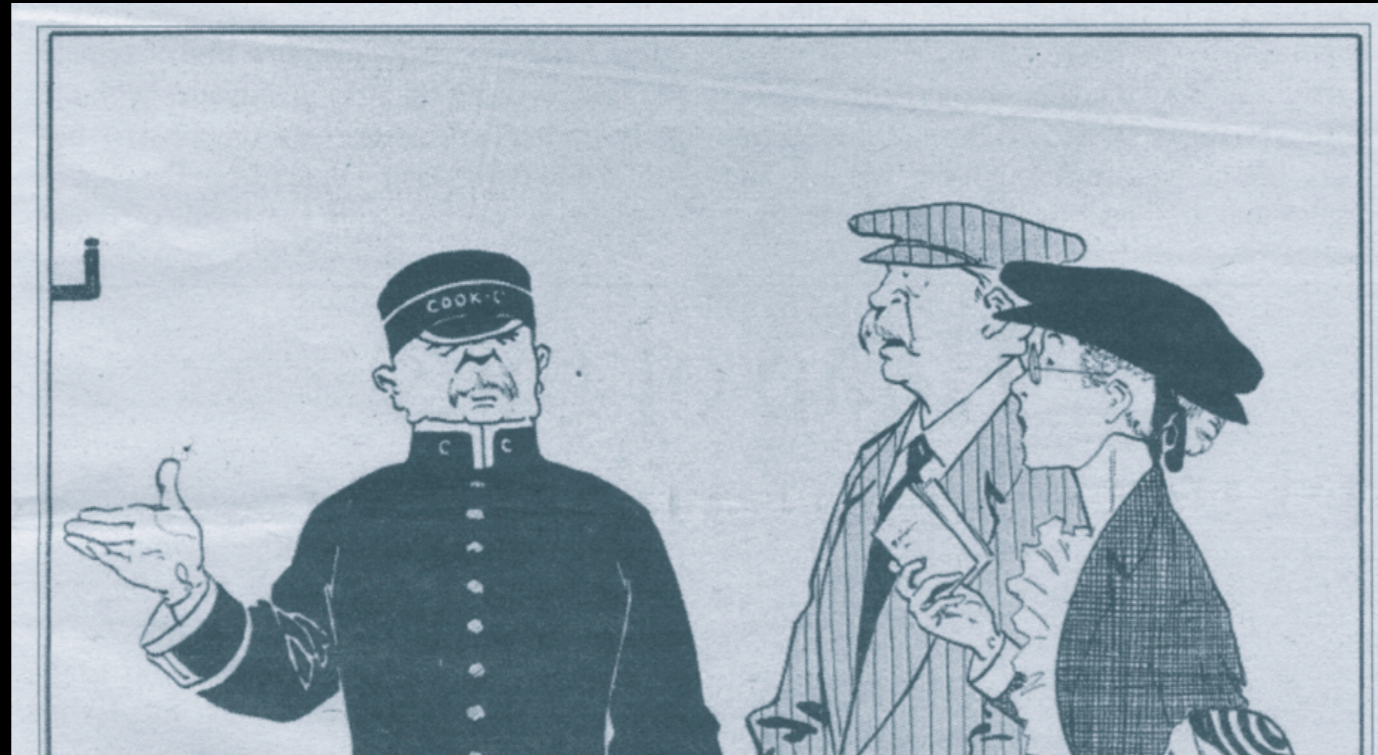
quence, and this undoubtedly helps focus on the poetry. And whereas we mourn the "extra badness" lost to his untold stories of Lord Byron's unedited memoirs, "there is nothing about the extremes of the Larkinian"

The question of ownership again a stimulating discussion of the ongoing chase of Kafka's manuscripts by the Library of Israel from the estate of Brod's mistress, Esther Hoffe – a pro recalls *The Trial* in its tortuousness and quality. Other subjects of interest to include the pillaged treasures of the Benin, the repatriation of Nazi loot, the recent fate of the National Museum of Iraq, which lost around "15,000 artifacts" during the Second Iraq War. Gekoski acknowledges that one man's plunder is another man's national archive, and reflects that "if we embark upon a giving back from one culture to another, we will come to have museums which are 'national' . . . where a kind of crimped specialism holds sway". This is, of course, to say when, like Gekoski, you have such as London at your disposal. He is sympathetic to the dispossessed people of Benin than that of nineteenth-century because "the Oba . . . had enhanced and protected their treasures".

