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COVER IMAGE:
A German Grandchild's Funeral
directed by Silke Mansholt.

Photograph by Billy Cowie.

Performance and Visual Art
Students: International Success.
Full story on page 8.

How We Are Photographing Britain

Fergus Heron, Senior Lecturer in Photography (School of Arts and Communication) is to be included in the first major exhibition of photography held at Tate Britain. The exhibition entitled *How We Are: Photographing Britain* is conceived as an investigation into how photographers have represented Britain, offering a reflection on its people and places, thereby presenting a compelling narrative of British photography to the widest possible audience.

How We Are: Photographing Britain will show art photography, photographic imagery from popular culture and vernacular photography together, making connections between different practices and particular periods. Important historical figures will be included, as will their lesser-known contemporaries, reinstating important obscured or forgotten photographers. A curatorial attempt has been made to redress conventional imbalances, including many women photographers and photography by, and about, some of the minority communities living in the UK.

The exhibition is curated by Professor Val Williams and Susan Bright. Professor Williams is Director of the Photography and the Archive Research Centre at London College of Communication, University of the Arts, London. Susan Bright is currently a research fellow at the University of the Arts, London. Her recent book 'Art Photography Now' was published by Thames and Hudson. They will both contribute, along with Martin Parr, Gerry Badger and Kevin Jackson, to an illustrated catalogue that will accompany the exhibition, to be published by Tate Publishing.

Fergus Heron's contribution is to be four pictures from the series 'Charles Church Houses', an extended, ongoing project, initiated in 1996. This series of large-format colour photographs are of houses built around the 1980's, exclusively by the property developer Charles Church. The houses photographed are located in the 'commuter belt' area of the home county of Surrey. The mixed geographic and historical period styles of the architecture, together with the types of trees, plants, roads and cars, produce landscapes that represent an aspect of the English residential environment containing tensions, oppositions and contradictions between notions of tradition, modernity and nostalgia. *How We Are: Photographing Britain* opens at Tate Britain on 22nd May and continues until 2nd September.



Left to Right: Hawkesworth Drive (2007), Ivy Drive (2004), Robin Hill Drive (2007)

The Research Collective for Dress History and Fashion Studies

The Research Collective for Dress History and Fashion Studies has been recently formed at the University of Brighton, based in the School of Historical and Critical Studies. This has been formed in order to enable, enhance and publicise collective research and debate in the fields of dress history and fashion studies amongst those in the University of Brighton and its surrounding communities who have an interest in, or are undertaking study in these and related fields.

Since the late 1980s, interest in Dress History and Fashion Studies at the University has grown steadily partly as a result of the successful achievements of PhD students and because, more recently, a regular percentage of postgraduate students on the Masters in the History of Design and Material Culture, have chosen to specialise in Dress History/Fashion Studies. Most staff on the Masters teaching team have been involved in supervising these Masters dissertations in these fields. Members of the Research Collective also have strong links through their teaching activities with the Fashion/Fashion Textiles staff and students in the University and have close, active, professional working relationships with dress curators in our locality, who also undertake teaching with or at the University. All of this has built up a momentum of its own, upon which they propose to base the following work and ideas of this collective.

Their aims are:

- to encourage the development of research and debate on the objects and representations of dress/fashion using the full range of historical and contemporary visual, media and archival sources.
- to encourage and enable trans-disciplinary research in dress history and fashion studies at undergraduate, post graduate and post doctoral levels at the university and in its adjacent community.
- to enhance knowledge both in the UK and internationally about the research in these fields undertaken at the University of Brighton
- to work with an 'open-door' policy in order to encourage the active involvement of those in the wider area of Brighton and its geographical localities, who have a committed and active interest in these fields, especially professionals in the fields of museum curatorship, and fashion practice.



Above: Countess of Rosse 'Snow White Dress' (1938)

Left: Muriel Pemberton drawing mid-1950s

- to encourage members of the Collective to offer, as is current practice within this group, research papers for publication at transdisciplinary venues in order to widen academic debate and research. (Currently papers have been given in the following contexts, both nationally and internationally: History of Science, Film Studies, Social History, Art History, History of Business).
- to set in place a series of activities including conferences, study days, and research seminars, each with a specific theme related to the research interests of members of the Collective.

Please contact the convenor, Professor Lou Taylor on email lt73@bton.ac.uk or telephone (0)1273643071 or 643089, if you are interested in becoming involved.

Kill House An architecture of fear

Christopher Stewart (School of Arts and Communication) has been photographing international systems of security and surveillance for the past ten years. Through a now extensive network of contacts the ambition of Stewart's project has burgeoned to ever more mysterious, secretive organizations (often, curiously, carrying out their chilling business in public places - airports, hotels, roads and passageways - "while the public go about their business none the wiser").

It took months, sometimes years, for Stewart to gain access to some of the places he has photographed. In some cases, with negotiations apparently successfully completed, he would be denied at the last moment; contacts would fail to show up, or he would lose the security personnel he was attempting to shadow. *Kill House* adds a further, successful chapter to his work, but access to it was something he wasn't expecting. "It is the surprises encountered out in the world", he says, "and the ability to use photography to represent them, that ensures the enduring relevance of documentary even when our relationship to this 'genre' has become, shall we say, more considered".

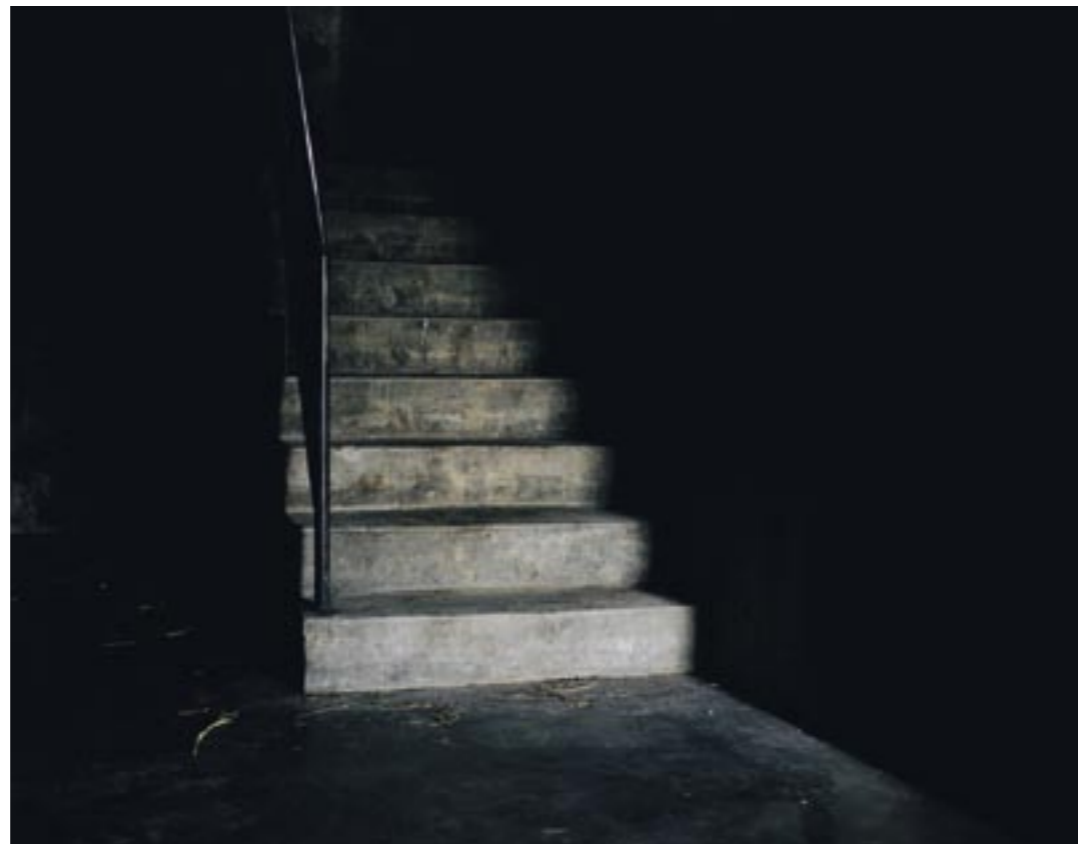
But what exactly is *Kill House*? Named by the people who use it, it is designed to train private military personnel to flush out domestic homes in a war zone, in particular in Iraq (where a recent estimate suggests some 25,000 of these people are operating) and Afghanistan. It is a place to learn to attack an enemy with 'extreme prejudice'; a place designed where, as Stewart suggests, "form follows fear rather than function".

The images which constitute this series were made during his second visit. The first photographs he made there were more literal, more descriptive of the purpose of the place; harsh, flash-lit pictures of figures in the midst of combat: "They show you what you might expect a war zone to look like - lots of smoke and violence". Stewart rejected them because they gave the viewer too much information and left little to the imagination. Indeed, it is surely more poignant to leave us to speculate on what might happen here in this

What exactly is Kill House? It is a place to learn to attack an enemy with 'extreme prejudice'; a place designed where, as Stewart suggests, "form follows fear rather than function".

dystopian arena. In so doing, Stewart's photographs 'resonate with so much we know but maybe wish we didn't'. Close scrutiny of the virtually black photographs reveals - emerging out of the gloom - deep gouges in the hard concrete walls, dark stains on the floor, locked doors, ochre rust and discarded bits of seemingly useless furniture which might, if we didn't know better, be nothing more than props in a simple stage set.

Kill House is located somewhere on the vast, un-peopled plains of Arkansas, deep in the American mid-West. This much we know, but there remains much we don't. It is a building of indeterminate size,



Kill House, USA (2005)

although Stewart's photographs do take us on a form of 'journey' through the space. Similarly, we don't know what it looks like on the outside. Presumably it is an innocuous building much like any other, but is it safe in a military camp or is it just out there somewhere, locked but otherwise unprotected, because it has nothing to hide? It is after all only a space, "a structure", Stewart tells us, "that is potentially nowhere and everywhere at once".

I have often wondered why Stewart is allowed to see and photograph such things. Are the men and the manoeuvres he shadows really real? Whether or not they are, one can only assume 'they' want people to know about this. If just a little is allowed to seep out then it fuels the insecurity we already feel. It reminds us there is a real danger out there. It also warns us - and perhaps even this is part of the agenda - that there are people out there who, in the name of protection, are truly terrifying and whom we mess with at our peril.

This text is an extract from 'Theatres of War' written by Professor Mark Power (School of Arts and Communication and Magnum Photography member) and was commissioned for the catalogue to accompany the international section of the Krakow Month of Photography that he was invited to curate. The exhibition was held in the Schindler Factory in Krakow in May 2007. The other participants were Lisa Barnard, Luc Delahaye, Luc van Kesteren, and Donovan Wylie.

The series of photographic images, 'Kill House', was also exhibited as part of two solo exhibitions last year - at Open Eye Gallery in Liverpool and at Gimpel Fils in London. The work has been featured/reviewed in Art Forum, The Guardian Newspaper, Source Magazine and the Socialist Review. Christopher Stewart is Course Leader for the MA Photography and Principal Lecturer in the School of Arts and Communication.



Kill House, USA (2005)

Include 2007 Conference on Inclusive Design

Vikki Haffenden (School of Architecture and Design) presented a paper at the *Include 2007* conference. The subject of her paper was her PhD research into knitwear for larger sized women's body shape and encompassed the inclusion of body scanning and practise based work to date, including her adaptation of methods and methodologies from a variety of other disciplines. Vikki was supported in her attendance by the Research Student Fund in the Faculty of Arts and Architecture.

The focus of the fourth *Include* conference was on inclusive design, user participation and co-creation in the design process. Vikki's paper was one of 62 academic papers presented to 150 design researchers at the Royal College of Art between 1-4th April. International delegates, representing design, policy, education and business, came from 16 different countries including Australia, New Zealand and Brazil, with a large contingent from the EU, Japan and the USA.

