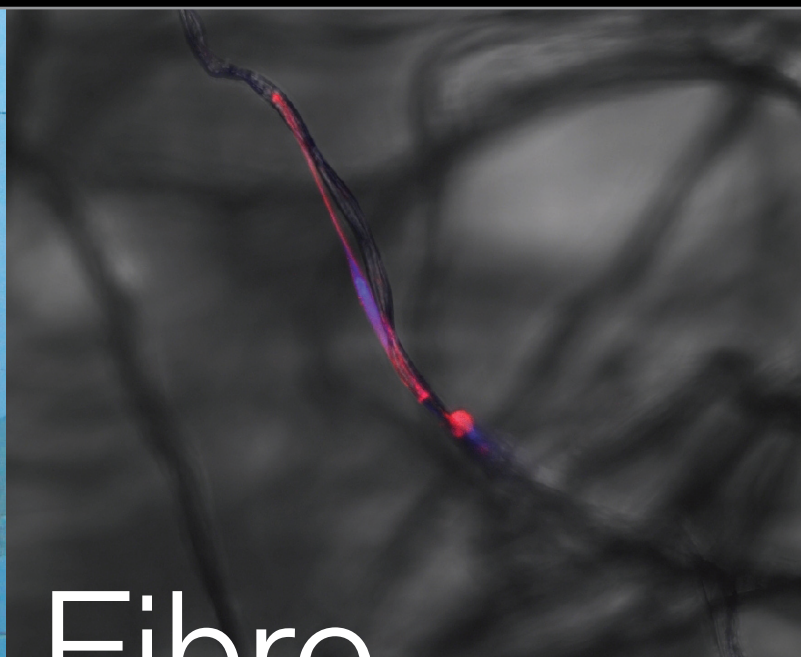
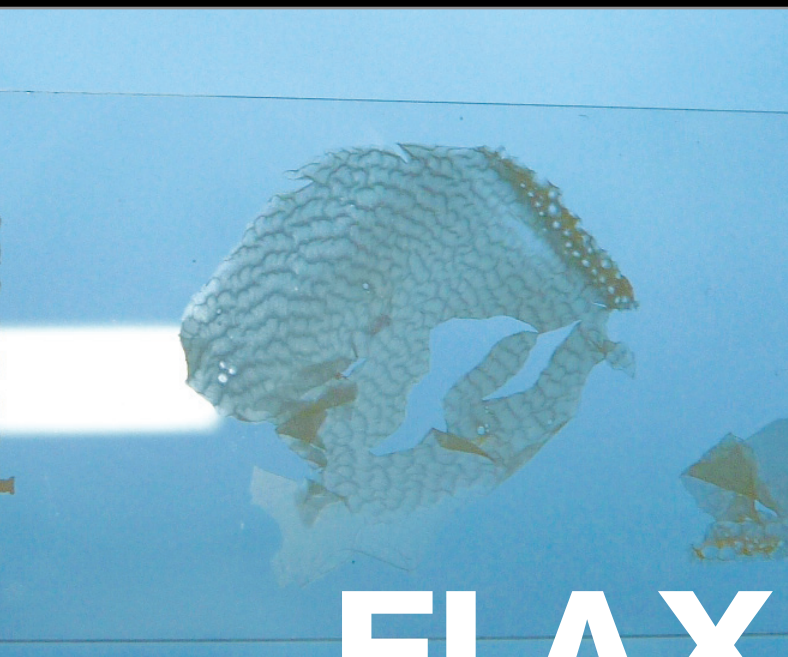


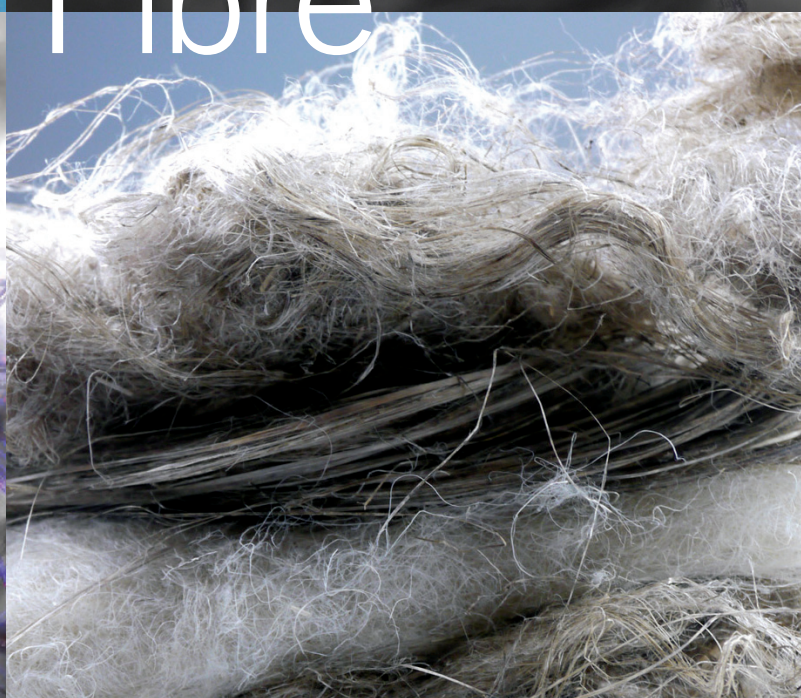
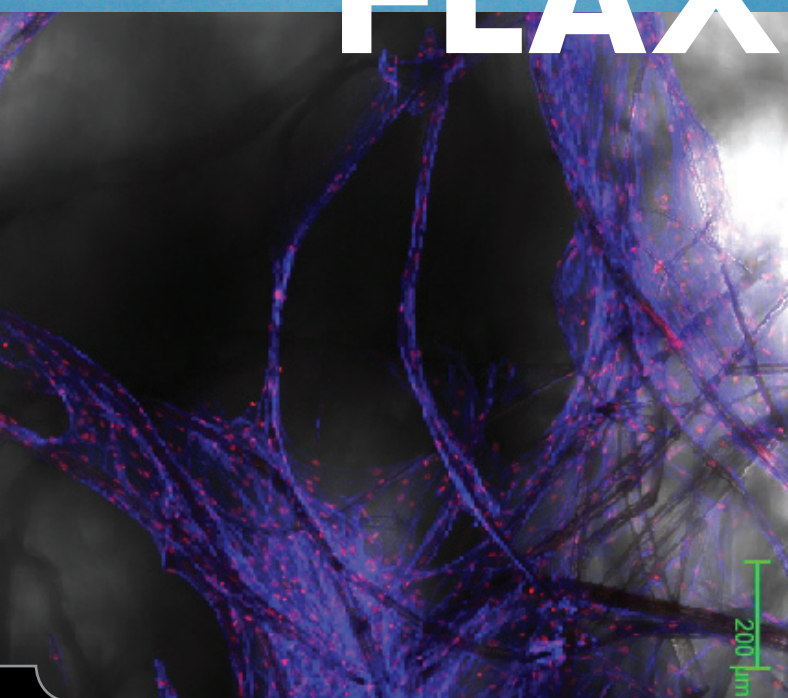


research | news

Summer 2011 | Edition 28



FLAX Fibre



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A pioneering exhibition
triggers new research. 11**

