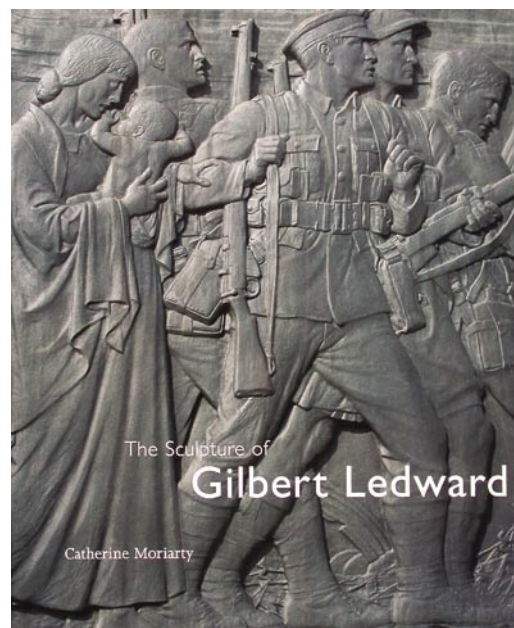


Left: *Evidence, History and the Great War: Historians and the impact of 1914-18* by Gail Braybon

Right: *The Sculpture of Gilbert Ledward* by Catherine Moriarty



London launch celebrates colleagues' co-operation

The Imperial War Museum, London, was the setting for a joint book launch to celebrate the recent publications of both Catherine Moriarty and Gail Braybon. Hosted by the Director-General, Robert Crawford, it attracted historians and curators from across the country; publishers, journalists, sculptors and their families; and even the former Lord Chancellor. The publication of long-term and wide-reaching research projects has provided an opportunity to bring together and acknowledge the help of those who have participated in these collaborative endeavours.

Gail Braybon's new book *Evidence, History and the Great War: Historians and the impact of 1914-18*, published by Berghahn Books, seeks to reassess and revise the social history of the First World War. The essays, from an international

selection of scholars, incorporate a European perspective and engage with the historiography of the war, considering how the primary textual, oral and pictorial evidence has been used – or abused. It is a long-awaited follow-up to Gail's *Women Workers in the First World War*, now regarded as something of a classic. Amongst those contributing to the book was Catherine Moriarty, whose essay, 'Though in a Picture only: portrait photography and the commemoration of the First World War' opens the volume. Also included is a chapter by Laurinda Stryker ('Mental cases: British Shellshock and the Politics of Interpretation') who lectured at the University of Brighton for a number of years.

Catherine Moriarty was commissioned by the Henry Moore Foundation to write a research monograph in its British Sculptors and Sculpture series. *The Sculpture of Gilbert Ledward* (Lund Humphries) is the result of over three years extensive archival research and fieldwork. Trained in the conventions of the late nineteenth century, Gilbert Ledward (1888-1960) adhered to representational values suited to commemorative projects. The first artist to win a scholarship to the British School at Rome, and a soldier in the First World War, he was a sought-after sculptor of war memorials. The book further develops Moriarty's doctoral studies and builds upon the outcomes of her research post at the Imperial War Museum. Covering Ledward's entire career, the book examines his carved ideal works of the 1930s, his longstanding involvement with

In this issue...

London launch celebrates colleagues' co-operation 1

Men Making Homes Symposium at the University of Brighton 2

EUROPAN 7 competition success in School of Architecture and Design 2

Conversations with Artists. A Centre for Contemporary Visual Arts research strategy? 3

Launch of the new SEFVA website 4

Creative and Cultural Research Links in Australia and New Zealand 4

Featured article: Second Sight – Revisiting Cuba's Urban Agriculture 5

Staff News 6

Staff Funding Successes 8

Funding Opportunities 8

Report from the Research Student Division (RSD) 9

Student News 10

Conferences 11

Theatre & Gallery News 11

Theatre & Gallery Highlights 12



stone carvers and craftsmen and his battles with the Arts Council in the 1950s. It includes a comprehensive catalogue of Ledward's sculpture and over 160 illustrations.

The shared subject matter of these works, Catherine's contribution to Gail's book and Gail's input into the Ledward book, meant that the co-incidental joint publication date seemed even more fortuitous. While several overseas contributors to Gail's book were unable to attend, the close-knit community of First World War scholars turned out in substantial numbers, and many of those invited had an interest in both Braybon's and Moriarty's projects.

The authors are grateful to the Centre for Research Development (Faculty of Arts and Architecture) and Berghahn Books for supporting the launch. For more information and ordering see <http://www.berghahnbooks.com> (click 'History' then 'Braybon') and <http://www.lundhumphries.com/pages/single/6985.html>

Men Making Homes Symposium at the University of Brighton

Funding from the Faculty Research Support Fund (Strategic Research Initiatives Fund) combined with a grant from the Design History Society enabled the organisation of a two-day closed symposium on 23rd-24th January 2004 on the subject of *'Men Making Homes'*. The programme was organised by Lesley Whitworth, Elizabeth Darling, Jill Seddon and Gill Scott as the latest initiative from the Gender & Built Space research group. It brought together a multi-disciplinary group of researchers with an interest in the interwoven themes of masculinity, domesticity and material culture. Papers were given

by anthropologists, social-, cultural-, labour-, design-, art-, film- and architectural historians, including American scholar Alice Friedman, Christopher Breward, and colleagues Louise Purbrick, John McKean and Ine van Dooren. The event was 'closed' to facilitate a more intensive level of debate than is usually possible within open events, with the particular aim of developing individual contributor's research in new directions and generating a publication

proposal for an edited collection. The presentations were extremely diverse but a number of recurring themes and motifs were identified. The subjects were Norwegian, Romanian, American, Italian as well as British men, and included Labour activists, clergymen, architects, retailers and DIYers. Future initiatives for the Gender & Built Space research group include contributions to the *'Re-thinking Britain, 1918-1959'* conference at the Institute of Historical Research in March, and convening the 2005 annual workshop of the Women's Committee of the Economic History Society.



