



Images: 'The safe cigarette', by Dr Jackie Batey

The Safe Cigarette

A Practice-Based PhD by Dr Jackie Batey

The Research Student Division (Arts and Architecture) is pleased to announce that Jackie Batey has been conferred the award of PhD. Jackie studied for her PhD at Brighton on a part-time basis over a period of six years (1997-2003). She chose to study for a practice-based doctorate and so split the thesis into two sections, the written element presented as a sequence of eight Volumes (thematic books), and the practical element presented as an inter-related set of limited edition Artist's Books and Multiples. An extensive CD-ROM was also included to demonstrate the journey of the Multiples from concept to conclusion. The completed thesis was presented as a limited edition boxed object.

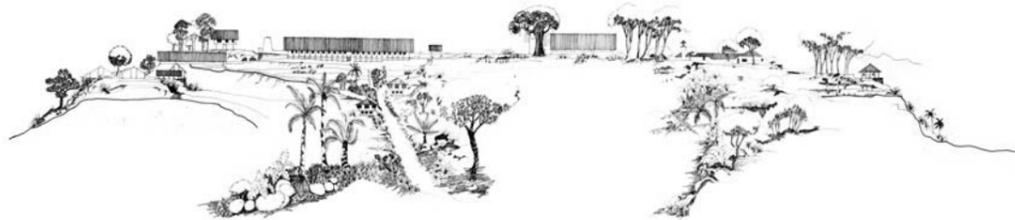
The sequence of Volumes explored the visual strategies used to advertise cigarettes in America in mass-circulation magazines between 1945 and 1964. The thesis identified the tobacco industries' invention of the 'Safe Cigarette' and then explored the anxieties implicit in that concept. Visual strategies of reassurance are explored including, personifiers (ranging from cowboys to Santa Claus) and in particular the attempt to distract consumers with the appeal to nature (menthol cigarettes), and the appeal to technology (Filter-Tip).

In the conclusion, the techniques of persuasion after 1945 are compared with those used by the



American Huckster of the early twentieth century and the thesis ends with an assertion of the role that visual humour can play in exposing fallacious marketing.

The Multiples themselves were intended to convey to the viewer/reader the sensations of handling the real things. The construction of bogus promotional items, for Jackie's own invented brands, gave her



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the freedom to adopt different tones of voice in order to take on the roles of many characters such as endorsing doctors, and to invent pseudo-scientific reassurances and suspect diagrams. She felt able to use her anger at many of the practices of the advertisers and tobacco companies of the period, to form a humorous and satirical argument. Jackie sought to demonstrate the artifice, the falsity and even the fraudulence of the claims made in visual strategies of selling the Safe Cigarette ranging from the edge of uneasiness to obvious absurdity.

Jackie works as a Commercial Artist, Senior Lecturer at Portsmouth University and a Visiting Lecturer at the University of Brighton (MA Sequential). Her work encompasses interactive CD-ROM design, web design, illustration and book works.

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The Architecture of Geoffrey Bawa and Giancarlo de Carlo

On 3rd October 2003 an exhibition of the drawings and photographs of the work of Sri Lankan architect Geoffrey Bawa opened to the public in the University Gallery. The exhibition was curated by Professor David Robson, School of Architecture and Design, who was a long time friend of Bawa and for many years has documented and researched the work of this prolific and inventive architect. A monograph, "Bawa: the complete works" written and compiled by Professor Robson was published last year by Thames & Hudson. The exhibition will focus on a series of drawings by Bawa and photographs of his architecture by Helene Binet, which explore the significance of image in architecture. This will be a unique opportunity to see these works in Great Britain before they become part of a retrospective exhibition at

the Deutches Architekturmuseum in Frankfurt, which opens in July 2004.

Professor John McKean, School of Architecture and Design, is currently acting as a consultant on an exhibition of the work of the architect Giancarlo de Carlo that is to open at the Centre Pompidou Paris in March 2004. He is also writing a book on de Carlo, which will accompany the exhibition. Through the Centre for Contemporary Visual Arts, University of Brighton, positive negotiations have begun with the curator of the exhibition, Jacqueline Stanic of the Pompidou Centre in order that the exhibition can tour to the University Gallery sometime in late 2004 or early 2005.

Architecture and The City: Coastal Urban Renaissance

The School of Architecture & Design - in conjunction with Brighton & Hove's Economic Partnership, the City Council and the regional Arts Council - played a key role in the holding of an important closed seminar focussing on coastal urban renaissance and the regeneration of the city. Fifty key figures, including policy makers, councillors, politicians, national, regional and local government agencies, academics, architects, designers, developers and bankers active in the region were invited to participate. Part of national Architecture Week 2003, the event was held in the Royal Pavilion and chaired by Paul Finch from the Commission for Architecture and the Built Environment with keynote presentations by Professor John Worthington, Chair of the City Futures panel for the RIBA and CABE, Lord Bassam and the architect Piers Gough. Professor Worthington's talk raised a number key concerns relating to the fragility and diversity of economies of cities such as Brighton & Hove, notions of identity, a distinctive sense of place and the extreme contrasts of class, age, wealth and density, whilst Lord Bassam presented

the government's urban task force agenda and the opportunities and issues for Brighton & Hove afforded by recent policies for Sustainable Communities. He also identified the need to respond to the national housing crisis by building a further two million homes in the South East over the next twenty years, calling for innovative solutions to local predicaments given the immediate pressure such policies place on popular and already dense destinations such as Brighton & Hove.

Piers Gough's presentation was provocative and challenging, with many of his asides providing considerable food for thought in the fertile discussions that followed the talks. Recounting a recent meeting of London design champions he summarised their advice thus - "don't consult specialists and don't consult the public". He also commented that the public only ever liked his built work and rued the proliferation of guidelines and policies created by middle class experts in response to government agendas that appeared to do little except suppress passion and optimism. The wide-ranging discussions that followed on from the speakers included considerable focus on 'nimbyism' and the negativity created by a conservationist lobby that has tended to over-ride the positive aspirations and energy of the city as a creative laboratory. Central to the debate was a concern for devising effective means of championing urban quality and design excellence and the value of the seminar was seen as an important and positive step in the move towards its achievement. The outcomes were recorded and are planned for publication as a means of providing a springboard for positive and responsive plans for action.