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Following the recent success of the Faculty in the AHRC Block Grant Partnership (Capacity Building) in a consortium with the University of Chichester, and with the Faculty winning two Collaborative Doctoral Awards with the Design Museum to start in October 2011, it is timely for this edition of Research News to focus on the cross-disciplinary practices and collaborative projects taking place within the Faculty of Arts and beyond.

Across design, pharmacy and biomolecular science, Dr Joan Farrer and design researchers from SAD (School of Architecture and Design), in collaboration with Principal Investigator Professor Sergey Mikhailovsky from PABS (School of Physical and Biomedical Science), have teamed together with a research institute, the manufacturer LBN and two regional universities in Northern France, Rouen and Le Harve, with support from the European funded INTERREG 1VA programme. As a result of sharing their complementary expertise to test and process flax fibre and flax composite materials, and to extract and manufacture natural products with medical and nutritious value.

Across archives, information services and education, the University of Brighton's Design Archives team presented new digitisation work as part of a JISC-funded Visual Arts Data Service (VADS), at the 'Look-Here!' conference, held at the a Royal Institute of British Architects, London. The 'Look-Here!' project involved working collaboratively to develop skills and strategies for digitisation in the arts education sector in order to populate existing delivery structures. Key to this is was researching alternative viewing methods for the future and deepening the understanding of how an analogue object can be better represented and reconstructed from component parts in the digital environment.

Across design history, graphic design and curatorial practices, the forthcoming exhibition of MacDonald (Max) Gill's decorative maps and illustrations, 'Out of the Shadows', will feature material from the National Archives, the British Library and the Gill family collection. Two papers from the accompanying symposium will be presented by researchers at the University of Brighton. Andrew Haslam will be co-presenting a paper that investigates how MacDonald Gill (1884 -1947) designed an inscriptional alphabet and accompanying Regimental Badge patterns which were used to record the names of British and Empire dead and missing from the Great and Second World Wars. Professor Jonathan Woodham examines Gill's work in the context of transatlantic travel and tourism and the growing significance of New York as an attractive destination between the wars. Important also is a consideration of the commissioning of British decorative arts and design on the *Queen Mary* with particular focus on one of Gill's most imposing works, a 29.9 m² map of the North Atlantic ocean liner routes in the First Class restaurant of the *Queen Mary*.

Across dance, performance, research and practice, Dr Carol Brown examines the highbred dance practice of Brighton's 'artist scholar' Professor Liz Aggiss and her recent Performance Lecture *Hi Jinx*. In *Reasons For Dancing*, Dr Brown looks at Aggiss' response to the shifting nature of live practice and the evolving relationships between archive and repertoire, researcher and performer. In *Screendance*, supporting the development of this intrinsically trans-disciplinary practice, *The Screendance Network* reflects on its first two years, with Claudia Kappenberg posing the question "Screendance Has Not Yet Been Invented?" at its concluding symposium.

Across digital media and climate research, Holger Zschenderlein (Principal Lecturer, School of Arts And Media) expanded the debate of trans-disciplinary research at the 'Bridging STEM To STEAM' conference at the Rhode Island School Of Design (RISD), USA. Zschenderlein examines how the collaborative *Ice - Traffic* installation, consisting of scientific data stemming from Complex Dynamic Systems within Urban Climate Research, invites viewers to question the language of scientific process and the interfacing of arts and science

Finally, in Research Student News Anna Kett gives her analyses of the photographic records of the Clark family in relation to the British Abolition Movement (1780s - 1830s), reflecting on the Clark's involvement in the Free Produce Movement and the bold demonstration of their anti-slavery beliefs through clothing.

We hope you enjoy this issue of Research News.

The Editorial Team

NEWS

Research Challenges Scheme SHMS for Earthquake Zones

A combined cross-disciplinary team of early career researchers, Kate Cheyne and Kirsty McDougall mentored by experienced research leaders, Dr Joan Farrer and Professor Susannah Hagan, have been successful in their recent bid to the internal university Research Challenges Scheme. They have secured an award of £31,027 to develop a new intelligent textile that can be embedded into structural systems to sense earth tremor movement and warn of potential structural failure in global fault regions prone to earthquake. The SHMS will indicate the exact locality and extent of any damage via monitoring and analysis of electrical impulses generated by conductive nano-fibres in a flexible textile membrane. Data captured by the fibres linked to an external computer source will assess the feasibility and cost of structural repair. The prototype textile sensor will be used in new construction in fault regions such as California, Turkey, China and Japan. The work would position the University of Brighton in the highly important field of earthquake research, and lead to significant commercial collaborations.

The prototype and supporting samples will be showcased as an interdisciplinary exemplar on the university's Sustainability Network, and in exhibition form at Techtexil, Frankfurt, and Smart Material events, UK. The planned external bid (RCUK) will incorporate field studies, where the materials will be tested in real buildings. Existing contacts with the construction industry in urban earthquake zones will provide opportunities for installation of the prototype textile into new buildings, and into existing unstable structures, to test the effectiveness of the data collection to accurately highlight areas in need of structural repairs in damaged buildings.

<http://artsresearch.brighton.ac.uk/research/centre/office-for-spatial-research>

AMBASSADORS RESEARCH CHALLENGE AWARD

Dr Patrick Dyer has secured the Ambassadors' Research Challenge Award of a £10,000



Flattened homes in front of the Yingfeng Chemical Factory in China, 2008



Earthquake in San Francisco, 1906

contribution towards the cost of specialist equipment and materials. This award is to support a project showing particular potential from an early career researcher and has been funded in part by the Ambassadors group of donors. This project investigates the design and production of new composite woven textiles

for medical applications that are capable of changing shape in a predetermined manner, and is a post-doctoral development from Patrick's recently completed University of Brighton PhD.