A chapter on fakes, focusing on the notorious master forger Mark Hofmann, helps inform the debate about authenticity. Another on literary process looks at "finished" artwork's ghostly parallel lives: our appreciation of *The Waste Land* when we consider its original opening: "we had a couple of feelers down at . . .". Gekoski has little to say about





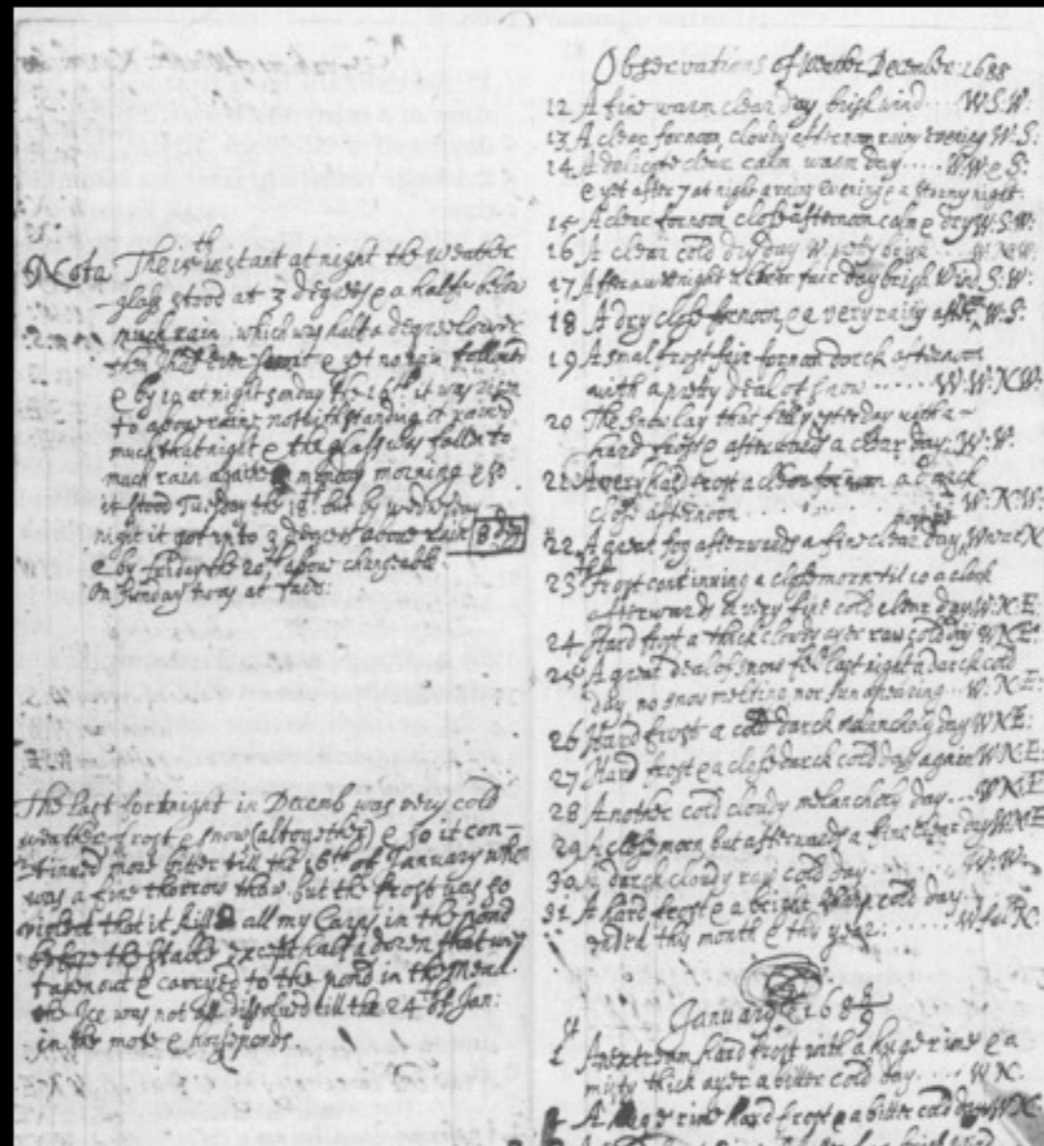


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weather diary  
1684-89



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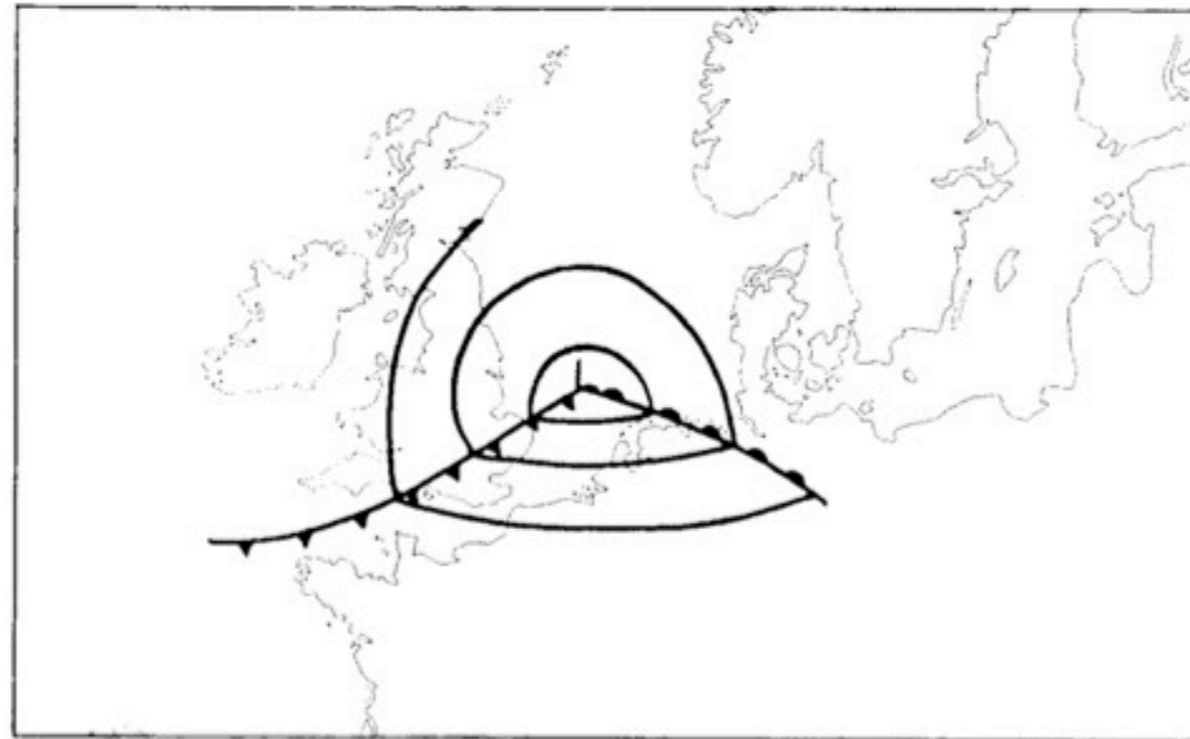
12 A fine warm clear day, brisk wind... W:S:W:  
 13 A clear forenoon, cloudy afternoon rainy evening W:S:  
 14 A delicate clear calm warm day... W:W:e S:  
 & yet after 7 at night a rainy evening & a stormy night.  
 15 A clear forenoon close afternoon calm & dry W:S:W:  
 16 A clear cold dry day W. pretty brisk... W:W:W:  
 17 After a wet night a clear fair day brisk Wind S:W:  
 18 A dry close forenoon, & a very rainy after. W:S:  
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 with a pretty deal of snow... W:W:W:  
 20 The Snow lay that fell yesterday with a  
 hard frost afterwards a clear day W:W:

12 A fine warm clear day, brisk wind  
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The last fortnight in Decemb was very cold  
weather, frost & snow (altogether) & so it con-  
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was a fine thorough thaw. but the frost was so  
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*Figure 5: Synoptic weather chart for 20 October 1688 (30 October New Style). Westerly gales and heavy seas in the southern North Sea drove the Dutch fleet under William of Orange back into port (Kington, 1994)*