Industrial Design Research Initiatives in Finland

Professor Jonathan Woodham was invited to be one of two international Expert Scientific Advisors on a panel of four selected to evaluate the short-listed proposals for the Academy of Finland's industrial design initiative under its Research Council for Culture and Society. The underlying aim of this programme, with short-listed submissions evaluated by the panel in September 2003 for implementation in 2004, stemmed from the conclusions of a series of reports, working groups and a Council of State design policy decision to improve Finnish national competitiveness through the development of design training and research in tandem with the strengthening of ties between industrial design and innovation. It is recognised in Finland, as in Britain, that industrial design research lacks a research tradition and methodologies and that there is a clear need to rectify this. However, unlike the research

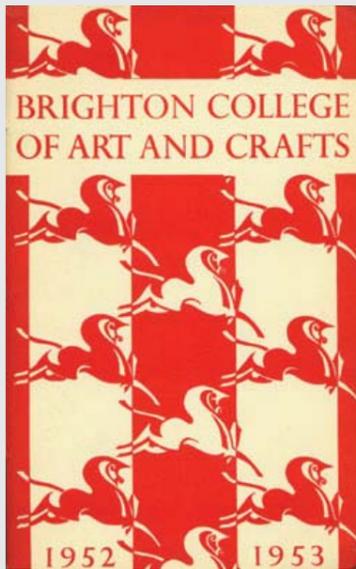
initiatives of the AHRB (Arts & Humanities Research Board) in Britain, there is a very specific focus on industrial design. In a country with a small population there is a refreshingly close distance between education, manufacturers and policy makers. However, until now, there has been an element of confusion in Finland between definitions of

Piers Gough rued the proliferation of guidelines and policies created by middle class experts in response to government agendas that appeared to do little except suppress passion and optimism. Architecture and The City: Coastal Urban Renaissance

design as conceived by the Finnish Research Councils for Natural Sciences and Engineering and for Culture and Society. The Academy of Finland's current aim is to develop design research as "a communicative interaction between designer, production and user" in recognition of the fact that the needs and values of the consumer have become an important aspect of design. The Academy's concern is also to "clarify and specify the role of visual communication in the design process". The themes of the Academy's Research Programme are wide-ranging and include the interaction of people and technology, cultural research, creative aspects of industrial design, system-level research into product development, new manufacturing technologies, sustainable development and research relating to the management of information flows, the role of ergonomics and usability requirements.

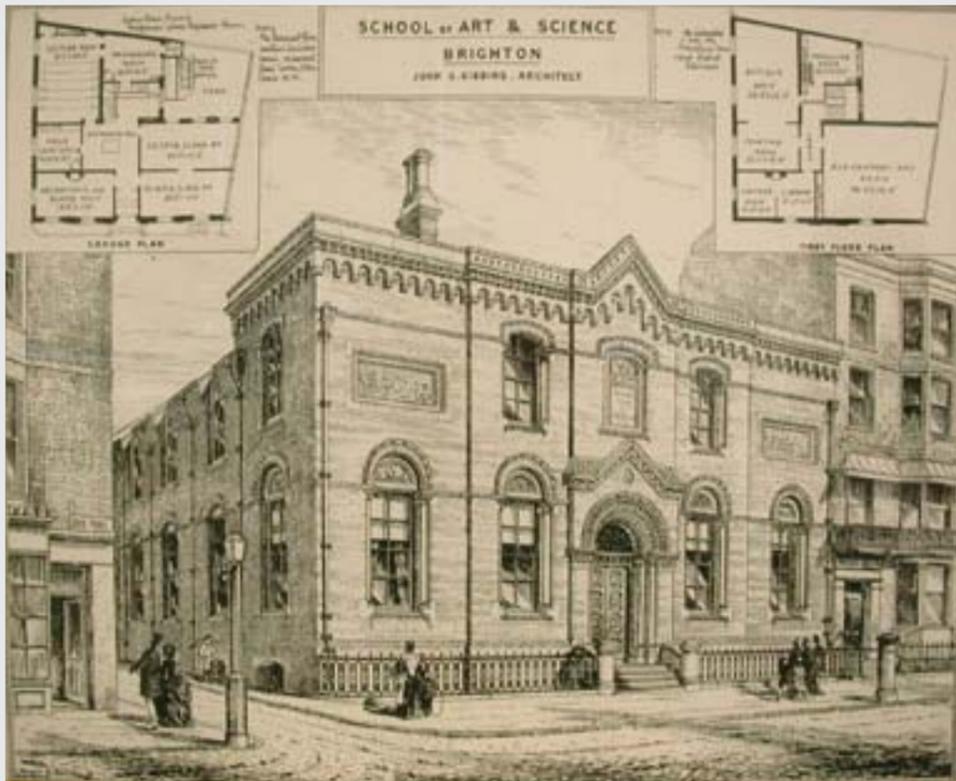
Radio 4 The Reunion: Festival of Britain

Jonathan Woodham contributed to the BBC's recent series of The Reunion, broadcast on 24th and 29th August. The programme devoted to the Festival of Britain brought together architects and designers from the 1951 Festival to reminisce and reflect on the subsequent impact that the exhibition had on their lives. Those involved were Sir Terence Conran, furniture designer Robin Day, textile designer Lucienne Day and architects Leonard Manasseh and Jean Symons. Jonathan discussed opposition to the Festival and questioned the extent to which the design ideas on show really influenced the homes of ordinary people at the time. The other contributors were Jonathan Glancey, Architecture and Design



Above: Brighton College of Arts and Crafts prospectus, 1952-1953

Right: The Brighton School of Art and Science, Grand Parade, c.1877



Grand Parade – Expanding Horizons

For the first newsletter of the 2003/04 academic year, Professor Jonathan Woodham, Director of the Centre for Research Development, reflects on the history of the Grand Parade site and the development of Arts and Architecture at the University of Brighton.

The Centre for Research and Development (CRD) for the Faculty of Arts and Architecture was established in September 1998 in response to the growing recognition that there was a need to enhance the strategic management and administrative support for research in the creative and performing

By 1914 Brighton School of Art had been designated one of the first centres outside London for the Teaching Certificate for Teachers in Schools of Art .

arts, architecture and the humanities. This also coincided with a University initiative to establish Research Student Divisions (RSDs) with the express aim of ensuring that researchers study in an environment which stimulates original and creative inquiry, and which is also academically rigorous and supportive.

