

# researchnews



## Sound & Fashion

Simon Thorogood brings his exhibition and sound experiment to the University of Brighton



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## SWISH An exhibition and sound experiment by cult fashion designer Simon Thorogood

In October the Centre for Contemporary Visual Arts (CCVA), University of Brighton in collaboration with the London College of Fashion presented in the University gallery an exhibition of the work of Simon Thorogood who has been described as a Cult Fashion Designer and in the 1990s labelled by the fashion press as a rising star of "Brit Couture". The exhibition, *Swish*, consisted of an anthology of past designs from various collections including *Fragment/a* designed during his recent residency at the Victoria & Albert Museum and a new experimental sound and digital work in progress entitled *Soundforms*.

*Soundforms* is a proposal for an original software package and installation piece that converts sound into fashion. Any kind of music, noise, speech or environmental sound will be captured and processed and then converted into line, shape, colour, surface decoration and composition and digitally projected onto a female figure. The design conversion is visually explained with the intention of communicating a different way of generating fashion design.

Graduating from Central St Martins in 1992, having completed both the BA and MA courses in Fashion, he established his bespoke women's wear label in 1998 where his signature has been the exclusive use of silk duchesse satin. The resulting engineered garments have been described as futuristic, medieval and ecclesiastical. He has exhibited worldwide at venues including The Fashion Institute, New York, the Victoria & Albert Museum, the Barbican Centre and ICA, London.

Exhibiting his work in a gallery context is an integrated component of his research, relating to the communication and presentation of clothing and his installations reflect closely to the ideas and research behind the work. He aims to extend the framework of fashion by confronting its limits with architecture, music and technology. Thorogood expands his "experience" of designing through the application of digital and interactive technology and explores systems, processes and programs where fashion design literally "grows". Recently much of his design output has derived from his interest in Generative music and adaptive computer hive and swan theories in collaboration with the composer Stephen Wolff. Thorogood extends the traditions of couture through innovation and experimentation within fashion. He says of his own practice "collaboration is a hugely important aspect of my own work, which has included partnerships with musicians/composers, architects, lighting designers and mathematicians".



SWISH by Simon Thorogood

Future collaboration between CCVA University of Brighton and the London College of Fashion continues with an exhibition of the work of Lucy Orta, which will take place in the University of Brighton Gallery in April-May 2005.

## Cold War Modern: Art and Design in a Divided World, 1945-1970 A V&A Exhibition to be co-curated by Jane Pavitt

A major exhibition on the theme of *Cold War Modern: Art and Design in a Divided World, 1945-1970* will be mounted at the Victoria & Albert Museum in 2008. Curated by Jane Pavitt, the University of Brighton Research Fellow at the V&A and David Crowley, of the Royal College of Art (a former graduate and academic member of staff at the University of Brighton), the exhibition will explore extraordinary international developments in modern art, design, architecture and film during the Cold War. Concentrating on the highly volatile years from 1945 to 1970, it will examine the key themes of the period: the physical, social and cultural reconstruction of Europe and other parts of the world after war; the 'victory' of modernism in the arts at a time when an ideological conflict was being fought to demonstrate the superior modernity of socialism over capitalism and vice versa; and the rise of consumerism and its corresponding critique.

The Cold War era was one of high tensions and exceptional creativity, which touched every aspect of life from everyday goods to the highest arenas of human achievement in science and culture. The exhibition is based on the view that one compelling way of understanding the Cold War is as a conflict between different conceptions of modern life. Art and design were not therefore peripheral symptoms of politics; they played a central role in representing and, sometimes challenging, the dominant political and social ideas of the age. Whilst the exhibition will represent the high political drama of the age, it will not form a

chronicle of political events: it is the curators' view that works of art and design can chart the ideological ambitions and paradoxes of this fascinating era.

At this early stage of conception the curators anticipate mounting the exhibition in three key sections, *Anxiety and Hope in the Aftermath of War*, *Cold War Modern* and *Vision and Critique*, a number of potential themes having been proposed for each section. In Section One these currently comprise *Memorialising Conflict: Conflicts over Memorials, Existential Anxieties, The Legacy of the Modern Movement, The Socialist Agenda for the Arts*, and *Rebuilding and Reconstruction*. In Section Two the themes under consideration are *Domesticity and the Modern Home, Thaw Modern: art and the applied arts in Eastern Europe after 1956*, and *The Third Way: Scandinavia, Harnessing the Future and Corporate Modernism*, whilst in Section Three they comprise *New Fronts on the Cold War, Technocracy and its Discontents, Living the Revolution, The Last Visionaries*, and *Osaka Expo '70*.

The first of a series of round table discussions was mounted in mid-October at the V&A with eighteen invited participants whose research interests relate in some ways to the envisaged exhibition themes. Comprising researchers from a range of leading institutions in the fields of art and design history and related fields (the Universities of Brighton, Kingston, Middlesex, Sheffield, Sussex and Warwick, as well as Birkbeck College, the Courtauld Institute, the London College of Fashion, Manchester Metropolitan University, Oxford Brookes University, the Royal College of Art and the Victoria & Albert Museum) participants made brief presentations as a means of stimulating discussion about the possible scope and content of the exhibition. This was intended to be the first of a number of planning/discussion meetings that will lead on to a series of closed symposia and international seminars as a lead up to the exhibition. It is envisaged that the University of Brighton will play a significant role in this through the key role played by co-curator Jane Pavitt and the subsidiary role of core participant Professor Jonathan Woodham, as well as the future involvement of other design history specialists at the University. It is also envisaged that the University will host one of the key conferences in the three-year period leading up to the exhibition opening in 2008.



Left: 'Kitchen of tomorrow - an exhibition (1954) by the Frigidaire division of General Motors to show possible developments in kitchen design and planning. Points of interest are waist-high horizontal refrigerator, counter-top ovens which are raised to waist height by push buttons, mirrored-glass oven doors which become transparent when the light goes on.' *Design*, September 1954.

Right: 'Over-decorated pottery and an Edwardian-looking pottery figure shown in the Russian pavilion at the Indian Industries Fair, held in New Delhi, 1955.' *Design*, February, 1956.

Left: 'Kitchen furniture displayed in the Russian pavilion at the Brussels Exhibition. Units are sensibly arranged and not unlike Britain's wartime utility designs.' *Design*, August 1958.

Right: 'Car displayed in the USSR Pavilion at the Brussels exhibition 1958 which follows American styling closely though at a distance of about two years. Maker: Tchaika.' *Design*, August 1958.

Design Council Archive, University of Brighton

*The exhibition will examine the physical, social and cultural reconstruction after the war; the conflict between socialism and capitalism; and the rise of consumerism and its corresponding critique.*

## A Dictionary of Modern Design

### A new publication by Professor Jonathan Woodham

Oxford University Press published the hardback edition of *A Dictionary of Modern Design* by Professor Jonathan Woodham (Director of the Centre for Research Development, Arts and Architecture) at the end of October; the paperback version will follow in October 2005. Over 500 pages long, the *Dictionary* covers a wide range of designers, writers, critics, theorists, manufacturers, retailers, educational institutions, design promotional and professional organisations, materials, museums, heritage sites and terminology from the mid-nineteenth century to the present day.

One of the underlying aims of the *Dictionary* was to redefine the territory of design history in ways that reflect the changing nuances of the word 'design' and 'designer' over the period covered. By the early 21st century such terms have become so pervasive in everyday language that their meanings have become increasingly dissipated. In addition to epithets such as 'designer labels' and 'designer clothes' that emerged in the 1960s, other increasingly ubiquitous descriptors that entered the everyday vocabulary in the 1980s such as 'designer water', 'designer drugs' and 'designer stubble', began to render the word 'designer' less meaningful. The fact that design has come to embrace an ever-widening range of meanings of design is reflected in the *Dictionary's* subject coverage that includes the ordinary and the everyday alongside more conventional design landmarks and individuals. Hence, for example, entries under the letter 'S' include the design rationale of the



*A Dictionary of Modern Design*

such as the Salon des Arts Ménagers, the Svenska Slöjdföreningen and Stichting Goed Wonen, of journals such as *Stile Industria*, and of numerous individuals. Those under 'S' include Gottfried Semper, Margarete Schütte-Lihotsky, Herbert Spencer, Borek Sípek, Yuri Soloviev, Yves Saint-Laurent and Philippe Starck.

Critical accounts of design production, consumption and the industrialisation process are also included throughout the *Dictionary*, ranging from Pugin to Packard, Papanek, Illich and Klein as well as such as highlighting concepts such as Design for Need and Green Design (and its inherent contradictions). Jonathan Woodham has attempted to take on a wider geographical coverage of entries than most other dictionaries of design, although design history studies are only at a transitional phase of research into design in countries outside the nexus of the first industrialised world.