EUROPAN 7 competition success in School of Architecture and Design

The postponed meeting of Neufert, Tessenow and Buster Keaton. Situationism 2003.

Anuschka Kutz (School of Architecture and Design) and her Berlin colleague Andrea Benze have recently won the EUROPAN 7 competition in Graz, Austria for their research project that questions established conventions about living and dwelling. Their research is based on the conviction that architecture can and should derive from situations.

Based on observations of individual personal spaces and preferences, they have developed fictional everyday scenarios forming the basis for a more 'comprehensive' catalogue of activities and spaces than the traditional bedroom, lounge, kitchen categorisation, respecting the condition that

Above: Bachelor flat, Ideal Home Exhibition, 1949. ©Design Council/DHRC, University of Brighton <http://www.brighton.ac.uk/descoarchive/>

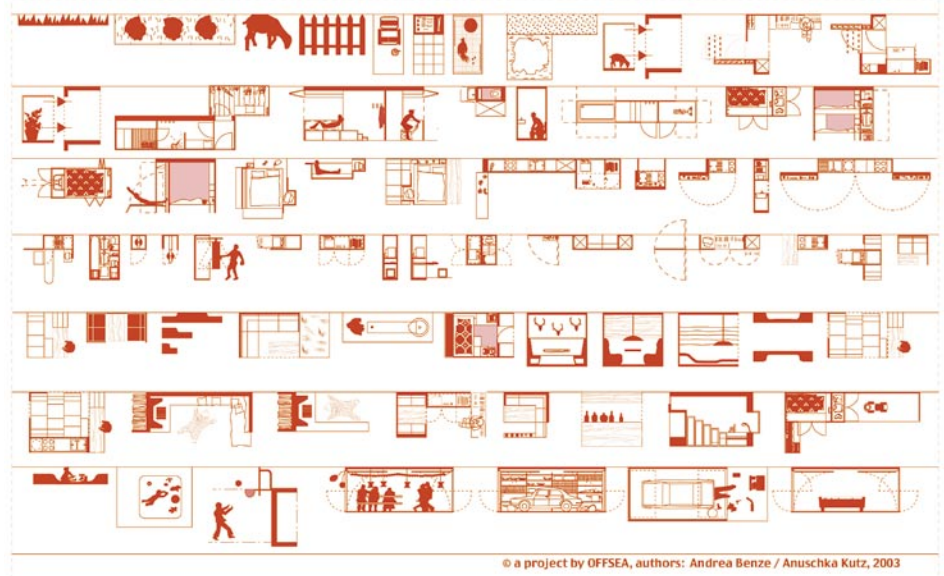
Right: *'Customized Living'* by Anuschka Kutz (School of Architecture and Design) and Andrea Benze

for some the home-trainer is more important than the dining area. By cutting, multiplying and 'freely' combining the developed modules, inherently different spatial situations can be generated. Complemented by a second component, the 'Raw House'; a simple abstracted wooden house, which is a reinterpretation of the traditional single detached home, a new structure emerges. A structure that is open to development and change, and a space that can be customised and DIYed.

Operating as OFFSEA (Office for Socially Engaged Architecture), this research represents a collaboration between London and Berlin engaging in projects between architecture, social critique and art. OFFSEA are specifically interested in examining personal and individually lived space and relating this investigation back to more complex networks and systems influencing the urban condition. They use imagination, routine and individual preferences of personal lives to explore the interrelationship between the built and imagined. Anuschka Kutz's research evolves around investigations into the relationship between everyday urban space and practice, popular culture, personal space and architecture. She is currently working on a dissertation project entitled *'The category of error and faultiness in architecture. Convention and non-convention within architecture.'* This work investigates the notion of 'error' and faultiness as defined by conventions in architecture and related areas, and debates them against conventions of use and experience of everyday life. One part of this work consists in a visual comparison between Ernst Neufert's diagrams of everyday life scenes from his book architect's data and 'real' scenes of everyday life situations established through field studies. The visual technique is similar to the one used in the European project. Their successful EUROPAN competition entry was a critical analysis and statement towards architectural conventions as well as an active proposition to establish an urban and architectural strategy which incorporates personal and informal spaces into the making of architecture.

Conversations with Artists. A Centre for Contemporary Visual Arts research strategy?

Artists, with the inclusion of designers, performers and architects have tended to undermine many aesthetic theories and are inclined to work outside of established traditions. In so doing they perhaps raise more questions than they solve which, on occasions, leaves the researcher to speculate on the origins of an artist's creative activity. This is true today as it ever



© a project by OFFSEA, authors: Andrea Benze / Anuschka Kutz, 2003

was. However, those closely involved with research into contemporary visual arts practice may have noticed a change in the debate. Whereas over a decade ago artists and theorists were making every effort to remove all traces of personal control and self-expression from their work in order not to allow their emotions to obscure the view of the spectator, it now appears that some contemporary artists are willing to remove this barrier through their work and other interventions.

