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AN IDEAS
REVOLUTION
TO *Create* MORE BY PRODUCING LESS ?

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Cover image Photograph taken at the 'DISRUPT' Late at Tate event held on 1 May at Tate Britain. Photo : Diana Agunbiade-Kolawole.

Cover bottom image: Screen shot from Long Runs Works, FuseBox24 video.

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Welcome to the Summer edition of Research News

In this edition of *Research News*, as well as reporting on the research of familiar colleagues, we are pleased to introduce the research of three relatively new members of staff from both schools in the College of Arts and Humanities. Several articles report on collaborative, interdisciplinary work and we hope you will find this an interesting and varied issue.

The news section includes the announcement of two major new projects, both developed from successful previous initiatives. Dr Sarah Atkinson reports on an interdisciplinary project, Tracking Intellectual Property Across the Creative Technologies (TRI-PACT), which developed from the DEEP FILM Access project (DFAP) led by Atkinson in 2014-15. Professor Gillian Youngs introduces the new Digital Catapult Centre Brighton (DCCB), in which the University of Brighton is the lead academic partner, and which builds on the success and high impact of the Brighton Fuse study.

Professor Jonathan Chapman introduces a successful AHRC award for a new collaboration between the University and Philips to support a PhD student to explore ways of designing longer-lasting relationships with lighting products. Dr Sarah Atkinson is mentioned again with news of a prize for her book, *Beyond the Screen: Emerging Cinema and Engaging Audiences*.

Professor Gillian Youngs reports on the highly successful FuseBox24 project, another collaboration between industry (Wired Sussex) and the university. FuseBox24 (like DCCB mentioned above) extended the findings of the Brighton Fuse project.

We include articles from the two successful 'Rising Stars' who we announced in Edition 32 of *Research News*: Dr Sandra Jansen describes her project which observes language change in a peripheral community whilst Dr Xavier Mendik reports on Dania Film and Italian Popular Cinema and his forthcoming documentary and publication.

Three articles from diverse members of the college conclude the features section: Gemma Barton writes about her research into the future of architectural education; Dr Liam Connell's research focuses on questions of nations and transnationalism in literary and visual texts; and Luke Pendrell explains how the research project, Speculative Tate, took an experimental research based approach to a themed Late at Tate with a format of open and informal 'curated' discussion forums.

Reports from two conferences based at Grand Parade are included in this edition: Reparative Histories: Radical Narratives of 'Race' and Resistance, an interdisciplinary research symposium organised by Dr Cathy Bergin and Dr Anita Rupprecht in September 2014 and the Postgraduate Design History Society's tenth Symposium, held on 12 June 2015.

Doctoral Centre News features two articles from students who successfully applied to the Research Student Fund: Louisa Buck writes about and beautifully illustrates her trip to Greece in *Researching the Myth of Sisyphus in Corinth* whilst Tessa Lewin reports on her experiences at the University of Manchester's *Sexuality Summer School* and gives an introduction to her research in *Queer Art Activism in South Africa*.

We are also very pleased to announce two MPhil and three PhD completions, and congratulate the students and their supervisors.

The edition concludes with Dr Philippa Lyon introducing the Research Display Plinths and reports on the first display by Sirpa Kutilainen of the Design Archives – perhaps we shall see your work displayed in the near future?

The Editorial Team

NEWS

Tracking IP across the Creative Technologies

Funded by an AHRC Digital Transformations grant*, the Tracking Intellectual Property Across the Creative Technologies (TRI-PACT) project has been designed to advance the research agenda and to stimulate creative and strategic thinking around the management, protection, sharing, access, use and reuse of Intellectual Property (IP) within and across the technology-rich creative domains of Film, Broadcast and Games.

Principal Investigator, Dr Sarah Atkinson (ADM), leads the project with co-investigators Dr Roger Evans (CEM) and Helen Kennedy (ADM).

The project follows on from the AHRC-funded DEEP FILM Access project (DFAP) led by Atkinson in 2014-15, a collaboration between film researchers, computer scientists, archival institutions and a film production company, which has been researching the potential role of semantic technology in film production, focusing on how a semantic infrastructure could contribute to the integration of the data and metadata generated during the film production lifecycle.

Evans, the co-investigator on both DFAP and TRI-PACT writes, 'Developing detailed "semantic models" of complex activities such as media production is key to providing advanced tools to support, enhance and preserve them. As a computer scientist, working with practitioners is essential to getting such models right, and also delivers surprising and wonderful cross-disciplinary insights. TRI-PACT is a great opportunity to engage with a range of media communities to develop the foundations of a common approach to modelling Intellectual Property (IP) in the digital age.'

Although there is some reuse of resources and content across the domains of Film, Broadcast and Games, single-media IP frameworks and licensing strategies have remained largely in-place, which has restricted the wider sharing of the rich materials generated by these industries with their audiences, other practitioners, researchers, educationalists and archives.

The TRI-PACT project draws together a group of key stakeholders (practitioners,



researchers, educationalists, industry partners, archivists and legal specialists) to rethink and re-imagine current IP structures within Film, Broadcast and Games production toward a new enabling model of IP management and protection that facilitates cross-media sharing, access, use and reuse.

Kennedy says, 'Games and playful interactions are now a significant component in contemporary multiplatform storytelling. Facilitating the smooth integration of IP from toy, to game, to film and back again is a key factor in providing the context for experimentation and innovation. This project will

bring together expertise from across these domains to identify common concerns, develop a shared language and the context for the evolution of collaborative solutions.'

The TRI-PACT project, which began in April 2015 and runs for 12-months, is centred on the delivery of a number of events and meetings which will be co-located alongside major international media events situated in the UK. These include the Develop Games Conference, the BFI London Film Festival and the Salford International Media Festival. This will ensure a diverse range of input into the project by participants from industry, the cultural sector and the academy.

Atkinson explains, 'Cross-disciplinarity is key to this project's success. We are bringing together IP experts from a number of industry organisations such as the BBC, cultural institutions such as the BFI and international researchers working in both the UK and USA, as well innovators in transmedia production. The project provides a unique and very exciting opportunity for conversations and collaborations to flourish which we hope will lead towards a much needed joined-up approach to IP within both the creative industries and creative industry research.'

* DIGITAL TRANSFORMATIONS SMALL GRANTS

The AHRC made 12 awards under this call. The purpose of the call was to support proposals that are outstandingly novel in terms of ambition and scope and which are truly transformative for the Arts and Humanities. The AHRC was looking for bold proposals that combined great scale and ambition with a careful consideration for the risks involved. Ultimately this call was designed to support small grants with a well-managed level of risk-taking in order to produce something truly novel and transformational.

<http://arts.brighton.ac.uk/staff/sarah-atkinson>

<http://about.brighton.ac.uk/cem/contact/details.php?uid=rpe>

<http://arts.brighton.ac.uk/staff/helen-kennedy>

Rethinking Lighting Design in the Circular Economy

Philips, the leading electronics company, and the College of Arts and Humanities at the University of Brighton have joined forces to explore ways of designing longer-lasting relationships with lighting products. Through this research they aim to pioneer more resource efficient business models for the circular economy.

This is the crux of a new collaboration for which the University and Philips have been awarded a £60,000 grant by the Arts and Humanities Research Council (AHRC). The

award is to support a PhD student to work between the University and Philips, under the supervision of Professor Jonathan Chapman.

Instead of buying new items when we tire of them or they develop a fault, can we design and use our products in a smarter way? We produce 40 tonnes of waste to make a tonne of products, and 98% are dumped within six months. We can enhance resource efficiency and brand loyalty by designing things that people want to keep longer – building in 'emotionally durable design', as Chapman calls it.