It may be of interest to note that Jonathan Woodham's earlier text for Oxford University Press, *Twentieth Century Design* (1997), has now sold 39,000 copies worldwide and is currently being translated for publication in South Korea in late 2005.

internationally pervasive Starbucks coffee lounges as well as that of the Siemens, Sony and Swatch corporations, the outlook of mail order enterprise Sears Roebuck & Co, the marketing appeal of Sindy dolls (manufactured by Pedigree Toys), and the contrasting design philosophies of the Saab and Skoda automobile companies. Mainstream developments such as Semiotics, Shaker Design, Sezessionstil, the Stockholm Exhibition of 1930, Streamlining and Swiss Style are also addressed alongside the achievements of organisations

## Professor Bruce Brown Appointed as RAE 2008 Main Panel Chair

It was announced at the end of September that Professor Bruce Brown, Dean of the Faculty of Arts and Architecture at the University, had been appointed as one of 15 leading academics nationally to chair one of the Main Panels for the next RAE. He was a member of the Art & Design Panel in RAE 2001 and has considerable peer review experience nationally and internationally. He is the only academic drawn from the post-1992 Universities to be appointed as Chair of one of the new "Super Panels". These key appointments mark the first stage in establishing the Panel and Sub-panel membership, the composition of both categories being announced in December 2004 and the first round of panel meetings scheduled for early 2005. Guidance for panels on establishing appropriate working methods and criteria will also be published at this time.

These 15 key posts were advertised nationally, attracting 106 candidates who were selected on the basis of their significant research record, understanding of the role and impact of the RAE, and senior experience in conducting or commissioning research, research management or leadership across a broad discipline field. In addition, the candidates were required to demonstrate knowledge of research quality assessment and peer review, and experience of committee work. As Main Panel Chair, Bruce Brown will have responsibility for a wide range of sub-panels: Art and Design, the History of Art, Architecture and Design, Drama, Dance and Performing Arts, Communications, Cultural and Media Studies, and Music, all areas which are reflected in the disciplinary composition of the Faculty of Arts and Architecture.

It should be noted that this two-tier panel structure for RAE 2008 marks a significant change from the previous RAE, and is designed to ensure a consistent approach to the assessment of cognate subject areas. The role of the Main Panel Chair is crucial to ensuring that the 2008 RAE panel structure allows the successful development of consistent overall quality standards, common assessment procedures and equal opportunities guidance.



Nick Gant's *Bright* installation of geodesic spaces at London Design Festival and, inset, *Bright space* designed by Nick Gant

## Geodesic Spatial Products Nick Gant defines a new space age

Nick Gant (School of Architecture and Design) has recently designed a new range of geodesic spatial products which utilise a new material and production technique he has developed with CHELTEC LTD which enables the construction of very strong, self assembly, geodesic structures which are made in very thin (1mm) material making them ideal for a number of spatial/architectural applications. He recently launched this product at the London Design Festival as part of the 10th Anniversary celebrations of the 100% Design show. The product received

significant developmental proposals from a broad range of individuals, companies, brands and press ranging from Marcel Wanders of Droog, Fosters Architectural Practice the BBC, C4 and Habitat all wishing to develop applications. Nick is currently working on a proposal to produce the architecture for the Sloane Square Christmas celebration installation as well as developing a product range and feature display system for Habitats' stores all utilising this new building technique.

Nick also recently secured a £500 award from the Design Council to run an event on sustainability co-organised by Toni Hicks and Jake Leith from the Fashion and Textiles department. The event proved very successful with 150 students, many invited guests and significant key speakers all contributing to debates that surround this core and often contentious area. Our new member of staff Jonathan Chapman was one of the key speakers at the event having a particular specialist knowledge of this field.



Balinese choreographer and dancer I Ketut Marya, performing one of his master classes, filmed by amateur film-maker Mr. Wistrand, a Swedish diplomat, traveling around South East Asia in 1939

## Seeing with Different Eyes How amateur film is becoming a research resource

A successful screening and study day on amateur film *Seeing with Different Eyes* took place on April 25th 2004 with support from the Faculty Research Support Fund. This European exchange was organised by Ine van Dooren, Moving Image Archivist of the South East Film & Video Archive (see: [www.brighton.ac.uk/sefva/](http://www.brighton.ac.uk/sefva/)) in collaboration with the Filmarchive Smalfilmmuseum, Hilversum, The Netherlands. It took as its theme the developing field of scholarly attention to amateur film and the growing recognition of it as a research resource.

Amateur film forms a significant part of Europe's cultural heritage and has a vital role to play in social connectivity. Dating primarily from the 1920s onwards when new technology enabled individuals, families, communities, organisations and artists to make films for the first time, these films - both fiction and non-fiction - engage with all aspects of everyday life, work and creativity. *Seeing with Different Eyes* explored how film archives, professional film-makers and researchers re-imagine amateur film.

The event took place at Cinematheque, Lighthouse Media Centre, Brighton, and the programme of short film screenings and artists' presentations had a strong international component. Featuring material made by Finnish, French, Swedish, Dutch and Luxembourgian amateur and professional film-makers as well as those closer to home in Sevenoaks, Bognor Regis, Brighton and Folkestone, the films also took place in Poland, and featured unique colour footage of Balinese maestro dancer, I Ketut Marya.

The discovery of this last extremely significant collection among SEFVA's holdings by SEFVA's Preservation and Production Officer Nick Clark has resulted in a creative partnership with The Bali Film Promotion Board. This collaboration was successful in obtaining a grant from the Pacific Asian Tourist Association to enable digitisation and the gathering of additional interviews and contextual research. A special screening programme in Bali is scheduled later this year. In fact much of what was shown was either recently discovered, recently restored, or in one case, newly provided with a musical score.

This first of what it is hoped will become an annual event also featured as work-in-progress, a collaboration between SEFVA's Ine van Dooren and Brighton-based media artist Tim Didymus, which considers the archival and historical re-appropriation of amateur and family film collections, within the public domain of study and re-use. Sam Lanfear-Jones (School of Historical and Critical Studies, University of Brighton) and Doctor Martina Roepke from the University of Amsterdam both presented interesting and ground-breaking doctoral research.

For full details of the programme see [www.dagvandeamateurfilm.nl](http://www.dagvandeamateurfilm.nl)

## Contested Spaces: representation and the histories of conflict Purbrick's prison project and conference

In July 2001 Louise Purbrick (School of Historical and Critical Studies) with the support of the Faculty of Arts and Architecture and the National Museum of Photography Film and Television, initiated a photographic project at the recently emptied Maze/Long Kesh Prison, Northern Ireland. She worked with Magnum photographer Donovan Wylie whose book *The Maze*, which included a historical essay by Louise entitled *The architecture of containment*, was published by Granta earlier this year. *The Maze* has toured as an exhibition that has shown at Belfast Exposed in Belfast, Open Eye in Liverpool, the Photographers Gallery in London and will be in the University's Gallery at Grand Parade throughout November, 2004.

To coincide with *The Maze* exhibition colleagues Louise Purbrick and Graham Dawson are organising an international conference: *Contested Spaces: representation and the histories of conflict*. The aim of the *Contested Spaces* conference is to open up a cross-cultural and cross-disciplinary discussion about the spaces and sites, such as the Maze/Long Kesh, where divided histories of conflict are powerfully present. It engages with debates that are not only relevant to the academic community but also to those responsible for the management of historic environments, including policy-makers, heritage professionals, curators, political and community activists, who are acutely aware of the importance of the creative and critical practices of history-making to the processes of conflict resolution.



The Maze Prison

Both Louise and Graham felt that *The Maze* exhibition provided a really important opportunity for discussion of these issues and for reflection upon how they are addressed by people working in different international contexts. *Contested Spaces* brings together archaeologists, artists, art historians, cultural historians, curators, documentary film-makers, oral historians, writers and those working in the field of political, international and tourism studies. Speakers include: Jim Aulich (Centre for the Study of Location, Memory and Visuality, Manchester Metropolitan University); Graham Dawson (School of Historical and Critical Studies, University of Brighton); Sean Field (The Centre for the Study of Popular Memory, Capetown); Gerd Knischewski and Ulla Spittler (School of Language and Area Studies, University of Portsmouth and School of Languages, University of Brighton); Debbie Lisle (School of Politics and International Studies, Queens University, Belfast); Tony Pollard (Archaeological Research Division, University of Glasgow); Louise Purbrick (School of Historical and Critical Studies, University of Brighton); Lauren Segal (Programme Director and Curator, Constitution Hill, Johannesburg) Haifa Zangana (Iraqi born novelist and former political prisoner).

*Contested Spaces* opens 6pm Friday 19th November with a documentary film introduced by its director, Cahal McLaughlin: *Looking back, looking out: Location, materiality, testimony at Long Kesh/Maze, Northern Ireland*. The conference continues at 10.00am until 6.30pm Saturday 20th November with speakers' papers plus a reception in *The Maze* exhibition at the University of Brighton Gallery. Cost: £10/free (concessions). Places are limited and must be booked in advance. For more information and to book contact: [l.purbrick@bton.ac.uk](mailto:l.purbrick@bton.ac.uk).