To encourage the understanding and knowledge of contemporary artistic practice and further debate, the Centre for Contemporary Visual Arts initiated an on going research programme of informal public conversations with contemporary artists which began in November 2003 with Tracey Emin. Unsurprisingly Emin attracted a large and mixed audience with which she engaged as she answered questions with an honesty that revealed insights about her artistic practice that could not have been revealed without the personal contact that this particular event provided.

In December as part of this series the film and video artists Jane and Louise Wilson presented and discussed aspects of their work, which centred on their interest in the history and biography of particular architectural spaces as locations for their work. Although through the technicalities of film and video, these artists are more distanced from their subject it was evident through conversation that memory and personal experience play a crucial part their work.

The degree to which an understanding of the personal experiences and biography of an artist can further the researchers knowledge of artistic practice will always remain debatable however to be in possession of such information will invariably be desirable.

Further events in this series are currently being organised and will include a conversation with Jake and Dinos Chapman, Dates to be announced.

Above: *'Customized Living'* by Anuschka Kutz (School of Architecture and Design) and Andrea Benze

Below: Tracey Emin in conversation with Barry Barker, Director of the Centre for Contemporary Visual Art. Photograph by Bob Seago



Launch of the new SEFVA website

The South East Film & Video Archive [SEFVA] and the Wessex Film & Sound Archive [WFSA] are pleased to announce the launch of the new website devoted to film archive news in the South East of England. The site, which is supported by Screen South, describes the work of the two archives and provides information on current projects and activities across the region. SEFVA, at the University of Brighton, and WFSA, at the

A number of research links were initiated and explored in Sydney and Melbourne during the Faculty of Arts & Architecture's Trade Mission. Creative and Cultural Research Links in Australia and New Zealand

Hampshire Record Office, work together to collect, preserve and promote the region's moving image heritage and are searching for film, video and born-digital material made in the region.

Both archives are also keen to support new projects with film-makers, production companies, artists and heritage and community groups. The collections are also available for educational and public use. The new website provides all the contact details for the two archives. The address of the new site is <http://www.bton.ac.uk/sefva/sefilmarchivenews/>

Creative and Cultural Research Links in Australia and New Zealand

In late November the Faculty of Arts & Architecture participated in a Trade Mission to Australia and New Zealand focussed on the Creative and Cultural Industries and related expertise in British higher education. Organised through the Creative Industries Department of the British Council in conjunction with Trade Partners UK, the participants comprised the University of Brighton, the Royal College of Art, the Surrey Institute of Art & Design and the London Institute. The key cities visited were Sydney, Melbourne and Auckland. A reception was held at the Powerhouse Museum in Sydney to coincide with the British Design Council's *Millennium Products* exhibition, with many leading regional representatives of higher education in design present. (A former Brighton history of design

graduate is now a curator at the Powerhouse). Tony Sprake, the British Consul-General in Melbourne, hosted a dinner for Mission participants at which many leading figures in design education and industry from the Victoria region were invited, allowing for much positive networking. Similarly, in Auckland, the British Consulate-General hosted a party and UK Trade & Investment a lunch, with the Faculty of Arts at Auckland University hosting a lunch for the British Council.

A number of positive potential research links were initiated in Sydney, particularly at the Industrial Design Department, headed by Professor Doug Tomkins, at the University of Sydney of Technology (a leading Australian provider of design education) where considerable interest was shown in the area of practice-centred doctoral research and the implications of the New Route PhD. In Melbourne key institutions visited included the Royal Melbourne Institute of Technology (RMIT) and the Faculty of Art & Design at Monash University. The latter, through its Dean Professor John Redmond, hosted a lunch to introduce the Brighton participants, Lawrence Zeegen and Professor Jonathan Woodham, to senior members of staff. A number of potential research avenues were positively explored. The Monash campus has a mix of extremely well equipped studios in purpose built accommodation (that includes an excellent gallery space) and adventurously converted older buildings. It was in the process of being landscaped. It also has first-rate accommodation for Visiting Research Fellows, an initiative that they hope to develop. The Faculty is to host the 2004 Design Research Society Conference and, in one of its senior members of staff, has a newly elected member of the Board of Icoграда (the International Council of Graphic Design Associations), the archives of which are held by the University of Brighton in the Design Archives at Grand Parade. At RMIT a number of leading academics were met, including Professor Harriet Edquist, Head of the School of Architecture and Design, and Professor Norbert Nimmervol, Director of the Interactive Information Institute. A considerable number of possible research initiative were discussed across a wide range of fields, ranging from design history, architectural history and the environment to museology and new media.

In New Zealand, Brighton's Faculty of Arts & Architecture was able to renew and develop its already significant links with the Faculty of Arts at the Auckland University of Technology (AUT), most particularly through its School of Art & Design under its Head, Desna Jury, and the New Zealand Design Archive (NZDA) under Frances Joseph. A research presentation was made on behalf of Brighton to the new Dean of the Faculty



Second Sight - Revisiting Cuba's Urban Agriculture

For this term's featured article series, Andre Viljoen, School of Architecture and Design, provides a review of his ongoing research in the area of Productive Urban Landscapes with particular reference to a recent field trip to Cuba.