<http://artsresearch.brighton.ac.uk/research/student/dyer>



Cover image
Flax micro-scopic images courtesy of PABS (School of Physical and Biomedical Science), photograph by Lou Taylor. Illustration credits: the illustrations in this publication have been provided by institutions/individuals each of which is identified in the caption to their illustration. Copyright restrictions in favour of each institution/individual apply. In the case of some it has not been possible to trace the copyright holder, but it is hoped that in any cases where this may have happened, the copyright holder will be pleased with the results.

AHRC Block Partnership Success Capacity Building Competition 2011-2013

The Faculty has been successful in the recent AHRC Block Grant Partnership: Capacity Building Competition 2011-2013. The Faculty submitted a consortium application with the University of Chichester with the intention of developing a partnership that will secure a strong funding base for postgraduate research in the longer-term, both in the Faculty and regionally. In combination the two universities secured a total of 21 awards over 3 years: 8 PhD studentships; 6 Research Preparation Masters studentships and 8 Professional Preparation Masters a profile that compares

extremely favourably with that of the majority of our competitors.

Over the three years there were in total approximately 115 doctoral awards available nationally. The Brighton-Chichester consortium gained about 7% of the Doctoral Awards, 10% of the Research Preparation Masters and almost 4% of the Professional Preparation Masters. These awards represent a significant step forward for the Faculty's postgraduate provision, whilst consolidating the strides we have been making in the AHRC studentship competition over the past few years. The CRD/Research Student Division's commitment to supporting such provision across the faculty continues with renewed confidence and to this end we offer hands-on support to colleagues wishing to apply for further studentships. We are also delighted

to announce that colleagues in the CRD have also secured 2 Collaborative Doctoral Awards with the Design Museum from 2011, reflecting a 100% record in this competition, with a total of 5 awards in the last 2 years.

Please note: The 2011 – 2012 awards are being advertised nationally in the THE and jobs.ac.uk. Inter-disciplinary applications are also welcome where they cross the subject areas identified by the AHRC. For more details of the specific areas the University of Brighton awards are in or to find out more about applying visit: <http://artsresearch.brighton.ac.uk/news/success-in-ahrc-block-grant-awards>

A panel including the appropriate subject-specialists will meet to short-list prior to interview week commencing 11 July 2011.



'Camp' panel discussion at "What's so Funny?" conference, British Library 2011

'Camp' What's So Funny? The Languages of Laughter

Co-hosted by the University of Brighton and the British Library, in January 2011 Professor Deborah Philips and Dr Katy Shaw from the Faculty of Arts at Brighton and Jon Fawcett, Senior Events manager at the British Library curated *What's So Funny? The Languages of Laughter*, a conference exploring the relationship between comedy and language as part of the British Library's *Evolving English* series. The conference united comics, critics, writers, producers and academics for the first time in an innovate debate about the potential, problems and joys of the

languages of laughter. Across two evenings of live comedy performances complemented by a daytime comedy conference, the event engaged academia and the public as well as artists and practitioners in a timely dialogue about language in contemporary comedy. In their opening address, Professor Philips and Dr Shaw outlined the significance of literature and language to comedy and foregrounded the ongoing work of the Literature department at Brighton in promoting the study of popular culture and contemporary literature.

Panels including 'How do jokes work? The

mechanics of comedy' explored language as the unit of a good joke. Are there words and structures that are intrinsically funny – and how does timing work? How far can audience reactions be predicted? What are the tricks of the trade? Brighton-dominated panel *Queering The Pitch: The Language of Camp*, saw host academic Neil Bartlett engage cultural commentator Simon Fanshawe, mayor of Camden and founder of cult camp night Duckie Amy Lane, Sussex academic Andy Medhurst and camp comic Chris Green (aka Tina C) in an hour long debate about the changes uses and nature of the term 'camp' across history. In the period when homosexuality was illegal, gay men used the coded language of Polari for reasons of both self-assertion and self-preservation. Polari entered into the mainstream of British popular culture with Kenneth Williams and the BBC Radio programme *Round the Horne*; even if many listeners at the time did not recognise its sub-cultural origins. In the age of civil partnerships is there still a need for the language of camp? Is camp a masculine language – and do women have their own version of camp? What is the state of the 'camp aesthetic' in the twenty-first century? Where did it come from and why has it become such a popular aspect of British culture? The panel set about addressing these questions with references to their own diverse experiences in the fields of performing arts, journalism, politics and academia in the twenty-first century.

<http://arts.brighton.ac.uk/whats-on/news/whats-so-funny-comedy-conference>

Design Research Initiatives New DR-i Website Launched

The mission of DR-i is to redefine and promote recognition of the fundamental significance of design research. It is particularly concerned with the facilitation of innovative thinking and outlooks across the design spectrum, initiating appropriate interventions in a wide range of fields including national policy-making. It is therefore also deeply committed to the stimulation of sophisticated interpretations and understandings of design policy, practice and consumption. Its role is to advance the outcomes of design research through a variety of mechanisms including knowledge transfers, external partnerships, publications, symposia, exhibitions and other forms of dissemination. DR-i's research encompasses work in a variety of fields ranging from textiles



to industrially manufactured items and from communications design to craft-based artefacts. Led by the Director of the Design Research Initiatives Dr Joan Farrer, RCA DR-i will affiliate Associate Researchers from across the Faculty and the wider research

community whose activities and ambitions relate to its overarching aims. Find out more about Design Research at the University of Brighton Faculty of Arts on our DR-i website <http://arts.brighton.ac.uk/research/design-research-brighton>

Guy Julier Principal Research Fellow in Contemporary Design

Dr Guy Julier is the University of Brighton Principal Research Fellow in Contemporary Design at the Victoria & Albert Museum. This post is dedicated to developing and running a research programme that addresses contemporary issues in design that also links the museum, the university and professionals in the creative industries.

Before taking this post up in 2011, Guy Julier was Professor of Design at Leeds Metropolitan University, leading research and postgraduate research activity in architecture, landscape and design. In 2005 he established Design Leeds, a research and consultancy unit that specialises in design for social and environmental benefit. He convened and directed several events around the theme of 'design activism' including the Leeds Festival of Design Activism and the 2011 Design History Society conference in Barcelona.