Keynote speakers were five leading practitioners in the field, including Clive Grinyer of Orange France Telecom, Jane Fulton Suri (IDEO) and an extremely thought provoking presentation by Stephen Wilcox of Design Science. Equally stimulating presentations by a host of other speakers ranged in topic from mass transport design for the future, wheelchair design in low-income countries to the re-education of plumbers for the installation of kitchen and bathroom fittings that prolong independence for the elderly and less able bodied. There

were also 30 posters, which ranged from researching the urban journey, increasing access for impaired vision users to a public library in Finland, to people's preferences and needs in the provision of public toilets in the UK.

Overall there were a number of themes running through the conference, Vikki's paper was part of the 'Interpreting Needs and Aspirations' theme, in a session entitled 'Creating Empathy: The user voice in design'. Vikki's methods involve the user at the core of her practice based research, and she constantly re-visits to evaluate and receive feedback. Michael Wollf's phrase, "The only way to get in other people's shoes is to take your own off", was most indicative of the delegates' attitude to design. This observation was in response to the thought that in order to design something that will be not only useable but *used*, it needs to be designed with the user. This ethos was repeated in some form by many of the varied and inspirational speakers. The predominant and repeated research method was not only to talk to and listen to people, but also to watch what they actually do with items and in situations. In this way it is possible to design not only for them, but with them. That this is a time consuming process was acknowledged, but the consensus of opinion was that the enrichment of the outcome is commensurate with the quality of the research.

In conclusion, the conference called for more education from the top down by inviting financial decision makers to attend in the future. It was also suggested that design inclusion be integrated into education in a similar way to sustainability. A further report of the conference is available from the Research Student Division in the Centre of Research Development. The proceedings will be accessible through the Helen Hamlyn Research Centre website in the near future: <http://www.hhrc.rca.ac.uk/kt/include/2007/index.html>

DEEDS

The 'Design Education Sustainability' Project, First Phase

Since November 2006 the University of Brighton has been participating in a European Union funded project on design education in sustainability, DEEDS. The aim of this project is to research, develop and implement new educational models and tools for embedding sustainability within the design curricula. As the project is run in conjunction with European partners (including the ICIS Center, Denmark, and the Academy of Fine Arts Poznan, Poland) it will generate not only new internal cooperation but also new international relationships. It is hoped that over a two-year period the accumulation of research and application of pedagogic knowledge in this area will enhance existing expertise and enable the Faculty of Arts & Architecture to become a place of excellence and leader in sustainable design education.

In March Karin Jaschke and Katherine Ladd (School of Architecture & Design) conducted some preliminary research into the existing levels of interest in adopting sustainability principles amongst students and staff in the School, the first results of which have shown a definite inclination towards this. It also became evident, even from preliminary enquiry, that there are substantial barriers against the dynamic and full-blown incorporation of sustainable thinking into design teaching, including limited resources, a lack of training opportunities, and, not least, a certain amount of cultural and institutional inertia. At the same time, those tutors interested in sustainability have created impressive pockets of sustainability education in all four programmes in the School, not quite by stealth, but very much as bottom-up efforts, amongst them Jonathan Chapman's and Nick Gant's 3-D projects, Toni Hicks' studio work with community-produced knitwear, the Productive Urban Landscapes research of André Viljoen and Katrin



Professor Wojciech Hora, head of Bionics

Bohn, which informs their third year architecture studio, and Stefano Santilli's work in Interior Architecture.

Initial research and discussion have also highlighted some fundamental issues regarding sustainability education and have led Karin and Katherine to formulate a number of provisional positions with regard to sustainability education in design. They can be identified as three clear areas of debate:

First, while it is important to be clear about the meaning of 'sustainability'; definitions of the term have a tendency to be either too narrow,

partisan, or all-encompassing and generalised. To be productive at all, definitions of 'sustainability' would need to be specific to their context as well as competitive, or evolving. It emerged from discussions within the project and with staff that sustainability may usefully be framed as open-ended enquiry and process, and that it may therefore be more helpful to seek to set out the principles and criteria that ought to govern such processes than to aim at text-book definitions.

Second, it follows from this that sustainability education involves a value-driven approach to teaching. The view expressed by virtually all interviewed tutors that sustainability is an ethical as much as a practical-technical challenge to designers concurs with this. This is not to be confused with prescriptive or doctrinaire teaching. On the contrary, it means enabling students to define the criteria and values against which their design work is developed and judged by themselves and to do

The aim of DEEDS is to research, develop and implement new educational models and tools for embedding sustainability within the design curricula.

this within a comprehensive, holistic framework. It involves a stakeholder-orientated approach and cultural and material lifecycle considerations.

Third, if sustainability is a value-driven process of enquiry, this is also what potentially makes it a valuable pedagogic tool, or even paradigm, for design education, beyond the social and environmental imperatives that drive its implementation. The recognition that the creative potential of sustainable design education may far outweigh the restrictive aspects associated with sustainability seems to be at the heart of successful sustainability education.

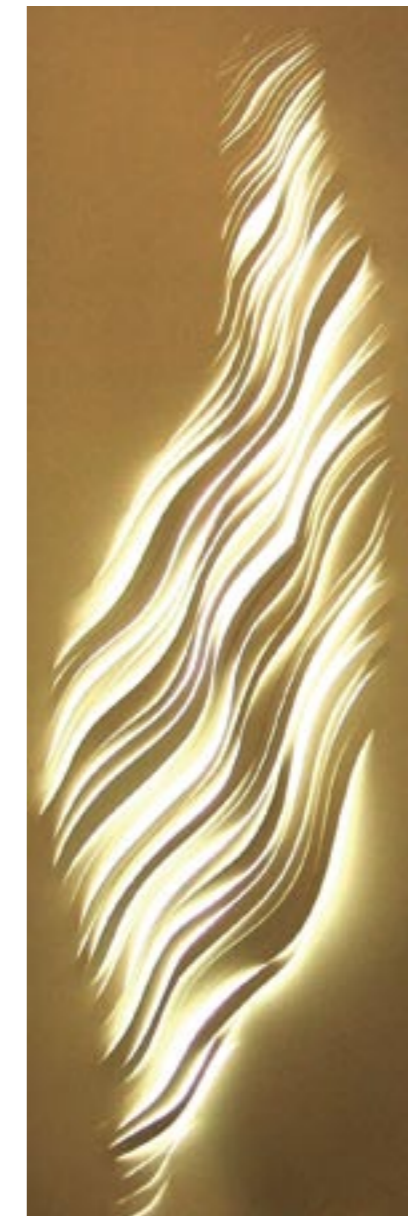
Also in March, Karin and Katherine went to Poznan to meet with the European project partners and were presented with an inspiring example of sustainable teaching practice as principled enquiry. As part of a tour of the Academy of Fine Arts they visited Professor Wojciech Hora's Department of Bionics, which is part of the Interior Architecture and Design Faculty but also draws students from across the Academy, as part of the Academy's unique cross-disciplinary, modular curriculum structure. Bionics is a design educational method that is broadly concerned with using natural systems as a springboard for design. Hora's students learn about technologies and new applications of sustainable materials, aspects of ergonomics, and psychology. They then have to develop their own investigative design process in a sequence of analytic and synthetic works. The student work on display comprised of a series of material and technical exercises that demonstrated an exceptional understanding of nature as a source of inspiration for design solutions. The sophistication of some of the pieces was impressive, exploring natural geometry, scale, movement, and materials. According to Hora, the Bionics programme has

been developed over the last 25 years and is now delivered to every student at the Academy through four independent professorial studios. An interesting detail of design education in Poznan was that all professors have their own separate spaces, microcosms that are office, studio, gallery, workshop, and seminar room in one and make for an intimate and stimulating teaching environment.

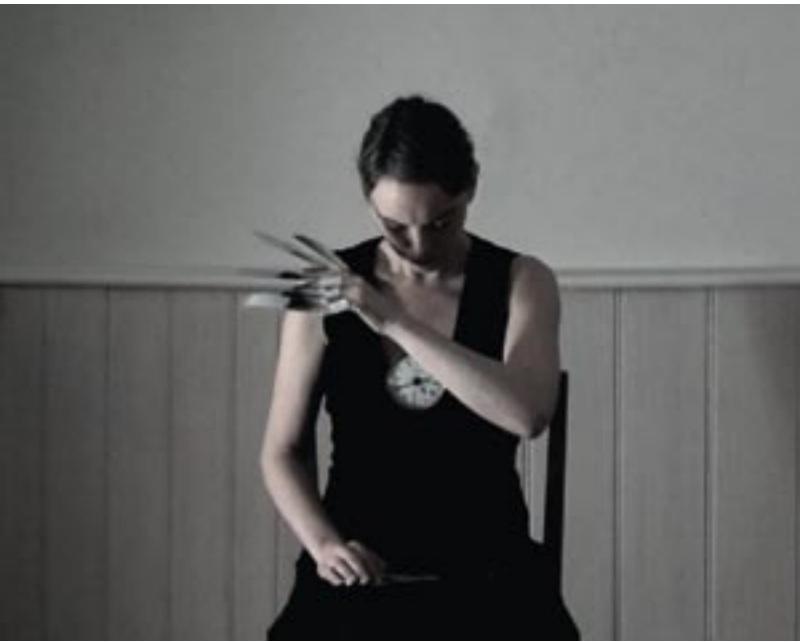
Back in Brighton, before the end of the academic year, a series of meetings and focus groups will complete the initial research phase of the project and provide a forum for the discussion of current teaching practices amongst staff and students as well as an exploration and expansion of the fundamental issues outlined above. In September DEEDS will invite lecturers from the four programmes to take part in a masterclass in sustainable design education delivered by Schumacher College President and DEEDS initiator Karen Blincoe. This will take the form of an all expenses paid, four-day residential event at Schumacher College in Devon (www.schumachercollege.org.uk), with guests who are influential thinkers, teachers and practitioners. The DEEDS website (www.deedsproject.org) will be going live shortly. Lecturers who would like to join the discussion should contact Katherine and Karin at: k.ladd@brighton.ac.uk or k.jaschke@brighton.ac.uk.



Cardboard and wood exercise



Left: Paper and light exercise



Silke Mansholt's film *A German Grandchild's Funeral*. Photographs by Billy Cowie.

Performance and Visual Art students International Success

Despite the difficulties of sustained funding and financial support for alternative performance and live art practices, the determination, invention, passion, and steadfastness of the following students have been applauded by their teacher Professor Liz Aggiss (School of Art and Communication). These former students of Liz Aggiss from the Visual Performance Arts course (currently titled PAVA) have continued to integrate professionally and contribute fully to the fabric of national and international performance practice. Alongside practitioners are also those former students whose contribution in supporting the broader fabric of arts and culture plays a substantial role. The recent research, practice and contribution to national and international cultural practices from the following students have impressed Liz Aggiss and whose successes deserve recognition, congratulations and a round of applause.

MARISA CARNESKY (DAVA)

In February 2007 Marisa toured to Japan as part of The Duckie Show. She is part of the Duckie team that won an Olivier Award for Best Entertainment 2004, a Glasgow Herald Angel, Time Out Theatre Award, Total Theatre Award 2004. Her own production *Carnesky's Ghost Train* received major funding from Arts Council, Investment from Nesta and European Cultural Foundation and was featured on BBC *London Tonight* and a Glastonbury Special on BBC2. Marisa's work is featured in the book *Transgressions* by Anthony Julius, published by Thames and Hudson, and she contributed to the publication *Exposures* by Ron Athey, Lois Keidan, Manuel Vason published by Black Dog. Her solo show *Jewess Tattoos* has been shown internationally including opening UCLA Live in Los Angeles and her 2007 latest show *Magic War* was co-commissioned by Redcat Centre Los Angeles and was televised in the Royal Albert Hall for the Blue Peter Prom.