In February 2004, Andre Viljoen and the artist Tom Phillips visited Cuba for a weeklong fieldtrip. This trip, supported by the British Council and the University of Brighton, builds on a number of relationships established during the past two years.

The primary purpose of the trip was to revisit a number of Urban Agriculture sites first surveyed by Andre Viljoen in 2002, as part of a RIBA / Faculty of Arts and Architecture funded research program. That visit provided primary material for a book by Katrin Bohn and Andre Viljoen (currently in production with the Architectural Press) presenting the case for and design possibilities of Urban Agriculture as an element of Continuous Productive Urban Landscapes.

Urban Agriculture was established in Cuba following severe economic hardship caused by the collapse of the Soviet Union and ongoing US sanctions. With Tom Phillips, Katrin Bohn and Andre Viljoen are interested in finding ways of articulating the non-quantifiable qualities which Urban Agriculture and other ecologically productive landscapes can bring to cities. An immediate outcome from the field trip will be material gathered for a debate on Urban Agriculture to be held within a Royal Academy's Architecture Forum.

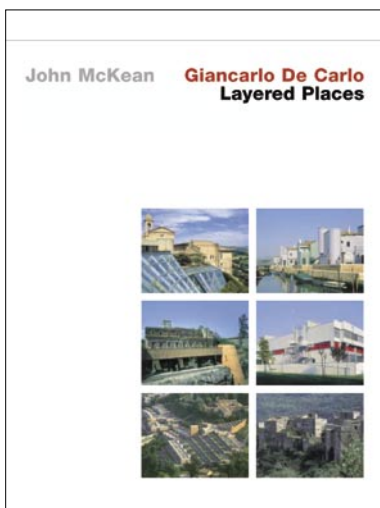
A number of other interests will be followed up during the trip. Since 2002, the School of Architecture and Design, with support from the International Relations Office, has maintained links with Havana's School of Architecture, located in the City University José Antonio Echeverría (CUJAE), the University of Cienfuegos (Faculty of Agronomy), the Fundación Antonio Núñez Jiménez (Cultural / Environmental Foundation) and the British Council in Havana. During the visit to Cuba, meetings were set up with members of the Cuban Association of Artists and Writers. The British Council arranged for Yuneikys Villalonga, a Cuban artist and curator, to discuss the possibility of an exhibition in Havana, dealing with work from this Urban Agriculture field trip, including Bohn and Viljoen's research on Productive Urban Landscapes and Tom Phillip's urban projects.

Through CUJAE, three recent architectural graduates are travelling to Havana to complete part of their required practical training experience. Simultaneously, Jorge Pena Diaz, a lecturer and researcher in Architecture at CUJAE, has been invited to visit the School of Architecture and Design and to participate in a collaborative research program with Katrin Bohn and Andre Viljoen. This will examine design strategies for integrating Productive Urban Landscapes in future proposals for the Thames Gateway.

We would like to acknowledge financial support for this fieldtrip from the British Council as well as from the Faculty Research Support Fund (Small Project Fund), the School of Architecture and Design and the International Relations Office at the University of Brighton.



Pueblo Grifo Organopónico, Cienfuegos, Cuba



Left: Giancarlo De Carlo *Layered Places* by John McKean

Right: Giancarlo De Carlo's recently completed School of Economics for Urbino University – seen at dusk.



of Arts and was met by a keen interest at senior Faculty level to move on debates concerning the establishment of a practice-centre PhD programme as well as strengthening other research links between Brighton and the NZDA. Other avenues of collaboration were explored with representatives from Massey University and UNITEC, two other New Zealand institutions with significant design expertise. After the formal end of the Mission, AUT flew Lawrence Zeegen and Jonathan Woodham to Wanganui to visit UCOL (the Universal College of Learning), a leading national provider of multimedia design education. This institution, under the Directorship of Professor Peter Harwood (who has longstanding links with the Faculty of Arts & Architecture at Brighton), is seeking to establish itself as a significant provider of high quality art and design education with a particular Maori-centred inflection.

Staff News

James Evans

James Evans (School of Historical and Critical Studies) was a specially invited speaker to the University Art Historians Association annual conference held in Kingston, Canada where he contributed to the first ever contemporary crafts themed strand to be offered to the Association. James has also recently been awarded a SOCRATES grant to visit, lecture and liaise with staff and students at the Hungarian Academy of Art in Budapest.

Professor John McKean

The Giancarlo De Carlo exhibition at Centre Pompidou, curated by Professor John McKean (School of Architecture and Design), will open

on 21st April 2004, accompanied by a book, available in both French and English language editions. In addition Professor McKean has been invited to be editor of the 21st edition of *Banister Fletcher's History of Architecture*, the standard tome whose 20th edition (edited by Dan Cruikshank) ran to nearly 1000 pages and sold for £100. This research project has been part funded by the Faculty Research Support Fund (Small Project Fund),

Nick Gant

Nick Gant (School of Architecture and Design) was recently chosen to judge the major International Composites Design Competition in Bruges alongside Ross Lovegrove and Gijss Bakker Director of Droog. This also resulted in an essay contribution to the book accompanying this groundbreaking EU initiative. He has also been invited to write a submission for publication on the Design Councils new Knowledge Bank website that is to be entitled *X Factor*. The article relates to senses, emotions and relationship between human object as well as design aesthetic in relation to branding and will be aimed at academics and professionals.

