

Archisle #1: An Introduction

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Archisle: The Jersey Contemporary Photography Programme, hosted by the Société Jersiaise (Jersey Society) is an experimental project. Its method is to test the result of forming a lens based compound out of two main constituents: the concept of the photographic archive and contemporary expressions of 'island experiences'. The *Archisle* #1 exhibition, 2011, presents preliminary results in a visual discourse between Jersey and international artists and audiences.

The Channel Island¹ of Jersey – the first venue for *Archisle* #1 and the geographic base of the project archive - has acted as a magnet to humans for over half a million years.² The island as we know it, bounded by the sea, has been so since about 4000 B.C. following the end of the last ice age.³ Throughout their history, the successive communities inhabiting this small island, following on from the first settlers, have also required the ability to repel invaders or to endure incursion. It seems, and indeed is, obvious to state that the distinctive physical geography and the political and cultural development of the island are intertwined. But understanding – from our position in the twenty-first century - the push and pull of island experiences and the distinctive senses of place and identity that they provoke as a creative resource for visual art provide further motivations for the *Archisle* project.

The Channel Islands have seen their fair share of photography after its arrival at their provincial shores in 1840. Under conditions of sharp mid-nineteenth century growth in population and economy, photographs of island landscapes found their way into the early exhibitions of the newly founded British photographic societies in the 1850s and circulated through the nascent field of photographically illustrated books in Britain and France. In their images of coastline and portraits of the islands' inhabitants (among other subjects) photographers forged representations of the peculiar cultural identity possessed by these British-Norman micro-cultures.⁴ Twists of history have brought experimenters with the lens to these shores. The photographs created around the figure of Victor Hugo, romantic poet in exile, have been described as 'the most intensive photographic record of any nineteenth century writer'.⁵ The twentieth century found its chief protagonist with the camera in Claude Cahun, whose work was rediscovered in the 1980s. Cahun's surrealist portraits and constructions assimilated island features, while her anti-nazi political activism responded to the status of the island of Jersey as occupied territory, 1940-1945.

But what of our twenty-first century experiment? By now technology has made photographers, and subjects, of us all, willingly or otherwise. And the physical borders of islands are practically (if not psychologically) less obstructive than ever before. Photography, as a digital medium, has become the qualification of choice for hundreds of pupils annually in our schools. Just as communication technologies transcend physical and cultural geographies, photographs move at an alarming rate across ever shifting spaces and constituencies: art, science, domestic, military, news, commerce,

security and the list goes on. In 2011, technology, through the internet, afforded the *Archis/e* project brief - inviting photographs responding to the concept of 'islandness' - a global reach; one which was impossible to resist.⁶ Islands of fact *and* of fiction have surfaced in the submissions to our 2011 open call: islands of the earth and islands of the mind.⁷

Garden 14, *Land 1* and *Structure 10*, the photographs of Lucian Bran, form a triptych derived from three series made in his native Romania. *Land 1*, the central image, as Bran explains, is part of a series titled 'Promised Land' of photographs of 'mural wallpapers from Romanian living-rooms', adding that '...landscape wallpaper used to be a very popular design piece in 1980's Romania'.⁸ For Bran these subjects are intriguing as his artistic practice will 'often investigate the border between reality and fiction, essence and appearance'.⁹

The balanced, evenly lit, symmetry of this image is destabilized by the edge details right and left but the photograph's primary subject, the central vista placed in its embedded frame, is perfectly positioned squarely in the composition. Upon closer examination the enticing leafy details at the edges of this secondary image – in which the precise image format remains uncertain - are ultimately undermined by the reflective two-dimensionality of its surface. While this experience momentarily conduces what might be described as an impressionistic effect, we are delivered back into the room, left to form a strategy to resolve this uncertain vision and wonder what or who exists, curtained off to left or beyond the door past the surface of the framed piece's visual field. With this image, Bran questions the art game and within it the status of photography. By contrast, clearly lit in the foreground, are finger marks on the green baize of a pool table; this game over, result confirmed, cues rested. The reading of this enigmatic image, however, remains open.