GEORGE CHAKRAVARTHI (DAVA)

In 2006 Artangel Interaction in association with Terrence Higgins Trust commissioned a collaborative letter-writing project by George Chakravarthi. This project was part of Artangel's Interaction *Nights of London* a series of artist-led projects exploring the city with the people who wake, work or watch over it. George presented his works titled *To the Man in My Dreams* and concluded his event in conversation with award winning theatre director Neil Bartlett at Madam Jojo's Soho London. In 2007 George is devising two new works, one commissioned by INIVA Gallery, a twelve-hour durational performance titled *I Feel Love*. George will also be collaborating with Chroma Magazine in 2008. His film *Olympia* will be screened later this year on the Big Screen in Manchester.

KATIE ETHERIDGE (DAVA)

In 2006 Katie created *The Hollow Lady*, a live video installation performance that toured to Coastal Currents Hastings, Sensitive Skin Nottingham, National Review of Live Art Glasgow, Fresh South Hill Park. Katie also created in 2006 *A Short History of Silence*, a site-specific performance installation created for the cosy confines of the back seat of a car disguised as a haystack. The work toured to Southampton Live, Winchester Hat Fair, Big Day Out South Hill Park, Bracknell, Maltings Festival Farnham, Rules and Regs Farnham Maltings. She also worked as a performer / collaborator with Ragroof Theatre, a Brighton and Hove commission titled *Shall We Dance?* This toured in 2006 to the National Theatre London, Coastal Currents Hastings, Celebrating Age Festival Brunswick Square Hove, Calverley Park, Tunbridge Wells.

JANE FINNIS (MAVA)

Jane is Director of 24 Hour Museum www.24hourmuseum.org.uk. Since its launch in 1999, the 24 Hour Museum has become one of the most popular cultural websites in the UK with over 10 million visitors in 2006. It is funded by the DCMS, MLA, DFES, Arts Council and Visit Britain. Jane is a founder member of the Culture.mondo international steering committee www.culturemondo.org an informal network that encourages and facilitates communication amongst experts responsible for creating, developing, and maintaining cultural portals worldwide. She is also a trustee of the visual arts organization, Photoworks, and is on the Program Committee for Museums and the Web 2007. 24 Hour Museum Awards include: Highly Commended - Tourism Website of the Year Tourism Excellence Awards 2006, Winner of Education for City Heritage Guides New Statesman New Media Awards 2005, Finalist Education for Show Me 9th Annual Webby Awards 2005 USA, Finalist Children's Learning, for Show Me-BAFTA Interactive Awards 2005, Winner Best Arts, Culture and Heritage Charity Awards 2004, Commended Educational Initiatives Museums and Heritage Show Awards for Excellence 2004, Finalist Best E-Services Solution Best Of The Web Awards USA 2003 and 2004, Best Public Information Website at IVCA/Biz Net awards at BAFTA 2002, Web Site of the Year Charity and Public Service Publicity Awards 2002, Best Educational Site BT/New Statesman awards 2002.

EDWINA FITZPATRICK (DAVA)

Edwina is a tutor at Wimbledon School of Art and continues to develop her own practice. Her current projects for 2007 include Arboreal Laboratory at Ovada Oxford (www.ovada.org.uk) and Stour Valley Laboratory (www.stourvalleyarts.org.uk). In May 2007 her work goes to Glasgow (www.reputations.org.uk).

RALF HIGGINS (SAUNDERS) (TAVA)

After 13 years with international ensemble Kaos Theatre, performing in Berlin, Paris, Grenoble, Dhaka, Taipei, and winning numerous awards including The Stage and Television Today Acting Awards 1999 and 2000, and nominated for Manchester Evening News Theatre Awards 2004, Ralf is currently Actor in Residence (2005-07) at Theale Green Community School & Performing Arts College, Reading.

CARLI JEFFERSON (DAVA)

After performing for three years with *Stomp*, Carli is now living and working as a live artist and performer in Prague. She performs with *wings* and *ondrej havelka and his melody makers*. She judged and danced the Dancer of the Year, a competition for The Czech Republic and Slovakia, and has received a scholarship to go to New York to study with Heather Cornell.

NIC KEMP (DAVA)

In 2006 Nic set up and became Director for the Production Company *A dog barks* (www.adogbarks.co.uk) that supports short and feature films, videos, media based installations, live performance with video and pop promos and projects that blur the boundaries between these disciplines. The company also functions as an umbrella organization for the development of collaborative projects between filmmakers, artists, writers, performers and musicians. Nic produced a short film *Trapped in Time* premiered at Roxy London in 2006. Her 2 screen installation *Memory Run* will be premiered at Hertfordshire Open House in September 2007.

SILKE MANSHOLT (DAVA)

In 2006 Silke received a substantial Arts Council Award to make an Artist's Book titled *Instructions for a Foreign Performer*, and produce a screen dance film titled *First German then Happy*. Silke was also commissioned in 2006 by the Chelsea Theatre London to create new work titled *'in memoriam nature'* for a season of New Theatre, alongside other major international performers, Goat Island, Gary Carter, Ron Athey. In February 2007 she was invited to present her work at the NRLA Glasgow. In 2008 Silke will be commissioned by Jean Lambert-Wild, Director for the Centre Dramatique National de Normandie-Comedie de Caen to create new work to be shown in 2009. This commission includes two residencies: a two month writing residency at 'La Chartreuse' Centre National des Ecritures du spectacle Avignon and a three month residency at the theatre in CDNN Caen.

NEREA MARTINEZ DE LECEA (DAVA)

Since graduating Nerea was Winner of the 2004 South East Dance for Camera Commission, produced a photographic book exploring the experiences of migrants in the UK *'A Country I Always Carry with Me'*, and commissioned by the Brighton Photographic Biennial. From January to March 2004 she produced *Sound Installation* for Two Sisters Exhibition at the Museum of Manx History, Isle of Man. Her screen dance films continue to be screened internationally including: IMZ, Monaco, Maison Heinrich Heine Paris, Weiner Library London, Schlatterhaus Gallery Teubingen Germany, KZ Gedenkstaette Ulm Germany, Moving Pictures Toronto & Montreal Canada, Randomize Festival of Film and Video Art, Taipei, Taiwan, Edinburgh Festival. In 2006 Nerea instigated *Platform Arts Initiative* setting up a company based on Pontypridd Railway Station offering low-cost studios, gallery and exhibition space, hosting national and international artists residencies, a People's Museum and a publishing company. The



Samm Lanfear-Jones work on the 'Amateur travel film'. Images courtesy of Screen Archive South East.

project has been funded by 'Unlimited' Wales formerly Millennium Lottery Fund, Coalfields Regeneration Trust, Community Enterprise Wales, Scarman Trust, Welsh Assembly European Union Objective 1, Arriva Trains Wales.

ROBERT PACITTI (TAVA)

Robert is the Director and Curator of Spill Festival 2- 22nd April 2007, a new International Festival of Experimental Theatre, Live Art and Performance. His festival will showcase live artists including the Pacitti Company at various sites throughout London including the Barbican, Shunt Vaults London Bridge, Soho theatre, Toynbee Studios and The South Bank. This festival has received major funding support from Arts Council and the Goethe Institute London.

ANNE SEAGRAVE (DAVA)

In 2006/2007 Anne received an AHRC Fellowship to research a project titled: *Why Me? The Artist's Use of Self Image*. Her Fellowship resulted in a collaboration with Manuel Vason on photographic works, and Anne has subsequently written a chapter titled *Artist's Use of Self Image* for his forthcoming publication. In February 2007 she was invited to be Artist in Residence at the prestigious National Review of Live Art (NRLA) in Glasgow, leading The Winter School project. Throughout 2006 she created solo performances and toured to Buenos Aires, Montevideo, Tel Aviv, Helsinki, Krakow, Barcelona.

FIONA WRIGHT (DAVA)

Fiona's solo practice is notable for its stylised and functional choreography combined with a personalised vein of writing. Her new solo *On Lying (in a blue dress/early version)*, supported by Arts Council of England, was presented in Chicago as part of the OPENPORT festival February 2007 at Links Hall & The School of the Art Institute. Her performance paper 'notes on lying & syncope' (the title of a piece in Performance Research journal LEXICON issue 11.3 2006) was also presented at the Realtime symposium as part of OPENPORT and she will be returning to the US to teach at The School of the Art Institute in Chicago as an invited Visiting Artist for the Fall semester 2007.

The Spring Group Research Activities January - April 2007

Last year, Professor Charlie Hooker (School of Arts and Communication) made a successful application to the AHRC for a pilot scheme they had set up with the Department of Trade and Industry to investigate networking projects and creative partnerships that might develop links between education and industry. The £25,000 that was awarded to the Spring Group has enabled them to employ a part-time Research Assistant (Wayne Adams – a former Brighton Fine Art Sculpture graduate and, more recently, curator) and Admin Assistant (Carolyn Arnold – currently a post-graduate student at Brighton, soon to complete her Masters in Fine Art).

The group are about to set up their own website. The description of their work, currently published on the AHRC website is as follows:

The SPRING Group: Creative collaboration, innovative production and public exhibition, set at the interface of art and science. Professor Charlie Hooker, University of Brighton

In 2005, Professor Charlie Hooker began to develop digital links between the performance, art and design disciplines based within the University of Brighton through a variety of digital (computer-based) and analogue (hands-on material based) processes associated with science and technology. He invited a number of interested parties to meet and instigate what has become the 'Spring Group', a broad and interdisciplinary group of academics and partners in industry.

All of the group believe that lateral thinking and creative experimentation are fundamental tools to ensure the progression of their subject and creativity as-a-whole. Through the development of its networking activity, the group intends to set up the following strategically timetabled events:

- **Structured and recorded meetings with partners from industry to enable the development of creativity between all parties.**
- **The development of the potential public projects already being researched by the group alongside new collaborative initiatives. These involve the proposed production of a public sculpture linked to cosmic ray activity, sited in Britain, together with the production of "outreach" information to assist the Bjerknes Centre communicate their important work on Climate Change to schools and the general public.**
- **The production of a major exhibition and conference at the end of the project's two-year period to chart the progress of the group's activities present new displays and create a public forum for debate.**

The group's overall goal is to share its initial inroads into areas of creative thinking and promote creativity within as wide a field of education and industry as possible.

The group meet each quarter and, since the funding was secured, they have met twice – at the Department of Meteorology, University of

Reading in January and at the Herstmonceux Observatory in April. Each of the group's meetings is minuted – transcripts will shortly be available on their website. The projects, which members are developing for initial presentation in December of this year, are:

THE BREATHING CITY: RESEARCH PROJECT PRESENTATIONS AT RHODE ISLAND SCHOOL OF DESIGN, USA

In March 2007, Holger Zschenderlein (School of Arts and Communication) and Chris Rose (School of Architecture & Design) made two presentations and held a seminar at Rhode Island School of Design (RISD), USA, in connection with their current ongoing research project, *The Breathing City*, to an audience of design students and faculty members including Professor Rosanne Somerson (Associate Provost for Academic Affairs, RISD) and Jessie Shefrin (Dean of Graduate Studies, RISD) and to students and staff of the MA Digital and Media department including Professor Bill Seaman (Head of the Digital Media Department, RISD).

The Breathing City project is an interdisciplinary Arts and Science collaboration bringing together diverse fields of research and practice, ranging from sonic design, composition, narrative, sensory experience, haptics and cognition to urban meteorology and pollution dispersion, in a creative and exploratory dialogue. The joint research between Dr Janet Barlow (Urban Meteorologist, University of Reading), Holger Zschenderlein (composer and sound artist at University of Brighton) and Chris Rose (Designer, University of Brighton) examine the characterisation of statistical information of air flow in urban environments, and the use and development of languages to interpret and communicate data.