## Alex Booker Visiting Research Fellow

Alex Booker will be a visiting research fellow at the Centre for Research Development for the duration of the academic year. Professor Booker is currently on sabbatical leave from the Faculty of Architecture and Fine Art at the Norwegian University of Science and Technology in Trondheim where he lectures in form and colour at the Institute for Product Design. Alex Booker will be conducting research in the field of colour with particular focus on colour semantics and the role of colour in product form and identity. The aim of the research period is to establish the groundwork for a publication on colour in product design. In addition to teaching design Alex has been active as a member of the design research group in Trondheim with particular emphasis on evolving a methodology for introducing aesthetics issues at an earlier stage in the design process. He was also a partner in a design consultancy that worked on a wide range of projects from corporate identity to

product concept development for the Norwegian fish industry. Alex has his background in the visual arts as a painter and has been active as an exhibitor, administrator and educator in Scandinavia and the UK. As an artist Alex works at the interface between photography and painting with a specific interest in the relationships between image, colour, space and narrative in his large-scale public commissions. Alex will be exhibiting recent works at the Marburg Kunstverein in Germany this December. In addition to conducting his research Alex will be participating in the teaching programme for the MA in Architecture and Interior Design in the autumn.



Winter was hard 2004

## Illustrators take Control Lawrence Zeegen leaves his mark

Lawrence Zeegen (School of Arts and Communication) was asked to write for two major books on contemporary illustration, both published in August 2004.

The Association of Illustrators, formed 30 years ago this year, commissioned Zeegen to write the introduction to their annual publication *Images #28*. Highly regarded, as the very best collection of contemporary British illustration, *Images 28* features the work of illustrators chosen by a panel of well-respected judges. Zeegen's introduction explores notions and ideas surrounding the concept of New illustration and its relationship with those in the design industry that commission illustration. He advocates a call-to-arms, inciting illustrators to take control, creating new projects and opportunities for themselves within the increasingly digital landscape of graphic communication.

Published in Singapore by BIS, *Clin D'Oeil* is an annual of the very best in global contemporary illustration featuring the work of illustrators from the UK, US, Japan, Australia, Sweden and Denmark, France and Germany. Zeegen was asked to write the introduction to *Clin D'Oeil* and concentrated on the re-emergence of the discipline in recent years due to a greater recognition of the scope and breath of the potential in the illustrated image. Recognising that renewed interest began with work commissioned by independent record and fashion labels before migrating to UK, US and Japanese style magazines, Zeegen cites the return to prominence as one that will outlive fashions, fads and trends in imagemaking.

Lawrence Zeegen was invited to present a paper, *It is not the Winning; It is the Taking Part*, at the international conference; *Design Education; Tradition and Modernity* at the National Institute of Design in Ahmedabad in India in March 2005.

The paper investigates the relationship that graphic design courses



Above, *Clin D'Oeil* and right, *Images #28*, both featuring introductions by Lawrence Zeegen

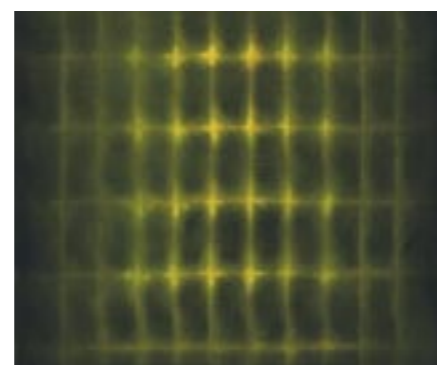
have within their own institutions and within the larger industrial context and explores avenues for greater communication; establishing opportunities for increased understanding through partnerships and 'live' project briefs. The paper utilises recent examples from the BA (Hons) Graphic Design course at University of Brighton including 'live' projects run with local charities, organisations and groups that include Born Free Foundation, The Royal Sussex Hospital, Juice FM as well as London-based financial news group, Bloomberg.

Lawrence Zeegen has also been selected to judge the Illustration category in the 2005 D&AD Awards, he was elected by the D&AD Executive Committee. D&AD, British Design and Art Direction, is an educational charity whose purpose is to set creative standards, educate, inspire and promote good design and advertising. Founded in 1962, D&AD is famous for its influential Awards and the D&AD Annual and for its membership of 2,300 of the design and advertising elite. Membership is exclusive to creatives whose work has been selected, by the panel of judges, for inclusion in the D&AD Annual. Zeegen has been a full D&AD member since 2001.

## Abstraction, Place and Contemplation Duncan Bullen gets site specific

Last year Duncan Bullen was invited to be artist in residence at the Eremo di Santa Caterina, Elba, Italy. During the residency Bullen made a series of drawings that explore possible relationships between abstraction, place and contemplation. The drawings in turn became the basis for a series of paintings, prints and an artist book that were exhibited in the adjacent church during May-June 2004. The placement of the work was quite specific, so the imaginative space - the open ended geometric forms within the work, maintained a relationship to the proportion of the architectural and symbolic elements within the building.

As the project unfolded Bullen was commissioned to make two site



Night Prayer

specific paintings that will be permanently installed in the ambulatory either side of the altar in the church. The siting of contemporary abstract painting into a building that embodies a Christian religious tradition (which is primarily narrative and figurative) raises issues about religious and artistic aspirations. Once introduced to the building it is envisaged that these works will become the object and subject of educational activity.

A solo exhibition featuring this work is due to be shown at the Star Gallery, Lewes, October 2005.

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Promotional materials for The Mill. From top: poster, brochure spreads and, bottom, poster/brochure cover

## Communicate Siobhan Keaney part of British Graphic Design retrospective

The work of internationally recognised designer Siobhan Keaney (School of Arts and Communication) is included in the *Communicate: Independent British Graphic Design* since the Sixties exhibition at the Barbican Art Gallery, London which runs from 16th September 2004 - 23rd January 2005

The show will then travel to four venues in China, as well as major venues in Taiwan, Korea and Japan. The tour will commence in February 2005 and run for approximately 12 months.

*Communicate* presents the work of British graphic designers, from 1960 to the present, for whom independence is a key principle. Some operate alone, some in teams founded by two or three partners. Some started small and have expanded to the point where they employ as many as 20 staff. In all cases, though, the founders own the company and answer only to themselves. These designers chose independence

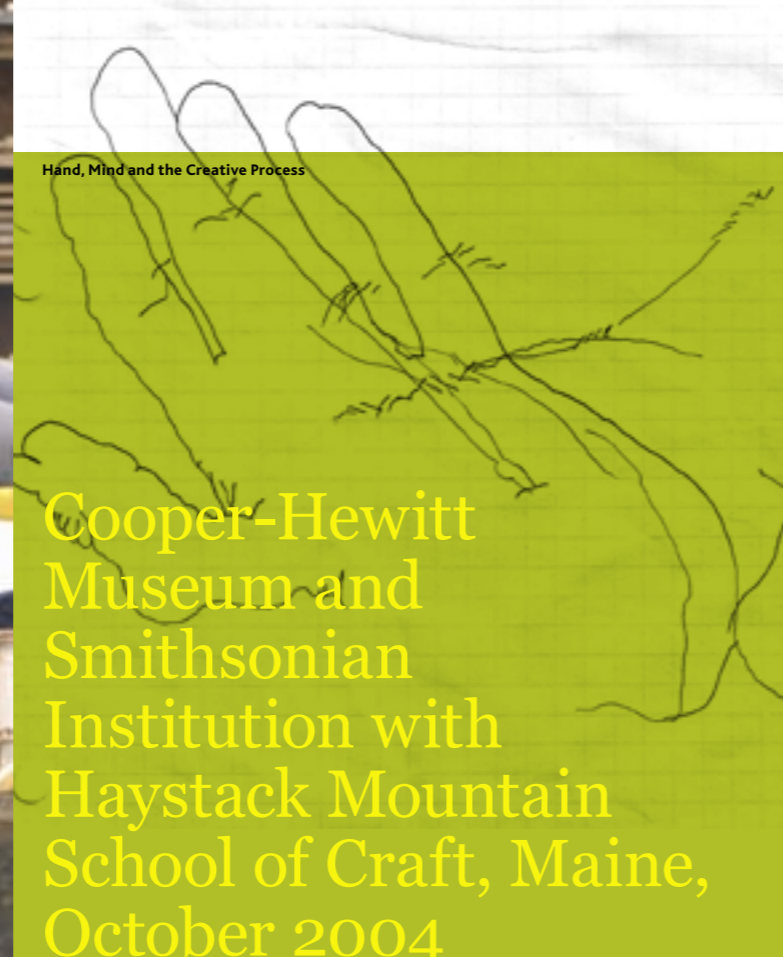
because they possessed an independent point of view. It was important to them to take on projects to which they could bring a strong sense of commitment and personal involvement. Many would stress the need to retain as much creative freedom as possible.

This diverse band of visual communicators has helped to bring one of the most energetic, inventive and varied design cultures in the world. Since the 1960s, many of the significant new ideas, styles and directions have emerged from their studios. The speed with which these developments were sometimes taken up by design's commercial mainstream was clearest sign of their relevance and viability.

Independent graphic designers have a complicated relationship with the broader currents of communication design. Figures as varied as Vaughan Oliver, Siobhan Keaney, Why Not Associates, Mark Farrow, North, Intro and Kerr/Noble reject over used design conventions and express their critical stance primarily through aesthetic choices. Other designers, such as Robin Fior

and Ken Garland in the 1960s, David King in the 1970s, Neville Brody in the 1980s and Jonathan Barnbrook and Lucienne Roberts in the 1990s, were overtly political in their allegiances and use of design as a means of critique.