In *Garden 14*, Bran places himself in a different kind of periphery, his camera peering through layers of woodland and vegetation at what seem to be seats and a table, partially obscured, islanded, in the overgrown grounds of the apartment block just visible to left of frame. Bran is fascinated by gardens, as interfaces with nature, and by the ways in which they are bordered and individuated. 'My childhood has been marked by such gardens', he explains, '...in the posture of the stranger and invader I'm always afraid and curious at the same time'.¹⁰

Structure 10, is taken from a series titled 'Alien Structures' that examines architectures that disturb or interrupt familiar forms in the landscape. Often of uncertain purposes in the mind of the artist, Bran connects these structures by their origins as parts of the 'forced communist industrialisation' experienced by post-war Romania. Before communism, almost three quarters of the Romanian population worked and lived on the land.¹¹ By the time of the revolution in 1989, it was less than a third. For Bran, as a young Romanian artist (b. 1981), the communist period was one he knew in early childhood. Experiencing these structures in the landscape today he says creates 'uncertainty and pressure', feelings that seem to be reflected in the shaft of light entering the lens and affecting the depicted scene. The historical tension in the Romanian landscape between a collapsed industrial complex that betrayed an agrarian past is given visual form between *Structure 10* and *Garden 14*.

These subjects pivot on the central image: nature framed within the frame placed in this domestic interior, its problematized surface a potent metaphor for a complicated past and the transitional future.

Connecting the archive with contemporary practice is a key objective for the *Archisle* project. *Migrations: Legacies of the Irish Famine and a Family Record of Amnesia*, the photographs of Cynthia O'Dell, actively embody this principle as part of their production by, as O'Dell explains it, using 'the photographic transparency as a device to explore dislocation by transferring images from my family archive and other sources such as the *Illustrated London News* from the mid-1800s to transparencies and placing them in the landscape'.¹² This body of work, made in Ireland between 2005 and 2009 is for O'Dell an 'attempt to understand my Irish-American identity within the historical framework of the Irish famine'.¹³ Speaking about the origins of this work she tells us that:

My interest in working in Ireland goes back many years, and is fuelled, at least in part, by my family background. As a child, my family's narrative revolved around dislocation: lost homes, both owned and rented, and disrupted family dynamics, all layered over with a nostalgic longing for vague notions of Irish heritage. This early life experience dovetailed with stories of my ancestors being forced to leave Ireland, and so my empathy for that kind of dislocation and loss of place continually draws me there.¹⁴

O'Dell's practice uses photographs from her family archive to repatriate the physical and social landscapes of modern Ireland:

By symbolically taking my ancestors back to their native country I attempt to complete the circle of their migration pattern. The work explores the gap between what is and what could have been; it is a search for a universal home. I am trying to re-create my own family album in an impossible scenario, and as a result I am inventing a new narrative.

One cannot possibly know - but I am trying to understand - how the death and migration of millions from Ireland can be translated artistically. Ultimately, I am attempting to convey loss while also exploring the redemptive and beautiful qualities of the Irish landscape in the midst of that pain.¹⁵

This process represents both physical travel and an artistic practice in which O'Dell deftly figures, within a rich landscape aesthetic, her passengers, rendered translucent on their socio-temporal journey. In the triptych presented here, figures land on uncertain waters in *Sunset, County Cork* to left and rise transposed in a crowd in *St Patrick's Day, County Kerry* to centre. People move left and right, oblivious, while O'Dell's interlopers expectantly face the camera, whose focus shifts in the mêlée. A bodily flash of green leads the eye into the lush coastal landscape of County Clare. *Tullig Village 2006/1849* is overlaid with an engraving captioned, 'The abandoned village of Tullig', taken from the *Illustrated London News* of 15 December 1849, originally published within a series titled 'Condition of Ireland: Illustrations of the New Poor-Law'.¹⁶ Ruined cottages, the product of the mass evictions - an effect of the Irish Poor Law extension act of 1847 - are suspended above the scant eroded remains surviving in the fields today. A vague figure places his tool in the ground, enclosed in a space created

by the fusion of nineteenth century shadow and the field boundary in the landscape photographed by O'Dell. The 1849 *Illustrated London News* report stated that:

The Sketch is not of a deserted village - though that was a miserable enough spectacle, for the wretched beings who once viewed it as the abode of plenty and peace still linger and hover about it - but of a destroyed village. The ruthless spoiler has been at work and swept away the shelter that honest industry had prepared for suffering and toiling humanity.¹⁷

O'Dell tells us that this body of '...work began as a journey into my family's photographic archive as well as a journey to Ireland. It stems for autobiographical explorations, but can be relevant to a variety of viewers in many countries; dislocation is a pervasive story in world history'.¹⁸ A history of the world's islands certainly bears out this claim. As Peter Hay points out: 'Most of the worlds islands, even those that did not experience major population changes as a consequence of European expansionism, have been shaped, though in distinctive and often unique ways by European politics'.¹⁹ And this has consequences for island art which frequently deals with 'the politics of identity, with reclaiming the territory'.²⁰

Drawing back, after scrutinising the visual and historical details in O'Dell's work, to contemplate the full composition of the triptych, we are able to absorb the colour values and the interplay between the images. In doing so, before long, the photographs deliver a powerful closing message through their broad effects of orange, white and green; the original colours of Thomas Francis Meagher's Irish tricolour, first unveiled in 1848, the mid-point of the Irish famine. This reversal of the modern flag seems, in O'Dell's narrative, to signify the upheaval of the Irish Diaspora.

Arthur Lamy's small colour photograph *No Man is...* shows the solitary figure of a man in a boat not much bigger than the human subject himself. Paddling away, his back defiantly positioned square on to the viewer, we are ushered into a representation of individuality and resistance; two themes that can be closely associated with island experiences. The saturated colour values in this print allude to populated seaside landscapes and call to mind the life preservers, beach cafés and touristic merchandise that one might find in such places. Whether Lamy's photograph is interpreted as humorous, slightly sad, as an appreciation or a critique, remains open. Whilst the figure appears isolated in a turquoise sea, a submerged seaweed covered rope is being crossed by the front of the boat. Ahead and to the right of the boat's path lays another similar submerged metaphor, suggesting linkage to some greater thing or place. Lamy uses a well-worn expression in titling his enigmatic photograph to comment upon, and contrast, islanded themes of isolation and a search for underlying connectivity.

If the photograph by Lamy is produced by looking outward, Amy Curtis draws upon inner imaginings to produce the *The Island of Bruadar* series, by sculpting, photographing and manipulating the fictional island to which she awards this name. 'Much of my work revolves around the themes of folklore, narrative, nature, landscape and imagination'²¹, Curtis explains. 'The idea of creating an island came from reading about islands of the dead...'. Curtis's inspiration calls to mind Arnold Böcklin's famous series of paintings on this subject; indeed 'Bruadar' bears some resemblance to the small islands created by Böcklin between 1880 and 1886.²² A stronger aesthetic association, however,

is to the landscapes, lighting and creativity present in the films of James Whale. Among other work, the English director delivered perhaps the most celebrated and sensitive filmic interpretations of Frankenstein in 1931 and 1935 respectively. Curtis's beautifully crafted triptych of photographs, much like Whale's depiction of the experimental 'monster', possess a strange, delicate, yet foreboding atmosphere.