He is author of the following books: *New Spanish Design* (1991), *The Dictionary of Design since 1900* (1993; revised 2004) and

The Culture of Design (2000; revised 2007). With Liz Moor of Goldsmiths, University of London, he co-edited *Design and Creativity: Policy, Management and Practice* (2009). In addition, he is on the editorial board of the *Journal of Visual Culture* and London correspondent for the Madrid-based design journal *Experimenta*. He was Associate Editor of the journal, *Design and Culture* and is now on its editorial board. From 2003 to 2010 he was Honorary Professor at Glasgow School of Art and in 2008 was the William Evans Visiting Fellow at the University of Otago, Dunedin, New Zealand.

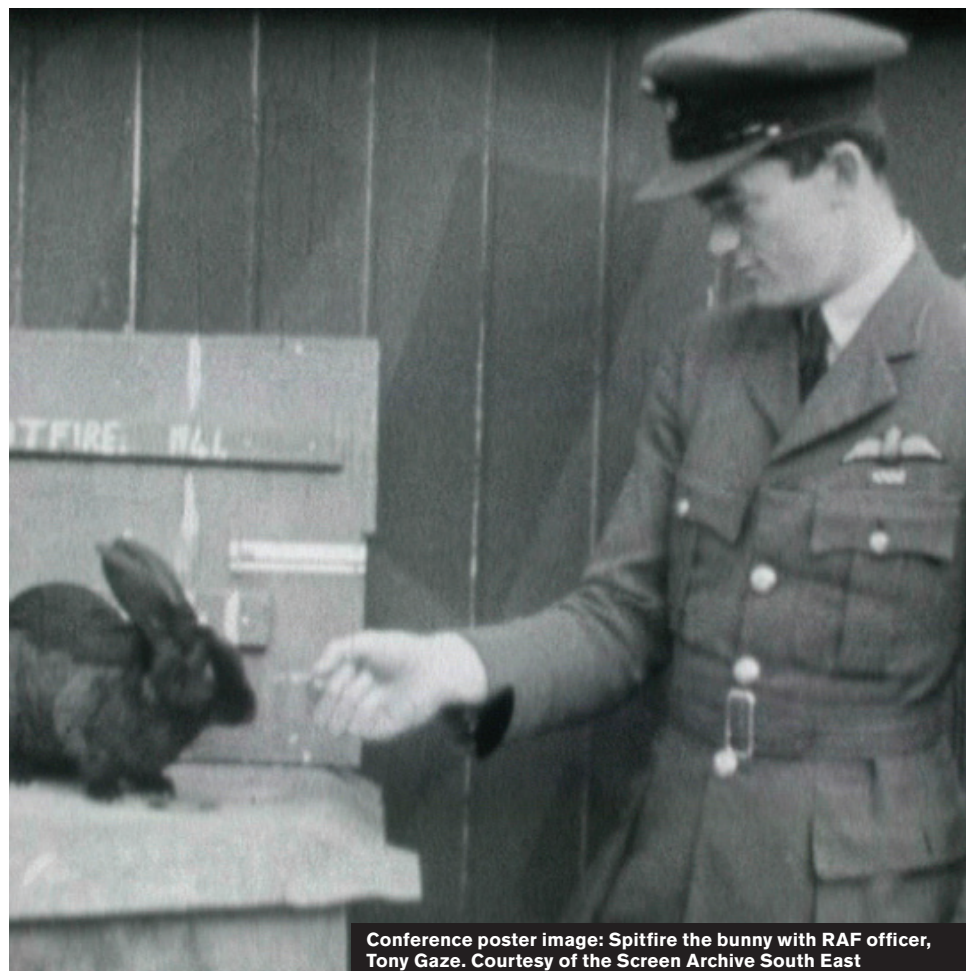
In the 1980s Guy Julier taught at several art colleges, worked as a design consultant and took degrees in History of Art (University of Manchester) and History of Design (Royal College of Art). His PhD, awarded by Leeds Metropolitan University was entitled 'Design and Transition in Spain and Hungary'. Undertaken by published works, its synthesis focused on the political and economic



transitions of these countries in relation to a wider notion of global transition toward neo-liberalism and the role of design and designers in this process.

With a strong interest in linking theory to practice, Guy Julier also seeks ways by which academics can work as advocates for environmental sustainability and social equality. To that end, he was a director of Leeds Love It Share It, 2008-10, a Community Interest Company made up of creative practitioners and academics dedicated to creating new scenarios and visions for how the city of Leeds could be in the future.

<http://artsresearch.brighton.ac.uk/research/academic/dr-guy-julier/research-activity>



Conference poster image: Spitfire the bunny with RAF officer, Tony Gaze. Courtesy of the Screen Archive South East