Today, the independent spirit is arguably more crucial than ever. This is an era of vast media organizations, which gobble up publishing houses, newspapers, magazines, film studios and record labels in a process of relentless expansion. The aim of these global enterprises is to capture mass audiences and the techniques they bring to bear are often as formulaic as their messages are trite. The independent publishers, publications, film-makers and record labels that remain attempt to challenge the narrowing of options by offering unpredictable alternatives. In an increasingly visual society, independent designers likewise play a crucial role in helping to keep the channels of communication open.



Cooper-Hewitt  
Museum and  
Smithsonian  
Institution with  
Haystack Mountain  
School of Craft, Maine,  
October 2004

# Hand, Mind and the Creative Process

For the first issue of the Research Newsletter for 2004-05 academic year, Chris Rose (School of Architecture and Design) reflects on the workshop in materials interaction space and a workshop in drawing that he ran at the *Hand, Mind and the Creative Process* North American Design Symposium, Maine, October 2004.

Haystack Mountain School of Craft is an artist's retreat on the North-Eastern coast of Maine, among a constellation of islands within a remote, pristine environment of trees, lichens and mosses clinging to rocks that have been smoothed and polished by millennia of gentle tides. The School's main activity is to run summer schools in a variety of materials and creative practices. Its design and location are conducive to reflective practice and it has a well established reputation for its humanistic spirit. The campus design is by Edward Larrabee Barnes, and is built up of a series of wood cabins and workshops distributed among the trees and above the rocks and linked by walkways on a site sloping down to the water.

This invitational symposium with designers, architects, curators and educators continued the theme started in 2002 with *Digital Dialogues: Technology and the Hand* with the MIT Media Lab, which was reviewed in the Research Newsletter of Spring 2003, edition 4.

*Hand, Mind and the Creative Process 2004* was organised around the Haystack School's creative workshops format, where formal

presentations were kept short and a conference format avoided in favour of workshop-based creative spaces which provided a meeting ground for a range of individuals to refresh and widen their own expertise. Participants shared insights, knowledge and practices throughout an event based around the contributors' very varied work in the fields of design, materials, knowledge and skills mediated by the body (particularly the hand) and the senses. Connections between this and emerging technologies, the organisation of knowledge and the metaphors employed, the challenges and discoveries of collaborative work and new relevancies in historical practices and artefacts; all this and more wove through the event.

Chris ran two workshops for the participants. The materials space was laid out in a way that provoked questions, stories and associations with selected materials contributed by visitors. A layout based upon the Chinese 5-colour system (one of the earliest 'taxonomies' that underpins many aspects of Chinese philosophy and medical practice as outlined in the 'Nei Ching') was set up in the space and provided a loose organisational framework as well as a peaceful interaction zone. This was to become the backdrop for both intensive discussions and delightful serendipitous encounters; for example between one of the world's most remarkable illusionistic jugglers Michael Moschun and designer Agnes Bourne. Agnes was looking through some semi-translucent glossy

woven fabric against the light and began to float it through the air as if to learn about its weight. Michael Moschun then got involved and rehearsed with this sample, turning the qualities of the weave into a floating performance. Michael in turn had brought a standard juggler's ball that had split because "I had asked it to do the impossible and it had shown me it wouldn't work". In fact, later that day the performance piece that caused this boundary-breaking event was shown at Haystack. (I've tried describing it and failed, let's just say it involved impossible bouncing!.. with juggling balls bouncing back out of a space between a table and the floor instead of bouncing through it to the other side). Michael's juggling had gone beyond the point where you notice 'objects' being thrown and caught. The choreography and rhythms now creating larger 'virtual' objects and living forms in space that took on their own identity, a phenomenon that gives a similar sensation to scientific visualisation techniques using computer simulation.

Also in this colour space, New York video artist Paul Ryan and Chris Rose collaborated on a recreation of an illustration Chris had created in 2001 to accompany an article in *Fourth Door Review\** of Paul's working methods. In combining video-mediated drawing with the fresh environment created by the symposium, a technique for freeing up links between drawing and unconscious visual experience was shown. Thus another technique for discovering through drawing was established, giving a direction for a future workshop exploring this in more depth.

Chris also ran two drawing workshops. These were based around a direct experiential drawing approach in order to show a way to avoid the top-down 'conceptually edited' manner of

drawing that is 'normal' in adults but which blocks observation and discovery. We tried 'allowing the drawing hand to follow the eye'. The deputy director of education at the Museum of Modern Art at Queens, Deborah Schwartz described some related creative projects run for teenagers at the museum and some directions for possible collaborative work in this area were shared.

Another symposium workshop took place among the water and trees. This was created by Scott Constable and Ene Osteraas of Wowhaus, and involved participants in the building of a greenwood floating structure; half raft and half four-poster bed/floating gateway. Architects were seen standing on the rocks debating the causes of its refusal to float in an orderly fashion, while Scott and Ene were up to their waists in the incoming tide making adjustments until the tide took control. At this point the structure became less of a raft, more of a mythic gateway between the mist and the water. Wowhaus have instigated several public projects that cross the behavioural or societal barriers in urban living, such as their *Life on Market Street Audio Archive* broadcast from street level to a vertical audience in office towers, bridging disparate groups in San Francisco in a 'slice of life' compilation.

Sonya Clark (Professor of fibre arts at the University of Wisconsin at Madison) introduced the *lukasa*; an African mnemonic device navigated by touch in the practice of story telling or interpretation, and discussed with Frank Wilson (author of *The Hand*) the similarities between this

and the convention of sign language where a virtual 'signing space' is established and utilised to store and retrieve the concepts being referred to during gesture based communication. Both of these conventions could be thought of as extending the time frame of the narrative and of wrapping up extra dimensions into an essentially linear process.

Todd Williams and Billie Tsien showed materials and processes employed in the new Museum of American Folk Art, adjacent to the re-opened MoMA building, and Satyenda Pakhale of his Atelier, Design for Industry and Crafts, Amsterdam, showed contemporary production work based upon traditional coiled wax moulding for figuratively inspired forms. Satyenda's memorable quote was his claim that "Failure is being wrung out of Society".

Mandayam Srinivasan (Director of the Touch Lab at MIT) showed



Hand, Mind and the Creative Process

the latest developments of the touch lab's virtual 3D touch-motion interface, with software that could ascribe hard, resilient or soft mouldable qualities to rigid or pliable/deformable virtual materials and structures. The system worked 'in the round' and fully 3D navigable with a force-feedback interface. The system is a development platform for training in virtual surgical procedures. An important concept in this research is the 'anticipatory' nature of perceptual experience. Most of us are familiar with the notion of feedback, but the activity of walking, for example, gives us an instance of a feed-forward loop of cognitive modelling; a highly complex action which can easily be upset by ice, or by the legendary banana-skin.

Eames Demetrios of the Eames studio discussed the revamped 'mathematica' exhibit

in NY and its smaller version in Boston. Charles Eames' work with conveying ideas to the widest possible audience (eg 'Powers of Ten') was explored and extended to the work of another famed creative partnership - that of Joseph and Annie Albers - the subject of a new publication from MoMA. The Albers' impact upon design practice was discussed with Nicholas Fox Weber of the Albers Foundation. Two contemporary quotes from the period in question were: "The extent to which you design 'style' is the extent to which you've failed to solve the problem" (Eames) and "A well designed work never cries out with the name of the designer" (A. Albers).

Discussion about the lives of these influential figures led to a consideration of the contemporary cult of the 'covetable object'. For example, if the indicator of 'success' is to own a BMW, then nearly 100% of the world is condemned to failure since it will never be possible to manufacture 6.3 billion BMWs. The 'covetable object' should be something that the more people own it the better. In trying to think what that might be, and in defiance of the likes of Coca-Cola and Nestlé, I can only think of access to water, and its companion object, the water-carrier.

On that note, sleeping on the rocks under the night sky seemed like a good thing.

For further information please see [www.haystack-mtn.org](http://www.haystack-mtn.org) and \* [www.fourthdoor.co.uk](http://www.fourthdoor.co.uk)

## Staff News

### PROFESSOR MICHAEL TUCKER

Professor Michael Tucker (School of Historical and Critical Studies) was invited to Trondheim Art Museum, Norway in August to give a lecture on the painter Frans Widerberg, in connection with the 40-years retrospective of Widerberg's paintings which were held there from June - September 2004. Michael, who initiated and selected the all-media Widerberg retrospective which toured Great Britain in 1986-87, and who has published definitive studies of the artist's work in painting, graphics and glass, is currently collaborating with Mara-Helen Wood, Director of the University of Northumbria Gallery, on a further major Widerberg retrospective show and publication, *Works on Paper*. This is due to be shown as part of the Centre for Contemporary Visual Art (CCVA) programme at the University of Brighton Gallery early in 2006, when it will be accompanied by a symposium on contemporary Norwegian art arranged by Barry Barker, Director of the CCVA. In November this year Michael has been invited by the organisers of the Total Music Meeting in Berlin to speak at the Berlinische Galerie (Museum of Modern Art) on the theme of Improvisation and Composition in Music and The Fine Arts, and also to participate in an international panel discussion on this subject.