Islands have figured prominently in mythical geographies throughout history. As John Gillis points out, 'The Greeks and Romans had imagined their dead heroes at peace on islands to the west of the pillars of Hercules...The Celts and the Norse also located their dead offshore and certain islands of the coast of Britain were associated with dead souls in the pre-Christian period'.²³ In visual form, European medieval mappa mundi, or world maps, represented the world as a circular earth island surrounded by a 'river ocean' void, with unknown lands islanded at their extreme as on the thirteenth century Hereford Mappa Mundi featuring terrestrial paradise at its top (east).

Set against these historical references it is perhaps unsurprising that Curtis's photographs hit a deep register in the imagination. In the context of such readings, her clearly stated intentions, 'to create this fantastical world through the combination of a model and ink effects in water to produce atmosphere and weather' seem slightly prosaic. But Curtis cleverly captions her work with sayings from 'weather lore', speaking to a shared compulsion of everyday experience and communication. Emerging from its captive oceanic void, 'Bruadar' piques the imagination, but further it reminds us of the force of nature, harking back to that most famous of volcanic islands: Krakatoa.

The remote island of Pulau Pejantan, Indonesia, in the South China Sea, is the location for Renhui Zhao's photographs. 'I was fortunate enough to be the photographer on one of the research trips by the Institute of Critical Zoologists'.²⁴ The mission statement of the institute, accessible on the front page of their website is as follows:

The institute of Critical Zoologists (ICZ) is the first interdisciplinary scholarly center dedicated to promoting critical scholarly dialogue and research on the principles and practices of animal spectatorship, animal advocacy, animal killings and animal related policies in the fields of social sciences, entertainment, commerce, aesthetics, culture and ecology.²⁵

Zhao's photographs of Pulau Pejantan fauna are skilfully executed. *Wallace's Greater Black Cormorant Diving, Day 1* catches, in intricate detail, the splash created by a diving bird and its aerated trail descending into the water column, while Pulau Pejantan, 'home to a treasure trove of unique species'²⁶ occupies the horizon. *Ghost Hare, Day 61, rock sampling off campsite Raas* pictures a sleeping animal. The Ghost Hare we learn is a curious beast: 'a black and white animal that seems to share a genetic background of both hounds and hares'.²⁷ Equally distinct is the 'improbably oversized' feline in *Iriamondi Cat, Day 60, 6km off Madura Forest*. Without wishing to disturb this fragile ecosystem by introducing the most invasive of species, in analysing these photographs, we begin to smell a rat!

The Institute of Critical Zoologists, we soon discover, is Zhao's fictive workplace. The animals in his manipulated images are constructs; specimens, that might readily inhabit the island of Bruadar. In Pulau Pejantan, however, Zhao cleverly seizes upon the important status of real islands as closed

ecologies. His work seeks to debate the role and authority of science in policing the human relationship with 'nature' and through the construction, presentation and titling of his works, he questions 'the different modes of knowledge production in archives'.²⁸

These playful works and techniques are deployed in an artistic practice that is genuinely concerned for the environment but aware of the fallibility of a world that, 'hungers for factual documentation and mediated experiences'.²⁹ Speaking in 2011 about the exhibition, 'A Bird in the Hand', Zhao remarked: 'In contemporary society birds are, perhaps, the most watched and most edible animal on our planet. They have become the focal point of debates about a "proper" relationship between humankind and nature...it seems undeniable that we have arrived at the time of the anthropocene and that we need to pay more attention to what nature is saying to us...'.³⁰

European cultures traditionally saw the sea as a negative, both physically and deeply psychologically threatening space.³¹ As we have seen, early European maps treated the ocean as an unknown void beyond the extremes of the earth island. Not before the late eighteenth century did the sea begin to be experienced as a playground against which men could test their mettle. Symbolically, in the context of these changing attitudes to the sea, islands became, 'liminal...third places, hovering somewhere between wild sea and civilised land...'.³²