The Second World War, Popular Culture and Cultural Memory

13 - 15 July 2011

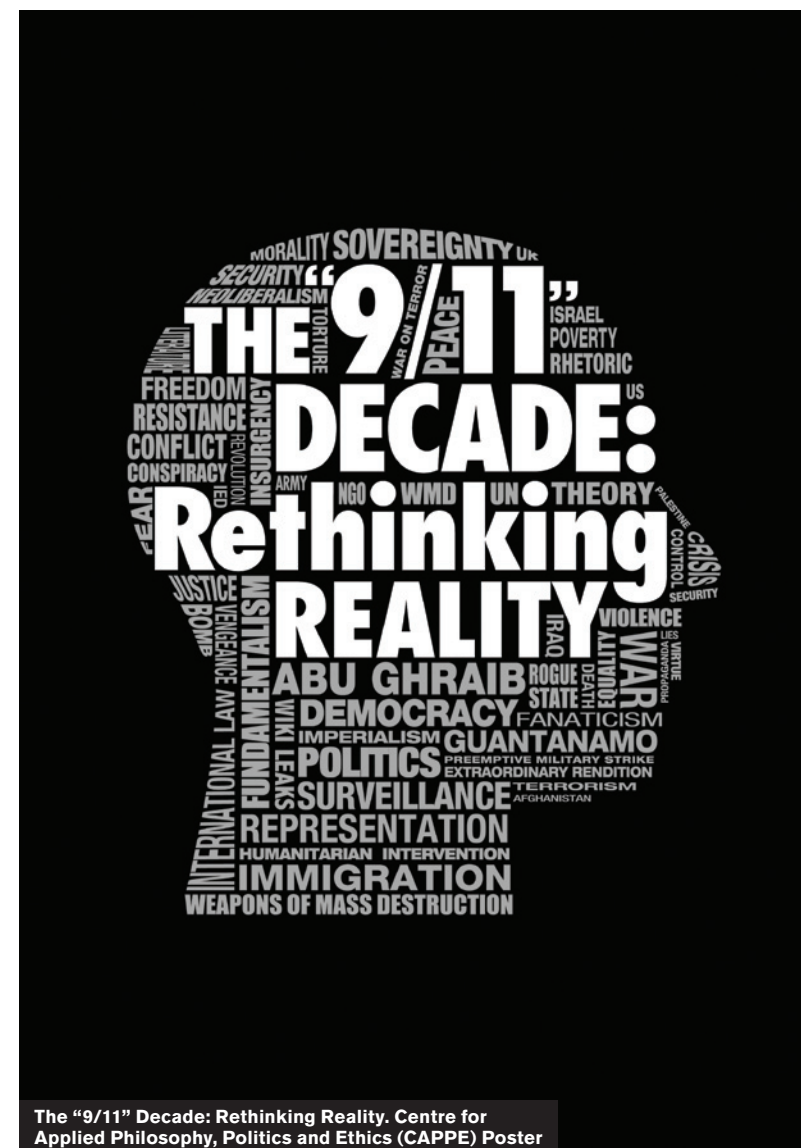
Few historical events have resonated as fully in modern British popular culture as the Second World War. It has left a rich legacy in a range of media that continue to attract a wide audience: film, TV and radio, photography and the visual arts, journalism and propaganda, architecture, music and literature. The war's institutionalised commemoration and remembrance fuels a museum and heritage industry whose work often benefits from the latest internet technology for maximum dissemination to educational institutions and the general public. In fact, the popular culture of the war is a cornerstone of its afterlife. The Second World War remains an easy point of reference for exhortations about public behaviour, from terrorist attacks ('London can

take it!') to coping with credit crunch austerity ('Make do and mend').

Between the 13-15 July 2011 the University of Brighton is hosting a major international and interdisciplinary conference to explore both popular culture of the Second World War on the home front and in British theatres of war abroad, and the afterlife of this war in cultural memory. Organised by historian Lucy Noakes of the Centre for Research in Memory, Narrative and Histories, working together with historians and cultural theorists from the universities of Portsmouth and Strathclyde, the conference has over 100 speakers, drawn from as far afield as Australia, New Zealand, the USA, Pakistan and South Africa, addressing issues such as the memory and

representation of prisoners of war, war tourism, surrealism in wartime, wartime theatre and postwar literature. Brighton academics are also well represented at the conference, with Paul Jobling and Jane Furlong of the School of Humanities, among others are presenting their work on gender and wartime fashion. Duncan Barron of the Centre for Nursing and Midwifery will be discussing older veterans' memories of wartime. Keynote addresses by leading scholars in the field, which are open to all, address issues of pre-war culture, wartime posters and post-war literature. Defining popular culture in its widest sense – as both a 'way of life' and as 'cultural texts' – the conference will explore both wartime popular culture and its post-war legacy. We invite established scholars, museum curators, media practitioners and postgraduate researchers from a wide range of disciplines to exchange their knowledge and contribute to a lively debate about the role and meaning of popular culture both during the war and in the cultural memory of the Second World War in Britain and elsewhere.

For further information, visit the conference website at: <http://arts.brighton.ac.uk/mnh/conferences>



The "9/11" Decade: Rethinking Reality. Centre for Applied Philosophy, Politics and Ethics (CAPPE) Poster

The "9/11" Decade: Rethinking Reality

Centre for Applied Philosophy, Politics and Ethics (CAPPE) 6th Annual International Interdisciplinary Conference

It is no exaggeration to claim that the politics of the last decade have their origin in one event: the hijacking and flying of passenger aircraft into the World Trade Centre and the Pentagon. Since then wars, putatively justified as responses to this attack, have raged in Iraq and in Afghanistan. These wars have resulted in the growth of violent opposition to a perceived US imperial polity; have been used to justify the rewriting of long established legal frameworks protecting the people's rights have led to neurosis about the protection of borders which the age of global capital was supposed to bring to an end; and have seen the crippling

of active leftist opposition to the opportunistic furtherance of the neo-liberal revolution.

This interdisciplinary conference seeks critically to rethink this last decade and to put into question the nostrums it would have us take for granted. Key themes include:

- The architecture of terror: cities "at war"; designing the security society
- "Just" war and asymmetrical warfare: aerial bombing; "suicide" bombing; drones
- The politics of 2001-2011: the "war on terror"; rethinking empire, globalisation and sovereignty after "9/11"; the re-articulation

Provocations II

Faculty of Arts Research Festival: 4th July 2011

The main emphasis of this year's festival will be to give early career researchers the opportunity to share their current research with other members of the faculty. The event will consist of a series of short presentations and open discussions, all of which will focus on the following themes-space, spectacle and technology. During the course of the event there will also be a select number of longer presentations devoted to recent innovative research. Reserve the date in your diary now!

If you would like to book a place please RSVP to Madi Meadows (3720/m.j.meadows@brighton.ac.uk)

4th July 9.30am-5.30pm, Sallis Benney Theatre, Grand Parade

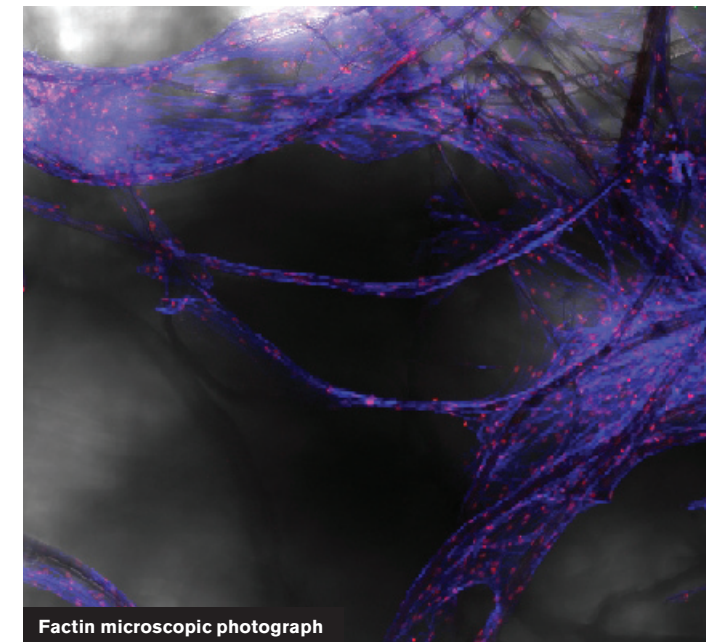
- of Capital; the "shock doctrine"
- Rethinking ourselves: torture; identity; Islamophobia; immigration, asylum and refugees
- Culture after "9/11": art, literature, film and popular culture
- The politics of death after "9/11": "remembrance" and memorialisation; counting the dead
- Philosophy and its limits: the language of terror and the terror of language; sincerity and conviction
- Theorising resistance: rethinking the law; rethinking the political

BOOKING INFORMATION

The conference registration fee is £210. This includes refreshments, lunch on Wednesday, Thursday and Friday and a buffet dinner on the Thursday evening.

