

Editorial



THIS SPECIAL ISSUE OF *DANDELION* (5.2) TAKES ITS THEME FROM A POSTGRADUATE AND EARLY CAREER SYMPOSIUM held at Birkbeck, which explored what and how the different kinds of representation being considered in arts and humanities research help us to understand that which, if anything, we share in common in a context of fragmentation and anxiety. In the symposium's subtitle, its organisers suggested three strands around which these explorations might take place: the vernacular—which, here, includes but exceeds linguistic expression to encompass visual media, literature and architecture; everyday objects; and memory. Such phenomena are constitutive of our daily lives, and by continuing the conversations begun at the symposium, this issue's contributions, each with their unique lenses and concerns, move us on a little in coming to terms with how these phenomena play out in our experiences and the world.

In the Articles section, Daniel Strutt offers an analysis of digital film images among other digital media, and by drawing on Bernard Stiegler's concept of grammatisation and Martin Heidegger's philosophy of technology, he proposes a digitally synthetic, affective presentation of reality. Ievgeniia Sarapina compares late nineteenth and early twentieth century photographs of Kyiv with contemporary images, all from guidebooks to the city, to analyse how the city's vernacular environment is constructed. Edwina Atlee addresses the poetics of the cliché, taking forward Mark Cousins' theme of the vernacular as she considers the work of contemporary British poets. Grace Halden explores the darker side of the incandescent light bulb, detailing how this everyday object has been symbolised as malevolent.

The symposium's keynote address was given by writer, historian and broadcaster Matthew Sweet. John O'Brien reviews the keynote address, highlighting Sweet's account of what we might hold in common and the audience's response to his address. In her review, Vicky Sparrow provides a detailed evaluation of the exhibition *British Folk Art: The house that Jack built* and an appreciation of the folk art's place in contemporary culture. Calling upon a wide range of sources, Tom Hendry reviews the 2009 film adaptation of Cormac McCarthy's 2006 post-apocalyptic novel, *The Road*.

In this issue's Short Circuits section, Giulia Loi performs her poetry in a video work and provides a transcript for readers' reflection. Ruth Solomons'

work shows what role the humble, used envelope plays in her creative process, and how it becomes a work in its own right.

A hearty vote of thanks is due to all involved in this issue, to all of the editorial team and contributors.

Richard Evans and John O'Brien, *Dandelion* General Editors

Editorial Team

General Editors

Richard Evans and John O'Brien

Editors

Mark Callaghan

Tom Hendry

Paul Ingram

Maria Patsou

Helen Frances Pilkington

Ruth Solomons

Robert Stearn

Laurie Taylor

Cover Image

Ruth Solomons, *Back of envelope drawings*, pen on backs of envelopes, 2013