These historical attitudes are strongly contrasted in Pacific cultures. Polynesian peoples, for example, have traditionally viewed the ocean as a positive, connecting space and saw themselves as inhabiting '...a kind of aqueous continent that stretched for thousands of miles in many directions'.³³ *More Sea than Sky to See*, three photographs by Rychel Therin, an artist whose work explores, in part, her Jersey and Maori identity take up this theme. These photographs were taken in Jersey '...but seeing clarity and freedom in the never-ending watery expanse as a positive, symbolising space, are as much to do with my living in Jersey as to do with my Maori coastal heritage'.³⁴ Therin's photographs, in turning the lens onto featureless horizons on the sea follow an iconography begun as far back as the 1850s by Gustave Le Gray. But her readings of freedom and clarity in the ocean as *image* - even today in an age when entering the ocean for recreational pleasure is a normative experience - are inflected with her Maori cultural self. The deep blue palette of the photographs has its inspiration, not only directly 'out there' in the ocean itself, but in the Maori vernacular on the coast of Aotearoa (New Zealand):

My iwi (tribe) of Ngati Porou and hapu (sub-tribes) – Ngati Raikairoa, Ngai Taharora and te Whanau a Iritekura are located on the east coast of Aotearoa. My Maori experiences revolve around this coastal landscape. My uncle, Robert Janhke, is a well known contemporary Maori carver in Aotearoa and in the late 80's he was asked to re-design our whareniui (meeting house) by the tipuna (elders) of our whanau (wider family group). After years of communal effort and work, the final job was to paint front lintels of the whareniui cyan blue. The elders of our whanau were not pleased with this break in tradition (as houses were usually painted an ochre-red), and called him to a meeting to discuss their concerns. When it came to my Grand Aunt Puni's turn to speak, she stood up and said simply: 'He rangi kahurangi, he moana kahurangi, he whare kahurangi' (blue is the sky, blue is the sea, blue is the house). The elders agreed, the matter was settled and the house stayed blue.³⁵

Therin's photographs, opening out onto the sea, devoid of any sense of the land are strongly contrasted in *Valentine Aitken's Sun and Sea Air: Pleasure and Anticipation*. Here the frame is filled with pink Jersey granite; two figures perched on its serrated edge set against the blue sea. In Aitken's image, conversely, we acutely sense the bounded condition of an island coast; her human subjects

are dwarfed, in an almost pathetic hope of uncertain catch. While landed, facing the ocean, limited perhaps in trepidation of what it might stir, they seem, symbolically, equally vulnerable to the shadowy terrestrial demon looming behind them, figured in contrasted grey granite form. The island experience presented here is bounded, figures on the edge, negotiating the space between two worlds of land and ocean.

This text has sought only to begin to critically engage with the body of photographs selected from the submission to *Archisle: The Jersey Contemporary Photography Programme open call 2011* to form the *Archisle #1* exhibition. It has been written as the works take to the wall in their first installation and assume their position on the *Archisle* website. The 2011 brief requested responses to 'islandness', a concept that was so helpfully summed up by Elizabeth Stratford as '...a complex expression of identity that attaches to places smaller than continents and surrounded entirely by water'.³⁶ Whilst the brief was issued with some confidence that the distinctive emotional responses that are often provoked by experiences of island geographies and cultures (in the broadest sense) it acknowledged that island artists face '...challenges of isolation of isolation and remoteness from artistic movements and trends breaking in mainland urban centres'.³⁷

The 'Islands of the World V International Meeting in Mauritius' on 4 July 1998 recommended, 'that islanders speak and others hear the unique and positive cultural experiences of island living through literature and other forms of creative expression'.³⁸ Taking up this assertion and analysing the challenges and opportunities for island art Peter Hay has observed that:

In a stressed world, islands are under particular stress. At the same time-as the global economy becomes more and more tightly controlled from the centre- it may be that it is only at the fringes that the necessary "critical distance" will be found that enables the envisioning and generation of real and radical alternatives to taken-for granted existence. Despite the inflexibility to which islandness has conducted in the past, then, it may be that in the future islands will be crucial sites of inquiry, even of resistance.