There are a limited number of places available for graduate students and for people who have no institutional affiliation at the reduced price of £105. There are also reduced rates available for University of Brighton staff and postgraduate students. If you would like to register to attend the conference please contact Nicola Clewer at nc95@brighton.ac.uk as soon as possible.

For further information about CAPPE and the conference please visit our website: www.brighton.ac.uk/CAPPE.



Factin microscopic photograph



Five of the INTERREG 'FLAX FEST' competition winners at JEC Composite Fair, Paris.

FEATURES

FLAX Fibre

The European funded INTERREG 1VA FLAX programme is led by the University of Brighton in the South of England, where Principle Investigator Professor Sergey Mikhailovsky from PABS (School of Physical and Biomedical Science) collaborates with Dr Joan Farrer and the Design Researchers from SAD (School of Architecture and Design). The research brings together the Research and Development activities of two regional universities in Northern France, Rouen and LeHavre, a research institution and a local manufacturing company, joining their complementary expertise in producing and processing flax fibre and flax composite materials, extracting natural products with medical and nutritious value, manufacturing, characterisation and testing of fibre-based and composite-based carrier packaging and food packaging and biomedical materials.

Flax and its siblings (linen, jute, and hemp) make up one of the first fibre families used by man, as is evidenced by artefacts found in ancient sites around the globe. Flax is a native to certain latitudes of the earth; it thrives particularly well and sustainably in the UK

and Europe, and points east and west of these countries. Flax has been of particular economic importance through the centuries for its versatility in strength, variety of quality, application for buildings, fabrics, materials, medical applications and food. It comes in a range of natural colours, takes dyes well and can be made into a myriad of materials and products. Its environmental credentials are impressive.

The main aim of this project is to increase the production value of flax through exploring its potential use:

- In biomedical applications (such as a biomedical material in wound care)
- As a foodstuff
- As a biodegradable material for packaging, including food packaging

Areas of research agreed to date include investigation into the use of flax and flax-based composites as packaging materials; as biomedical materials for wound and patient care; as tissue scaffolds

for regenerative medicine; and as a food source for healthy diet. The research proposed in this project and the products to be developed are highly innovative and expected to outperform existing products available in the market.

In parallel with this aim, the project teams will look at innovative ways in which to minimise waste production and reduce carbon footprint in the production of flax-based products. This implies that the raw and end materials (fibres, seeds as well as seed mucilages and natural flax composite) are free of any chemical additive and/or are not submitted to any chemical treatment.

Flax fibre is an attractive material for a number of reasons: it is mechanically strong, biodegradable and produced from a renewable resource. Flax has a high content of poly-unsaturated fats, which are beneficial for health; regular use of such natural substances in a diet reduces level of cholesterol in blood and risk of coronary artery disease. At present, applications of flax are fairly limited, mostly because alternative natural fibres such as cotton, silk and jute, overseas, and



Natures Shell combines the sustainability and nutritional benefits of the flax plant into a complete range of packaged foods.

Having done extensive research into the flax fibre and seeds we became increasingly interested in the idea of bio plastics and packaging, we were intrigued by the health benefits and wanted to incorporate this into food packaging and nutritional meals.

Products

Our products are aimed at all ages, ranging from children's lunch ideas to adults snacking and microwave meals. Natures Shell hopes to offer food and packaging solutions for every stage of life.

They aim to be tasty, nutritional, fun and nature friendly. Our innovative range of meals and snacks have also been made to meet any special dietary needs of our consumers.

Our Experiments

Hardened Fabrics - glue covered fabrics, idea of strength and bio plastics, durable and could hold weight and liquid potentially a protective casing idea

Dipping pot ideas - shows mouldable qualities, not very appetising! Potentially like a cracker or seed coating, wrapping compartmentalising

Raspberry flax mixture - moulded to different objects brightly coloured, crumbly, brittle texture, lightweight



University of Brighton
Faculty of Arts

Carolyn Watt and Melissa Jarrett




Our Range

Food products developed for the 3 stages of weaning, toddlers and pre school aged children. Small portioned sizes in packs of 8, easily accessible, portable and compact. Incorporating the idea of heat absorption, the benefits of flax and other supplements can be induced into the foods through the microwavable bio-degradable packaging.

Primary school lunch boxes available to buy ready made or simply buy the boxes to create your own fun filled lunch box. Edible sections of flax packaging combined in a fun and playful way to encourage young children to think about what they eat and help them learn about healthy foods.

Vending machine snacks for children and adults, integrating edible packing and reducing waste, working on a vending machine to create the right refrigerated environment to hold nutritional, healthy and affordable snacks.

Colour/Flax melting meal, flax oil and flour melts with colour corresponding nutrients into a basic filler on reaction to heat.