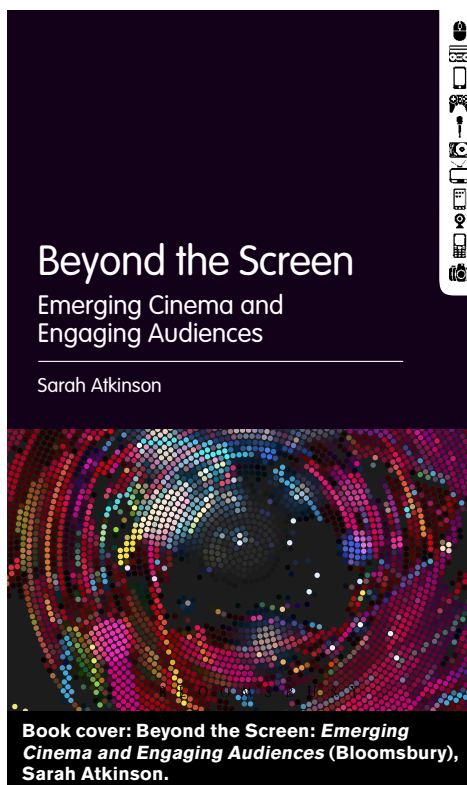


Section from a photograph taken by Andy Weekes.

Beyond the Screen Wins Best Book Runner-up Prize

Dr Sarah Atkinson's book, *Beyond the Screen: Emerging Cinema and Engaging Audiences* (Bloomsbury), has recently won the Best Book Runner-up prize in the 2015 British Association for Film, Television and Screen Studies (BAFTSS) Best Book Awards. The prize was awarded on 16 April 2015 at the Lord Mayor's Parlour, Manchester Town Hall and was part of BAFTSS's third annual conference that took place at Manchester Metropolitan University.

Atkinson addressed her subject through analyses of narrative, text, process, apparatus and audience and the book traces the metamorphosis of an emerging cinema and maps the new spaces of spectatorship which are currently challenging what it means to be cinematic in a digitally networked era. *Beyond the Screen* presents an expanded conceptualization of cinema which encompasses the myriad ways film can be experienced in a digitally networked society where the auditorium is now just one location amongst many in which audiences can encounter and engage with films. The book includes considerations of mobile, web, social media and live cinema through numerous examples and case studies



Book cover: *Beyond the Screen: Emerging Cinema and Engaging Audiences* (Bloomsbury), Sarah Atkinson.

of recent and near-future developments.

Professor Phil Powrie, Chair of BAFTSS and Professor of Cinema Studies at the University of Surrey, who presented the award on 16 April, stated that the book was: 'Reconfiguring what cinema is in the twenty-first century by digging deep into paracinematic cultural activity' and a 'Fascinating exploration of new media and film'.

<http://arts.brighton.ac.uk/staff/sarah-atkinson>

Rising Stars awards from Arts and Humanities 2014-15

Congratulations to the following members of the College of Arts and Humanities for their success in the third round of the university-wide Rising Stars initiative.

Dr Nicola Ashmore, *Remakings of Picasso's Guernica: Community, Collaboration and Activism*

Paula Hearsom, *Unwritten — an Oral History of UK Popular Music Studies*

Dr Megha Rajguru and Dr Yunah Lee, *Designs for Modular Living: Reconsidering Modernism in India and Korea 1970-1990 through Case Studies of Kanchanjunga Apartments in India and Hanssem Kitchens in Korea*

Useful Online Resource for External Funding

The *Research Funding blog*, run by the Centre for Research and Development (Arts and Humanities), is proving to be a useful resource for colleagues in the college. It was set up to disseminate information about external funding opportunities and provides information on key funding opportunities for researchers in the Arts, Humanities and Media. Posts give a short summary of the funding opportunity, followed by a list of 'key facts' such as closing date, maximum amount funded or discipline restrictions.

The online resource also contains details of the College process for applying to external funding schemes, and advice



about timescales.

Feedback from colleagues in the college indicates that it is being well used and comments include: 'The guidance notes and timelines are excellent.' 'The blog is easy to use;

very intuitive.' and 'Very clear, and well-organised. I particularly liked the "grant category".'

<http://blogs.brighton.ac.uk/crdexternalfunding>

Digital Catapult Centre Brighton Focus on the Internet of Place

The College of Arts and Humanities has a leading role in the University of Brighton's engagement as lead academic partner in the new Digital Catapult Centre Brighton (DCCB), launched this spring with the aim of generating thousands of new jobs, driving innovation at a local level, and creating millions in linked investment and future funding by 2025.

The University of Brighton is working with Wired Sussex and the Coast to Capital (C2C) Local Economic Partnership (LEP). Other partners include Brighton and Hove City Council, Amex, Gatwick Airport and the Universities of Sussex and Chichester. Academic leadership and oversight from the University of Brighton is provided by Gillian Youngs, Professor of Digital Economy, and Professor Miltos Petridis, Head of the School of Computing, Engineering and Mathematics.

The DCCB is one of three local Digital Catapult Centres (Brighton, Sunderland and Bradford) which are supporting the Digital Catapult Centre in London's Kings Cross to help accelerate the UK's digital economy through collaboration across entrepreneurs, small and medium sized enterprises (SMEs), researchers and corporate organisations as



well as providing physical spaces for them to meet and work together on digital innovation and development projects.

The DCCB will be based in New England House with additional facilities and innovation support provided through an interdisciplinary digital economy and technology R&D 'hub' at Moulsecoomb. This development builds on the success and high impact of the Brighton Fuse study, which highlighted the role of creative arts, design and humanities as accelerators in the creative and digital economy, and the innovative FuseBox24 business support

programme drawing on these areas to develop innovators and new businesses. (See the article on page 6 for more information about FuseBox24.)

Professor Youngs said, 'The DCCB's focus on Internet of Place takes us into the era of Internet of Everything and Big Data and the enriched experiential economy where virtual networks and our interactivity through them increasingly become part of our everyday engagements wherever we are, at home, in shops, city streets, airports, parks; the list is endless.

We need new imaginaries and innovative strategies to help create these new experiences and services and the varieties of creative and digital thinking and practices among colleagues in the College of Arts and Humanities offer rich resources to contribute to these. There are lots of exciting possibilities for new kinds of partnership work and collaboration.'

Colleagues can sign up for news and get involved at: <http://www.digitalcatapultcentre.org.uk/local-centre/brighton/>. See also the Digital Catapult Centre website for more details: <http://www.digitalcatapultcentre.org.uk/> and email Professor Youngs with any questions g.youngs@brighton.ac.uk.

FuseBox24

Creative Arts and Design as Drivers of Innovation

New empirical evidence has taken the findings of Brighton Fuse to the next level in demonstrating how arts, humanities and design drive accelerated innovation and business creation in the creative and digital economy.

The FuseBox24 project, funded by the Arts and Humanities Research Council (AHRC), was based on the creation of a radical and experimental 24-week business support programme at Wired Sussex in Brighton. Gillian Youngs, Professor of Digital Economy, led the project and worked with Research Fellow James Byford, who has a background in digital business and entrepreneurship, and artist in practice CiCi Blumstein. The project team including Phil Jones, Managing Director of Wired Sussex, represented a fusion of the four areas of business, technology, creative arts and research, and worked with members to produce a new research-innovation model with three main objectives:

1. To further the Brighton Fuse research by deepening what is understood by fusion across creative arts and technology to fuel innovation in the creative and digital economy and beyond.
2. To contribute to a more systematic framing of creative arts into business innovation by combining research with business and artistic practice approaches and methods.
3. The development of a radical programme of business support for creative and digital economy start-ups resulting in a toolbox of techniques piloted successfully and available for adoption towards innovation in the wider creative and digital economy.