Bob Brecher

Bob Brecher (School of Historical and Critical Studies) has recently published *A Campaign for the Future of Higher Education*, and with Doris Schroeder, *Transgenerational Obligations: 21st Century Germany and the Holocaust*, in the Journal of Applied Philosophy. Bob is currently working on a book on the justification of morality and teaching a graduate course on Liberalism in the Czech Republic.

Sue Gollifer

Sue Gollifer, (School of Arts and Communication) is presenting a paper in February at the CAA, College

Arts Association, 92nd Annual Conference in Seattle, USA, as part of the Educational Committee Panel. The title of her paper is *Proving We Know That They Know - Considering Assessment*. The Education Committee, of which she is an elected member, promotes the visual arts as an essential aspect of human activity; as a creative endeavour and subject of cultural and historical inquiry and critical appreciative activity, and encourages excellence in teaching at all levels. Its focus is on pedagogy at the higher education level in art history, visual culture, studio, aesthetics and art criticism and the interface between arts teaching and learning research and practice. This research project has been part funded by the Faculty Research Support Fund (Small Project Fund).

In addition, the paper Sue gave at the Amsterdam Blackboard Users Conference, in October, entitled *Sharing Best Practice Content or Communication - Shifting the focus in approaches to Online Learning* can now be viewed online at http://www.blackboard.com/docs/EUUC_2003/teesside.pps

Dr. Paul Hopper

Dr Paul Hopper (School of Historical and Critical Studies) has contributed a chapter to a book entitled *Conflict and Identity*, which was published by Palacky University Press in January 2004. His chapter is entitled 'Conflict and Identity in Contemporary Europe'. Paul has also recently received confirmation from Berg that they will be publishing his next book *Living Globalization* in October 2004.

Dr. Mark Devenney

Routledge has recently published *Ethics and Politics in Contemporary Theory* by Dr Mark Devenney (School of Historical and Critical Studies). The book is an intervention in recent debates in Critical Theory and Post-Structuralism concerning the relationships between ethics, politics and democracy. Dr Devenney also presented a paper at the University of Sussex's *Social and Political Thought* seminar series concerning his latest research into new technologies of death and contemporary politics on 5th of February.

Dr Kersten Glandien

In October 2003, Dr Kersten Glandien, (School of Arts and Communication), gave a paper at the Music Section of the International Vernacular Congress of the Americas in Puebla, Mexico. This biannual congress is organised by the Benemerita Universidad Autónoma de Puebla and Universidad de las Américas Puebla and invites academics and artists from all over the world to confer on a wide range of topics in the Humanities, Social Sciences and Arts. Dr.Glandien noted in her paper

the concept of "Sound in Context" that relates to the specific sonic aspects of Sound Art as it has evolved over the course of the last century. She also served as a moderator for the panel lecture-recital on Vernon Duke and Vladimir Dukelsky presented by Professor Scott Holden.

Dr. Glandien was also invited to the Universidad Nacional Autónoma de México in Mexico City to discuss her ongoing research. In her paper "Mapping the Discourse of Sound Art" she addressed methodological problems of researching the vastly heterogeneous fields of cross-genre art forms. Dr. Glandien's research trip was part funded by the Faculty Research Support Fund (Small Project Fund).

Julia Dwyer

Julia Dwyer (School of Architecture and Design) has been working with the artist Sue Ridge on *Digitate*, a series of site specific art works installed in late 2003 and early 2004 at Forty Hall Enfield, Enfield Civic Centre and along the route which connects them, as part of the En-Field Cultural Mapping project, funded by Enfield Council and the Arts Council of England.

The En-Field Cultural Mapping will be exhibited at Forty Hall during March 2004. The central work from the *Digitate* series is *Door Ghost*, now installed at Forty Hall, a 1930 x 780mm free standing light box holding a full sized digitally altered image of the back of the ground floor privy door at Forty Hall, which reproduces the traces of height marks and signatures which have accumulated on the door since 1800. *Door Ghost* will be included in 'Haunt', an exhibition at Sherborne House, Dorset in May 2004.

Lawrence Zeegen

Lawrence Zeegen (School of Arts and Communication) has contributed to the *The 28th Illustration Annual of The Association of Illustrators* published by The AOI and contributed the article 'Turning Thirty' in *The Journal - The 30th Anniversary Special Issue*.

Luis Diaz

Luis Diaz (School of Architecture and Design) with Davide Deriu (Bartlett, UCL) have recently interviewed the architect and theorist Christopher on the subject of the publication of his four volume treatise. The interview will appear in Italian in the February issue of *Il Giornale Dell'Architettura* and in English in the next issue of *City* (due to appear in the spring).

Dr. Mary Ann Francis

As part of 'The Book Show' addressing the concept of the book as metaphor and / or object in recent British art, Mary Anne Francis, School



Above: RIOT by Lawrence Zeegen included with his article 'Turning Thirty'

Top: Image of Door Ghost from the Digitate series

of Arts and Communication, exhibited a selection from her series of 'Covers' photographic work. Curated by Simon Morley and Tanya Peixoto, the show ran from October – November 2003 at the Nunnery Gallery in London, and will shortly be opening at the Wordsworth Trust in Grassmere.