Island arts engage with the land and the sea (of course!) and the community. They address the large questions of existence, but they do it within a context of shore-bounded particularity. They are, in reality, not "minor " arts at all, and island artists are, in reality, not workers at the margins. So should it be recognised.³⁹

Through *Archisle* we seek to create a space for creative discourse between Jersey and international artists on and about island experiences. The readings presented here and the yet to be told interactions between present and future participating artists and their audiences reveal the tremendous creative potential of beginning this discussion.

I would like to thank Mark Le Ruez for his contributions to the development of *Archisle #1* and for his comments on drafts of this text.

Endnotes

¹ The Channel Islands archipelago, located in the Bay of Normandy some twenty miles from the French Coast, is made up of seven permanently inhabited islands and numerous offshore reefs. Separated into two bailiwicks, that of Jersey, alone as the largest of the islands, and Guernsey, also incorporating the islands of Alderney, Sark, Herm, Jethou, Brecqhou. Jersey and Guernsey are British Crown Dependencies operating independent insular parliaments known as the States of Jersey and of

Guernsey, presided over by a crown appointed Bailiff and composed of an assembly of elected political representatives. The Bailiffs of Jersey and Guernsey are also President and Chief Judge of the islands' judiciaries; laws are adopted by royal assent to the British Monarch in Council. The islands' governments have the legislative ability to pass ordinances without royal assent.

² This is the observation of the current, Quaternary Archaeology and Environments of Jersey project (QAEJ), <http://quaternaryjersey.wordpress.com/>. Accessed 5 December 2011.

³ Barry Cunliffe, Jersey in Prehistory: A Centre or Periphery. The Fourth Joan Stevens Memorial Lecture, 13 June 1994 (Jersey: Societe Jersiaise, 1995) p.10.

⁴ The British-Norman culture of the Channel Islands stems from the fact that the islands were part of the Duchy of Normandy when King John lost Normandy to the French in 1204. In return for their continued loyalty, the English Crown granted the Channel Islands constitutional autonomy that respected the Norman customs extant in these territories and thus conceived the Bailiwicks of Jersey and Guernsey. See note 1. Judith Everard and James Clarke Holt, *Jersey 1204 : the forging of an island community* (London: Thames & Hudson, 2004).

⁵ Quoted in François Brunet, *Photography and literature* (London: Reaktion, 2009) p.118.

⁶ See, Archisle: The Jersey Contemporary Photography Programme, Open Photography Exhibition 2011 project brief, <http://www.archisle.org.je/> . Accessed 5 December 2011.

⁷ The phrase 'islands of the mind' is, sadly, not my own; it comes from the title of an excellent book on the cultural geography of islands. See, John R. Gillis, *Islands of the mind : how the human imagination created the Atlantic world*, 1st ed. (New York: Palgrave Macmillan, 2004).

⁸ Lucian Bran, Artist's Statement, 2011.

⁹ Ibid.

¹⁰ Ibid.

¹¹ Andrew L Cartwright, (1999) *Implementing land reform in post-Communist Romania*. PhD thesis, University of Warwick.

¹² Cynthia O'Dell. Artist's Statement, Migrations: Legacies of Famine and a Family Record of Amnesia, 2005-2009.

¹³ Ibid.

¹⁴ Ibid.

¹⁵ Ibid.

¹⁶ *Illustrated London News*, 15 December 1849, p. 393.

¹⁷ Ibid., p. 394.

¹⁸ O'Dell, 2011.

¹⁹ Peter Hay, "That Islanders Speak, and Others Hear....," *Interdisciplinary Studies in Literature and Environment* 10, no. 2 (2003).

²⁰ Ibid.

²¹ Amy Curtis, Artist's Statement, 2011.