The project turned conventional thinking on innovation on its head by shifting the focus to innovators and their development. It started with a group of participants with ideas and supported their development as innovators, resulting in 10 businesses emerging. While addressing business growth in the creative and digital economy, the project's findings also contribute to wider thinking about innovation and how we stimulate it.

The FuseBox24 research-innovation model demonstrates that research needs to be repositioned as an integral part of new paths towards accelerated creative and digital economy development. This means more experimentation in where and how research takes place and greater orientation to and opportunity for co-creation with artistic, business and technological practice.

Building in the research component as foundational to innovation work ensures that systematic findings can be made available to wider audiences in education and all sectors of the economy, public and private, which are undergoing or will need to undergo continuous change.



Top: Image taken from page 4 of FuseBox 24 report. Design by Richard Chapman Studio. Bottom: Screen shot from Long Runs Works, FuseBox24 video.

FuseBox24



Creative arts, business and technology fusion in practice

Research results from the project show that FuseBox24 has broken new ground and taken the fusion principle forward in three key areas:

1. A people-centred model adapted to innovation in creative and digital economy focused on innovators, customers and a new fused form of creative arts, business and technology support.
2. Designation of a live lab (FuseBox) as a creative and maker space as much as a tech one with activities emphasising flows across these different ways of experimenting with, thinking through and testing business propositions.
3. A ToolBox of tested strategies fusing creative arts, technology and business approaches which can easily and flexibly be adopted and adapted in other contexts to support innovators of different kinds.

FuseBox24's focus was research on innovators, with innovators, for innovators and found that creative and digital economy innovators trade in ideas and content, but tend not to worry about protecting intellectual property – open innovation and collaborative approaches dominate. They are often sole traders or micro-businesses and need shared spaces in which to collaborate with others to develop ideas. They need support, capability and new tools to enable them to get the most out of collaborations for sustainable innovation. The Fusebox24 findings demonstrate that arts, humanities and design approaches are highly effective in meeting these needs.

POLICY RELEVANCE AND IMPLICATIONS FOR ACCELERATED INNOVATION

FuseBox24 findings indicate that the dual power of collaborative and individual development in achieving business and customer focus and clarity in innovators needs to be prioritised in skills and education as well as business support arenas. Local Economic Partnerships (LEPs), Sector Skills Councils (SSCs), Further Education (FE) and Higher Education (HE) all have roles to play here. Support for innovation needs to take more account of the importance of aiding time and space for experimental collaborative work to help create robust and sustainable innovators. Whilst

funding and support often focus firmly on individual innovations themselves, more attention should be given to supporting the collaborative development of the fused individuals who can sustainably and flexibly innovate.

LIVE LABS TO DEVELOP FUSED INNOVATORS

The project's findings also signal the need for incubator live lab space and innovator support programmes shaped by creative arts, business and technology fusion. Priorities should include:

- Open innovator live labs, which facilitate seamless and diverse forms of individual and collaborative work and mentoring, while representing an identifiable collective space where different kinds of creative and business-development group activity take place.
- The designation of the lab as a creative and maker space as much as a tech one with activities emphasising flows across these different ways of experimenting with, thinking through and testing propositions.
- Diverse arts, humanities and design inputs and perspectives as embedded elements of the business development work as well as features of the lab space itself.

TOOLBOX24

The FuseBox24 programme produced a toolbox of tested strategies fusing creative arts, technology and business approaches which can easily be adopted and adapted in other contexts to support innovators of different kinds. The ToolBox24 approaches are accessible, flexible and mobile and geared towards open innovation so represent a technique with wide applicability in digital transformations across business and society. Pop-up innovation can be considered a radical notion and ToolBox24 offers resources for all kinds of businesses and institutions to think differently about how they support and further innovative practices and, equally importantly, make them more inclusive and open.

<http://www.fusebox24.co.uk/>

<http://arts.brighton.ac.uk/projects/brighton-fuse-fusebox-knowledge-exchange-project-2014-15>

Background

The FuseBox24 project was a one-year study based on the creation of a radical and experimental business support programme at Wired Sussex in Brighton and designed to extend the findings of Brighton Fuse on accelerated business growth through the fusion of technology, the arts, humanities and design with creative, digital and IT skills. Funded by the Arts and Humanities Research Council (AHRC) and carried out in collaboration between research (University of Brighton) and industry (Wired Sussex), the FuseBox24 project focused on innovators rather than innovation.

The project set out to investigate how innovators are made in a creative and digital economy and how the fusion of creative arts and design with business and technology help accelerate their development as innovators and businesses. The aim was

to get deeper inside the fusion picture to find out how fusion can be actively supported in developing innovators as flexible, robust, sustainable and customer-focused, and to test a ToolBox of techniques combining creative arts, technology and business approaches to those ends. The results are designed to inform future innovation strategies in the creative and digital economy and beyond through new focus on fused innovator development towards accelerated growth and competitiveness. The results are based on the design and content of the FuseBox24 programme of business support as well as testing of it and its ToolBox through qualitative survey and video interview data on the participants' experience of them as well as their roles in accelerating their development as innovators and businesses.



All stills taken from the forthcoming documentary: *That's La Morte: Italian Cult Film and the Years of Lead*, courtesy of Xavier Mendik.

Image above: Director Enzo G. Castellari considers 'pulp' political thrillers during the terrorist years.

Dania Film and Italian Popular Cinema Industry, Identity and Society in the *Anni di Piombo* and Beyond



Set designer Antonello Gelleng considers Italian cult film and the damaged national psyche of the 1970s.

Mapping the importance of Italian popular film traditions during a decade of social unrest is the key aim behind the new research project, Dania Film and Italian Popular Cinema: Industry, Identity and Society in the *Anni di Piombo* and Beyond. The project was funded by the University of Brighton's Rising Star scheme, and its principal investigator is Dr Xavier Mendik (Associate Head of School for business and impact, ADM). Having already completed nine volumes and five commercially funded documentaries on the subject, Mendik used his



Anti-clockwise from top left: Director Michele Massimo Tarantini discusses the politics of sexploitation cinema during the Anni di piombo. Actress Barbara Bouchet reflects on her career in 1970s Italian crime thrillers. Director Sergio Martino and actress Edwige Fenech discuss the importance of Dania Film on Italian cinema and society. Director Ruggero Deodato discusses cannibal films, crime flicks and the traumatic 'years of lead'.

The project considers how Dania Film productions of the 1970s reflected wider social fears and sexual tensions embodied by the *Anni di piombo* (or terrorist 'years of lead'), which resulted in Italian popular film patterns fusing themes of violence with morbid erotic desires and pointed political commentary.

knowledge of cult Italian film industry trends to gain exclusive access to Dania Film, one of Europe's most prolific production and distribution houses from the 1970s and 1980s.

The project considers how Dania Film productions of the 1970s reflected wider social fears and sexual tensions embodied by the *Anni di piombo* (or terrorist 'years of lead'), which resulted in Italian popular film patterns fusing themes of violence with morbid erotic desires and pointed political commentary. Iconic Italian director, Sergio Martino, and his brother/producer, Luciano Martino, owned Dania Film, which became the largest popular film company associated with this nihilistic period of modern Italian history.

Dania Film produced 115 influential feature films across contemporary genres such as 'terrorist-threat' thrillers, 'rogue cop' dramas, cannibal films, sexploitation features and graphic horror cycles, providing extreme entertainment and political critique for regional, national and international audiences alike. This output showcased the creative talents of Sergio Martino, as well as attracting Europe's leading directors, screenwriters and performers (including Ruggero Deodato, Michele Massimo Tarantini, George Hilton, Edwige Fenech, Umberto Lenzi and Barbara Bouchet) who all contributed to leading Dania productions.