Carolyn Watt and Melisa Jarrett's winning Research Poster 'Nature's Skin'

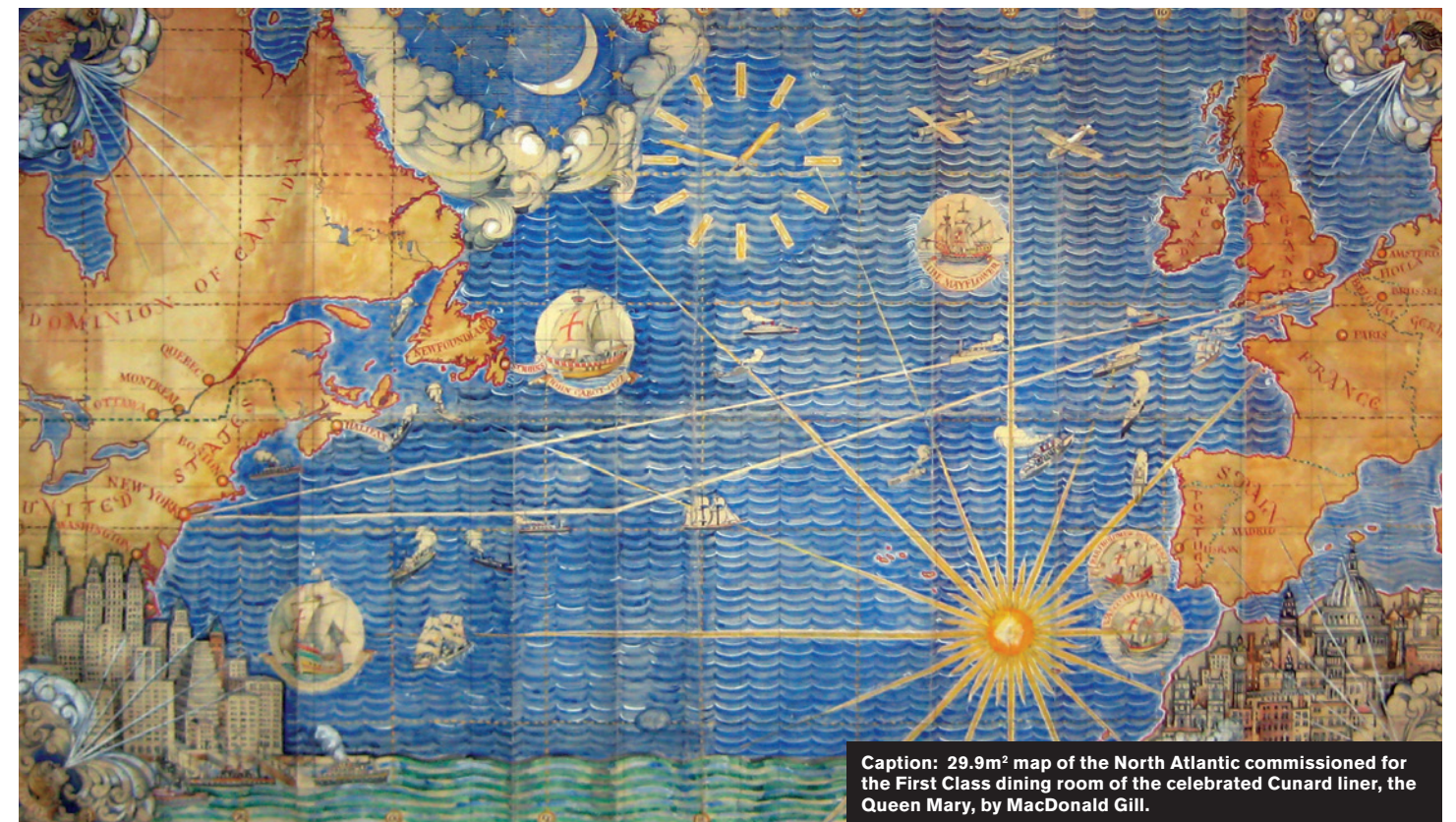
Flax and its siblings is one of the first fiber families used by man and is evidenced by artefacts found in ancient sites around the globe.

synthetic fibres are used. Flax fibre accounts for only 0.7% of the world's fibre production. However, concerns for environmental pollution and global climate change have imposed significant pressure on industry and society as a whole to reduce the environmental impact of human activity; in particular the pressure to minimise carbon footprints and waste generation in all types of activities, including production and use of materials. It is expected that the use of advanced composite materials based on locally grown flax will make a substantial contribution towards solving this problem.

In January 2011, University of Brighton students were set a competition and presented with the brief "It is the year 2050. Resources are scarce. Sustainable materials are at the heart of our existence..." They've been asked to develop a range of material concepts using flax (and facsimile look alike) fibres, fabrics and glues in their various forms for any application to 'blue sky think' applications come up with exciting products and or functions, real or virtual for flax. Competition winners Carolyn Watt and Melisa Jarrett combined the sustainability and nutritional benefits of the flax plant into a complete range of packaged foods. Combining the

idea of bio plastics and flax's health benefits their winning concept products 'Nature's Shell' consisted of edible packaging aimed at adult snacking, microwave meals and the three stages of weaning in toddlers and pre-school age children.

The winners of the competition were awarded with a place at the renowned JEC Composite Fair in Paris to present their research posters. The JEC Composites Show in Paris is the biggest composites exhibition in Europe and in the world, reflecting the evolution of a dynamic industry that has penetrated into all application sectors 'connecting Science, Technology & Business'. Last year, it attracted 1,065 exhibitors, hosting a large number of regional and international pavilions. The INTERREG inter-regional programme between Northern France and Southern England is an EU-funded initiative that helps Europe's regions form partnerships and work together on common projects. By sharing knowledge and experience these partnerships enable the regions involved to develop new solutions to economic, social and environmental challenges. <http://arts.brighton.ac.uk/research/design-research-brighton>



Caption: 29.9m² map of the North Atlantic commissioned for the First Class dining room of the celebrated Cunard liner, the Queen Mary, by MacDonald Gill.

MacDonald Gill

A pioneering exhibition triggers new research

MacDonald (Max) Gill, younger brother of the sculptor and type designer Eric Gill, was best known for pictorial maps. In 1914, his 'Wonderground' map of the London Underground system sold in its thousands and inspired a resurgence of pictorial and decorative map-making in Britain, the United States, Latin America and Australia.

The University of Brighton is mounting a unique retrospective exhibition of his work, MacDonald Gill: Out of the Shadows, which will open on 22 July 2011 in the university gallery, running until 31 August. A symposium, designed to share and encourage further research and scholarship on Gill and his work, will also be held on 22 July, in the Sallis Benney Theatre. In addition to Andy Haslam, Head of Visual Communication, and Professor Jonathan Woodham, Director of the Centre for Research & Development (both from the Faculty of Arts at the University of Brighton), other speakers at the symposium include Clare Willsdon of the University of Glasgow, who will look at Gill in the context of the British Mural tradition, Stephen Constantine of the University of Lancaster, on Gill and the Empire Marketing Board, Paul Rennie of Central St Martins College of Art and Design focusing on Gill and British poster art and Elisabeth

Burdon, USA map specialist, on the cartographic impact of Gill's 'Wonderground' map.