## Arts and Humanities Research Council

AHRC distinction between research & practice (sec. 53, p13)

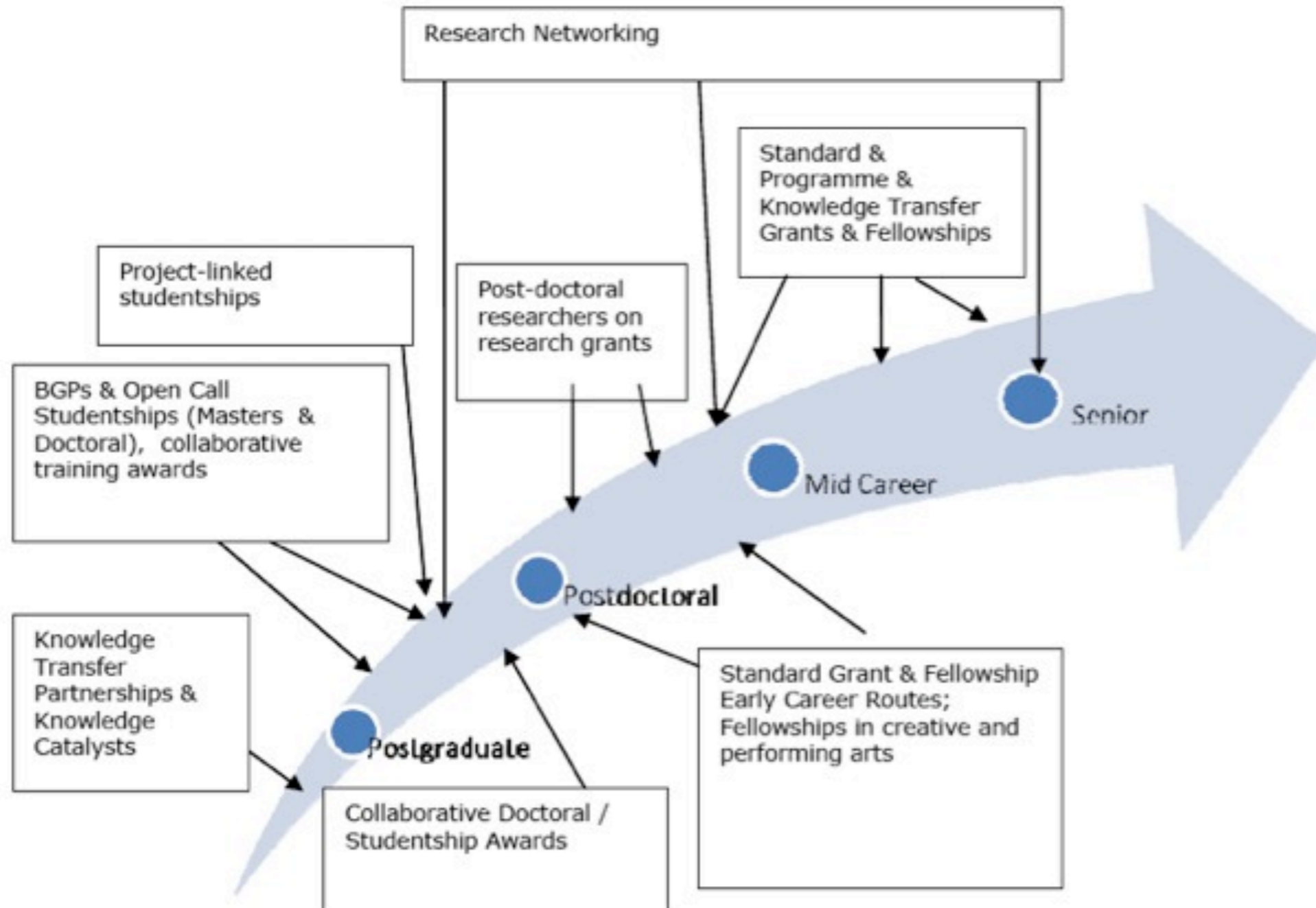
Creative output can be produced, or practice undertaken as an **integral part of** a research process