Brighton School of Art: Origins in the nineteenth century

The origins of the current Faculty of Arts & Architecture at the University of Brighton lie in the establishment of the Brighton School of Art in the kitchen of the opulent Royal Pavilion in January 1859. This in turn stemmed from the 1836 Report of the Parliamentary Select Committee on Arts and Manufactures that sought to improve the economic competitiveness of British industry by raising the profile of art and design education. A number of art schools were set up under government auspices in the following decades. The Brighton School's fortunes improved with the opening in 1877 of its own building in Romanesque style on the site of the current Faculty buildings in Grand Parade. The foundation stone of this new Brighton School of Science and Art had been laid by Sir Henry Cole, a key figure in nineteenth century art education and moving force behind the internationally-renowned Great Exhibition of 1851. Further expansion of artistic activities took place in the 1890s when the building was occupied solely by the Municipal School of Art.

Expanding horizons: into the twentieth century

By 1914 Brighton School of Art had been designated one of the first centres outside London for the Teaching Certificate for Teachers in Schools of Art (renamed the Art Teachers' Diploma in 1933), confirming its national standing. Furthermore, the international reputation of the School was enhanced by

the winning of a number of medals at the celebrated 1925 Exposition des Arts Décoratifs et Industriels in Paris, despite a late invitation to enter.

With the appointment in 1934 of E A Sallis Benney as Principal of the School and Director of Art Education in Brighton, a more internationally oriented outlook was envisaged. He sought to organise activities around three major Schools: Architecture, Design and Painting & Graphic Art. Furthermore, reflecting the considerable importance of the area in the development of early cinema in Britain, he also sought to establish a department specialising in screen and theatrical training, with courses in cinematography, lighting and set design. Highly significant also were Sallis Benney's efforts to confirm Brighton's status as a first ranking educational institution on a par with the University sector through proposals for the proposed International College of Art to undertake artistic research work and consultancy for manufacturing industry.

In 1947 the School of Art was re-designated as the Brighton College of Art and Crafts. It was considered to be in the top 5 per cent of the 200 or so art schools in Britain and attracted an international as well as national student body. One of the principal constraints for further developments was the spatial restriction imposed by the 1877 School of Art building. However, following a considerable period of debate and controversy a new building was designed by Percy Billington in conjunction with Robert Matthew, Johnson-Marshall, the first phase of which was opened in 1961. Two further phases were incorporated in 1967 and 1969, the latter including the Art Gallery (now considerably expanded) which has continued to play an important role in the University's profile.

From Art School to Polytechnic

Following a highly problematic decade for art and design education in Britain and the establishment of specialist diploma courses in various aspects of art and design practice, in 1970 Brighton Polytechnic was formed from the Brighton Colleges of Art & Technology. Those concerned with art and design education - not generally duplicated in the University sector - were generally opposed to what they saw as 'low level conglomerations' that placed Schools of Art (as institutions offering degree-equivalent courses) with inappropriate bedfellows.

Nonetheless, the 1970s saw considerable developments in art and design education at Brighton, with the establishment of a portfolio of specialist and often pioneering courses in art and design at undergraduate and postgraduate levels. In order

to boost research activity a series of Research Assistants were appointed across a wide range of disciplines from graphic design to the history of design and the first doctorates in practice-centred research achieved. This was followed, in 1979, by the appointment of a Research Fellow in the Department of Graphic Design. Other intellectual underpinnings included the establishment of a Department of Art History in 1976 (building on a distinguished history of programmes of study in historical and critical studies) and the incorporation of the Department of Humanities into the Faculty in 1986.

The Antique Room at Brighton School of Art and Science, c. 1900



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Arts and Architecture at the University of Brighton

In 1992 along with many other former Polytechnics, Brighton was formally designated as a 'new' university - the University of Brighton. One important aspect of this change was the opportunity to access research funding from the Higher Education Funding Council, an intellectual underpinning that the 'old' universities had enjoyed for many years. This was also highly significant for art and design education in Britain since, for the most part it resided in the 'new' university sector. In 1998 the Faculty of Art, Design and Humanities became the Faculty of Arts & Architecture with the formation of three new Schools: Arts and Communication, Architecture & Design, and Historical and Critical Studies.

Editor of *The Guardian*, and Brian Aldiss, the science fiction writer, talking respectively about the influence of the 'Festival Style' and experiences of futuristic architecture as a visitor.

South East Film & Video Archives (SEFVA)

Cine City is delighted to announce the confirmed dates for the first Brighton Film Festival, outline details of its programme and the names of its first media partners and sponsors. The programme dates for 2003 are November 21st to December 3rd.

New staff pages for Anne Boddington, Bob Brecher, Tanya Dean, Stewart Dodd, Linda Drew, Dr Janet Emmanuel, Nick Gant, Professor David Robson, Jill Seddon, Avril Wilson and Pauline Wynne Jones.

Faculty Research Website

The programme for the festival will be announced on October 1st and will include new and classic international features including previews of films not scheduled for national release until Spring 2004. There will be a range of films in a special 'City Eye' programme that will feature a different international city every year. This year's programme focuses on Tokyo and features classic work from acknowledged Japanese masters including Ozu and Kurosawa. City Eye is supported by The Japan Foundation and sponsored by Moshi Moshi. A showcase of new film and video work from Brighton short films will be screened before features, with live music and film events including 'Berlin - Symphony of a City' with leading piano accompanist, Neil Brand and 'Cities of the Future' with film-maker Patrick Keiller.

The programme also includes a digital programme called 'Digital Cities' incorporating a special programme of work from the *onedotzero* festival and networking events with Wired Sussex and Fabrica. Digital Cities is sponsored by Baker Tilly in association with Wired Sussex; education events including free screenings for schools at the Duke of York's, a presentation on the Hove Pioneers at Hove Museum, film-makers events at the Duke of York's and Q&A's with film-makers.

The opening night reception will be held on Friday 21st November at the Hilton Metropole followed by the opening film at The Odeon. The opening reception is sponsored by the Hilton Metropole. An artist in Residence supported by Arts Council England, South East: Paul Farrington will work with new sound and image technologies to produce a range of work for the festival including a live interactive digital performance at Moshi Moshi in Bartholomew Square.

The Argus, Juice 107.2 and Wired Sussex have all agreed to be Media Partners for Cine City. The Argus will be producing a special festival supplement on November 21st. Juice 107.2 will be running a series of features and promotions and Wired Sussex will be supporting the Digital Cities programme with a special event at Fabrica on Thursday November 27th. Sponsors include Baker Tilly, The Hilton Metropole and Moshi Moshi.