The most extensive version yet of MA Faust's DIY Painting ('Allsorts') was on view at the Financial Services Authority's offices in Canary Wharf, London during October and November 2003. This item is the first product in Faust's 'Part Art' range. It was purchased by the FSA for their collection.

Staff Funding Successes

Congratulations to the following staff who were awarded Faculty Research Support Funds in January 2004

Professor George Hardie, School of Arts and Communication, for his research project 'Manual – an Editioned Artist's Book';

Dr Paul Hopper, School of Historical and Critical Studies, for his research project 'Conflict and Identity in a Global Era: Living with Globalization'

Dr M Ramsgard Thomsen, School of Architecture and Design, for her research project 'Spawn: The Changing Room';

Dr L Whitworth on behalf of the Gender & Built Space research group, School of Historical and Critical Studies, for their research symposium 'Men Making Homes';

Lawrence Zeegen, School of Arts and Communication, for his research project 'Visualize - Digital Image-Making Now';

Andre Viljoen, School of Architecture and Design, for his research trip to Cuba and his continuing research project on 'Urban Agriculture as an Element of Continuous Productive Urban Landscapes' (see featured article, page 5).

Next deadline for FRSF applications: 21 May 2004.

Funding Opportunities

Arts and Humanities Research Board: Small Grants in the Creative and Performing Arts

The Small Grants in the Creative and Performing Arts scheme provides awards up to a maximum of £5,000 to meet the costs directly related to advanced research projects in the creative and

performing arts. The scheme will support research activity of the highest quality conducted by individual scholars across all areas of the creative and performing arts and thereby to enable them to realise their potential to improve the depth and breadth of our knowledge of human culture both past and present. The next deadline for this scheme is 30th April 2004

Research Grant Scheme

The Research Grants scheme is designed to support both small and large-scale projects of various lengths and costs. You can apply for awards from £5,000 to £500,000. The maximum length of an award is five years, with maximum expenditure of £100,000 permitted in any one year. Amounts applied for and awarded should be directly related to, and justified in terms of, the length and scale of the project. The next deadline for this scheme is 31st May 2004

Research Leave

This scheme provides funds for periods of research leave of three or four months. The period of leave funded by the Board must be matched by an immediately preceding period funded by the employing institution. The Board meets the full salary costs of the award-holder during the research leave period that it funds. The next deadline for this scheme will be 31st March 2004.

British Academy: Small Grants

British Academy small grants provide up to £5,000 over periods of up to 12 months and are available for the direct costs of primary research including: travel and maintenance away from home; consumables and specialist software; costs of interpreters in the field; research assistance and in certain cases, costs of preparing illustrative material and fees for reproduction rights of text or other images. The next deadline for this scheme is 30th April 2003.

The Committee for Central and Inner Asia

The Committee for Central and Inner Asia (CCIA) was formed on 11th June 2002 with the aim of promoting in the United Kingdom the study of the lands of Central and Inner Asia across the full range of the arts, humanities and social sciences, a range which is reflected in the membership of the Committee. To this end the Committee will support research on the region, publicize lectures, meetings and other events, promote collaboration between UK individuals and institutions (via the Central and Inner Asia Register), and seek to encourage bilateral academic relations between the United Kingdom and Central and Inner Asia.

The CCIA has announced an invitation to apply for a grants for research on central & inner Asia for subjects within the arts, humanities

or social sciences, including anthropology, archaeology, architecture and art history, cultural & development studies, economics, geography, history, international relations, language, law, literature, musicology, politics, religion and sociology. The deadline is 31st March 2004. For further information please contact the CRD or go to their website: <http://www.oriental.cam.ac.uk/ccia/>

Revised Faculty Research Support Fund

For the academic year 2003/04 the Faculty Research Support Fund (FRSF) has been significantly updated and expanded and the overall project fund has been split into a number of categories so that targeted funding can be made available across the schemes that are detailed in this section. Since the beginning of this academic year the FRSF has made a total of 14 awards (totalling nearly £70,000) across its portfolio schemes with support for projects ranging from research trips to Mexico and Cuba to strategic funding for an innovative dance-architecture project with emergent technology for live performance. To continue this research investment, applications are invited for the remaining two terms for research projects. In framing the criteria by which applications will be assessed, particular attention has been paid to the criteria that RAE Panels follow and the criteria that are used in external funding applications. The new FRSF is split into the following categories:

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

For complete details of the FRSF funding schemes and application deadlines please see the recently launched Research Funding Handbook or contact the CRD. More details regarding the awards given to date can be found under 'Staff Funding Successes' on page 8 or from the CRD.

Report from the Research Student Division (RSD)

The autumn term research student day (Arts and Architecture) was held on Wednesday 3rd December 2003. The event, introduced by Professor Jonathan Woodham, included three student presentations from Nicola Ashmore and Yunah

Lee (School of Historical and Critical Studies) and Sandra Lim (School of Arts and Communication).