Having gained exclusive access to the organisation's archives, Dania Film and Italian Popular Cinema: Industry, Identity and Society in the *Anni di Piombo* and Beyond will disseminate new forms of knowledge on the Italian film industry and society of the 1970s, through two main outputs:

Firstly, the new feature length documentary *That's La Morte: Italian Cult Film and the Years of Lead* features all of the key directors, performers, screenwriters and musicians from the era discussing their memories of film production and politics during the Anni di piombo.



Producer Mino Loy discusses 1970s Italian production techniques.

The documentary is being directed by Mendik for completion in November 2015 and features exclusive clip-cleared footage from some of Dania's most iconic cult movies of the 1970s. It is intended that the documentary will receive its UK premiere at the *Cine-Excess* 2015 film festival, which this year features the tie-in theme: Historical Trauma, Hysterical Texts: Cult Film in Times of Crisis.

Secondly, this project will be followed by a co-authored volume, which will explore the industrial and social significance of Dania to wider Italian society and European film culture. The volume will draw on access to Dania's film catalogue, related ephemera, press reports and correspondence with Italian government bodies, censorship boards and the Catholic church, to provide a unique snapshot into how these films were positioned within the wider social, political and cultural contexts of the Anni di piombo.

<http://arts.brighton.ac.uk/staff/xavier-mendik>

Speculative Tate



All photographs taken at the 'DISRUPT' Late at Tate event held on 1 May at Tate Britain. Photos: Diana Agunbiade-Kolawole.

Speculative Tate is a research project developed with Adrian Shaw at Tate Britain in collaboration with the Speculative Aesthetics Research Project. Luke Pendrell, Principal Lecturer in the School of Art, Design and Media, and James Trafford initiated the project for the consideration of open questions regarding the relation between aesthetics and new forms of realism within post-Continental philosophy. The first outcome of the project being the edited collection *Speculative Aesthetics* published by Urbanomic in 2014.

Speculative Tate investigates the possibility of a theory and practice no longer invested in the otherworldly promise of the aesthetic, but acknowledging the real force and traction of images in the world today. Experimentally employing techniques of modelling, formalisation, and presentation can simultaneously engineer new domains of experience and map them through a reconfigured aesthetics that is indissociable from sociotechnical conditions.

In order to explore and represent the dynamic flux and fluidity of these contemporary discussions and introduce them to a wider audience, this series took an experimental research based approach to a themed Late at Tate with a format of open and informal 'curated' discussion forums.

The project focused on the interrogation of four interconnected aspects within this context, and through a series of curated seminars sought to initiate conversations around issues such as: aesthetics and contemporary politics in the context of a culture divested of futurity; images, creativity, rationality and experience in a synthetic culture; re-engineering modes of interaction and thought for the (post-) anthropocene and media, mediation and temporality.

The project took the form of four monthly seminars hosted by Tate Britain between the October 2014 and January 2015. The October



seminar, *Exit or Escape?* included Patricia Reed speaking on 'The Alienation of Contemporary Art'; Benedict Singleton on 'Design: The Weapon of the Weak' and Alex Williams discussed the 'Political logics of escape versus exit'. November's seminar, *Freedom and Re-engineering Creativity*, featured presentations by Helen Hester on 'Synthetic Genders'; Pete Wolfendale's 'Experimenting With Freedom: On the Success and Failure of Art as a Mode of Empowerment' and Robin Mackay's 'Speculations on speculations on...'. December's seminar, *Radical Geometries*, saw Reza Negarastani speak on 'Deracination and Drift: Kant, Grassmann and Grothendieck' and James Trafford on 'Rationality and rupture'. In the January seminar, *Haunters and the Haunted*, Amy Ireland spoke on 'Anastrophic Modernism: Occult Time and the Production of Radical Novelty';

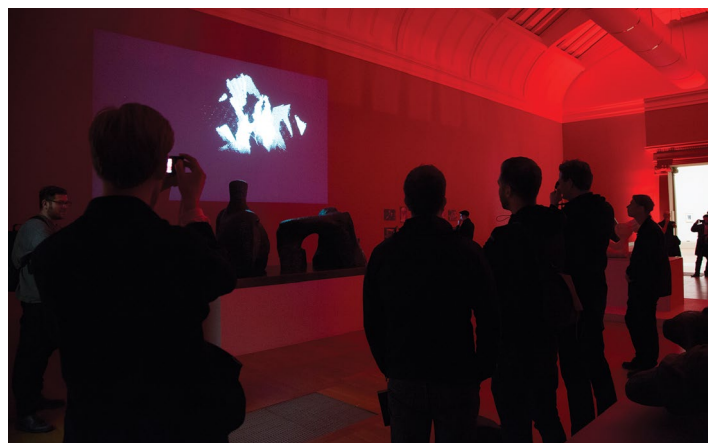


'DISRUPT'...incorporated and showcased material developed over the course of the series in a curated event that explored issues related to Speculative Aesthetics exhibited alongside and interacting with the Tate collections.

Mark Fisher presented 'Spectres of Lost Futures' and Luke Pendrell's 'Ghost Lights: Ignis Fatuus'.

The culmination of the series was the 'DISRUPT' Late at Tate event held on 1 May 2015 at Tate Britain. This incorporated and showcased material developed over the course of the series in a curated event that explored issues related to Speculative Aesthetics exhibited alongside and interacting with the Tate collections. The evening program included screenings of newly commissioned films, sound installations and new work by, amongst others: Kode 9; Amanda Beech; Patricia Reed; Diane Bauer; Luke Pendrell, Benedict Singleton and Brian Rogers, Lendl Barcelos and Katrina Burch, Keith Tilford, James Trafford and Henrik Hjørth Austad, a final year (2015) student at Brighton.

<http://arts.brighton.ac.uk/staff/luke-pendrell>





Melanie Jackson, *The Undesirables*, 2007, animated digital video. Footage from the docks at Bristol, Plymouth and Southampton with degraded visual field to comply with border security. Copyright Melanie Jackson, reproduced with permission.

Nice Work

New Research in Literature

Dr Liam Connell, Lecturer in English Literature in the School of Humanities, joined the University of Brighton in September 2014. He recently took over as the director for Centre 21: the Centre for Research in Twenty-first Century Writing.

Connell's research focuses on questions of nations and transnationalism in literary and visual texts. His recent work has explored the connections between globalization and literature. He co-edited the *Literature and Globalization Reader* (Routledge, 2010), which has made a significant contribution to popularising the exploration of globalization in literary studies.

Connell is currently completing a book for Palgrave on *Precarious Labour and the Contemporary Novel* that explores the depiction of office work in novels from India, North America and the UK. This book builds upon Connell's writing on globalization and neoliberal economics and explores how our understanding of work has changed during the last two decades. In particular, he suggests that recent fiction has been adept at describing the affective experience of precariousness that is a condition of contemporary work. By building narratives around outsourced labour, short-term contracts and the declining work-related benefits, novelists have produced stories about characters that feel unmoored by their conditions of employment. By doing so, these novels offer a political turn to the tendencies of contingency and narrative uncertainty that have been a feature of postmodern writing since the latter half of the twentieth century.

New work currently being developed is on the visual depiction of the body as a component of modern borders. Connell will be exploring the different ways in which the visualised body is deployed to give meaning to political and economic borders as well thinking about the implications that this has for the methods of representing the body in border spaces. This will develop his published work on the visualisation of illegalised migrants, in *Social Text* (2012), which examines the visual practices required to depict migrants in spaces where their presence is restricted or forbidden.

Connell will be exploring the different ways in which the visualised body is deployed to give meaning to political and economic borders as well thinking about the implications that this has for the methods of representing the body in border spaces.