Cine City is a new annual film festival for Brighton & Hove organised by the University of Brighton, the South East Film and Video Archive and City Screen. The festival involves every major cinema screen in Brighton including the Odeon, UGC, Cinematheque, the Gardner Arts Centre and the Duke of York's Picturehouse.

Cine City is funded by Screen South, Arts Council South East, Brighton & Hove City Council, City Screen and the University of Brighton with support from Lighthouse, Junk TV and many other key industry partners. Media Partners and Sponsors include The Argus, Baker Tilly, The Hilton Metropole, Juice 107.2, Moshi Moshi and Wired Sussex.

Full programme details will be announced on October 1st. The festival website www.cine-city.co.uk will be launched in October 2003.

For more information about Cine City please contact Jane King or Tim Brown, Cine City, The Brighton Film Festival, sefva@brighton.ac.uk Tel 01273 643213.

Faculty Research Website

Since the launch of the faculty research website, last September, there have been a number of new pages and updates added to the site. This academic year, it is the aim of the CRD to announce updates on a monthly basis and these will be announced to the faculty via email and through the research newsletter. In addition, this year we will do the first major 'overhaul' of the site with particular emphasis on checking and updating the currency of the staff pages content.

The following new staff pages were added over the summer and can be found at:

http://www.brighton.ac.uk/arts/research/3_0_research_activity/index.htm

Anne Boddington; Bob Brecher; Tanya Dean; Stewart Dodd; Linda Drew; Dr Janet Emmanuel; Nick Gant; Professor David Robson; Jill Seddon; Avril Wilson; Pauline Wynne Jones.

In addition to these staff pages the research student pages have also been launched and can be found at: http://www.brighton.ac.uk/arts/research/4_0_rsd/index.htm

The news section of the site has been extensively updated and amended since the launch. A new 'past events' page has been uploaded with a drop-down section to an archive of other past events organised seasonally. The 'current news' section is updated on a fortnightly basis or more regularly if news items are supplied; 'forthcoming events' is updated termly; 'breaking news' link from the homepage takes you to '6.1 current news' and is updated as and when is necessary. News articles for all of this section can be emailed to me (s.tonkin@bton.ac.uk) or Alison Kampalis (a.kampalis@brighton.ac.uk) or they can also be emailed to us directly from the site from our contacts page.

The search engine now searches the whole of the faculty site only (instead of the whole University main site); for University searches you can go to <http://www.brighton.ac.uk>; there is also a quick link here to Google™ for all other internet searches.

Design History Workshop Japan

Professor Jonathan Woodham presented the keynote address at the *International Symposium: Design History in the 21st Century* held at Saitama University, Japan on 4th October 2003. The symposium, sponsored by the British Council and Saitama University, was mounted by Design History Workshop Japan (founded in 2002) and also coincided with the launch of the Workshop's journal, *Design History Japan*. Jonathan Woodham's paper "Building on the Past, Looking to the Future: Design History in the 21st Century" appears in article form in the first issue. Jonathan will also be a panellist for the Symposium along with Professor Shuichi Nakayama (University of Kobe, Visiting Professor at the University of Brighton and Chair of DHWJ) and Dr Toshino Iguchi (University of Kitakyushu and Deputy Chair of DHWJ).



Acoustic Shadow 3 - Whisper, Ultrasound Welding, Colbond nonwoven, Paper. Image from Dr Janet Emmanuel's faculty research webpage.

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 31st October 2003.

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 28th November 2003.

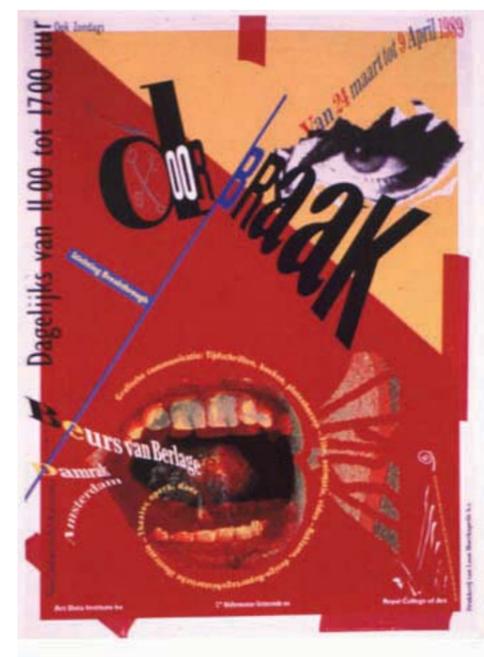


Research Leave This scheme provides funds for periods of research leave of three or four months. The period of leave funded by the Board must be matched by an immediately preceding period funded by the employing institution. The Board meets the full salary costs of the award-holder during the research leave period that it funds. The next deadline for this scheme will be 31st October 2003.

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 28th November 2003.

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. To this end applications are invited on a termly basis for research projects which will help to facilitate this. 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 fund 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.

Staff News

Lawrence Zeegen Lawrence Zeegen has written the following articles which have been published in recent months:

I Love Illustration - Computer Arts Issue 86 August 03

This article is a six-page, in-depth look at the best of the current practitioners in contemporary illustration. The feature profiles each of the image-makers and their work through interviews in their studios, showcasing recent commercial projects and independent work for exhibition. Amongst those included in the feature are Ian Wright and Jasper Goodall, who both teach on the BA (Hons) Illustration course. Wright recently completed a site-specific project for Issey Miyake in New York and Goodall exhibited in a group exhibition in Tokyo.

Illustration Now! – A Recent History – Computer Arts Projects Magazine Issue 49 September 03

This article tracks the recent history of digital illustration from its beginnings in the 1970s with the introduction of digital technology through to the birth of digital re-touching and collage at The Royal College of Art with the introduction of the Canon CLC Lab in the late 1980s. Featuring interviews with many of the 'key' image-makers, agents and educators at the time, the feature also goes on to look at current innovation in digital illustration and to fast-forward and predict technological advances that are about to happen. Also, featured is a forty-part timeline, by Zeegen, tracking the development of digital technology effecting illustration and illustrators.