²² Bocklin painted five versions of *Island of the Dead* between 1880 and 1886. The second, dated June 1880 is at The Metropolitan Museum of Art, New York. <http://www.metmuseum.org/Collections/search-the-collections/110000116?rpp=20&pg=1&ft=bocklin&pos=1>, accessed 16 December 2011.

²³ Gillis, *Islands of the mind : how the human imagination created the Atlantic world*. P.40

²⁴ Renhui Zhao, Archisle: The Jersey Contemporary Photography Programme Open Photography Exhibition, 2011 submission statement.

²⁵ Institute of Critical Zoologists, <http://www.criticalzoologists.org/> . Accessed 5 December 2011.

²⁶ Zhao, Archisle submission, 2011.

²⁷ 'Artist Project/Pulau Pejantan Institute of Critical Zoologists', *Cabinet Magazine*, 38 (Summer 2010), p.67.

²⁸ Singapore Contemporary Young Artists, <http://www.contemporaryart.sg/archives/zhao-renhui>. Accessed, 5 December 2011.

²⁹ Asian Photography Blog, Interview: Renhui Zhao, July 17 2009. Accessed 6 December 2011.

³⁰ Exhibition Review: 'A Bird in the Hand' exhibition at the Arts Gallery, University of the Arts. London, <http://newsevents.arts.ac.uk/event/a-bird-in-the-hand/>. Accessed 6 December 2011

³¹ Gillis, pp. 8-9.

³² Ibid., p.138.

³³ Ibid.

³⁴ Rychel Therin, p.c. 2011.

³⁵ Ibid.

³⁶ Quoted in, Archisle: The Jersey Contemporary Photography Programme, Open Photography Exhibition 2011 project brief, <http://www.archisle.org.je/> . Accessed 5 December 2011.

³⁷ Ibid.

³⁸ International Small Island Studies Association (ISISA) *Islands of the World IX* ISISA Islands of the World General Meeting – August 2, 2006, The Maui Declaration. <http://maui.hawaii.edu/isisa2006/The%20Maui%20Declaration.pdf>. Accessed 15 December 2011.

³⁹ Hay, "That Islanders Speak, and Others Hear...." pp.203-5.

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Pelliccia's new Introduction to this volume clarifies its contents and addresses the challenges of translating Plato freshly and accurately. In its combination of accessibility and depth, Selected Dialogues of Plato is the ideal introduction to one of the key thinkers of all time. 2. \$ 11.99.Â In terms of its structure, Ancient Philosophy is presented so that each philosophical position receives: (1) a brief introduction, (2) a sympathetic review of its principal motivations and primary supporting arguments, and (3) a short assessment, inviting readers to evaluate its plausibility. The result is a book that brings the ancient arguments to life, making the introduction truly contemporary. It will serve as both a first stop and a well visited resource for any student of the subject. An Introduction to Language 9e. VICTORIA FROMKIN Late, University of California, Los Angeles ROBERT RODMAN North Carolina State University, Raleigh NINA HYAMS University of California, Los Angeles. Australia â€¢ Brazil â€¢ Japan â€¢ Korea â€¢ Mexico â€¢ Singapore â€¢ Spain â€¢ United Kingdom â€¢ United States. An Introduction to Language, Ninth Edition Victoria Fromkin, Robert Rodman, Nina Hyams Senior Publisher: Lyn Uhl Publisher: Michael Rosenberg Development Editor: Joan M. Flaherty Assistant Editor: Jillian Dâ€™Urso Editorial Assistant: Erin Pass Media Editor: Amy Gibbons Marketing Manager: Christina Shea M One the hardest part of IELTS writing module is writing the introduction. If you have a good technique for this, then the rest of the task is easy. The first thing to note is that writing about Tables, Graphs and Diagrams is not the same as writing an essay in IELTS writing task 2: You are NOT asked to give your opinion on the information, but generally to write a report describing the information factually . It is NOT necessary to write an introduction like in an essay for this writing task. You are writing a report, which means that you do NOT begin with a broad general statement about the t