### DR PAUL HOPPER

Paul Hopper (School of Historical and Critical Studies) has written an article entitled *Who wants to be a European? Community and Identity in the European Union*, which appeared in *Human Affairs: A Postdisciplinary Journal for Humanities & Social Sciences*, Volume 14, Number 1, (June 2004). Paul also gave a paper entitled *Globalization and Cosmopolitanism* at the Cosmopolitanism and Europe conference held at Royal Holloway, University of London between 22nd-23rd April 2004. On 26th May 2004 he gave a paper entitled *Globalization, Cosmopolitanism and European Identity* for the University of Brighton's Social Science Forum at Falmer. And on 3rd June 2004 he presented a paper entitled *Globalization and the European Union* as part of the University of Sussex's Social and Political Thought seminar series.

### NICK GANT AND TANYA DEAN

Nick Gant and Tanya Dean (School of Architecture and Design) are currently



Image from Liz Aggiss and Billy Cowie's *Men in the Wall* installation

exhibiting the Skinned Prismex table in the *Brilliant Exhibition* (major show about contemporary lighting) at the V&A Museum, London - also this and other products designed by us feature in the accompanying book *Brilliant - lights and lighting*. Curated and written by Jane Pavitt. We have also featured heavily in a recent publication *Retail Desire* by Johnny Tucker - about the art of retail design and visual merchandising.

### PROFESSOR LIZ AGGISS AND BILLY COWIE

Liz Aggiss and Billy Cowie's (School of Arts and Communication) new four screen stereoscopic installation *Men in the Wall*, made its Brighton debut at the South Gallery, Grand Parade, during the Brighton Festival 2004. Among more than 1000 visitors to the exhibition was David House, Deputy Vice Chancellor, seen here enjoying the 3D experience. The piece was premiered at the ICA London and has toured to the National Review of Live Art in Glasgow. *Men in the Wall* was also presented at Toronto Moving Pictures Festival, the Liverpool Bi-annual and selected galleries in the Midlands. *Men in the Wall* received an Arts Council Capture Award and was additionally supported by the Centre for Research Development (Arts and Architecture) University of Brighton.

### DR. BOB BRECHER

Dr. Bob Brecher (School of Historical and Critical Studies) has recently published *Against professional ethics*, Journal of the Philosophy of Management, forthcoming Winter 2004; *The epistemological origins of liberalism*, invited lecture, Univerzita Palackého v Olomouci, February 2004; *Professional ethics and models of accountability*, ESRC Seminar Series, Birmingham University June 2004.

### PROFESSOR JOHN MCKEAN

Routledge has accepted a book proposal edited by Iain Boyd Whyte on *Making the Modern World*, which includes chapters by Dr. Elizabeth Darling and Professor John McKean (School of Architecture and Design). John McKean will be giving a paper to the Twentieth Century Society this autumn in their series on architects' houses.

### DR. ELIZABETH DARLING

Dr. Elizabeth Darling (School of Architecture and Design) has research leave from October 2004 - July 2005 to complete a book (also for Routledge) on British Modernism in Architecture. This research leave is supported by the school of Architecture and Design and the Centre for Research and Development.



Clockwise from above: SIGGRAPH 2004 Art Gallery chaired by Sue Gollifer, Suzanne Hutchinson's *Slowly you leave* and *Portrait of Sir John Scott* by Dr Juliet Kac

### DR. CATHERINE MORIARTY

Catherine Moriarty (Design History Research Centre Archives) has won a British Academy award and an Australian Bicentennial Fellowship from the Menzies Centre, King's College, London to support the project, *Creating a Commemorative Landscape in 1920s Melbourne: The Letters of Paul Raphael Montford 1868-1938*. She will be based at the Australian Centre, University of Melbourne between January and April 2005. Catherine will be presenting a paper on her early findings at the University of Sussex on Wednesday 3rd November at 4.30pm, *The Home and Studio: issues of work-life balance in the letters of the sculptor Paul Montford*.

Her article *Remnants of patriotism: the commemorative representation of the greatcoat after the First World War*, appears in the latest edition of the *Oxford Art Journal* (November, 2004).

### SUE GOLLIFER

Sue Gollifer (School of Arts and Communication) was this year's SIGGRAPH Art Gallery Chair, at the ACM SIGGRAPH conference 2004 Los Angeles, 8th - 12th August. It brought together over 27,000 computer graphics and interactive technology professionals from six continents. The annual SIGGRAPH Art Gallery has achieved worldwide recognition for excellence

in showing digital and electronic art.

Sue Gollifer is the first European to chair the SIGGRAPH Art Gallery. She has helped to raise the profile of the SIGGRAPH Conference and the Art Gallery throughout Europe

### SUZANNE HUTCHINSON

Suzanne Hutchinson (School of Arts and Communication) *Slowly you leave* is constructed from dyed wood shavings, ash, salt and pears to create a space of contemplation, a territory where preservations, surrenders and renewal occur. The physical action of constructing and deconstructing the installation work is conceived as a devotional act to honour the memory of the dead. Made over four weeks the work was exhibited from the 14th-21st September 2004 in the Performance Studio at the University of Brighton.

### LAWRENCE ZEEGEN

Lawrence Zeegen (School of Arts and Communication) is also creating a set of illustrated images for *Poz Magazine* in NYC. *Poz* is the US magazine that covers issues around AIDS and HIV.

### DR JULIET KAC

Over the last three years the Royal Society of New Zealand (RSNZ) has commissioned three portraits by Dr Juliet Kac (School of

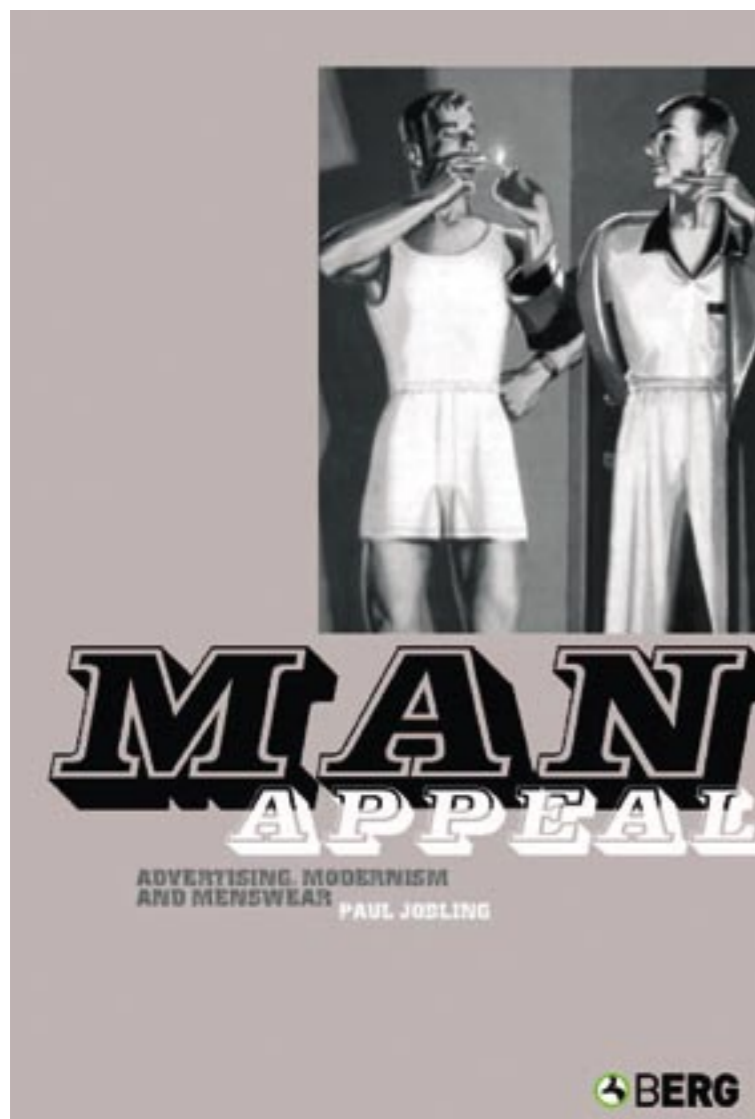


Arts and Communication). In 2002 Juliet met and painted the eminent New Zealand Nobel Laureate, Maurice Wilkins, known for his pioneering research, alongside Rosalind Franklin, Crick and Wilson, into the structure of DNA. Maurice Wilkins sadly died on the 8th October, 2004 at the age of 87.

This summer Juliet was commissioned to paint, from life, two former presidents of the RSNZ, Sir John Scott, Emeritus Professor of Medicine, University of Auckland and Professor Philippa Black, Professor of Geology, University of Auckland. All three portraits are now hanging in the society's rooms in Wellington, New Zealand.