The article is a six-page, in-depth look at the best of contemporary illustration, including BA (Hons) teachers Ian Wright and Jasper Goodall. Lawrence Zeegen's *I Love Illustration*, Staff News

Mike Tucker Professor Michael Tucker (School of Historical and Critical Studies) was invited to give a paper at the international conference organised by the School of Modern Languages of the Universities of Liverpool and St Andrew's. The conference held at St Andrew's University on 10th -11th October celebrated forty years of publications by the internationally feted writer Kenneth White. Michael's paper was entitled 'Space, Energy, Light: the Shamanic Element in Kenneth White' and this is one of twelve papers from contributors around the world and it is hoped that the papers will be published.

Over the period 1993-2000 Michael curated three major exhibitions by the painter Alan Davie, visiting Professor in Painting at the University of Brighton. In November 2003, Michael will visit Berlin to give a lecture on Alan Davie's work in connection with the three major shows of Davie's work which have been organised by the FMP (Free Music Production) company. In December, Michael will give a lecture on Alan Davie's work in St Ives, Cornwall in connection with the exhibition 'Jingling Space' which has been organised by Tate St Ives.

Mary Anne Francis Mary Anne Francis presented a paper to the symposium 'What work does the work of art do?' held at London Metropolitan University in May. Her paper explored the work of 'post-autonomous' practice: art that goes



The 'super organism' sculpture has a special significance for when tides of football supporters descend on Southampton. The group intelligence and behaviour patterns create a dynamic new form with a particular identity, distinctly different to that of any one of its individuals.

Tom Grimsey, Staff News

'Northam Shoal' sculpture by Tom Grimsey

beyond the gallery, as represented, for example, by the Danish collective Superflex, and which often questions the theoretical assumptions of gallery-based practice. She argued that the 'work' of this work often involves work that non-art practices refuse: work that is neither conventionally art, nor the work of all art's 'others'. Again, Superflex provides a good example, with their 'biogas' project in Tanzania that no one else e.g. aid agencies would undertake. In this sense, the 'work of art' becomes a sort of productive refuse: that which is refused by established forms of labour. Anyone interested in joining this debate - or copies of the paper - please contact Mary Anne via internal mail.

Professor John McKean and Dr Elizabeth Darling John and Elizabeth both gave papers at the symposium 'Man-Made Future: Planning Education and Design in the mid-20th Century' in Edinburgh,

which took place from 5th-7th September 2003. John was Chair of the session entitled 'Educating the Planners: the Creation and Education of a Profession' and his paper was entitled 'University as Model Universe - Ideas and Realities before and after May 1968'.

Elizabeth's paper, which showcased new research, was entitled 'The Young Ones: Architecture Students and Modernism in the 1930s'. There are plans to publish the papers from the symposium, which Iain Boyd Whyte described as "the most interesting conference I've ever been to".

John McKean has published a paper on Giancarlo De Carlo, which looks closely at the integration on new building within historic shells in Urbino, Italy. The title of the paper is 'Il Magistero: Master of Building' and was published in 'The Architects' Journal' 13th February 2003.

Tom Grimsey 'Northam Shoal' is a forty foot high light sculpture by Tom Grimsey, commissioned by Southampton City Council in association with Southampton Regeneration Partnership. This extraordinary landmark beacon forms a key feature of the regeneration of Old Northam Road in the St Mary's area. Almost 1,000 heat-treated stainless steel fish swirl around a decommissioned lighting mast creating a huge turbulent mass. The £78,000 project took over a year to come to fruition and involved Tom working with a large project team

including Hampshire County Engineers, MJF Precision Welding & Absolute Action fibre-optic lighting company.

The sculpture is a 'Super Organism'; a large coherent body made up of a multitude of interdependent individuals like a swarm of bees, a teeming shoal of fish or a seething football crowd. It follows research carried out by Tom in Southampton's International Oceanographic Study Centre. It also has a special significance for the St Mary's area when tides of football supporters descend on Southampton's new football stadium nearby. The group intelligence and behaviour patterns of a 'super organism' create a dynamic new form with a particular identity, distinctly different to that of any one of its individuals.

In recent years, the observation of multiples of tiny component activities that make up a 'super organism' has proved useful in the study of intelligence. Syntheses of these simple actions combined to make more complex behaviour have been used in early attempts to create artificial intelligence.

School of Historical & Critical Studies The Philosophy, Politics and Aesthetics Seminar series continues this year with a set of talks addressing the politics of Aesthetics, Art and Representation. We are very happy to begin the series with a talk by Peter Sellars. Peter Sellars is a leading theatre, opera and television director in the world today, and is Professor of World Arts and Culture at the University of Southern California. More details will follow regarding this and subsequent talks by Pete Seddon, Andrew Wheatley, Ben Carrington and Chris Ofili (subject to confirmation.) Further information can be obtained from Mark Devenney at M.Devenney@brighton.ac.uk or Anita Rupprecht at A.Rupprecht@brighton.ac.uk.

Dr Paul Jobling Dr Paul Jobling, School of Historical and Critical Studies, has recently had two texts published. 'Fashion/Portraiture/Photography: Deconstructing Photo-Identities' is one of five chapters commissioned by IRIS (The International Centre for Women in Photography, Staffordshire University) for 'Masquerade - Women's Contemporary Portrait Photography', edited by Kate Newton and Christine Rolph (Fotogallery, Cardiff, 2003). 'Underexposed: Spectatorship and Pleasure in Men's Underwear Advertising in the Twentieth Century' is a 5000 word article in a special issue of 'Paragraph' (Vol. 26, Nos. 1-2, 2003, Edinburgh University Press), edited by Professor Judith Still to commemorate the conference 'Men's Bodies' held at the University of Nottingham in 2001.

In early July 2003, Paul gave a paper at an international conference held in Olomouc in the Czech Republic. The theme of the conference was 'Meanings of Community', and his paper was entitled, 'Community and Identity in the European Union'. Later in July, he gave a paper entitled 'Globalization versus Global Terror? Al-Qaeda, Islamism and Modernity' at a conference held at the University of Surrey Roehampton. It was the 3rd Annual Conference of the Global Studies Association, and the theme was 'Globalization and Violence'.

Sue Gollifer Sue is to be Art Gallery Chair for SIGGRAPH'04, the 31st International Conference on Computer Graphics and Interactive Techniques. She is the first UK national to be selected for this significant volunteer position. It is to be held at the Los Angeles Convention Centre, 8th - 10th August 2004 and a call for participation for the Art Gallery can be found at www.siggraph.org/s2004

The annual SIGGRAPH Art Gallery has achieved world-wide recognition for excellence in showing digital and electronic art. The SIGGRAPH 2004 Art Gallery: *Synaesthesia* will showcase original digital art that explores new connections between the senses - the technological, the aesthetic, and the critical - and emerges from the conjunction of cybernetics and human vision, inner as well as outer.