Some of the early work on this project was delivered at the Practice of (in)Visibility conference at the University of Brighton, 25–26 June 2015, where Connell spoke about shipping containers as objects of aesthetic pleasure. He will also be speaking at the 'Bodies in Transit' workshop at the Universidad de Huelva, 8–9 October 2015 on the implications of depicting violence toward female migrants within a range of narrative texts.

Connell commented that he hoped this project would open up opportunities to work with colleagues from across the College of Arts and Humanities. 'I'm interested in the work that Professor Graham Dawson has done on conflict borders in Ireland. There seem to be a lot of connections here with my own interests because the securitisation of economic borders has eroded the distinction between conflict borders and borders per se.' He added that, 'One of the exciting things about moving to the University of Brighton is the prospect of working with colleagues who have an expertise in visual culture. The idea of images as narrative texts is one that literary studies is beginning to embrace and Brighton has lots of potential to be at the forefront of work in this area.'

<http://arts.brighton.ac.uk/staff/liam-connell>

Architecture: Teaching the Future / The Future of Teaching

Gemma Barton is currently Senior Lecturer in Interior Architecture in the School of Art, Design and Media. With almost a decade of experience teaching undergraduate and postgraduate students in architecture, interior architecture, urban design and design thinking, Barton's research interests are exercised



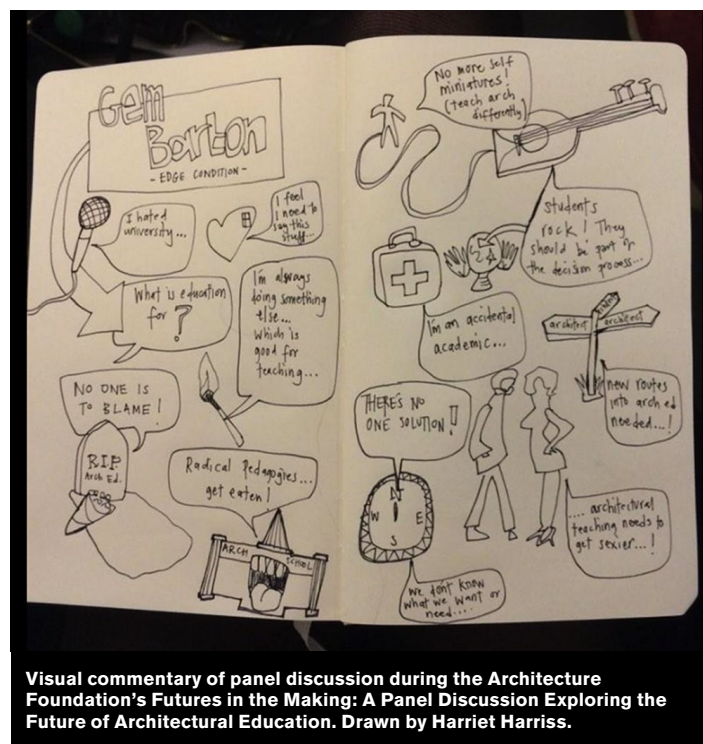
The Architecture Foundation's Futures in the Making: A Panel Discussion Exploring the Future of Architectural Education. From left to right: Neil Spiller, Gemma Barton, Peter Clegg and Robert Mull. Photo: Harriet Harris.

through her passion for publication and communication. This includes co-founding and editing online architecture journal *EDGEcondition*, writing the forthcoming book *Don't get a Job, Make a Job* (Laurence King, January 2016) and contributing opinion pieces and reviews for much of the architectural press (*MARK*, *Blueprint*, *Building Design*, *Fulcrum*, *Architects Journal* and others).

Barton has developed a clear voice on the future of architectural education. What began as commissioning content for the online publication *EDGEcondition* Vol.04 (November 2014) on the theme 'Teaching the Future', led to writing 'Universities are not in the business of producing faster horses', an article for the *Architects Journal* (February 2015); speaking alongside Professor Neil Spiller, Professor Robert Mull and Professor Peter Clegg at The Architecture Foundation's Futures in the Making: A Panel Discussion Exploring the Future of Architectural Education, featuring on the ArchEd Podcast *The Future of Architectural Education* (Episode 3, February 2015) and presenting a paper titled 'Architecture: Teaching the Future / The Future of Teaching' at the LEARNxDESIGN Conference in Chicago at the end of June 2015.

Having entered academia herself at twenty-three, Barton's research is driven by a need to examine the trajectory of architectural education and staffing with a specific focus on 'young' academics. She questions academic recruitment and education strategy in relation to the 2015 Royal Institute of British Architects education forum and posits that the future of architecture and the future of architectural education are inextricably linked to the role of the university and of the lecturer. To truly develop educational strategy one must implicate academic staff recruitment into the conversation.

Her paper 'Architecture: Teaching the Future / The Future of Teaching' presents an analysis of data collected via international interviews and online surveys and proposes solutions for clarifying



Visual commentary of panel discussion during the Architecture Foundation's Futures in the Making: A Panel Discussion Exploring the Future of Architectural Education. Drawn by Harriet Harris.

and introducing new routes into architectural academia. Barton suggests that such a development of the current system requires visionary students, academics and management. 'We need to be passionate in our employment; we need to think beyond the CV and see around the corners of credentials. The recruitment of future educators requires a framework that is willing and ready to enable let-learning.' All future alternative education models, regardless of manifestation, will require educators – our duty is to care for the future of education through focusing now, on the future of our future educators. Barton's research contributes to the wider discussion around future development and employment in arts education. As she asserts, 'If the discipline lies in the hands of the educators, then the future of the discipline lies in the hands of the future educators. To be truly forward thinking about the direction of practice we must first address our approach to academic recruitment, with a specific focus on early career academics.'

<http://arts.brighton.ac.uk/staff/gemma-barton>

Observing Language Change in a Peripheral Community

Maryport, West Cumbria.
Photo: Sandra Jansen.

Why do speakers speak the way they speak? How does the way people speak change over time? In what ways does it change and what are the factors that drive change? These are the kind of questions that inform the work of sociolinguist Dr Sandra Jansen, who joined the English Language and Linguistics team at Brighton in February 2013 and was recently awarded a Rising Star Grant from the University of Brighton for the project *Mergers, Splits and Traditional Forms: Variation and Change in Vowels in Rural Cumbria*.

When people who speak different dialects come into contact with each other they subtly adjust the way they speak in order that communication does not break down: speakers faced with hearers who speak a different dialect therefore tend to use less local features. In places where people with a lot of different dialects meet, the distinctiveness of individual dialects or accents is therefore vanishing. As a good example, consider towns close by London, where it is typically difficult to pinpoint where an individual comes from. The further away from the larger cities one goes and the fewer people enter the community from outside – as tourists, or itinerant workers – the more likely the speakers within the community will retain traditional local features. While various projects have addressed the questions above in urban places such as London or Newcastle, language change in very peripheral communities in England is less well studied.

Maryport is a town of 10,000 on the rural West Cumbrian coast and is of particular interest to researchers on language change. It is fairly isolated, and the inhabitants there have little contact with people from other areas. The nearest motorway is some 50km away and even though many tourists visit the Lake District, hardly anybody makes the effort to visit this kind of out-of-the-way coastal town.

In the summer of 2014 Jansen spent five weeks in Maryport talking to people of all ages about growing up in the place, what they liked about it and what kind of changes they would like to see. The conversations were recorded and quantitative methods used to analyse the data. Of course, *what* people said is relevant, but more relevant is how they said what they said. By looking at the analysis of the way people in Maryport speak, and how the differences between them correlate with social factors such as age and gender, Jansen is beginning to paint a picture of language change within the town. Initial findings suggest that



By looking at the analysis of the way people in Maryport speak, and how the differences between them correlate with social factors such as age and gender, Jansen is beginning to paint a picture of language change within the town.

older speakers prefer more traditional Cumbrian forms in their speech while younger speakers are using more general forms now found in many places in the north of England; also, while men retain traditional forms longer, women tend to adopt changes faster.