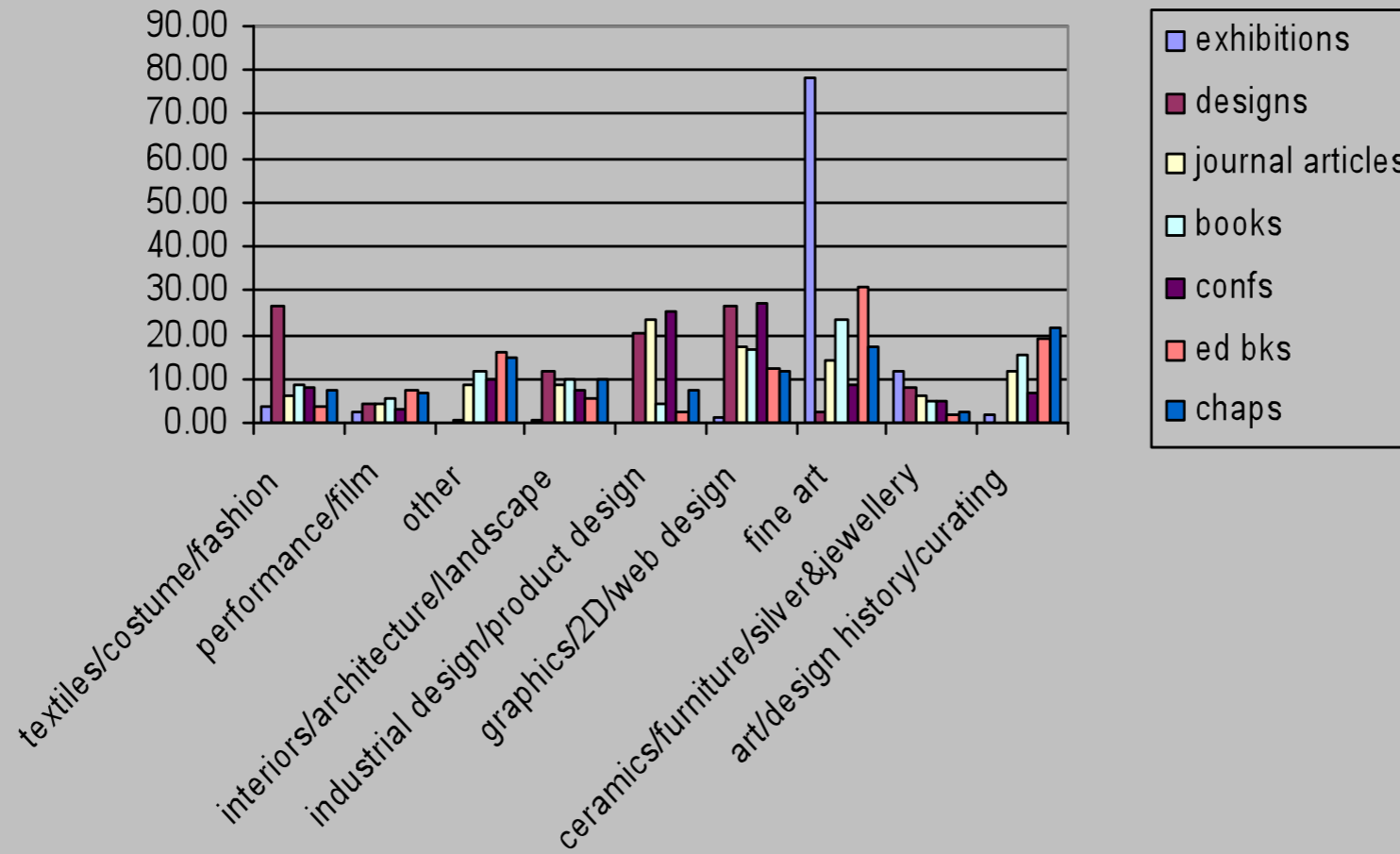
Practice must be accompanied by **documentation** of the research process, some form of **textual analysis** or explanation, demonstration of **critical reflection**

Creativity or practice involving no such processes is **ineligible for funding** from the Council



## AHRC Support Across the Research Career Life-course







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