### CYNTHIA COUSENS

Cynthia Cousens (School of Architecture and Design) was invited to be one of 15 international artist jewellers taking part in a workshop at Konstpedemin, Gothenburg



Paul Jobling's *Man Appeal: Advertising, Modernism and Menswear*

organised by Galerie Hnoss and Craft in Dialogue, and funded from Sweden by IASPIS. Jewellers from various countries including Australia, Netherlands, Switzerland and Denmark worked together on the theme "Situation" and explored how jewellery could influence meetings and situations and vice versa. The work culminated in an exhibition at Konstepidemin in September, 2004, which was opened by Professor Ruudt Peters. Cynthia also was one of three speakers to give a lecture at the symposium, which accompanied the event. The paper was titled *A Sense of Place* and explored the effect of changes of situation or surroundings on her work, the influence of landscape on the development of concepts and working within different environments and communities through artist-in residences programmes.

Details and artists diaries form the event and the papers from the symposium have been published on [www.konstepidemin.com/hnoss/situation](http://www.konstepidemin.com/hnoss/situation).

#### IAN WRIGHT

Ian Wright (School of Arts and Communication) is represented in the *Communicate* exhibition currently at the Barbican, which charts the emergence of independent British graphic design over the last 40 years, featuring more than 600 exhibits. His work consists of three screen - printed posters, designed in collaboration with the design group Kerr Noble.

He was asked to be one of six international judges for the final year diploma show at the art school, Ecal in Lausanne, Switzerland.

#### MAN APPEAL

Paul Jobling's (School of Historical and Critical Studies) book *Man Appeal: Advertising, Modernism and Menswear* is to be published by Berg Publishers in March 2005. This book provides a much-needed evaluation of the history of men's fashion advertising in the first half of the twentieth century. Arguably, modernism provided the most visually arresting

*Many posters of the period featured dandies offering up their bodies for the delectation of women – an irony made doubly rich by the fact that these images were consumed almost exclusively by men.*

and playful poster and press advertising campaigns ever launched. Undoubtedly one of the most fecund and complex periods in the history of menswear promotion, the period saw vast sums of money spent on advertising men's clothing by the likes of Austin Reed, the Fifty Shilling Tailors, Simpson and Barratt shoes.

Replete with confident head-turners, many posters of the period featured dandies knowingly offering up their bodies for the delectation of women – an irony made doubly rich by the fact that these images were consumed almost exclusively by men. As Jobling expertly shows, the erotic charge in evidence in the representation of the buff gymnos in Calvin Klein's 1980s campaigns had much earlier antecedents. There was, surprisingly, a pronounced fetishistic aspect coupled with sexual ambiguity in publicity for underwear in the interwar period. Looking well beyond issues of representation to broader socio-economic contexts, Jobling addresses an exiting range of discourses relating to professionalization, modernity, mass-communication and marketing, display and consumer psychology.

## Funding Opportunities

#### LEVERHULME TRUST

The Leverhulme Trust has announced that there are the following awards for this academic year 2004-2005.

- Leverhulme Study Abroad Fellowships - deadline Wednesday 10th November 2004.
- Leverhulme Research Fellowships - deadline Wednesday 10th November 2004.
- Leverhulme Study Abroad Studentships - deadline Monday 10th January 2005.
- Leverhulme Emeritus Fellowships - deadline Tuesday 8th February 2005.

More information about the awards and application forms are available from Leverhulme's website at [http://www.leverhulme.org.uk/grants\\_awards/](http://www.leverhulme.org.uk/grants_awards/)

#### ARTS AND HUMANITIES RESEARCH BOARD (AHRB)

##### ► SMALL GRANTS IN THE CREATIVE AND PERFORMING ARTS

The Small Grants in the Creative and Performing Arts scheme provides awards up to a maximum of £5,000 to meet the costs directly related to advanced research projects in the creative and performing arts. The scheme will support research activity of the highest quality conducted by individual scholars across all areas of the creative and performing arts and thereby to enable them to realise their potential to improve the depth and breadth of our knowledge of human culture both past and present. From October 2004, this scheme will operate without formal deadlines. You will be able to submit applications at any time of the year and you will be informed of the outcome of your application within a maximum period of four months.

##### ► AHRB RESEARCH GRANT SCHEME

The Research Grants scheme is designed to support both small and large-scale projects of various lengths and costs. You can apply for awards from £5,000 to £500,000. The maximum length of an award is five years, with maximum expenditure of £100,000 permitted in any one year. Amounts applied for and awarded should be directly related to, and justified in terms of, the length and scale of the project. The next deadline for this scheme is 26th November 2004.

##### ► AHRB RESEARCH LEAVE

This scheme provides funds for periods of research leave of three or four months. The period of leave funded by the Board must be matched by an immediately preceding period funded by the employing institution. The Board meets the full salary costs of the award-holder during the research leave period that it funds. The next deadline for this scheme will be 4th March 2005.

##### ► BRITISH ACADEMY: SMALL GRANTS

British Academy small grants provide up to £7,500 over periods of up to 12 months and are available for the direct costs of primary research including: travel and maintenance away from home; consumables and specialist

software; costs of interpreters in the field; research assistance and in certain cases, costs of preparing illustrative material and fees for reproduction rights of text or other images. The next deadline for this scheme is 15th January 2005.

##### ► FACULTY RESEARCH SUPPORT FUND

For the academic year 2004/05 the Faculty Research Support Fund (FRSF) has been significantly updated and expanded and the overall project fund has been split into a number of categories so that targeted funding can be made available across the schemes that are detailed in this section.

During 2003/04 the FRSF made a total of 33 awards across all three schools and to continue this research investment, applications are invited for this year for new and innovative research projects. In framing the criteria by which applications will be assessed, particular attention has been paid to the criteria that RAE Panels follow and the criteria that are used in external funding applications. The FRSF is split into the following categories:

- Faculty Research Support Fund – Small Project Fund
- New Ideas and Innovation Fund
- Strategic Research Initiatives Fund
- New and Emerging Researchers Project Fund
- Practice-based Research Support (Schools of Arts and Communication; Architecture and Design)

For complete details of the FRSF funding schemes and application deadlines please see the recently updated Research Funding Handbook or contact the CRD.

##### ► JAPAN SOCIETY FOR THE PROMOTION OF SCIENCE (JSPS)

JSPS is an independent administrative organisation, established for the purpose of contributing to the advancement of science, under the auspices of the Japanese Ministry of Education, Culture, Sports, Science and Technology (MEXT). JSPS plays a key role in the administration of various scientific and academic programmes, whilst expanding bilateral exchange between Japan and the United Kingdom.

The JSPS Short-Term Award Programme is a joint initiative, managed by JSPS London Office with Co-operation from the Engineering and Physical Sciences Research Council (EPSRC), The British Academy and The Royal Society.

The programme provides the opportunity

for short-term visits for young pre-and post-doctoral researchers for cooperative research with leading research groups at Japanese Universities and Institutions. The programme is designed to provide researchers with first hand experience of the research and living environment in Japan, whilst expanding academic collaboration between the United Kingdom and Japan. Researchers of all fields of the Humanities, Social Sciences, Computer, Engineering, Life, Natural and Physical Sciences are eligible to apply for the programme. The closing date for applications for the fiscal year 2005-06 is Friday 12th November 2004 and the successful applicants are asked to take up their scholarship between 1st April 2005 and 31st March 2006.

If you require any further information or require an Application Form please contact Yasuhisa Kanaguchi Director, JSPS London Office, tel: 020 7629 3577, fax: 020 7629 3588, email: [enquire@jpsps.org](mailto:enquire@jpsps.org), website: [www.jpsps.org](http://www.jpsps.org).

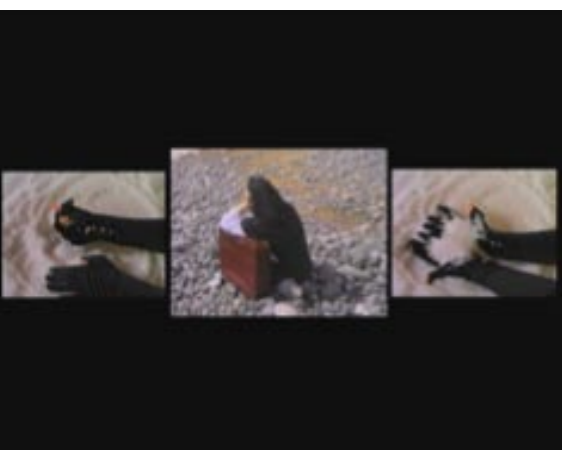
## Report from the Research Student Division

During the academic year 2003-04, the CRD announced a small research student fund that would be available to all enrolled students in the Faculty. Students were invited to formally apply for financial assistance for conference/seminar attendance, for materials relating to their research such as framing of art work, printing and for exhibition costs. (See below for case studies of four successful applications). Each application was considered by the Research Student Division Leader and the Development Officer. Successful applicants were asked to submit a short report to the CRD upon completion of the funded project. This year there were 32 approved applications across the Faculty that have included research trips to Singapore, Seoul, Edinburgh and Copenhagen; support for framing of artwork and exhibition materials and IT software support.

#### CHAI MEI YANG

Chai Mei Yang (School of Arts and Communication) was given an award to travel to Taiwan to conduct research and photograph material for her research project that explores the representations and rituals of the family meal in Taiwan and also in the UK. In her work





Clockwise from bottom left: *Terra Incognita* by Piera Tomasi Steer 2004, *Orange, Hotpot, and Rice Cake* by Chai Mei Yang, January 2004 and *Thirty-Thousand-Miles of exile: A Photographic Installation* by Ming Chang Chien,

Chai Mei intends to show not only the value and meaning of the food to the family but also the spirit of the family gathering. The photographs form part of a series of books dedicated to the senses; taste, smell and touch.