Of course, the kind of change Jansen describes in her work does not take place overnight. It happens gradually, and investigating the change, as well as suggesting the process that underlies it, forms part of a lengthy project. Given the special nature of the situation in Maryport, however, the work may well be generalised, and used to explain the factors at work in language change elsewhere.

<http://arts.brighton.ac.uk/staff/sandra-jansen>

CONFERENCE REPORTS

Reparative Histories Radical Narratives of 'Race' and Resistance

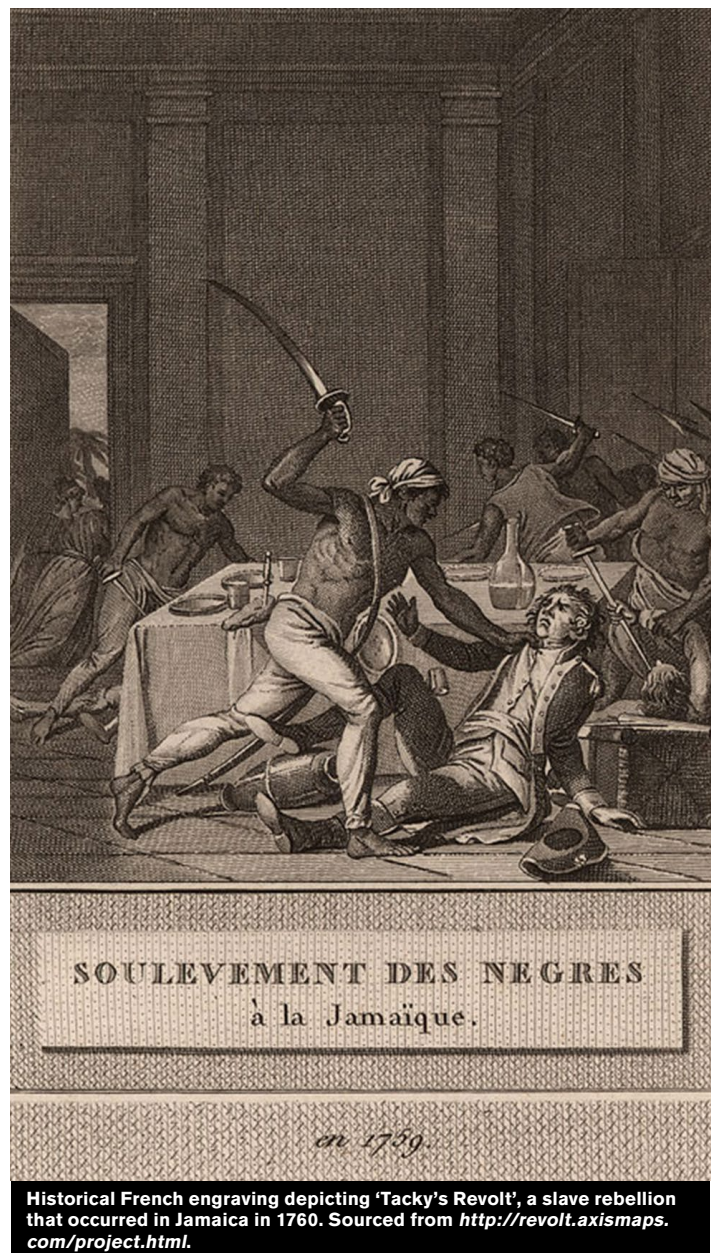
Reparative Histories: Radical Narratives of 'Race' and Resistance, an interdisciplinary research symposium organised by Dr Cathy Bergin and Dr Anita Rupprecht, was held at Grand Parade, University of Brighton on 11–12 September 2014. An international array of delegates came together to address the role of historical representation in shaping radical cultural, aesthetic, and political meanings of 'race'. The symposium was framed by the questions of what it means to turn to history to appeal for recognition and redress in the present and how those histories might be represented. It asked why the appeal to 'origins' remains such a powerful tool of oppression and of resistance, and explored how traditions of political struggle are currently being rearticulated.

Keynote speaker, Dr Brian Kelly (Queens University Belfast), opened the conference with a powerfully argued paper, which located the contradictions of 'freedom' for emancipated slaves in the United States where the context of market forces subverted attempts to give substance to that freedom. The 'unfinished business' of slavery and colonialism and the nexus of 'race' and class were themes addressed in the rich conference discussions across the two days. A key research question motivating the conference concerned debating the consequences of replacing historical narratives structured by the universalism of liberal sentiment with those founded in 'rage', resistance and redress. This question became central to the discussion especially following the second keynote speaker, Dr Priyamvada Gopal (Cambridge University). Gopal presented a radical reframing of the politics of 'universalism' while critically noting the ways in which its varied deployment by post-colonial scholars tended to obscure the complex interconnections that are the legacies of colonialism.

This concentration on the 'dialectics of colonialism' framed a variety of discussions around the concept of reparative justice and delegates argued passionately about how we might understand this term and indeed the term 'Reparative Histories' itself. In stimulating an array of original and critically provocative papers ranging from Claudia Jones, to the UCL British Slave Ownership Project, from the myth of 'The Windrush', to Slavery Reparations, and from Muddy Waters to the Black Atlantic radical tradition, the conference was a hugely thought provoking and successful event. The organisers will be planning another conference on the theme of 'Reparative Histories' next year. The spring term of the Humanities Programme's Philosophy Politics and Aesthetics seminar series in 2015 was themed around this concept in relation to Palestine in the lead up to that conference.

<http://arts.brighton.ac.uk/staff/cathy-bergin>

<http://arts.brighton.ac.uk/staff/anita-rupprecht>



Historical French engraving depicting 'Tacky's Revolt', a slave rebellion that occurred in Jamaica in 1760. Sourced from <http://revolt.axismaps.com/project.html>.

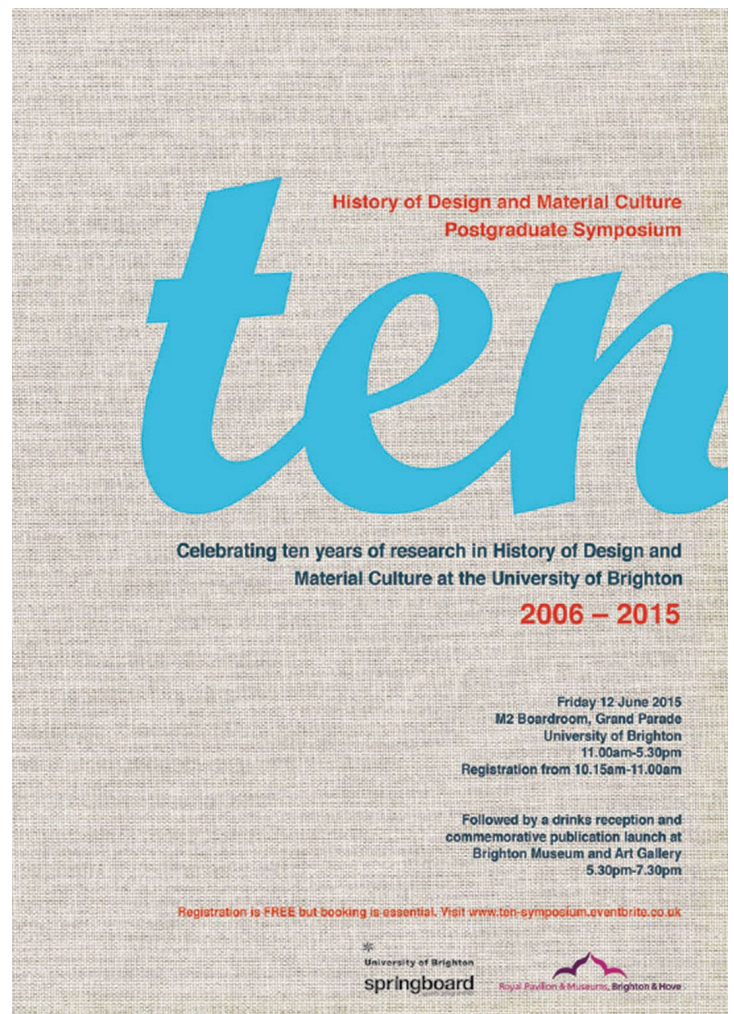
The Postgraduate Design History Society's Tenth Symposium