The Breathing City takes the form of a soundscape composition that explores the relationship between experiential knowledge and data representations, analysis and interpretation of complex dynamic systems within the context of the urban climate. Further research directions include the exploration of multi-sensory access to data images through multiple perspectives and conceptual models especially connected with cyclical and co-dependent properties.

During the visit to Rhode Island School of Design, *The Breathing City* research project also provided the topic for a seminar and discussion forum with the Respond Design student network, an interdisciplinary forum for RISD students and faculty that meets weekly to share resources and discuss topics including environmental sustainability, international concerns, and community development, and to plan events and activities within the RISD community. During their visit Holger Zschenderlein and Chris Rose were also invited to join a reception and lunch with the RISD President Roger Mandle and Jessie Shefrin (Dean of Graduate Studies) together with honoree staff and students and members of the Respond Design group at RISD. The venture generated interest for further visits to take place and to cultivate exchanges between the University of Brighton and RISD.

SHIRLEY CHUBB, BRIGHTON & SUSSEX MEDICAL SCHOOL, SCHOOL OF HEALTH PROFESSIONS – DEVELOPMENTS ON THE THINKING PATH.

Shirley Chubb's (PhD candidate, School of Arts and Communication) research has developed from ideas initiated in *Thinking Path*, an ACE and AHRB funded touring exhibition based on the life and ideas of Charles Darwin. *Thinking Path* will be exhibited on a long-term basis at the Princess Royal University Hospital, Bromley (PRUH), where Shirley has been invited to develop new work in collaboration with clinical staff at the hospital. Initial research visits have been made to observe the work of Honor Roberts, Director of Infection Control, Andrew Mackay,



Herstmonceux Observatory 2

Consultant Microbiologist, Adrian Thomas, Consultant Radiologist and Chris Hammond, Consultant Ophthalmologist.

Shirley's new research will explore her developing interest in the relationship between medical history, contemporary clinical technology and visual arts practice, and will explore how contemporary medical technology reveals what cannot be seen with the naked eye. The literal and metaphorical impact of this phenomenon will be animated by the use of lens technology. Building upon the use of bespoke lenses produced for *Thinking Path*, she intends to research the potential of producing lenses that alter how we see and perceive static and moving imagery generated within clinical practice.

Association with the Spring Group has also enabled the development of links with Professor Helen Smith, Chair of Primary Care at the Brighton and Sussex Medical School (BSMS) where Shirley recently delivered a Research Seminar to practitioners, research and medical students at the Department of Primary Care and Public Health at BSMS. She has also made links with Professor Ann Moore, Director of the Clinical Research and Raymond Lee, Professor of Clinical Biomechanics at the Clinical Research Centre for Health Professions at Eastbourne. A further seminar will be presented here in June 2007 and Shirley will be working with Professor Lee to investigate the potential of using biomechanical imaging technologies within her practice. In response to Professor Moore's expertise in patients' perception of pain, this collaborative opportunity is likely to centre on the spine as a visual metaphor and will incorporate imagery and modes of presentation that utilise and reflect individual experience within a clinical context.

Shirley Chubb has recently submitted her thesis for PhD by Publication to the University of Brighton.

SOL SNETVEDT, DAVID STEPHENSON, MAARTEN AMBAUM – TEMPERAMENTAL EQUATIONS

Temperamental Equations (TE) links sociology, meteorology and fine arts in a study about the human temperament. Visual artist

Sol Snetvedt (School of Arts and Communication) is bringing together climate scientists Professor David Stephenson and Dr Maarten Ambaum from the University of Reading with social scientists Mark Bhatti and Professor Paul Stenner from our School of Applied Science in discussions about temperament. Besides questioning what temperament is, what it is made of and what it does, the TE-project's objective is to investigate if and how it is possible to model the human temperament as a system of regulative responses mirroring the climate system. Climate can be seen as an aggregate of weather in the same way that temperament might be an aggregate of moods. When comparing the two regimes in abstract ways, direct parallels appear in terms of time and spatial scales, which inform and shape the progressing TE concept.

Recordings from a TE-workshop have already been edited into a video, which is to be part of a larger electronic artwork i.e. an audio-visual installation, and an interactive DVD. Currently Sol is researching digital methods of translating Dr Ambaum's climate data into image-sequences. This in order to incorporate data consisting of satellite recordings of the atmosphere's momentum around Earth throughout the nineties into the Temperamental Equations artworks.

MAARTEN AMBAUM, JON BIRD – INTERACTIVE AUDIO-VISUAL ANALOGUE COMPUTER 'THE INTERACTIVE MACHINE'

Jon Bird is a founder member of The Blip Group and is working with Maarten Ambaum toward the possibility of presenting the machine as an installation at a Blip event. In essence, the computer converts complex mathematical equations into chaotic sounds and graphics, linked to the 'strange attractor' theories developed by Edward Lorenz in the 1960's, associated with 'The Butterfly Effect' and Chaos Theory.

CHARLIE HOOKER, GILES HARRISON, DAVID STEPHENSON – COSMIC RAY SOUND SCULPTURES

Cosmic rays are invisible particles that constantly rain down on us from our sun and other stars, travel through walls and buildings, through all of us and through the Earth itself to continue their journey across the universe. A ray particle hits one square metre of every town and city in the world approximately each one-two seconds, a little like continuous invisible rain.

In October last year, Giles Harrison and Charlie Hooker visited the CERN Particle Accelerator in Switzerland to participate in the run-up to an experiment by scientists to try to understand more about this phenomena. Charlie has been working with Wayne to develop switching systems to enable these rays to trigger musical sounds via MIDI control devices and he is currently discussing this work with musician and producer Robin Boulton and Yamaha UK with a view to securing sponsorship through the use of the MIDI-controlled instruments that they make. For more information on Cosmic Ray particles, you can visit <http://www.newscientist.com/article.ns?id=mg18925365.700>

One of the on-going projects that the group as a whole is working on is the development of a dictionary based on the clear understanding of terms used within different disciplines. For example, the words 'experiment', 'model' or 'installation' are used very differently by a physicist in comparison to, say, a painter. The Group will meet again in July, when they will use these references to help them plan their public interim presentation at the end of the year. Charlie will be speaking about creativity and Spring Group collaborations at a one-day conference at RIBA in June.

Historiographic practice and a whiff of sulphur!

Cromwell in Nimes

The exhibition at the Musée des Beaux Art, Nimes, titled *Tête à Tête avec Cromwell*, from November 15th 2007 to February 17th 2008 is designed to expose certain methodological assumptions not exactly congenial to commonly held ideas about research within the art world/art school milieu reports Peter Seddon (School of Arts and Communication). A cursory glance at journals such as 'Art Design and Communication in Higher Education' or the 'Journal of Visual Art Practice' will reveal strenuous attempts to claim a special status for practice-based research in art as unique and different from other research approaches in Social Sciences and the Humanities. This special pleading goes under the generic name of practice-based research presumably to distinguish it from non practice-based research? This is something the exhibition rejects not because it assumes an easy transparent equivalence between images and verbal or written description, rather because a) the border between images and words though fenced is not impermeable or absolute and b) it tends misunderstands the nature of research in the Humanities.

This position could be described in the following way. The defining principle of modernist or formalist art practice is that the peculiar qualities and proclivities of a medium or mode of production must be made evident, acknowledged and emphasised rather than disguised, whether paint on canvas, photo-emulsion on paper, or physical objects. But this process is not unique to art practice. It is what academic historians do when they write texts positioning the past from their own authorial perspectives with an awareness of other historical writing. How history gets written and the value such writing encodes is called historiography. Historians make the proclivities of their medium evident in the same way as artists. The idea of 'practice-based research' is questioned because all research is practice-based research and therefore the term is a tautology. There is no need for special pleading or to whinge on about creativity. Is art practice a unique form of research - no? Can research be a form of art practice - probably? An art practice using display as in exhibition making/curatorship is, inherently historiographic. It reveals rather than disguises the stitches.

The Musée des Beaux Arts, Nimes has a large painting by Paul Delaroche. Painted in 1831, depicting Cromwell looking at the corpse of Charles 1st in his coffin after his execution on Jan 30th 1649, it is an extremely disturbing if impressive picture, a situated visualisation from which two questions immediately emerge, a) why was a Frenchman painting this particular subject, where did he get the idea and b) why is it hanging in a museum in Nimes?

There are a number of possible answers to the first question. Delaroche, a French academy trained artist, would have accepted the importance of history painting and was fascinated by English history. As Stephen Bann

has pointed out he visited England twice in 1821 and in 1827. Whilst there he met Cotes Wyatt, Surveyor General of Windsor Palace and was in this post in 1813 when the Royal Tombs including that of Charles 1st were opened.

Another source is the description of this incident in a book by French historian and government minister, Francois Guizot. His book, *A History of England as told to my Grandchildren*, published in Paris in 1827, describes Cromwell gazing at the corpse of Charles in his coffin after execution. This is how he describes it.

The coffin remained for seven days on show at Whitehall. Cromwell had it opened and took in his hands the head as if to assure himself that it was indeed separate from the trunk. 'He was a strongly built man,' he said, 'who might have lived a long time.' As quoted in S. Bann. Delaroche: History Painted. 1998, p107.

James Heath describes the same incident in his famous restoration tract, *Flagellum: The life, birth and burial of Oliver Cromwell the late Usurper*, which went through six editions in the 1660s.

When the king's body was removed and coffined, Cromwell to satisfy himself of the full and certain consummation of all his sacred life would need see for himself, and upon his return was heard to say, 'that if he had not been King he might have lived longer.' (3rd edition 1665. p 74 Museum of London)