Bob is currently working on a book on the justification of morality and teaching a graduate course on Liberalism in the Czech Republic. Bob Brecher, Staff News

Nicola Ashmore introduced her research project 'Identity crisis: a Critical and Visual Investigation of the Designation Scheme and Its Effects on Contemporary Ethnographic Exhibitions in British Museums, from 1997 to Today' and her presentation discussed the 'Designation Schemes' role, as part of the broader 'Multicultural Politics' and 'Cultural Strategies' of the New Labour government that attempt to diversify the definition of British national identity and British national culture. In her research she aims to clarify the impact and effect 'Designation' has had on the function of the ethnographic exhibition.

Yunah Lee's presentation of her research project 'Design Exhibition, Projecting and Selling Britain: Overseas Exhibitions of the Council of Industrial Design 1949-1972' looked at a number of overseas exhibitions organised by the Council of Industrial Design. Yunah explained that she would be looking at exhibition and national identity, and in this case, Britishness or Englishness, through a case study of 'The Role of Industrial Designer in British Industry' exhibition held in Moscow 1964.

Sandra Lim enrolled as a student in September 2003 and her project is in very early stages. Sandra showed a short clip of the film *The Third Man* (1950, Director: Carol Reed) to consider the question, "What makes a work of art interactive?" She gave a short introduction to 'Interactivity and Film' and looked at interactive cinema examples in other mediums.

New Students

The Centre for Research Development (Arts and Architecture) is pleased to welcome the following students who started their research studies in the Faculty in January 2004:

Richard Schofield MPhil/PhD, School of Arts and Communication, 'In the relationship between word and image, can the 'between' successfully be removed?'

Patrick Dyer MPhil/PhD, School of Architecture and Design, 'Controlling textiles'

Vikki Haffenden MPhil/PhD, School of Architecture and Design, 'Flat-bed weft knitting,

Right: 'Largo ma non tanto' by Juliet Kac



The underlying structure is based on the reduced score rewritten into proportionate notation and the over-painting was carried out while listening to a fully orchestrated performance.

Juliet Kac, Student News

its relationship to digital technology and use to enhance and accommodate three dimensional body shape, predominantly outside uk standard garment sizing systems'

Caroline Jupp MPhil/PhD, School of Arts and Communication, 'Unwritten texts, unpublished authors: an investigation into art's engagement with alternative modles of publishing and library service'

Martha Turland MPhil/PhD, School of Historical and Critical Studies, 'Political branding'

Awards from the Research Student Division (RSD) Fund

The following students have been given small grants from the RSD fund:

- Sue Michaelson for travel expenses to go to a conference on Shamanism in Russia in May 2004;
- Jane Whitaker for research trips to the British Library;
- Sarah Johnson for attendance at the Design History Society conference;
- Jenny Hill for research trips to Bibliotheque

Nationale, Bibliotheque des Arts Decoratifs, Mussee Nationale de Ceramique in France and Harrods Archive, V&A, PRO, Courtauld Library and British Library;

- Nicola Ashmore for attendance at The Rothermere American Institute Conference, 'The Cultural Politics of Multiculturalism' and for photographic materials;
- Chai Mei Yang for a research trip to Taiwan;
- John Phillips for a research trip to Singapore Tyler Print Institute;
- Monica Brewis for the purchase of bibliographic IT software called Endnote;
- Juliet Kac for attendance at a conference in Graz University in Austria;
- Hsing-Yi Ku to attend New Moves International 'New Territories' one week performance workshop in Glasgow

Student News

Kirsten Hardie On 21st December 2003 Kirsten presented a research paper relating to her current research at the MeCCSA (Media, Communications and Cultural Studies Association) Annual Conference at the University of Sussex. The paper was well received and she has been invited to present at the International Society for Contemporary Legend Research at the annula conference in July 2004. This is the second conference paper that Kirsten has presented in relation to her research project, the first being in September 2003 at The Design History Annual Conference also at The University of Sussex.

Juliet Kac *Largo ma non tanto* (see image at left) is named after the middle movement of JS Bach's 'Concerto for two violins in D minor'. It forms the practical part of Juliet's recent submission for a PhD degree and is intended to present a new way of understanding the structure and communicative powers of music and to enhance the appreciation and recall of music. The underlying structure is based on the reduced score rewritten into proportionate notation and the over-painting was carried out while listening to a fully orchestrated performance.

Judith Stewart Judith attended the British Council's conference 'A Sense of Place' in Cardiff where she gave a presentation on "strangers to ourselves", an exhibition she co-curated with Mario Rossi and Maud Belleguic. The conference, subtitled 'Displacement and Integration: the role of the arts and media in reshaping societies and identities in Europe', included speakers from a range of arts disciplines, journalists, educationalists, representatives of a variety of organisations involved in supporting refugees, and refugees.

Conferences

Invitation to British Academy Panel Discussion – A question of culture? Europe and Islam.

Culture seems to explain everything at the moment, the way gender once did, or, before that, class, or, a long time ago, race, or, even longer ago, destiny. A decade ago, Samuel Huntington warned that, in future, 'The great divisions among humankind and the dominating source of conflict will be cultural.' According to one commentator after another, celebratory or indignant, every European country is multicultural. Is immigration policy a matter of dealing with cultural difference? Today, these debates are at their most acute as European countries shape policies on 'Muslim' minorities, and confront the intricate crises of the Middle East, and the challenge of terrorism.

The speakers on the panel are: Fred Halliday, Professor of International Relations, London School of Economics; Jytte Klausen, Associate Professor at Brandeis University, and British Academy Visiting Professor at Nuffield College, Oxford; Adam Kuper, Professor of Social Anthropology, Brunel University.