**NICOLA ASHMORE**

Nicola Ashmore (School of Historical and Critical Studies) received a funding award to attend two dance workshops in Glasgow, (New Moves International, A One-Week Performance Laboratory with Liz Aggiss and Billy Cowie) and Brighton (South East Dance Association). Nicola's research project is a critical investigation of the Designation Scheme and it's effect on contemporary ethnographic exhibitions and British identity. Nicola intends to produce a short film at one of her case study museums to stimulate discussions around her research project. The workshops enabled Nicola to develop

and translate creative ideas into a dance for camera piece; and to develop pre and post productions skills needed to organise a shoot; choreograph, direct and edit her own film.

**MING CHANG TIEN**

Ming Chang Tien (School of Arts and Communication) was awarded money for materials, mainly the framing of large artworks, for his exhibition *Thirty-Thousand-Miles of exile: A Photographic Installation*. The exhibition ran from Monday 23rd August - Saturday 4th September 2004 in the North Gallery and the Fine Art painting studios. The installation is an integral part of Ming Chang's overall thesis and the project considers not only the making and substance of the artworks but also the space in which they exist. The installations were exhibited in a sequence of rooms and the audience was invited to walk to these spaces

on a metaphorical journey from the North Gallery, to create and experience the feeling of exile, memory and loss. The diptych form in the photographic works provided opportunities of separate locations joined in the overlapping self-portraits, using the diptych to connect to the family, childhood and homeland.

**PIERA-TOMASI STEER**

Piera-Tomasi Steer (School of Arts and Communication) received funding for materials and technician support, for her exhibition *Terra Incognita*, which ran from Tuesday 31st August - Monday 6th September 2004 at Grand Parade. The project was a sequence of five video installations, with a written component. The video installations are the means by which aspects of Piera's personal history and its cultural specificity are presented.

The project focuses on the conflicts of actuality and artifice encountered by Piera since leaving her home, Sardinia.

**Conferences and Events**

**SCULPTURE AND DESIGN**

A symposium at the Faculty of Arts and Architecture, University of Brighton 14th-15th January 2005

The relationship between sculpture and design offers a potentially rich, relatively unexplored, field for interdisciplinary attention. Throughout the twentieth century and into the present, sculptural values and design imperatives have shifted. While artists have explored the sculptural resonances of industrial and three-dimensional design, so designers have appropriated the forms, language and discourse of sculpture. Sculpture has colonised domestic, industrial and social space whereas industrial design and functional objects now occupy the gallery. From the earliest ready-mades to contemporary multiples, the mass-produced has found itself re-located, re-displayed and re-interpreted.

The symposium will explore the connections between sculpture and design and sculptors and designers. It will consider aspects of education, authorship, making and manufacture, display, consumption and critical reception.

Keynotespeaker: Barbara Bloemink, Curatorial Director, Cooper-Hewitt, National Design Museum, New York. Curator of the exhibition

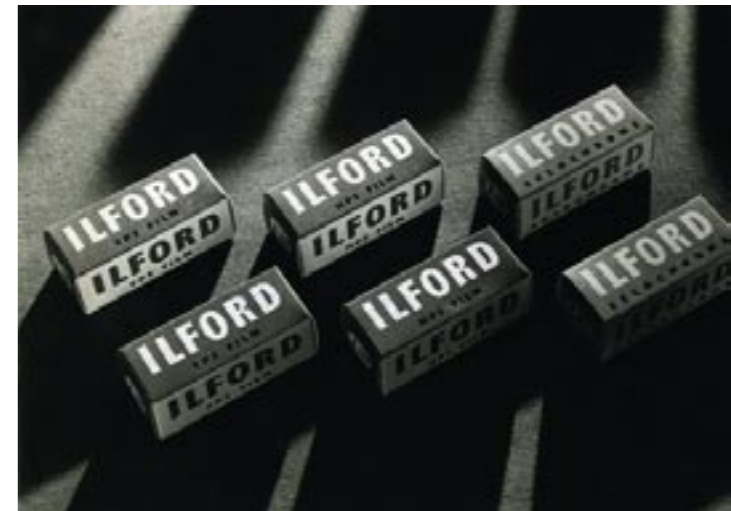


DESIGN ≠ ART Functional Objects from Donald Judd to Rachel Whiteread September 10th 2004 - February 27th 2005 <http://ndm.si.edu/EXHIBITIONS/index.html>

Other confirmed speakers include: Marion Arnold, Loughborough University School of Art and Design; Cheryl Buckley, University of Northumbria at Newcastle; Robert Burstow, University of Derby; Penelope Curtis, Henry Moore Institute, Leeds; Anja Gerritzen, Heinrich-Heine University Dusseldorf, Germany; Craig Martin, Surrey Institute of Art and Design, University College; Nicky Ryan, University of the Arts, London; Jennifer Way, University of North Texas, USA; Jane Riches, University of East London; Jonathan Woodham, University of Brighton; Franziska Uhlig, independent.

Full conference fee: £45. Concessionary fee for full-time students and unwaged: £15 (tea coffee and Saturday lunch included). A number of student bursaries are available, please contact Amira Driscoll for further information or to book email: [dhrc@brighton.ac.uk](mailto:dhrc@brighton.ac.uk), tel: 01273 643209

Supported by the Faculty of Arts and Architecture, University of Brighton and Loughborough University School of Art and Design.



Top: Interior of the Bijenkorf department store, Rotterdam. Design, September 1957 and, below, from the Photo and Commodity Culture event: Ilford film packaging, designed by Milner Gray, Design Research Unit, 1948

**THE PHOTOGRAPH AND COMMODITY CULTURE**

University of Brighton, Saturday 27th November 2004. A one-day symposium organised by Photoforum and the Design Archives, Faculty of Arts and Architecture, University of Brighton. From its origins in the mid-nineteenth century to the present day, photography as been intimately linked with the development of a commodity culture and to the processes of consumption. This conference will explore, from both historical and theoretical perspectives, the various ways in which photography has been central to the circulation of meanings necessary to the continuing evolution of a consumer society. Indeed, at the same time, photography

itself has been subject to commodification. Amongst the themes to be explored will be: the mass reproduction of photographs and the carte-de visite as mass commodity object; the role of photographic imagery within the ever-expanding market of commercial publishing markets; recent developments in the rhetoric of advertising tied to the 'lifestyle' and the phenomenon of the celebrity; and the significance of the dematerialization of the photograph as a result of digital and electronic technologies. Speakers: David Bate (University of Westminster), Gail Baylis (University of Ulster at Coleraine), Jim Campbell (Arts Institute Bournemouth), Bill Hall (Royal Holloway University of London), Linda Marchant (Nottingham Trent University), Helen Powell and Sylvie Prasad (University of East London), Damian Sutton (Glasgow School of Art).

Full conference fee: £35. Concessionary fee for full-time students and unwaged: £15 (Buffet lunch, tea and coffee included). Send booking forms to: David Green, School of Historical and Critical Studies, University of Brighton, 10/11 Pavilion Parade, Brighton, BN2 1RA.

#### ARTS AND HUMANITIES RESEARCH BOARD (AHRB) DIASPORAS, MIGRATION AND IDENTITIES: FRAMEWORK SEMINARS

The AHRB will be holding four seminars around the UK in November and December 2004 with the aim of developing the intellectual framework for the new Diasporas, Migration and Identities programme due to begin in Spring 2005.

The seminars will take place in Bristol, Edinburgh, Liverpool and London and each seminar will address the themes outlined in the draft programme specification from a variety of arts and humanities perspectives. It is intended that the seminars will permit consultation and generate discussion that will inform the focus, intellectual content and scope of the programme. The deadline for registering interest in the seminars is Friday 29th October. As places are limited, and it is possible that the seminars will be oversubscribed, the AHRB may need to operate some selection in relation to attendance in order to achieve an appropriate spread of HEI's, subjects and expertise. Nonetheless, some places will be reserved on a first-come, first-served basis and so interested researchers are advised to contact

the organisers as soon as possible. Researchers from any UK HEI may apply to attend any of the seminars. Further information is available from the AHRB website, [www.ahrb.ac.uk](http://www.ahrb.ac.uk)

#### ▶ AHRB WORKSHOPS ON THE UK DOCTORATE IN THE ARTS AND HUMANITIES

The AHRB has recently established a working group to consider a range of issues relating to the nature, scope and structure of the UK doctorate in the arts and humanities. The aim of the group is to publish a study reflecting on these issues and to develop a set of recommendations for the Board on how the AHRB should respond to the findings detailed in the report.

The AHRB is holding a series of four consultative workshops during November 2004 at locations across the UK to gather views on the issues identified by the group, including:

- The aims and purpose of doctoral study and the place of broader key skills development
- The structure and duration of the PhD and the relationship of Master's level study
- The PhD in an international environment and the implications of the Bologna process

- Developments including the New Route PhD and professional doctorates

These workshops will provide an opportunity for discussion and the chance to exchange ideas and contribute your own views. The day will include lunch with an introductory session, a choice of discussion workshops, and a closing evaluation session.