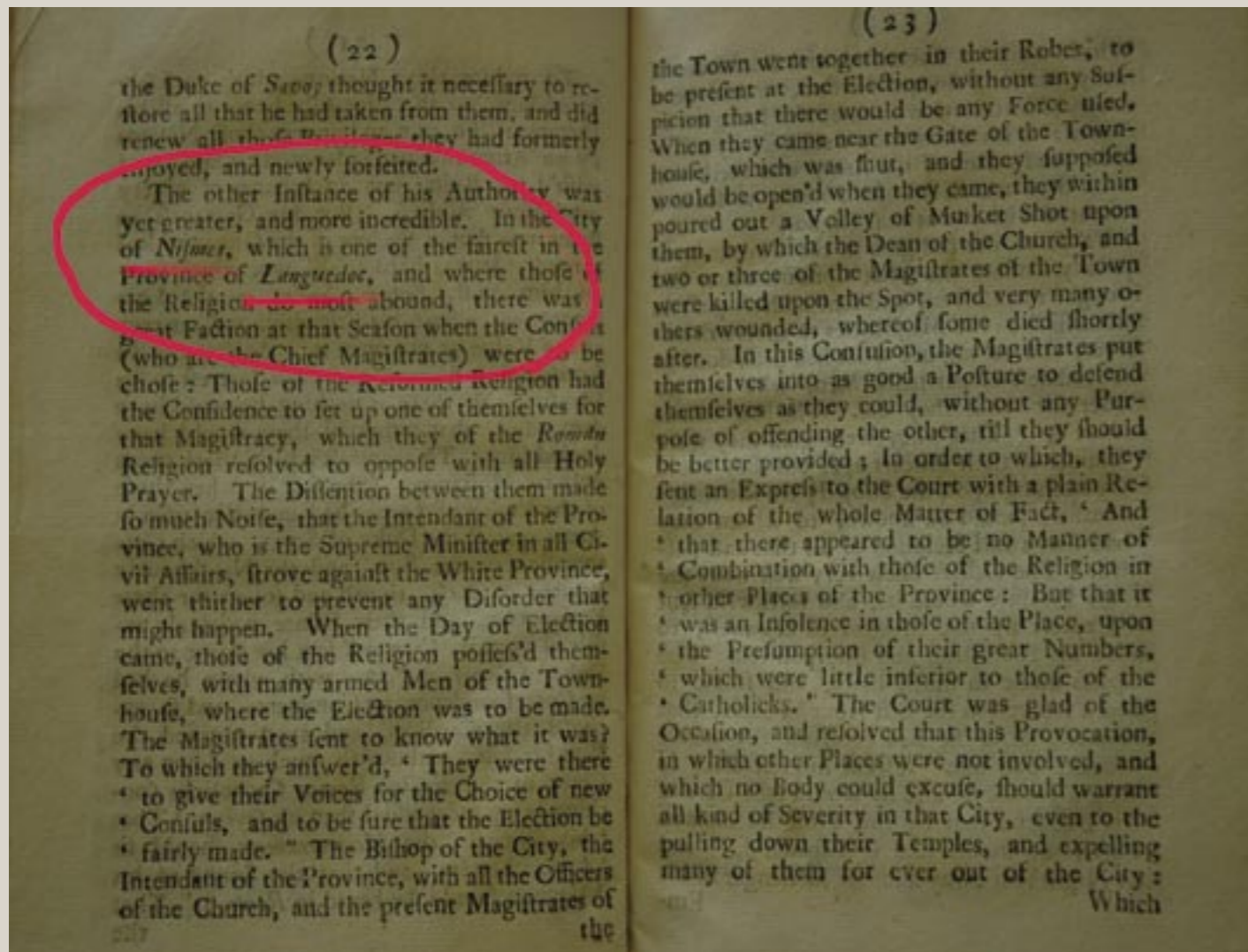


Paul Delaroche. *Cromwell looking at the Corpse of Charles 1st in his coffin*. 1831. Musée des Beaux Art, Nimes



Cromwell's head photographed in the 1950's. Muniment Room collection, Sidney Sussex College, Cambridge.

The Nimes Museum curator, Pascal Trarieux, recently commented that 'in England you keep your heads, whereas in France we throw ours away!'



A page from Clarendon's *An Account of the Usurper* published in an edition of 1720, indicating Cromwell's intention to intervene to support Protestant interests in Nimes. (Museum of London. Tangye Archive)

Was Guizot aware of this text by Heath? Almost certainly he was. He was widely read in the subject of English 17th century history and had absorbed many contemporaneous published accounts including memoirs by the royalist Clarendon and the parliamentarian Ludlow. Did Delaroche read Guizot's book? The answer again is almost certainly. He and Guizot were close personal friends and he painted his portrait. The Cromwell picture painted and exhibited in 1831 is highly likely to allegorically refer to the revolutionary July days of 1830 when the last of the direct line of Bourbon kings, restored by the allies after Napoleon's defeat, was finally deposed. Significantly that deposed monarch's name was Charles. Here Delaroche is perhaps continuing a tradition of French history painting that uses incidents from the past to comment on contemporary revolutionary political events; paintings by Jacques Louis David being the most obvious examples.

In answer to the question, why Nimes the standard art historical reply would be that it was common practice to dispatch successful pictures from the Salon to provincial museums throughout France. Guizot and Delaroche were both interested in stories of regicide and revolution. Guizot wrote a biography of Cromwell in 1854. After the July days of 1830 he took important positions in the new government

Why was a Frenchman painting this particular subject, where did he get the idea, and why is it hanging in a museum in Nimes?

of Louis Philippe, including Minister for Public Instruction. However, of real significance is the fact that Guizot was a Nimeois. It is interesting to note in this context that Nimes was a spectacularly bloody centre of the Revolution; one of whose victims was Guizot's own father, guillotined during the terror of 1794. One small influence behind the 1830 revolt was that the restored Bourbon Kings had imposed the death penalty for anyone caught profaning the host of the Catholic Church. Not especially crucial compared to important matters such as tax, indemnities for property confiscation and so on but not something that would endear French Protestants, deniers of transubstantiation doctrine, to the restored Bourbon government as it tried to stuff the genie of nationalism, republicanism, and liberty back into its bottle in favour of traditional Catholic values. Guizot was a Protestant and Nimes was and remains a centre of French



4. BRITISH SCHOOL
Charles I after his Execution with his Head Stitched on [1670/1671]
1660s
Oil on canvas, 49.2 x 72.7 cm
Not signed or dated

conveyed into the Lodgings at Whitehall. There it was embowelled by Chirurgions of their own, but a Physician privately thrusting himself into the dissection of the body relates that Nature had designed him above the most of Mortal men for a long life... Then they bear it to St James's House, and Coffin it there in Lead' (see

Anon. *Portrait of Charles 1st with his head stitched back on with the grieving figures of England, Ireland and Scotland*. 1660's. Tangye Collection, Museum of London.

Protestantism of exactly that Calvinist sort that inspired the English Puritans of the 17th century. Delaroche's painting has remained in Nimes from 1832 onwards.

There is another connection between Nimes and Cromwell in Clarendon's *An Account of the Usurper* published in an edition of 1720, now lodged in the Museum of London. Clarendon cites the famous case of Cromwell's intervention for Protestant interests, against the Duke of Savoy in Lucerne, made famous by Milton's lines, *Avenge O Lord thy slaughtered saints that lie on Alpine mountains cold*. However the same passage also cites Cromwell's attempt to intervene in support of Protestant interests in Nimes.

Although Cromwell's reputation revived in the mid 19th century nevertheless he still remains a difficult and contested figure. The 20th century historian Maurice Ashley in his essay *The achievements of Oliver Cromwell* describes him as

denied because he treated the ancestors of Sinn Feiners as badly as the Black and Tans...., the Irish hate him because he conquered them, the Scots because he subdued them, aesthetes because he collected horses instead of paintings, Roman Catholics because he did not believe in the Mass, Socialists because he suppressed the Levellers, Liberals because he ruled as a military dictator, Conservatives because he killed a King.

This process of vilification starts with Cromwell's own head. He died of complications brought on by Malaria on September 3rd 1658 and was embalmed and buried in Westminster Abbey with all the pomp and ceremony that a powerful Republican state could muster. After the Restoration his body was disinterred hung from a gallows on 30th Jan 1661, the anniversary date of Charles' death. His body were cast

into an unmarked pit, but his head was cut off and positioned on a pike atop of Westminster Hall. It remained there for twenty years when it disappeared in 1684 passing into various hands as a curiosity. By 1770 it was in the possession of Samuel Russell a theatrical actor/manager. He sold it to James Cox in 1787 who then sold it to three brothers called Hughes. They put it on show in rooms off Bond Street in 1799 in an exhibition organised by an artist called Thomas Cranch who painted a picture of it and produced a pamphlet. It then passed to the Wilkinson family in 1814 and in the 1930's subjected to intensive examination by two forensic scientists, Pearson and Morant. When the last owner, a clergyman called Canon Wilkinson, died it was given to Sidney Sussex College, Cambridge, Cromwell's old college and reburied in a secret location near the college chapel in 1960. After researching all this we proposed a curatorial intervention to the museum curator at Nimes consisting of digital projections of Cromwell's head near the painting together with associated objects borrowed from various collections. The idea was enthusiastically received by the Nimes Museum curator, Pascal Trarieux, who at our most recent meeting commented that *in England you keep your heads, whereas in France we throw ours away!*

There is also a visual as well as historiographic logic to this exhibition. In the Delaroche painting Cromwell is actively looking at a head that cannot stare back and the digital projections of Cromwell's equally lifeless head will occasionally twitch into slight movement engaging the shocked attention of the viewer. This is not just for 'gothic' effect to set against an example of early French romanticism.

After Cromwell's own death in 1658 a violent storm battered the whole of England and this was seen as a sign that the Devil had come to claim his own!

Delaroche is the very artist who would, at the invention of photography in the 1840's, famously announce that *from today Painting is dead*. So this is meant as a reflection on death in a number of different senses across representation, museum display, painting and digital projection. After Cromwell's own death in 1658 a violent storm battered the whole of England and this was seen as a sign that the Devil had come to claim his own! According to a pamphlet lodged in the Museum of London, published in 1720, Cromwell sold his soul to the Devil after the victory of the Battle of Worcester on September 3rd 1651. Seven years to the day a sulphurous Faustian bargain was completed!

This is nonsense, innuendo, gossip, biased pamphleteering, scurrilous story telling, caught as Blair Worden puts it in *Roundhead Reputations* 2001 between on the one hand a properly objective scientific evidence based history and on the other the post modern idea that the past only exists in the present's head, an effect of language no different from fiction. But history is not fiction. It is not simply made up but rather made and made for a purpose, a purpose forever changing. What is argued for in this exhibition is a more complex historiographic practice, a situated historiography. Exhibition making and curatorial intervention as explored this project, is about stitching things together and ensuring that they are visible, exposed for what they are rather like the anonymous portrait illustrated here, of Charles 1st with his head stitched back on!

Staff News

BOB BRECHER

Bob Brecher (School of Historical and Critical Studies) has produced several articles over the last few months, these have included: 'Why the Kantian ideal survives medical learning curves; and why it matters' in *Journal of Medical Ethics*, 'Reparation, responsibility and the memory game' (review article) in *Res Publica*, 'Communitarianism: the Practice of Postmodern Liberalism,' in K-G Giesen and K van der Pijl (eds) *Global Norms for the 21st Century* (Palgrave), "In its own image: neo-liberalism and the managerialist university" in *Prospero*, 'The politics of humanism,' in D Cummings (ed) *Debating Humanism* (Imprint Academic), and 'Dershowitz on torture' in *Contemporary Journal of International Criminal Law*.

SUE GOLLIFER

Sue Gollifer (School of Arts and Communication) has recently been elected to be a Director of the College Arts Association (CAA), one of the very few people outside of the States ever to be selected to serve on this prestigious Board (<http://www.collegeart.org/>). Founded in 1911, the CAA promotes excellence in scholarship and teaching in the history and criticism of the visual arts and in creativity and technical skill in the teaching and practices of art. Over

Sue Gollifer has recently been elected to be a Director of the College Arts Association, one of the very few people outside of the States ever to be selected to serve on this prestigious Board.

13,000 artists, art historians, scholars, curators, collectors, educators, art publishers, and other visual arts professionals are individual members. Another 2,000 University art and art history departments, museums, libraries, and professional and commercial organizations hold institutional memberships.

The association is governed by a 22 person Board of Directors, elected by the membership, representing the fields' diverse constituencies and geographic regions. The board is responsible for all financial and policy matters related to the organization. It is also charged with representing the membership on issues affecting the visual arts and humanities, including their professional needs.

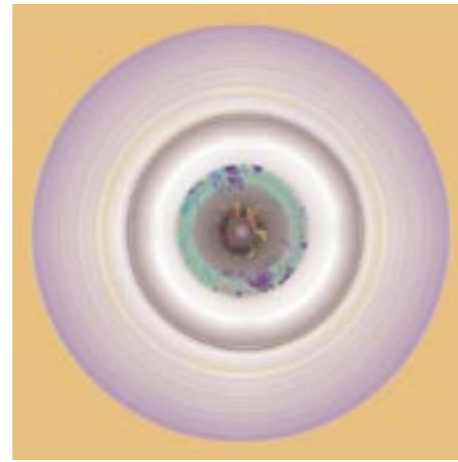
Sue is also standing as a candidate for the

(ACM) Association for Computing Machinery SIGGRAPH Executive Committee, for the Director at Large position. The (ACM) Special Interest Group on Computer Graphics and Interactive Techniques is an international non-profit organization serving over 7,000 Members and an average of 30,000 annual conference attendees. ACM SIGGRAPH is dedicated to the generation and dissemination of information on computer graphics and interactive techniques. The membership organisation values passion, integrity, excellence, volunteerism, and cross-disciplinary interaction in all its activities. The current ACM SIGGRAPH publication, *Computer Graphics quarterly* (volume 41- April 2007) is a special edition devoted to candidate and volunteer issues (<http://www.siggraph.org/publications/newsletter/volume-41-special-april-candidate-and-volunteer-issue>).