Synaesthesia seeks works that provoke and enable us to re-experience, re-examine, and make sense of our bodies, our technologies, and our culture. SIGGRAPH 2004, Staff News

This Call For Participation is issued to all those visionaries who currently work in any field of digital art, including 2D, 3D, interactive techniques, installations, virtual reality, multimedia, telecommunications, web art, and animation. *Synaesthesia* seeks works that provoke and enable us to re-experience, re-examine, and make sense of our bodies, our technologies, and our culture. Proposals for papers and panels that address the theoretical and critical discourse of computer graphics are also welcome.

SIGGRAPH 2004 also includes many opportunities to extend and discuss your work. For example, the Art Gallery is collaborating with the Computer Animation Festival and Emerging Technologies to show digital and electronic art. They are collaborating with Sketches and Web Graphics to give artists a forum to speak about



Whether Shambahla is a real place or a state of mind, the region has a haunting, wild beauty that certainly induces a state of heightened energy and awareness.

Sue Michaelson, Student News

Sue Michaelson: 'Shamanic rituals in places of power in the Siberian landscape'

their works. *Synaesthesia* encourages all artists who send us work to also submit papers and proposals to other programs including Computer Animation Festival, Educators Program, Emerging Technologies, Panels, Papers, Sketches and Web Graphics.

To extend her call for participation further, Sue recently received an Arts Council of England Individual Artist's award, to attend Ars Electronica in Linz, Austria in September. This enabled her to make contact with significant digital practitioners. The theme of this year's annual Festival was CODE. Further information on Ars Electronica can be found at <http://www.aec.at/>.

ADC-LTSN News

Linda Drew and Tina Williams are writing a chapter entitled "Conceptions of Learning Technologies: developing awareness of conceptions and

approaches to improve student learning online" for inclusion in the second volume of *Current Perspectives on Applied Information Technologies*, published by Information Age Publishing Inc in the US. This will be developed as two books, one on "Online professional development" and one on "Preparing teachers to teach with technology." The chapter will discuss staff development strategies piloted at the University of Brighton.

David Green In May a two-day international conference entitled 'Siting the Photograph: Between Wall, Page and Screen' was held at the Victoria and Albert Museum, London. The speakers consisted of photographers Martin Parr (UK), Sophie Ristelheuber (FR) and Susan Meiselas (USA), the digital and multi-media artist Roshini Kempadoo (UK), curators Val Williams (UK) and Jeremy Millar (UK), and art historians Julian Stallabrass (UK), Benjamin Buchloh (USA) and David Company (UK). Co-ordinated by David Green (School of Historical and Critical Studies) the conference – which attracted over 200 on each of the two days – was the second in a series to be organised by Photoforum, a collaboration between the University of Brighton, the Surrey Institute of Art and Design, and the Kent Institute of Art and Design. The conference received a grant of £5000 from Arts Council England.

The first Photoforum conference, Photography, Philosophy, Technology, which received support

from both South East Arts and the British Academy, was held in April 2002 at the University of Brighton. The conference proceedings were recently published under the title *Where is the Photograph?*, edited by David Green and containing essays by Geoffrey Batchen, Steve Edwards, David Green and Joanna Lowry, Peter Osborne, Pavel Buchler, Olivier Richon, Richard Shiff, Laura Mulvey and David Company. A lengthy review of the book by the photographic historian and critic Mark Durden will shortly appear in *Art Monthly*. The third conference of the series, *Stillness and Time: Photography and the Moving Image*, will take place at the Kent Institute of Art and Design, Canterbury in May 2004. Coinciding with the conference David Green will be curating with Joanna Lowry of KIAD a solo exhibition of the work of the Berlin-based artist David Claerbout, whose work with both photography and digital video explores many of the issues the conference will seek to address. This will be the first exhibition of work in this country of this young artist who has already held major shows on the continent.

Historical and Critical Studies Research Seminars

Beginning this term and running through the year there will be series of research seminars for staff and postgraduate students dealing with a variety of issues deriving from current debates surrounding photography and other lens-based media. The series will attempt to give some coverage to the interdisciplinary nature of much of the current interest in photography. The series begins, however, by three sessions that will address questions of the historical valuations of modern and contemporary photographic practices within the domain of fine art. This term's speakers will be David Company (Senior Lecturer in the History of Photography at the Surrey Institute and author of *Photography and Art*, Phaidon, 2003), Dr. David Bate (Senior Lecturer in Photography at the University of Westminster and author of *Photography and Surrealism*, I.B. Taurus, 2002) and Emma Dexter, curator at Tate Modern and organiser of *Cruel and Tender: the real in twentieth-century photography*, which was held at Tate Modern this summer. At the time of going to press dates and a venue for the seminars have yet to be finalised but will advertised via email to all Faculty staff and postgraduate students. All enquires can be addressed to the organiser David Green in the School of Historical Studies or at d.green@brisys.demon.co.uk

Student News

Sue Michaelson From 6th-15th July, Sue attended a seminar/conference in Moscow and the Altai Republic in Siberia, the subject of which

was 'The Sacral in Traditional Culture'. Sue had been to a similar conference in Russia two years ago, and had the extraordinary experience of a week of intense discussions and presentations in Moscow, focused on ways of researching Shamanism, followed by the opportunity to travel to Tuva and Abakan in Siberia, and have the live experience of actually doing Shamanic rituals in places of power in the Siberian landscape.

The format for this year's conference was the same – discussion in Moscow, followed by a hair-raising journey to Belukha Mountain in Altai, 50 kilometres from the borders of China. The region around Belukha is said to be the location of the mythical Shambahla, and whether Shambahla is a real place or a state of mind, the region has a haunting, wild beauty that certainly induces a state of heightened energy and awareness.

The conference was an 'international and interdisciplinary scientific and practical seminar/conference, hosted by the Institute of Ethnology and Anthropology of the Russian Academy of Scientists in Moscow, and the Institute of Altai Studies in the Altai Republic. The participants came from Western Europe, America, Russia and Siberia, and were a mixture of anthropologists, ethnographers, scientists, psychologists, and artists. In holding these conferences focused on the study of Shamanism (this was the third, and another big international conference is planned for next year), the Russians are putting together a unique body of truly international/interdisciplinary research that includes both academic and practical work.

