

EDITORIAL: ISSUE 10, Spring 2011

Praise is regularly paid to the practical aspects of academia, and with good reason. Given this, we sometimes find it easy to overlook the human elements of research, such as that of creativity. Creativity is an impetus for human endeavour, yet we often take it for granted, focusing, instead, on efforts which effect tangible results: field work yielding data, the perusal of manuscripts offering historical facts, and so on.

Reading issues of *Opticon1826* – past and present – always reminds me of the vigorous undercurrent of creativity simmering in between the lines of scholarly discourse. After all, it is not without ingenuity that projects are conceived. This journal showcases academic creativity in a diverse range of topics, from images in philosophy (C. S. Meijns) to the progress of microscopic 3-D imaging (Antonio Torrisi) in this edition, as well as from cinema to psychiatry: Luke McFarlane blurs the boundaries between screen and sensation in his synaesthetic discussion of haptic visuality in three short films by Carl Theodor Dreyer, while Jonathan O’Keeffe details the feasibility of diagnosing psychiatric problems using neurological data.

Research, particularly in the arts and humanities, is often a direct celebration of creativity; in this issue, Agnieszka Karch examines the impact of Brechtian theory on the work of Ariane Mnouchkine’s theatrical collective, the Théâtre du Soleil, as it reconfigures the traditional boundaries between the spectator and the stage. Theatre aside, Alejandro Zamora and Melissa Gélinas investigate literary form in their article on the detective novels of Leonardo Padura; theirs is a celebration of the role of fiction as purveyor of cultural commentary.

Also present in this issue is a strong sense of social consciousness. Christian Mahler examines the causes of income inequality across Russian regions, highlighting the institutional and administrative practices that require immediate re-examination. Meanwhile, Hannah Mowat urges action following Alan Irwin’s recognition of the need to bridge the gap between policy-makers and the public in his 1995 treatise, *Citizen Science*. Mowat’s recommendation has been echoed by Irwin, upon his reading a preview of her book review.

We are also pleased to publish the winning entries of the Graduate School Review Competition for the fourth year running; our congratulations go to Matthew Ingleby, Harriet Hulme and Rona Cran. Originality is a judging criterion for the competition, as is evident by the winning reviews, which are on, respectively, an ITV production of Agatha Christie’s *Murder on the Orient Express*, a collection of short stories by Bernardo Atxaga, and a lecture on William Burroughs organised by The Last Tuesday Society.

This issue of *Opticon1826* is my last. I hand the journal over to Susan Skelton, our current Managing Editor, knowing that it will flourish in her capable hands. This experience has been even more exciting than I’d imagined, due, largely, to all of the wonderful people that I have had the opportunity to work with. I cannot sign off without thanking the Graduate School for their support, nor the assiduous editors and reviewers who have clocked countless hours on the journal – thank you all. I would also like to extend thanks to the creative collective of researchers, writers and artists whose contributions have made *Opticon1826* what it is today – an academic journal that is steadily gaining momentum.

Yi Ling Huang
Editor-in-Chief