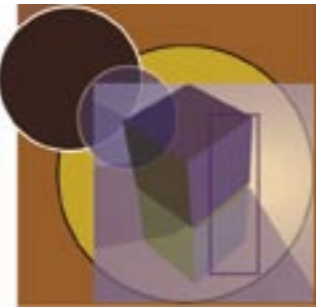
The ACM is probably best known for the annual SIGGRAPH conference that it sponsors. Sue is currently a jury member for this year's Art Gallery: Global Eyes for the 34th SIGGRAPH Conference (Face Tomorrow), to be held in San Diego on 5 - 9th August'07 and is to be an on-site Art Gallery Subcommittee member, where her roles and responsibilities will be to co-ordinate and hang the 2/3D digital art works. This year's theme Global Eyes looked for artwork that expanded humanity by extending awareness of people and nature. *Wearing these new digital "glasses," how do we see each other and*

our world in alternative ways? Over a thousand pieces of digital artwork were submitted to the Art Gallery'07 and this included: Digital Performance Art, Installations, Monitor based work and Wall based work.

Currently Sue is working on curating a UK based Digital Art Exhibition to take to Novosibirsk, Siberia, Russia in May this year, to be shown in the State Art Museum, as part of the Fourth AniGma, Novosibirsk International Festival of Digital technologies in Contemporary Art. The title of her curated show is GAMUT II a group exhibition of digital mediated work from sixteen UK artists. The artists selected and invited for the GAMUT II exhibition come from a variety of backgrounds, and include independent, academic



'Planet Series No 41' by Mike North. Ink Jet print (2006)



'Untitled bx1' by Sue Gollifer (2007)

and research active artists. Their work shows a rich diversity of imagery, covering a whole *GAMUT* of styles: from feminist, scientific, fractal, ecological and autobiographical. They have used a variety of sources and applications to create their artwork.

The exhibition will include a selection of original 2D limited edition digital artists' prints, plus screen-based work. The screen-based work will include both interactive and Internet-based work, which often explores the inter-relationship between image and sound. The output of the 2D artists' work ranges from low-tech digital plotters to high-end computer graphics and features work from both well-established and younger contemporary UK artists.

The aim of the exhibition will be to demonstrate the wealth of UK digital creativity, showing how new digital media offers the possibility of generating radically new physical, aesthetic and conceptual frameworks (<http://www.levallgallery.com/ANIGMA4/>).

DR CATHERINE HARPER

Dr Catherine Harper, Head of the School of Architecture and Design, presented her paper titled 'Double Dresses: a narrative of a dress in a Civil Partnership' at *Contestations*, the annual conference of the Association of Art Historians. The conference was at University of Ulster, Belfast, the city in which the first Civil Partnerships in the UK took place in December

2005, and the paper activated Belfast's contested past in relation to contestations of sexuality and equality, before developing the notion of significant narratives within material culture and sartorial choice. The paper is a first draft of that which will be presented by Catherine at the *Fashion in Fictions* conference at University of Technology, Sydney, in May, and it forms the basis for one chapter in her forthcoming book 'Fabrics of Desire' which will be published by Berg in 2008. Catherine's book 'Intersex', also published by Berg, will be available in July 2007.

Catherine Harper is UK Editor of *Textile: the Journal of Cloth and Culture*, and wishes to encourage any member of staff or research student who would like to make a submission to the Journal to make contact with her. The Journal covers subject-matter related to textile culture in its widest sense, for example:

- **cloth in relation to the body and to human experiences**
- **textile materials and materiality**
- **textile technologies, textile in relation to visual culture, craft, techno-design**
- **textile associations with the sensual, somatic, decorative, functional and within ritual**
- **textiles as part of everyday life, including the domestic and the recreational**

- **textiles and architecture**
- **textiles' complex histories, including those related to labour, gender and identity, ethnicity and colonialism**
- **speculations about the personal, social and cultural meanings of textiles**

The Journal invites submissions informed by technology and visual media, history and cultural theory; material culture and anthropology; philosophy; gender and queer studies, political economy and psychoanalysis.

DR PAUL HOPPER

Paul Hopper (School of Historical and Critical Studies) has just secured a contract for his fifth book entitled 'The Global Environment: Issues and Debates' with Polity Press. The book critically examines the key issues associated with the global environment, including global warming, biodiversity, environmental security, sustainable development and global environmental governance, focusing upon the interrelationship between globalization, sustainability and the environment. 'The Global Environment: Issues and Debates' is scheduled for publication in October 2008. His latest book entitled 'Understanding Cultural Globalization' will be published this September by Polity.

DR JULIET KAC

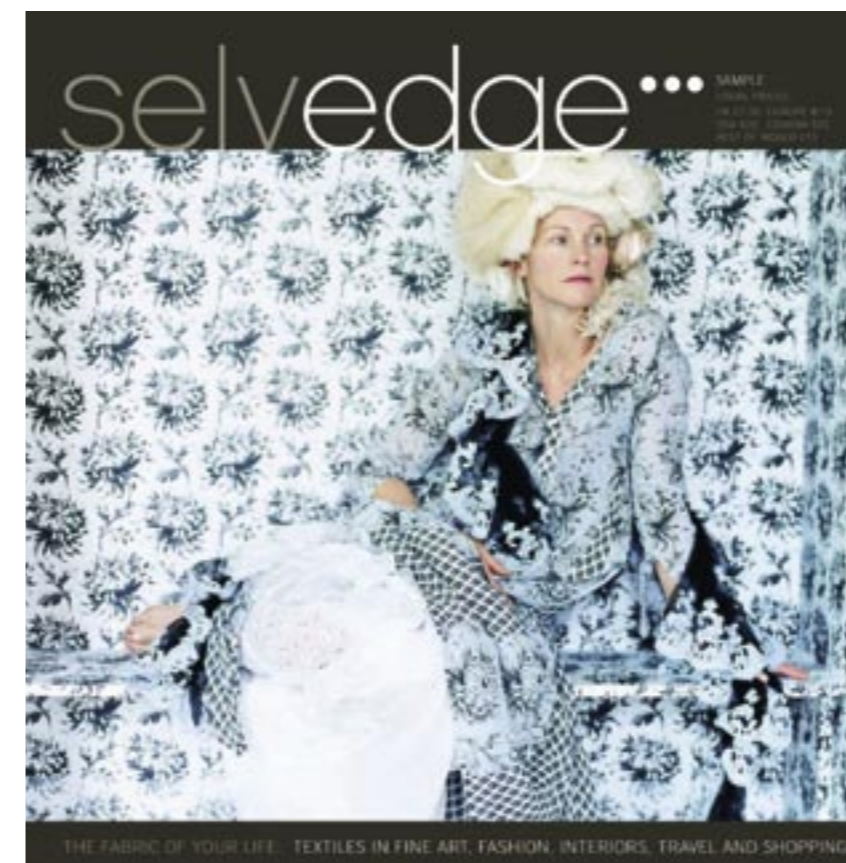
Dr Juliet Kac (School of Arts and Communication) has recently collaborated on several projects with Anna Dumitriu, an Mphil candidate (School of Arts and Communication), at the University of Brighton.

The latest involves composing a piece for melodeon, violin and guitar based on Dumitriu's API codes; extracted from Normal Flora bacterial swabs taken from the instruments; and images of the bacteria. Within the constraints of the numeric sequences of the codes, Kac applied elementary principles of classical harmony in order to recreate an audible sense of the distribution of patterns as seen in Dumitriu's visual images of the related bacteria. This piece of work is intended to be performed during the Normal Flora exhibition due to take place at The Basement Gallery in Brighton later on this year.

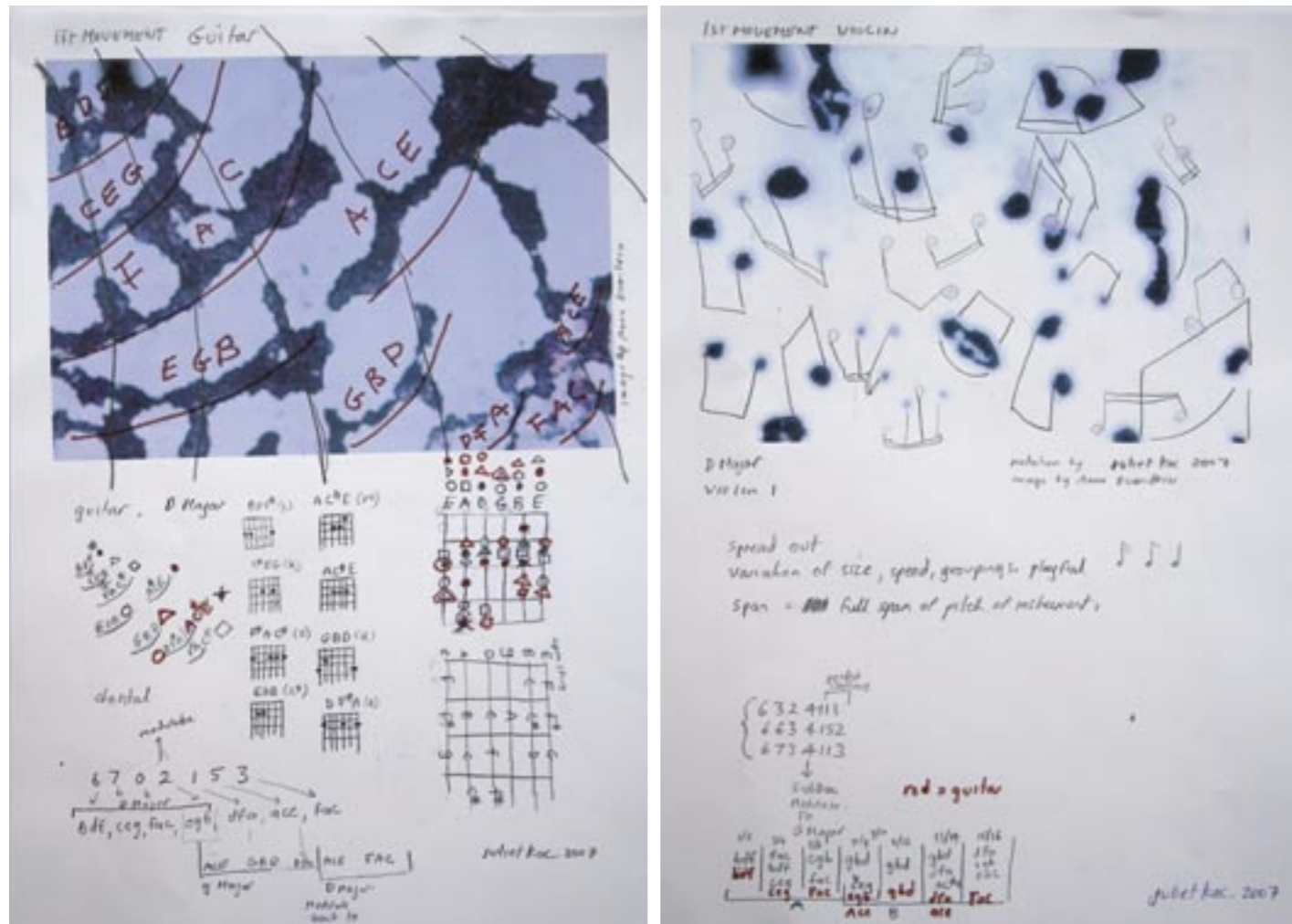
A previous collaborative sound work by Kac formed part of Dumitriu's "Bio-tracking" project, a mobile phone based exhibition for Brighton Photo Biennial Fringe last year. Anna Dumitriu will present her paper on this collaborative work at the International Mobile Music Technology Workshop in Amsterdam in May 2007.