Sue explained that "from my own perspective as an artist doing a PhD by project, I have had a unique opportunity to make links between my own visual work and Shamanic work through live experiences and talking to Shamans. I have met an extraordinary network of people from a broad range of disciplines, from all over the world, whose work overlaps my own. I have gained insights into what it means to do research, and the potential for international interdisciplinary work. I have been able to do things I could not possibly have done on my own." Sue's attendance at this conference was funded by the Research Student Division (Arts and Architecture).

Sarah Johnson Sarah presented a paper entitled "Florence Cory, late 19th century Designer and Educator: From the Philadelphia Exposition to the School of Industrial Art for Women" at the 2003 Design History Society conference, Sex Object: Desire and Design in a Gendered World in Norwich. She was also awarded a travel grant from the Friends of the University of California,

Santa Barbara library to conduct collections research on mail order catalogs in July 2003.

Gillian Davies Gillian delivered a paper on her research in Gender Design and Modernism at the 'Brisbane Making An Appearance' International Fashion Conference chaired by Dr Margaret Maynard at the School of English, Media Studies and Art History, and hosted by The Centre for Critical and Cultural Studies, The University of Queensland, in association with the Creative Industries Faculty, QUT, Australia from July 10th-13th, 2003.

This paper considered the style and gendered interpretation of dress in urban dance culture addressing the themes of identity urban culture. Various theories of power and resistance against mainstream fashion were considered as illustrated by subversive dress forms that express sexuality in differing classes and groups, articulating specific taste preferences and branding.

Women's bodies were scrutinised as a currency through which diverse identities are articulated and sub-cultural specificity is achieved. Emphasis was placed on the ways in which the cultures of youth, product branding, sport, the new technologies, customisation and sub-cultural style now drive fashion and its changes. Gillian Davies, Student News

Women's bodies were scrutinised as a currency through which diverse identities are articulated and sub-cultural specificity is achieved. Fashion, Dress History and Consumption were considered as a forum for public discussion and debate in a meeting of design professionals, academics, and industry practitioners. Emphasis was placed on the ways in which the cultures of youth, product branding, sport, the new technologies, customisation and sub-cultural style now drive fashion and its changes.

Gillian addressed the issues of naturalism and display of the body as a manifestation of a non-aversion to the corporeal and non-conformity towards an artificial body form through a study of dance culture ideology, which provides a symbolic challenge that forms today's urban gendered cultural style. A wide range of topics, dealing with fashion and dress, allowed a debate

which crossed many facets and aspects of contemporary fashion, dress and consumption. Emphasis was placed upon fashion, gender and urban life, youth, branding and sport, cutting edge fashion and new technologies, aesthetics, representation and journalism. Gillian referenced texts from Butler, Craik, Sparke, and Miller, along with Christopher Breward and Elizabeth Wilson both of whom were key speakers at the event.

Judith Stewart *'strangers to ourselves'*, a visual arts exhibition devised in response to the social, political and economic issues surrounding migration, runs from 10th October until 19th December. Co-curated by Judith Stewart, Mario Rossi and Maud Belleguic, the exhibition features work by 23 international artists, including new work by Pavel Buchler, Stefan Gec and Sonia Boyce. Participating venues include the Kent Institute of Art & Design, the Metropole Galleries, Folkestone, Hastings Museum & Art Gallery, Rochester Art Gallery, Maidstone Library Gallery, Canterbury Royal Museum & Art Gallery, Whitstable Art Gallery and East Sussex Hospitals NHS Trust. *'strangers to ourselves'* is funded by the Arts Council England South East, the Henry Moore Foundation and the London Institute. Further details are available from www.strangerstoourselves.com.

Judith has also been invited by the Arts Council England to speak at a fringe meeting on "The Arts and Social Policy" at the Liberal Democrat national conference in Brighton on 24th September.

Emilia Bouriti Emilia Bouriti, a recent MA graduate from Sequential Design and the Visual and Performing Arts area will be giving a keynote speaker presentation at the European League of International Arts conference on student mobility, in the Netherlands in October 2003.

She will be presenting her recent PhD research, which has developed out of her MA Independent Project in Dance and Visual Art at the University of Athens, and in collaboration with the Duncan Dance Centre.

Raj Rajyashee, a current student on the MA programme in Sequential Design, also a student from the Dance and Visual Art programme in VPA, has been invited to give a workshop at this conference on her interdisciplinary practice in performance and site specific work, drawing on a movement language developed from Indian classical dance.

Dr Chris Mullen Research Group Sessions All sessions are in room 254 at Grand Parade unless otherwise stated. Chris currently supervises 26

research students.

- *Tuesday 28th October* Presentation 06, Presentation 07;
- *Tuesday 4th November* Presentation 08 Brian option 01 presentation before thesis outline/Chris Mullen film presentation;
- *Wednesday 5th November* Chris Mullen talking in MA rooms 'Looking at Words 01' for the MA students;
- *Tuesday 11th November* Presentation 09, Presentation 10;
- *Wednesday 12th November* CM talking in MA rooms 'Looking at Words 02' for the MA students;
- *Tuesday 18th November* Presentation 08 presentation before thesis outline/Chris Mullen film presentation;
- *Tuesday 25th November* Animated film and a sense of place - 'The Simpsons';
- *Tuesday 2nd November* Presentation 11/12;
- *Tuesday 9th December* Documentary film and sense of place;
- *Tuesday 16th December* "The Most Marvellous Place" Exhibition of images by each member - last session for the Term-Festive Lunch in the Studio;
- *Wednesday 14th January 2004 at 5pm* Chris Mullen talks about the film 'Chinatown' at Circus Street.

New Students

We are pleased to have welcomed the following new research students to the Faculty in September 2003:

Naser Al-Rifae'ei, New Route PhD - School of Arts and Communication, proposed thesis title: Woodworks in Islamic Art as a Base of Inspiration in Art Making,

Jannette Begeman, Part-Time PhD - School of Historical and Critical Studies, proposed thesis title: Deconstruction of the Myth of Scandinavian Modernism with Special Reference to Sweden and Denmark in the History of Furniture Design in the Period 1920-1960.