Ten Years into the Making

The Postgraduate Design History Society celebrated the tenth anniversary of its annual symposium on 12 June 2015, by holding a full day of papers and speeches, accompanied by the release of a commemorative publication looking back at the diverse design history research showcased at its annual events. The latter have over the last ten years offered postgraduate students and early career researchers an invaluable platform to share their work, and this year's symposium, boldly titled *ten*, once again gave evidence of the breadth of research produced at Brighton. Tania Messell, MPhil student from the School of Humanities, reports back on the event.

A large audience attended the symposium, which opened with a paper by Jenna Allsopp on 'frigging' glass objects of the Lemington Glassworks, challenging the normative separation of production and consumption. This was followed by Emma Gillo's investigation of live museums, whose work revealed the unique immersive experience offered by these multi-sensorial spaces. Tania Messell thereupon gave an account of the International Council of Societies of Industrial Design's (ICSID) activities in Mexico through a transnational perspective, whilst Suzanne Rowland presented her research on the first lightweight mass-produced fashion garments, mass-produced blouses in First World War Britain. Her presentation echoed that of Jennifer Roberts', whose paper on the depiction of women munitions workers in the same period, mapped the complex rise of women's role in society, at a time of heightened patriotic war efforts. Dr Jane Hatrick consequently shed light on the evolution of the taste, consumption and self-understanding of middle-aged lesbians in Brighton through qualitative and participatory research conducted in 2005 and 2015, followed by Ilaria Coser's close reading of the diaries of British Vogue editor, Alison Settle, which through the Bourdieusian concepts of habitus, cultural capital and field revealed Settle's strategies to maintain her role as taste leader. Finally, Dr Marie McLoughlin shared her work on the consequences of restricted travel allowances on the representation of French fashion in British Vogue, revealing the circumvented consumption of French couture in Britain. All papers were followed by lively question sessions, in which the scope of topics were expanded and suggestions opened the way for future research.

The 10th Symposium was followed by a drinks reception at the



Brighton Museum, where the commemorative publication was launched and distributed to the attendees, whilst speeches were delivered by members of the PDHS. The event received once again the generous support of the School of Humanities, whilst the Springboard Grants Programme assisted with producing the publication.

DOCTORAL CENTRE NEWS

Queer art activism in South Africa



South African visual activist Zanele Muholi, presenting her work at the University of Brighton, 12 March 2015. Photo: Tessa Lewin.

Tessa Lewin, a doctoral candidate in the School of Humanities, successfully applied to the College of Arts and Humanities Research Student Fund and attended the University of Manchester's *Sexuality Summer School* [<https://sexualitysummerschool.wordpress.com>] from 18–22 May 2015. The summer school is a well renowned annual event specifically aimed at early career researchers and PhD students and only accepts 30 students each year. It has been running for the past seven years and uniquely offers PhD students the opportunity to work closely with invited leading international scholars in their field. There is a set reading list that students are required to complete prior to attending and the quality of debate and engagement is high. The theme for this year was 'Queer Arts as Activism', which addressed several key concepts and theoretical frameworks within which Lewin is situating her PhD research on Queer Visual Activism in South Africa.

Lewin's PhD research explores the terrain between queer artistic expression and political communication in contemporary South

Africa. South Africa sits on the conceptual and geographical frontier of the struggle for LGBTIQ rights. Surrounded by countries in which homosexuality is illegal, the South African constitution asserts the right to non-discrimination on the basis of sexual orientation. Despite legislative protection, and a large openly gay population, homophobic violence remains high. Notwithstanding its conflicted relationship with LGBTIQ rights, South Africa has emerged as a focal base for African resistance to homophobia and has become home to several communities of queer visual artists. The recent presence of several landmark exhibitions by these artists in mainstream public art spaces is unprecedented. Their work, and its reception, has much to tell us about lived experience in South Africa.

The summer school allowed Lewin to join a community of like-minded scholars, engaging with many of the issues pertinent to her thesis. Participants explored various theoretical lenses through which to approach queer art as activism, and debated what constitutes activism in the art context. The school offered an

MPhil and PhD Completions 2014–2015

Congratulations to the following researchers and their supervisors:

MPhil

Peter Bennett, *Bleached Out: Photography and the Aesthetics of Loss, Forgetting and Erasure*. Supervisors: Fergus Heron and Joanna Lowry

Dany Louise, *Destination Biennale: An Examination of the Interface Between Biennials of Art and Public Policy Within a Neo-liberal Context* Supervisors: Alice Fox and Steve Miles

PhD

Dr Bridget Millmore, *Love Tokens: Engraved Coins, Emotions and the Poor 1700–1856*. Supervisors: Louise Purbrick and Anita Rupprecht

Dr Mikey Tomkins, *Making Space for Food: Everyday Community Food Gardening and its Contribution to Urban Agriculture*. Supervisors: Andre Viljoen and Andrew Church

Dr Han-shiou Yang, *The Use of Questions and the Consequences for Face Work in Media Discourse: An Empirical Analysis of The Jeremy Kyle Show*. Supervisors: Ken Turner and Angela Pickering

overview of some of the latest developments in her field; a unique opportunity to network with established and early career researchers; and was very productive for her literature review and methodology.

In July 2015 Lewin will be joining a group of artists, some European, some African, at a residency in Berlin where they will be exploring making queer activist art. Some of the artists involved in this residency will also be involved in Lewin's doctoral research. There is a further residency next year in South Africa. Lewin will be a participant observer at both [<https://visualacts.wordpress.com>]. In September she will begin her fieldwork in South Africa conducting interviews and focus discussion groups with artists and activists.