CLAUDIA KAPPENBERG

In February 2007 Claudia Kappenberg (School of Arts and Communication) was invited



Textile: the Journal of Cloth and Culture Journal edited by Dr Catherine Harper



Compositions for melodean, guitar and violin by Dr Juliet Kac

Kac applied elementary principles of classical harmony in order to recreate an audible sense of the distribution of patterns as seen in Dumitriu's visual images of the related bacteria.

as guest artist and lecturer to the École Supérieure d'Arts de Grenoble, France and to the University of Wisconsin, Madison, USA. Returning for the second time to the school of art in Grenoble after her first visit in 2006 she presented her work to the faculty and held a workshop for four days in video production.

Following an exploration of the 1967 film *The Perfect Human* by Joergen Leth, students produced their own filmic versions of *The Perfect Human*. The original film is a stylish and witty portrayal of a man and a woman in the guise of a serious anthropological treatise. It struck a cord with the French students, who filmed their own humorous portraits of perfect imperfections.

At the University of Wisconsin, Claudia presented her performance-based work and taught sessions as part of a Jewish Cultural

Studies Programme which explores the contributions of Jewish thinkers and artists to contemporary culture. She presented her work on silence and the limits of language alongside ideas from Freud, Derrida, Helene Cixous, Catherine Clement and Tobie Nathan, drawing on her own background of growing up in post-war Germany.

CATHERINE MORIARTY

An exhibition researched by Catherine Moriarty and based on the papers of the sculptor Paul Montford (1868 - 1938) opens in Melbourne on 6 July. The exhibition sheds new light on the making of the sculpture for the National War Memorial of Victoria, known as the Shrine of Remembrance. Born in London, Montford emigrated to Australia in 1923. Responsible for many landmark

sculptures in the public spaces of Melbourne, his work on the Shrine was his most ambitious and controversial. Letters and photographs that Montford sent to his family in Britain while he was working on the sculpture for the Shrine highlight the practical and emotional challenges that he experienced while involved on a project of this scale. The collaborative nature of making sculpture and the relations between Montford's home and studio are other themes that emerge with particular clarity. In addition to sculptures on loan from major national, state and regional collections in Australia, the exhibition features photographs and letters on loan from the Montford family in Brighton, these were prepared by Heather Wood, paper conservator at the Royal Pavilion.

A chapter on Montford's role in the build-

ing of the Shrine is to appear as 'The Returned Soldiers bug': making the Shrine of Remembrance, Melbourne' in N. Saunders and P. Cornish (eds.), *Contested Objects: Material Memories of the First World War*, (Routledge, 2007). The exhibition continues until 6 October. http://www.shrine.org.au/content.asp?document_id=1738

ANITA RUPPRECHT

Anita Rupprecht (School of Historical and Critical Studies) has recently published a chapter, 'Wonderful Adventures of Mrs Seacole in Many Lands (1857): colonial identity and the geographical imagination' in David Lambert and Alan Lester, (eds.) *Colonial Lives Across the British Empire: Imperial Careering in the Long Nineteenth Century* (Cambridge: Cambridge University Press, 2006). She gave a lecture at the National Maritime Museum in March 2007, entitled 'Transatlantic Slavery: Between History and Memory'. The lecture was part of the 'Transatlantic Slavery' series organised by the museum as part of the commemorations of the Bicentenary of the British Abolition of the Slave Trade.

In March, she also gave a paper entitled, 'Slavery and Insurance: Resistance and Reparations' at the Imagining Transatlantic Slavery Conference, University of Southampton. This paper was related to an article that will be published in a special commemorative edition of *History Workshop Journal*, (No. 64, Autumn, 2007). She is delivering a paper entitled, "A very limited sort of property": representing the *Zong'* at the Abolitions, 1807-2007 Conference at the University of York in April. This paper draws on recent research on the representation of the Atlantic slave trade by 18C abolitionists and contemporary reconfigurations within Black Atlantic cultural and literary traditions.

She has recently received an AHRC Research Leave grant to complete her research project, 'Sympathy, Slavery, and Representation in the Atlantic World, 1770-1840'. The project focuses on the relations between political economy and emergent discourses of moral sentiment in relation to the representation of transatlantic slavery and abolition.

CHRISTOPHER STEWART

Chris Stewart (School of Arts and Communication) has recently been involved with the following exhibitions: 'Something That I'll Never Really See', 'Contemporary Complexities' and 'Theatres of War'.

'Something That I'll Never Really See', a Victoria and Albert Museum touring exhibition at the World Art Collections, Sainsbury Centre for Visual Arts in Norwich 1 May - 24 June 2007. The exhibition is a survey of contemporary photography including work by Cindy Sherman, Gavin Turk, Hannah Starkey, Nan Goldin and Vik Muniz.

'Contemporary Complexities' at the Harn Museum in Florida September 2006 - February 2007. The exhibition displayed large scale photographic works from a range of practitioners including, Paul McCarthy, Massimo Vitali, Olaf Breuning, Richard Misrach, Liza May Post, Stéphane Couturier, and Elija-Liisa Ahtila.

'Theatres of War' during the International Photo Month in May 2007 in Krakow, Poland. Curated by Professor Mark Power the exhibition included work by Lisa Barnard, Luc Delahaye, Geert van Kesteren and Donovan Wylie.

PROFESSOR MICHAEL TUCKER

Professor Michael Tucker (School of Historical and Critical Studies) contributed an article 'As If Mirroring A (Jazz) Melody' for the catalogue for the exhibition "Eye Music: Klee, Kandinsky And All That Jazz" which is being held at the newly refurbished and extended Pallant House Gallery, Chichester throughout summer 2007. The exhibition will travel to The Sainsbury Centre For The Arts. Michael's essay 'Northbound: ECM & The Idea of North' has been published in Steve Lake & Paul Griffiths (eds.) "Horizons Touched: The Music Of ECM" Granta Books, London 2007; his sleeve-note essay for leading European bassist and composer Eberhard Weber's release "Stages Of A Long Journey" was published as part of ECM 1920 in April 2007.

Conferences and Events

HIDDEN HISTORIES: NEW POST-GRADUATE RESEARCH IN HISTORY OF DESIGN AND MATERIAL CULTURE

Following on from the success of last year's Working Titles symposium, the University of Brighton's Postgraduate Design History Society (PDHS) is hosting a second day of presentations on Saturday 9 June 2007 at the Research Centre, Grand Parade. Featuring eight papers of new research from current and recently graduated postgraduate students of design history and material culture studies,

and including a wide range of subjects, approaches and periods, the day promises to be a characteristically lively and stimulating event. All are welcome.

This event has been generously funded by the School of Historical and Critical Studies and the Arts and Architecture Research Student Division. Admission is free and a light lunch will be provided. For further details and to register, please contact brightonpdhs@hotmail.co.uk

Brighton Postgraduate Design History Society is a student-led peer-to-peer research network uniting current and recently graduated MA and PhD students with a common interest in design history and material culture studies. The 40-strong society has an active email forum and reading group and meets regularly to share information, attend exhibitions, present work-in-progress and support each other's academic development. We welcome new members.

ATYPEI HANDS ON CONFERENCE 12-16 SEPTEMBER 2007

This significant international conference of the Association Typographique Internationale will be held in the Faculty of Arts and Architecture at the University on the above dates. Just as Edward Johnston (who worked near Brighton alongside Eric Gill) created a bridge between mediaeval calligraphy and modern typography in the early 20th century, so 'Hands On' will begin to find 21st century connections between the virtual and physical lives of letters. Further details may be accessed on www.atypi.org/05_Brighton/60_call_for_papers

EUROPEAN LEAGUE OF EUROPEAN INSTITUTES OF THE ARTS (ELIA) TEACHERS ACADEMY, BRIGHTON, 12-14 JULY 2007

This important event, the 3rd ELIA Teachers' Academy, will be focussed on the theme of creativity and the ways in which this is translated educationally in terms of the relationship between learning, research and teaching within Higher Arts Education. This is hosted by the Faculty of Arts & Architecture, the Centre for Excellence in teaching and learning through Design (CETLD) and the Higher Education Academy: Art Design Media Subject Centre (ADM HEA). The event will provide an excellent opportunity to network with colleagues from around Europe as ELIA represents over 320 HE Arts Education Institutions from 45 countries. Further information may be found at www.eliateachersacademy.org.

Dress History and Fashion Studies Research Collective visit Paris

PhD candidates Samm Lanfear-Jones, Marie McLoughlin and Charlotte Nicklas (School of Historical and Critical Studies) travelled to Paris with supervisor Professor Lou Taylor, representing the newly formed Dress History and Fashion Studies Research Collective to present at a Symposium with the Histoire de la Mode Research Centre of the Institut d'Histoire du Temps Présent (IHTP) at the Centre National de la Recherche Scientifique (CNRS) on Friday 23rd March 2007. The session was organised by Michèle Ruffat, Economic and Media Historian at CNRS and was attended by the Fashion and Dress Research group, set up by Valerie Guillaume, curator at the Palais Galliera and Dominique Veillon, Social Historian and author of *La Mode Pendant l'Occupation* and built upon six years of collaborative work between Lou Taylor and the IHTP. The group, a mix of

academics and senior fashion journalists, has been meeting monthly for six years.

Charlotte Nicklas presented 'All the world laid by art and science at her feet: Colour, Dyes, Popular Science, and Women's Fashion in Great Britain and the United States, 1840-1880,' in which she gave an overview of the major themes of her thesis research. She discussed the attention paid to colour theory and science in the mid-nineteenth century and how these interests informed the reactions to and uses of new dyes and the colours they produced.

Marie McLoughlin presented 'Art, Fashion and the English Art School Tradition' with particular reference to Galliano, McQueen and Chalyan; the course they attended at St Martin's (latterly Central St Martin's); its founder Muriel Pemberton; and her training at the Royal College of Art. Whilst most of the paper concentrated on Pemberton's relationship with Bawden, Ravilious and Paul Nash, it was McLoughlin's introductory assertion that Galliano et al approached fashion from an artist's perspective that gave rise to most discussion. Marie-José Lepicard, ex-editor of *Jardins des Modes*, former *US Vogue* and French television journalist, and Francois Rocard, Founder and past Editor of *Elle*



Fashion plate from *The Ladies' Treasury*, October 1877, showing a dinner dress of 'mauve faille and silk damasse of two shades of colours.'



Fashion plate from *The Ladies' Treasury*, July 1877, showing a day dress of 'ancient turquoise blue or valencia.'



Pemberton's Brighton

magazine became quite agitated, referring to Galliano's work as that of 'a deranged mind' and harmful to the French couture.

Samm Lanfear-Jones presented 'Worlds of difference: tourism, dress and culture', research representing one eventual chapter of her PhD entitled *Challenging Histories: An intertextual reading of 1930s amateur film*. This work was an examination of the role of traditional dress, as one aspect of material culture, in the construction of 'Otherness', exploring the interpretation of non-western traditional dress by Western Europeans as visualised in amateur film. The response to this work was focused mainly on Lanfear-Jones' overarching concerns of the ordinary and the everyday, which was raised as a positive.

The three papers highlighted the multi-disciplinary nature of research conducted at the University of Brighton and demonstrated a common emphasis on object-based approaches. The French approach however is largely history, media or business studies related. The idea that fashion itself should be a subject seemed to be a relatively new concept. The very existence of this CNRS sub-group, drawn from various disciplines and many institutions underlined that; the Brighton approach, using primary sources in the main, and using image, both still and moving, to expound upon ideas, seemed to startle slightly.