The workshops will take place on the following dates:

- *Tuesday 2 November. Edinburgh, John McIntyre Centre*
- *Thursday 4 November. Birmingham, Jury's Hotel*
- *Tuesday 9 November. London, Royal College of Pathologists*
- *Thursday 11 November. London, Birkbeck College*

If you would like to attend please use the following website where you will find further details and a booking form: [http://www.ahrb.ac.uk/university\\_staff/postgraduate.asp](http://www.ahrb.ac.uk/university_staff/postgraduate.asp)



Rick Sheridan's AudioBook News Service

who spouts surreal aphorisms. The strip is, according to some, a delightfully bizarre social commentary. Trina Robbins, also one of the top underground comic artists from the 1960s and 1970s included two of her original works. Robbins has also written over ten books, including: *A Century of Women Cartoonists*.

Rick Sheridan, has also started the AudioBook News Service, a review of the latest audio books. Rick is the primary writer and reviewer for this column that is sent out to over 2,500 journalists, publishers, bookstores, audio companies and others. You can see it at <http://AudioColumn.com>

#### KIRSTEN HARDIE

Kirsten Hardie (part time MPhil/PhD student, University of Brighton) presented a conference paper relating to aspects of her current research at the International Society for Contemporary Legend Research at the University of Wales, Aberystwyth. This was very well received and generated superb response and help from delegates, notably from North America and Canada - opening up new sources for investigation.

Kirsten (Senior Lecturer at The Arts Institute at Bournemouth) was awarded National Teaching Fellow by the HE Academy earlier this year and secured £50,000 to support a learning and teaching project. Kirsten has been invited by Her Majesty the Queen to attend the reception at Buckingham Palace to mark the contribution made by the British Design industry to the life of the Nation and to recognise excellence in the teaching and practice of design.

#### FREDERIEKE BEGEMAN REPORTS ON THE ANNUAL DESIGN HISTORY SOCIETY CONFERENCE

This year's Annual Conference of the Design History Society was held between 9th – 11th September 2004 in Belfast. It was the first time that this organisation held a conference outside the British Mainland. The host on this occasion was the University of Ulster in Belfast and the theme of this year's conference was Politics and Design. Belfast proved to be a suitable meeting place with this topic in mind for Design Historians and other interested parties.

Another first was the large number of international delegates from all parts of the world including Asia, Australia, Africa and the American Continent. Just as varied were the topic strands provided for and by the delegates. Some subject areas on offer were: Politics of the Eco designer, Sites of History/Sites of Conflict, Propaganda and Design and Politics and Graphics to mention but a few.

The Venue, Spires Conference Centre was well-chosen and centrally located within walking distance of the City Centre.

One of the highlights for me was a visit to the Linen Hall Museum, where a large archive of political propaganda material relating to the Irish Conflict are collected, displayed and available to access. Here propaganda material from all sides of the conflict are available from magazines to political Christmas cards, Chess Sets and even beer. The variety of this collection is astonishing and made me aware of the one-sided argument, which tends to be provided on the British Mainland.

Other excursions organised were: A two-hour walking tour of Belfast and a coach trip along the political murals of Belfast. All these activities were very well received.

The organisation of the conference and the running of it, do deserve a mention here. Timekeeping was well controlled without being intrusive, and the support team worked hard to make all delegates feel at home.

This was a large but successful conference, which seems to grow every year. It is a concern to me that the size of the annual conference may become too large to effectively organise without becoming a financial burden to the host organisation.

Next year the conference returns to the British mainland and to London. It will be interesting to see if the organisers can follow in the footsteps of our Belfast friends who made this large event so successful, interesting and challenging.

This two-day conference provides a critical forum to debate the relationship between globalisation and the problem of representation. Can globalisation be represented, or is globalisation a further challenge to the possibility of representation itself? It brings together academics, practitioners, journalists and activists to transgress the traditional disciplinary boundaries and the theory/practice divide.

*The Global City  
International  
Relations  
Democracy, Politics  
and Economics  
Virtuality and  
Representation  
Texts and Locations  
Globalising Identity  
Objects and Spaces:  
Architecture  
and Design  
Culture Industry  
Revisited  
Imaging The Globe:  
Art And Ethics*

CALL FOR PAPERS

## Globalisation & Representation

12-13 March 2005  
School of Historical and Critical Studies  
Faculty of Arts and Architecture  
University of Brighton

Mike Davis  
Susan Buck-Morss  
Achille Mbembe  
Charles Harrison  
Lindsey German  
Terry Eagleton  
Sue Gollifer  
John McKean  
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Geoff Eley  
Alex Callinicos  
Neil Lazarus  
Jonathan Woodham

[www.brighton.ac.uk/globalisation](http://www.brighton.ac.uk/globalisation)

For further information contact:  
[a.rupprecht@brighton.ac.uk](mailto:a.rupprecht@brighton.ac.uk)

✳  
University of Brighton

all day you are wondering

the things

that

can happen

an exhibition of variable screen prints by Richard Schofield  
M-Phil / PhD student, School of Arts & Communication, University of Brighton  
appearing in the ground floor coffee bar space, Grand Parade site  
Saturday 6th to Sat. 13th November 2004 10.00 am-5.00 pm daily (no Sunday)

PLEASE ASSIST CONSUMPTION BY LOCATING A SOUVENIR FLYER  
AT THE EARLIEST OPPORTUNITY

## Student News

#### RICK SHERIDAN

Rick Sheridan organised this year's ArtSpace at the Whole Earth Festival in Davis California, USA. He brought together over ten excellent local artists along with two 'celebrity' artists for the event. Their work included watercolours, ceramics, photography, cartooning, collage and other techniques. Over 200,000 people attended this year's festival according to local newspapers. Bill Griffith, the artist who draws *Zippy the Pinhead* contributed two of his original works to ArtSpace. Griffith was part of the underground comics movement of the 1960's and 1970s. Today Zippy appears in over 200 newspapers worldwide and features a character in a polka-dotted outfit

*Communicate presents the work of British graphic designers for whom independence is a key principle. For these designers, it was important to take on projects to which they could bring a strong sense of commitment and personal involvement. Siobhan Keaney part of British Graphic Design retrospective, page 9*

**SARAH MCLEAN**

Through the support of the Research Student Division Fund School of Historical and Critical Studies (SHACS), research student Sarah McLean was able to attend the Convention Alley conference held in Ottawa, Ontario Canada July 31st-August 1st, 2004. Convention Alley, an annual Harry Potter fan conference brought together academics and fans alike to share insights and research into the Harry Potter phenomenon. This conference was of great use to Sarah McLean as the title of her research is Myth, Magic and marketing: Visual and textual representations of globalisation in the Harry Potter phenomenon. Papers given over the three-day conference covered areas of the phenomenon ranging from the tradition of the public school story to the American audio version of the novels. Several presenters were themselves writers of fan fiction, such as the case of Rebecca Anderson whose paper was entitled *A Deeply Horrible Person: The Unlikely Redemption of Severus Snape and Amy Webb Let's Chat about the rat: A No-Holds Barred Discussion of the Enigma that is Peter Pettigrew*. Anderson's presentation and others like it tended to attempt to psycho analyse the characters' based on the presenter's point of view. A marked difference was noted between the presentations of fans and that of the academics present. The subjects covered by academic presenters provided more traditional methods of examining specific elements of the text such as archetypes (Dr. Trista M. Merrill), narrative (Judith Robertson, PhD), and fairytales (Karen Kebarle, PhD).

Steve Vander Ark, creator and editor of the Harry Potter Lexicon website gave the keynote address. The address outlined the



SWISH by Simon Thorogood

geography of the wizarding world as well as introduced the lexicon, which he identified as a "comprehensive reference tool on the Pottverse extensively used by both fans and scholars" (Vander Ark, 2004).

**NEW STUDENTS**

**Shelley Fowles - SHACS /PT** Conjuring the Fragments; Visualising the fragmentation of the human body in German and Related Cultures 1800-1945.

**Fenggen Qian - SHACS /FT** French design and its education in the second half of the 20th Century.

**Laura Jackson-Willis - SHACS/ PT** The Beach Hut as an English Retreat. (A studio based project that documents the structure, interior design and location of the Beach Hut

and it's relationship to the occupant and the environment, together with an historical perspective.)

**Andy Knott - SHACS /PT** Conceptualising the Multitude in the Passage to Modernity.

**Solveigh Goett - SHACS /PT** The Role of Textiles in the Narration of the Self - A study in and about handmade textiles as expression of Post War European Identity through the autobiographical self.

**Victoria Thompson - SHACS/ PT** Britain – a nation without 'race'.

**Susan Housewade - SHACS /PT** Representing Korea: literary and visual imagery in Britain 1883-1940.

**Cathy Gale** A semiological study of X: its unique multiplicities (and in/articulation) in the English alphabet.

**Next Issue**

Publication of Edition 10 of the newsletter is anticipated for 1st February 2005 with deadline for receipt of copy being 21st January 2005

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