This event is free and open to all. It is essential that you reserve a place beforehand, please contact the Academy's External Relations Department (externalrelations@britac.ac.uk), or use the online reservation form at <http://www.britac.ac.uk/events/>

Venue: The British Academy, 10 Carlton House Terrace, London SW1Y 5AH (Time: 6.00 to 8.00pm, Wednesday 3 March, 2004)

DHRC and the School of Architecture and Design research seminar series

Following the success of the collaboration between the DHRC and the School of Architecture and Design in the organisation of the research seminar series last year, the collaboration has been resumed this year with the series convened by members of the Gender and Built Space research group.

Skies of Blue will touch upon Brighton, and it's relationship to popular culture. Garry Rough, Theatre & Gallery Highlights

The series focuses on issues around gender but also considers wider concerns in architectural and design history and material culture studies. At the time of writing the series welcomed Dr Lynne Walker of the Institute of Historical Research, University of London, who spoke about her recent research about the spaces of suffrage politics, and Shinobu Majima, of St Catherine's College Oxford, who offered an economic historian's perspective on the post-war fashion industry. Future seminars are listed below and take place either at Pavilion Parade or Mithras House and begin at 5.45pm. All are welcome.

- Tuesday 2nd March: Ged Robinson on Politics, Design and the Prefab in G7, 10-11 Pavilion Parade Building, Brighton
- Tuesday 9th March: Julia Bodenstein on Women and the Office in G7, 10-11 Pavilion Parade Building, Brighton
- Tuesday 16th March: Jane Pavitt on Gaby Schreiber in G7, 10-11 Pavilion Parade Building, Brighton

Theatre & Gallery News

Launch of *Performance/Technologies – a User's Guide*. Research contribution by Gez Wilson

visions is a festival of international visual performance based at the University of Brighton and was pleased to host the launch of the latest in the popular *User's Guide* performance studies publications in October 2003. *Performance/Technologies – a User's Guide* draws from the symposium held as part of *visions 2002* and is published together with King Alfred's College, Winchester and Total Theatre Network. The guide explores the changing role of technologies in contemporary performance practices. It includes contributions from Robert Ayres, Andy Lavender, Ross Brown, Jasmine Fitter, David Metcalfe,

Alex Hoare, Mervyn Miller and the University of Brighton's own Gez Wilson.

Gez Wilson's contribution to the *User's Guide* represented a small proportion of her research into artists working on the development of mixed reality as a new form of art practice. She was studying part-time on the MA Arts and Cultural Management course at the University of Sussex and the submission was taken from the research conducted for her final thesis submitted in 2003.

The *User's Guide* series seeks to provide a critical 'snapshot' of current thinking about, attitudes towards and experience of current and emerging issues within contemporary performance practice. In doing so, they seek to draw from a range of expert perspectives. The underlying principle and purpose of the *User's Guide* series is the creation of dynamic and critical meeting ground between practitioners, providers of Higher Education and training, critical commentators and the organisations and individuals that promote contemporary performance practice. The series is now published by King Alfred's Winchester in collaboration with Total Theatre Network (and other occasional partners).

Theatre & Gallery Highlights

Eric Bibb

A performance by Eric Bibb is an enriching experience – both musically and spiritually. Purveying a beautifully realised and deftly accomplished, soulful and gospel infused folk-blues, Eric has no problem melding a traditional rootsy American style with a subtle contemporary sensibility. *Friday 12 March, 8pm. £16.50/£15.50 concs from the Dome Box Office 01273 709709*

Mine Kaylan – Monday Lecture

A finalised version of the Lecture Performance: 'Education and the Chair' developed from the 2003 Monday Lecture given by Mine. By looking under its own 'seat of learning', the piece tries to interrogate the 'Document of the Live' through ideas of Live Art and Creative Education. The lecture itself will be an attempt at a live documentary. *Free and open to the public. Monday 22 March, 12 noon*

Tommy Emmanuel

Tommy Emmanuel's music and life have become part of Australian legend. Through hard work and endless tours, he has earned a success unequalled by any instrumental artist ever in Australia. With four platinum and three gold albums and many awards, he sets the standard for others to emulate. *Tuesday 23 March, 8pm. £13 from the Dome Box Office 01273 709709*

Exhibitions in the University of Brighton Gallery, Grand Parade:

Garry Rough *Skies of Blue*

An exhibition of work by this young British artist including new work especially made which will touch upon Brighton, and its relationship to popular culture. *27 March - 26 April 2004*

Liz Aggiss and Billy Cowie

Divas present: Liz Aggiss in 'Scripted to Within an Inch of her Life' and 'The Men in the Wall' by Liz Aggiss and Billy Cowie. *1-8 May 2004*

Charlie Hooker *Wave-Wall III*

The exhibition will comprise of an installation of the work *Wave-Wall III* by Charlie Hooker. The work brings together in one piece, sound, movement and graphic representation. *12-30 May 2004. Open 10am-5pm Monday-Saturday, 2-5pm Sundays*

Next Issue...

Publication of Edition 9 of the newsletter is anticipated for 14 May 2004 with deadline for receipt of copy being 4th May 2004

Newsletter articles, text and images to be emailed to:

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