Problems of the French approach that were discussed largely concerned the legitimising of historical research, which the Brighton group felt often covered overly-long time periods. Daniel Roche's *Histoire des Choses Banales; naissance de la consommation, XVIIe-XVIIIe siècles*, cited by the French as a key model of good practice, whilst well-respected, set this tone. Some key differences in the approaches of both schools were observed, notably the cultural studies approach taken by Brighton and the CNRS focus on commerce and economic histories.

New and exciting venues for the exhibition of decorative arts and fashion are springing up all over Paris, providing a stimulating window onto current museological interests and practices, and the Brighton group visited several.

René Lalique: *Bijoux d'exception, 1890-1912* at the Musée du Luxembourg included many of Lalique's finest jewellery pieces as well as dozens of accompanying sketches. The exhibition outlined the cultural context in which Lalique created these objects, highlighting Symbolist literature and art, as well as contemporary attitudes towards nature and women.

After a ten-year closure for renovation, the Musée des Arts Décoratifs can now show off its important collections in dozens of galleries

and period rooms, as well as mounting special exhibitions such as *Jean-Paul Gaultier/Régine Chopinot: Le Défilé*. This exhibition showcased the inventive dance costumes Gaultier created in his collaborations with French choreographer Régine Chopinot and projections of original dance performances let viewers see the costumes in motion. Ingenious methods of museum display, including a holographic mannequin, invisible wires, and dramatic lighting, allowed the pieces to float and seem to move within the gallery vitrines.

Each member of the group also used the trip to further their individual interests. Nicklas visited the Cluny Museum specifically to see the dazzling tapestry series *The Lady and the Unicorn*; Lanfear-Jones caught up with a David Lynch exhibition, 'The Air is on Fire', at the Fondation Cartier pur l'art contemporain, complete with installation which permitted the viewer to literally enter the world of one of his films, surely another example of the 'work of a deranged mind'?; and McLoughlin, together with Professor Taylor,

visited the new museum dedicated to the work of Yves St Laurent. Host to three temporary exhibitions a year, the current exhibition 'Voyages Extraordinaire' disappointed with its overdone staging and its decontextualised variations on traditional and regional dress, however the friendly staff and three floors of archives available to students may well reverse initial impressions. One telling detail in the museum shop, as to who are the real couture customers today, was seeing the YSL biography available in Russian.

A particular highlight of the trip was a visit to the stores of the Palais Galleria organised by Professor Taylor as part of her ongoing research into Paris fashion under Nazi occupation. After a tour of the state of the art, atmosphere controlled, store rooms two wartime couture jackets were examined in detail. Wartime fashion is still a difficult subject in France but Fabienne Falluel, Conservatrice en Chef, has been collecting artefacts from the period for 25 years. She invited us to view preparation for an exhibition from her vast collection of accessories. Profoundly moving,

using articles from couture to homemade, it gave an insight into everyday life at that time. The exhibition will open in the autumn and the group are resolved to visit, in part to show support for a curator who battled to stage such an important exhibition. At the end of our presentations to CNRS, Francois Rocard, founder of Elle magazine, applauded our focus on lived lives and culture. A tiny, jaunty pink hat from Fabienne Falluel's exhibition, by the Jewish milliner Fanny Berger, deported and killed in a concentration camp, demonstrated, better than we could ever have done, just why this approach is so important.

It is hoped that the Dress History and Fashion Studies Research Collective, headed by Professor Lou Taylor, will be able to host a similar Symposium, in the autumn, this time at the University of Brighton, bringing together the CNRS group, academic researchers and staff, media representatives and museum curators working in the fields of dress history and fashion theory.

Researching new dye colours in the mid-nineteenth century

With the assistance of the Research Student Fund, Charlotte Nicklas (MPhil candidate, School of Historical and Critical Studies) travelled to Manchester to conduct research for her PhD thesis on uses of and reactions to new dye colours in the mid-nineteenth century. She visited the Manchester Archives and examined several surviving pattern books, most of which were produced as records of printed cotton production or dye trials by textile firms in the surrounding area. An 1876 dyer's notebook, kept by Abel Wimpenny at Hayfield Printing Company, includes notes from a colleague, F.W. Ashton, about how to prevent black textiles from turning green as they age, a common challenge for dyers. Wimpenny records that Ashton used aniline black, a synthetic dye developed from coal tar and introduced to the market in 1862. After using this new dye, however, Ashton apparently dyed the cloth again with logwood, a natural dyestuff which had been used for centuries preceding the development of synthetic dyes in the mid-nineteenth century. The logwood over dyeing appears to have lessened the degree of fading to green.

Ashton's simultaneous use of old and new dyes and Wimpenny's recording of this strategy underscore the constant negotiations with new dye technology undertaken by many mid-nineteenth century dyers.

At Manchester Metropolitan University, with the assistance of Philip Sykas, Nicklas inspected the notebooks of Thomas Royle, a dyer employed by Swaisland Printworks, one of the most highly-regarded nineteenth-century producers of printed textiles. Royle records the trade names of dyes he tested, including 'Magenta,' a colour name which survives until the present day. Also included in his trials is a dye named 'Humboldt' (a blue-purple), reflecting the contemporary popular scientific culture in which these dyes were introduced. A dye called 'Imperial' (a purple) suggests the traditional associations of purple with royalty. Both Humboldt and Imperial are colour names that appear in fashion reports in contemporary middle-class women's magazines, highlighting the interchanges between the professional world of the dyer and the popular world of the female consumer.

Nicklas surveyed several pattern books from the firm of James Hardcastle & Co in the collection of Quarry Bank Mill at Styal, with the help of Caroline Hill. Most of the samples in the Hardcastle books are printed cottons, the mainstay of Manchester-area textile manufac-



James Hardcastle & Co (England). Pattern book, 1860-1868/69. Quarry Bank Mill: Bleacher's Association Archive 72.

ture. Many of the patterns and colour combinations are simple, but designers and printers nevertheless produced a great variety of prints, many of which would have been affordable to middle- and even working-class markets, at home and abroad. The ingenuity of the designers and the skill of the printers are apparent in the optical effects created in some of the colourful Hardcastle samples: *ombré* (shaded) stripes that mimic woven stripes of silk and checked patterns that include rows of white dots to copy the appearance of woven checks (see image). These designs were probably created to imitate more expensive textiles and these visual references would have been appreciated by consumers.



Above: Interior-Folk Pottery Museum of Northeast Georgia

Right: Meaders ash glazed syrup jugs



Folk Pottery Museum Northeast Georgia

The Folk Pottery Museum of Northeast Georgia opened in September 2006, and is located in the Appalachian foothills of the state of Georgia in the far southeastern United States. Susan House Wade (PhD candidate, School of Historical and Critical Studies) travelled to this region recently to study the pottery-making tradition there and also in the neighbouring Carolinas, in order to determine similarities between these and the wares popularised by the *mingei* move-

ment in early 20th century Japan.

Comprising part of the Sautee Nacoochee Center, and operated by the Community Association, this complex also houses a theatre, gallery, art studio, history museum, heritage site and nature preserve. Emphasis is placed on the promotion and preservation of the cultural, historical and natural resources of the Sautee and Nacoochee valleys and surrounding areas.

The Georgia folk pottery tradition is well known, and this Museum collection focuses on the local pottery making of the past 200 years. It demonstrates a method and style of production which had its origins in Britain and which was brought to the New World by the early settlers to the region, who created

simple objects needed for utilitarian purposes.

Works by the Meaders, Hewell, Dorsey and Ferguson families, as well as Lin Cravens and others, are currently on display, including several pieces made by Dave, the highly regarded 19th century slave potter, who later became David Drake.

The structure housing this unique collection is inspired by Japanese design, and indeed many of the pots on exhibit can be broadly defined as characterising elements of Japanese *mingei* as defined by Soetsu Yanagi, the influential leader and driving force behind the concept.

Chain at the Chinese Art Centre, Manchester

PhD candidate Annie Wang (PhD candidate, School of Arts and Communication) has been invited by Chinese Art Centre in Manchester to exhibit her photographic works of motherhood in the exhibition 'Chain', to give a talk and to hold a workshop from 12 April to 17 June

2007. These artistic activities are part of 'Look 07' which is a programme of activities concerned with the revolution in photography. The Chinese Art Centre is the major gallery that mainly focuses on contemporary Chinese art in the world and also is one of the leading galleries in Manchester.

The exhibition 'Chain' implies a notion of confinement and restraint, something that we are being attached to vulnerably. However it can also be understood simply as a connection of a series of things, which are linked together by something in common. 'Chain' exhibits works

by three lens-based artists, He Chengyao, Annie Wang and Amy Cham. Using their personal story with their mothers, and the experience of being a mother themselves, they aim to illustrate an aspect of the reality of family intimacy.

Annie Wang is carrying out a life-long project with her son since his birth, as a testimony of the extension of life as well as the family chain. There are two series of works, 'The Mother as a Creator' and 'My Son and I at the Same Height', are exhibited. The artist hosted a family workshop 'Getting Together' and a talk 'Chain' on 19 April 2007 in Chinese Art Centre.



Silke Mansholt's film *A German Grandchild's Funeral*. Photographs by Billy Cowie. See page 8

explored the nature of radical and popular pasts and looked at the way they are presented in exhibitions, museums, film, the media and local communities.

Thinking Path explores the life, ideas and influence of Charles Darwin through a body of work that combines multiple digital imagery with artifacts and sites related to the man and his theories. The exhibition takes its inspiration from Darwin's daily ritual of walking the same path at Down House in Kent, his family home for 40 years. Used as a vehicle for reflection and long term observations of his environment the *Thinking Path* fuelled Darwin's emerging theories, culminating in *The Origin of Species*. Shirley's presentation to Radical Pasts discussed how *Thinking Path* represents the continuing resonance, debate and reinterpretation of Darwin's work within the multiple realms of religion, science and culture.

Shirley has had a further presentation on *Thinking Path* accepted for the forthcoming *Darwinism after Darwin: new historical perspectives* conference organised by the British Society for the History of Science at the University of Leeds, September 3rd - 5th 2007.

New Students

Philippa Bandurek SHACS/PT

The design of sepulchral monuments in Sussex. Supervisors: Catherine Moriarty and Gerald Fleuss.

Kirsten Hardie

Kirsten Hardie (PhD candidate, School of Arts and Communication) has recently presented at a number of national conferences relating to her re-profiled National Teaching Fellow Research Project On Trial, a teaching approach that adopts and adapts the format and approach of the popular courtroom drama to develop creative and dynamic learning.

Conference presentations have included the *Design and Pedagogy* Conference, organised by Leeds College of Art and Design (16 March 2007), University College for the Creative Arts (UCCA) Annual Learning and Teaching Conference at the British Library, London (26 January 2007) and The Learning Development in Higher Education Network (LDHEN) 4th Symposium "How do students engage with learning?" at Bournemouth

University (12 April 2007).

Kirsten has also led learning and teaching related workshops for staff at Leeds Metropolitan University (14 February 2007) and was invited speaker at the HE Academy Subject Centre for Art, Design and Media Regional Network event at Bath Spa University, (March 2007). Kirsten is to present at the AIGA (American Institute of Graphic Arts) conference in Nashville, Tennessee in June 2007.

Shirley Chubb

Shirley Chubb (PhD candidate, School of Arts and Communication) recently gave a presentation on her exhibition *Thinking Path* to the *Radical and Popular Pasts Conference* at Ruskin College, Oxford (17th March, 2007). This 7th Ruskin Public History Conference ex-

Next Issue

Publication of Edition 18 of the newsletter is anticipated for the Autumn term 2007 with deadline for receipt of copy being Friday 12th October 2007.

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