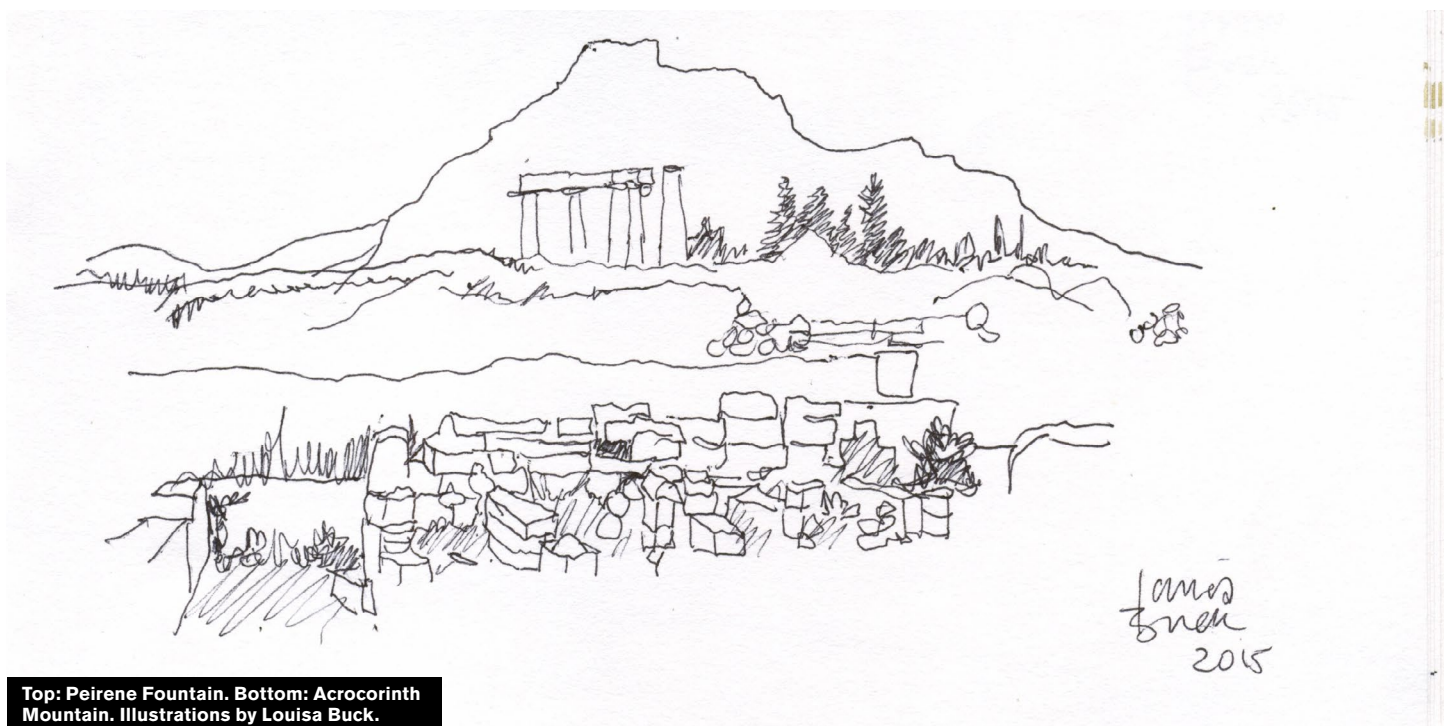
Temple of Apollo. Illustration: Louisa Buck.

Researching the Myth of Sisyphus in Corinth

Louisa Buck, PhD Candidate in the School of Arts, Design and Media, spent the winter term 2014 producing a 'mock up' of an illustrated journal, a device constructed to demonstrate the Classical Reception of the Myth of Sisyphus, a case study as part of the research relating to her PhD titled: *Why do British political cartoonists use images of Greek mythology?* The case study is a record of Sisyphus' story as written by others (from its first appearance in Homer's *Iliad*, eighth century BC), and the different interpretations of his story. The relevancy of compiling a visual diary was born out the idea that notions of reception come out of Freud's theories of psychoanalysis, a peeling back of layers to reveal core truths. Visual diaries are a common device often employed by both artist and those undergoing therapy as a tool to

record and explore complex processes and to unpack thoughts, ideas and emotions. After successfully applying for research funding from the CRD and School of ADM for a proposal considering ideas of psychogeography and the concept that certain places evoke certain narratives, Buck organised a research trip to Corinth to explore and develop the notion that the stories of Sisyphus were born out of the location in which they were set. First mentioned in the *Iliad*, Sisyphus was one of the founding kings of Corinth. Situated next to the Acrocorinth Mountain (potentially the inspiration for his punishment, which was to eternally push a boulder up a hill, but never make it to the top) and referred to 10 years later in the tales of the *Odyssey*, the site still harbours the spring mentioned by Apollodorus (300-260BC) that relates

to one of many actions by which Sisyphus incurred the anger of Zeus. (Sisyphus made a deal with the river god to redirect this spring to Corinth and in return he told him that Zeus had abducted his daughter.) Most importantly, is the idea that Corinth represented to Sisyphus his dreams and appreciation of the power he enjoyed as king of the region, and helps to explain his desire for eternal life, which ironically was fulfilled; his punishment was eternal ergo Sisyphus gained immortality. Buck was able to visit, draw and photograph parts of the site that are mentioned in Sisyphus' mythological history, and she also climbed the mountain overlooking ancient Corinth that forms such a key factor in the outcome of Sisyphus' actions in his lifetime. The drawings she made will be included in the



Top: Peirene Fountain. Bottom: Acrocorinth Mountain. Illustrations by Louisa Buck.

illustrated classical reception journal.

Visiting these key sites in Greece brought alive the ancient stories and made them believable even within their modern contexts. Text from Pausanias' *Descriptions of Greece* 2.5.1 (second century BC) where he describes Sisyphus' pact to have the spring of the Peirene redirected to Acrocorinth, (also Diodorus Siculus 4.72.5, Pindar's *Olympian Odes* 01.13.60-86 and Strabo's *Geography* 8.6.21 (first century BC), all describe places that still exist and are important elements of Sisyphus' history.

As part of the research trip Buck was awarded temporary membership of the American School of Classical Studies, following recommendations from her supervisors. This proved invaluable to the trip with

The relevancy of compiling a visual diary was born out the idea that notions of reception come out of Freud's theories of psychoanalysis, a peeling back of layers to reveal core truths.

residential accommodation for scholars in both Athens and Corinth, adjacent to the archaeological site, which provided free access to the site, a library with English translations of text relevant to her research and colleagues researching into ancient archaeology, ancient history, mythology and modern Greek history who were invaluable sources of information, references and anecdotes.

Drawings, photographs and written works were produced as an outcome of this trip: a collection of primary source material, reflecting

the old and new aspects of the myth, what it represented at the time of its conception, and what it has come to represent, supporting the hypothesis that mythology contains truisms on the human condition that transcend time.

This research activity has contributed to the originality and scope of this research; as Buck understands that no images of Sisyphus have been produced that directly connect with the landscape from which they are inspired.

Visualising Work in Progress

The Research Display Plinths

How often do we have an opportunity to view and engage with the research underway in our College at close quarters, whilst it is still in development? We have a growing community of research students and an active body of staff researchers who grapple with a wide range of research questions, problems and projects. As a College of Arts and Humanities, a particularly important way to discover and understand more about the aims, methods and experiences involved in the research of colleagues is through the visual display of work in progress. This is behind the idea for a programme of exhibitions in the Centre for Research and Development (CRD) plinths.

The six plinths, usually located outside the CRD (on the mezzanine level of Grand Parade), are now being used in this way and proposals for forthcoming exhibitions are invited from either individuals or groups. If you are applying to hold a display we will discuss the schedule with you, taking into account the occasional use of these plinths in other exhibitions in Grand Parade. Each display should be underpinned by a research question that informs the work, in caption format.

The first of these displays took place from 13 February – 6 March 2015 and focused on the interdependent relationship between archival research and paper conservation. This fascinating and beautifully installed display by Sirpa Kutilainen of the Design Archives brought to light her experiments with and

reflections on a range of conservation tools and techniques, without which the often rare materials that so many researchers take for granted would be far more vulnerable and short-lived. Kutilainen's blog has further information on the display: <http://arts.brighton.ac.uk/collections/design-archives/projects/conservationblog>

The next display will be by Juliana Sissons,

from Fashion Textiles, to coincide with the Annual Research Festival in July and subsequent display proposals are now being scheduled.

If you would like to submit a proposal for a display and discuss logistics and timing, please contact l.cooke@brighton.ac.uk.

For advice and support with content, installation and captioning of plinth displays, please contact: p.lyon@brighton.ac.uk.



The research display plinths outside the CRD, Grand Parade. Photo: Jenny Embleton.



Display by Sirpa Kutilainen of her toolbox showing a range of conservation tools. Photo: Sirpa Kutilainen.

Next Issue

Publication of Edition 35 is anticipated for the Summer term.

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College Research website

<http://artsresearch.brighton.ac.uk>

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