Gillian Davies, MPhil/PhD - School of Architecture and Design, proposed thesis title: The Inter-relationship Between Gender, Design and Modernism.

Luis Diaz, Part-Time MPhil/PhD - School of Architecture and Design, proposed thesis title: The Social Construction of Housing on Formal, Spatial and Social Interactions in Camden Housing Estates 1960-1978.

Presentations include 'Looking at Words', 'Animated film and a sense of place', documentary film, 'Chinatown' and image exhibitions by each student.

Dr Chris Mullen's Research Group Sessions, Student News

Fern Elsdon, Part-Time MPhil/PhD - School of Historical and Critical Studies, proposed thesis title: Linear Vs Revolutionary Progress in the Natural Sciences with Special Reference to the Concept 'Species' and 'Transmutation'.

Hyo-Jin Koh, New Route PhD - School of Historical and Critical Studies, proposed thesis title: How Modern Car Design has been Affected by Modern Day Living.

Hsing-Yi Ku, New Route PhD - School of Arts and Communication, proposed thesis title: Looking for the Bride: A Sequence of Performance/Live Art Pieces, Written, Staged and Filmed.

Sam Lanfear, Full-Time PhD - School of Historical and Critical Studies, proposed thesis title: The Development of a Critical Approach and Methodology for the Use of Amateur Film as a Source for the Study of Design History.

Sandra Lim, New Route PhD - School of Arts and Communication, proposed thesis title: Cinematic Environments: Designing Transformative Narrative Spaces.

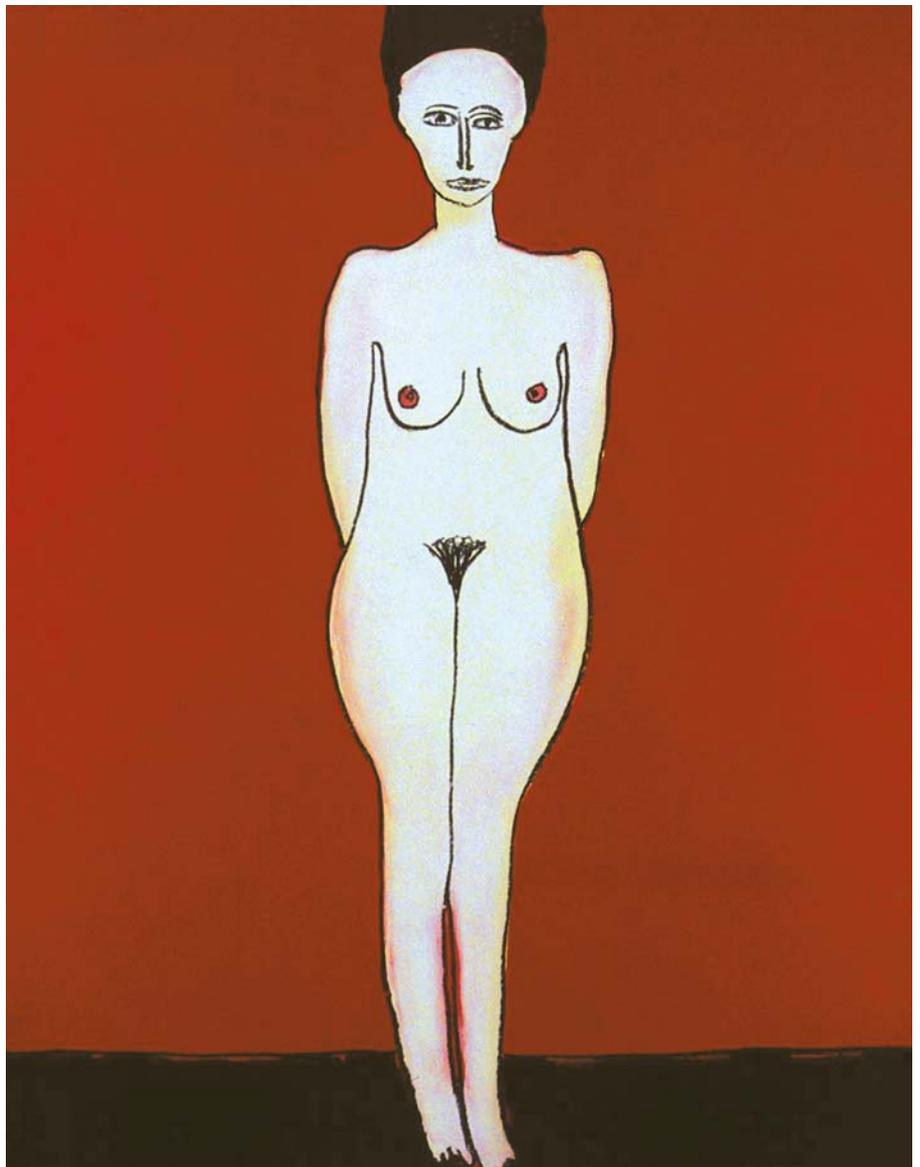
Sarah McLean, Full-Time PhD - School of Historical and Critical Studies, proposed thesis title: Deconstructing the Harry Potter Phenomenon.

Orna Neumann, Full-Time MPhil/PhD - School of Historical and Critical Studies, proposed thesis title: The Typology and Symbolism of Spatial Forms: The 'Constructed Realm (Private and Public Spaces) and the Mediated Realm (Art and Photography).

Sam Pease, Part-Time PhD - School of Historical and Critical Studies, proposed area of study: The Daily Mail Ideal Home Exhibition and the Council of Design.

Bruce Whatley, PhD - School of Arts and Communication, proposed thesis title: My Right Arm: Self-Representation of Bodily Damage.

Image from the exhibition 'Andrzej Jackowski Drawings 1963 - 2003'



Theatre & Gallery Highlights

24th October- 26th November

**Brighton Photo Biennial 2003:
The Inconsiderable Things** University of Brighton Gallery

This exhibition is the work of two artists - a sculptor and a photographer. Rachel Harrison and Peter Fraser, both of whom

have created extraordinary bodies of work whilst looking, most often, at the most ordinary of things.

1st - 23rd December

Andrzej Jackowski Drawings 1963 - 2003
University of Brighton Gallery

One of the leading figurative painters of his generation Andrzej Jackowski's exhibition includes over 80 works on paper spanning the last forty years.

Newsletter articles, text and images to be emailed to

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Faculty Research Website

www.brighton.ac.uk/arts/research