Members of Gill's family have been closely involved in cataloguing and researching their extensive collection of Gill works and will be presenting a short biographical overview. It is anticipated that these papers will form the backbone of a substantive book, the first scholarly and research-based appraisal of Gill's work from a number of perspectives. In conjunction with Daniel Alexander of the University of Portsmouth, Andrew Haslam, will be presenting a symposium paper entitled 'Eternal Alphabets: the work of Max Gill for the Imperial War Graves Commission'. This is the result of research into how MacDonald Gill (1884 -1947) designed an inscriptional alphabet and accompanying Regimental Badge patterns used to record the names of British and Empire dead and missing from the Great and Second World Wars.

Max Gill's alphabet, designed for The Imperial War Graves Commission (later the CWGC), records the names of over 1.7 million soldiers in 150 countries throughout the world. In designing the inscriptional alphabet and regimental badges Max Gill's work will be considered as part of the design and administrative process between the loss of an



Imperial War Graves photostats of alphabets by MacDonald Gill. Photograph by Caroline Walker.



Ceylon Tea Map by MacDonald Gill, 1933. Photograph by Caroline Walker.

individual soldier's life on the battlefield and the preservation of the name in a cemetery. The paper will also interrogate the process of documenting the position of the graves on the battlefields and consider how the names were ordered in indices, classified by location within the Cemetery Registers, verified by the next of kin with a 'V' Form, accessed by the public through cemetery maps using a system of plot and row coordinates and preserved through the design of Gill's inscriptional lettering on headstones and memorials.

Finally, it will examine the possible alternative forms of lettering proposed by Gill and how the lettering was drawn and reproduced both by hand, then pantograph machine and is reproduced today using computerised cutting. Professor Jonathan Woodham has been carrying out research into MacDonald Gill's imposing 29.9m² map of the North Atlantic in the First Class dining room of the celebrated Cunard liner, the Queen Mary, one of the ship's largest and most visually striking artistic commissions. This will be the focus of his contribution to the Symposium. Gill's design (1935-6) took its place amongst the work of more than forty artists, designers, interior decorators and manufacturers in what was planned as an 'all British' ship, just as the

French Compagnie Générale Transatlantique's contemporary rival Atlantic liner, the Art Deco Normandie, epitomised French excellence of everything from interior design to cuisine. The role of American architect Benjamin Wistar Morris, placed in overall charge of the Queen Mary's interior decoration, will be considered in relation to the artistic commissioning process as well as discussions about the nature of First Class dining on board ship.

Professor Woodham will be examining Gill's work in the context of British decorative arts and design of the interwar years, most particularly in relation to the Queen Mary's decorative arts commissions. Although historians of the decorative arts and design have examined these, such accounts have generally derived from a comparatively restricted range of historical sources. His paper is informed by study of a number of prime documentary materials, the most significant of which are the Cunard Archives in the Merseyside Maritime Museum, Liverpool, and in the University of Liverpool's Special Collections & Archives in the Sydney Jones Library. The diaries of Priscilla Johnston, typographer Edward Johnston's younger daughter and Max Gill's second wife, also lend considerable personal insight to the Cunard First Class mural

MacDonald (Max) Gill, younger brother of the sculptor and type designer Eric Gill, was best known for pictorial maps. In 1914, his 'Wonderground' map of the London Underground system sold in its thousands and inspired a resurgence of pictorial and decorative map-making in Britain, the United States, Latin America and Australia. The University of Brighton is mounting a unique retrospective exhibition of his work, *MacDonald Gill: Out of the Shadows*.

commission on which she worked with him as an assistant.

In Gill's Queen Mary mural the visualisations of New York and London represented, contrastingly, a city of towering skyscrapers and progress and a city steeped in history and tradition, epitomised by such landmarks as St Paul's and Big Ben. The Gill map has been examined revealingly by urban geographers in the context of tourism and urbanisation in New York, although there are several other dimensions of its iconography, such as the two biplanes flying high above the Atlantic, that deserve further attention in the light of Cunard's growing concerns about the challenge emerging from the air. Company debates about the latter may be found both in the archives and in the work and papers of business and economic historian F. E. Hyde.

Other facets considered will include the role of Frank Pick, the Chairman of the Board of Trade's Council for Art and Industry, in relation to design on the Queen Mary and his somewhat brazen attempts to influence Sir Percy Bates, Chairman of Cunard-White Star and contemporary design practice in Britain.

Details of the symposium and exhibition can be found at <http://arts.brighton.ac.uk/max-gill>.

Reasons for Dancing

Liz Aggiss' Performance Lectures



Prof Liz Aggiss, Performance Lecture

In 2010 Professor Aggiss was invited to undertake the role of artist scholar at NICAI (National Institute of Creative Arts and Industries) University of Auckland New Zealand. Supported by NICAI and the British Council, her duties included undertaking the role of External Examiner for the Masters in Dance, delivering symposia for undergraduate and post-graduate students, and presenting her performance lecture *Hi Jinx* at Tempo Dance Festival (nominated for the most inspirational performance in Tempo Festival 2010 and Best Dance Production in the New Zealand Herald).

As a maverick artist-scholar in the UK scene, Aggiss has developed a method of creating and delivering her research that investigates the shifting nature of presentation and pushes boundaries within conventional dance practice. Whilst attending to the potential for transgressive corporeality, she works to exceed expectations of what her particular dancing body should be doing, why she should be doing it, and where it should be done.

The performance lecture *Hi Jinx* is a response to the relationship between archive and repertoire, researcher and performer. Constructed

as a documentary theatre event it offers expert witness whilst exposing theatrical devices. The work attends to the impact of fiction in real stories alongside fictionalising history and in this way reveals a method for creating a history that acknowledges narrative and dissolves the distinction between fact and fiction offering both as real experiences.

Prof Aggiss was invited to visit to Auckland New Zealand by Dr Carol Brown, Senior Lecturer Dance NICAI and Associate Professor University of Brighton. Dr Brown, whose research interests include contemporary choreographic practices, critical theory, performance and feminist philosophy, wrote a critique on Professor Aggiss, an extract of which can be read here (The full text is available at <http://artsresearch.brighton.ac.uk/research/academic/aggiss/research-esteem>)

EXTRACT FROM DR CAROL BROWN: REASONS FOR DANCING

Liz Aggiss is a lippy choreographer who likes to change frocks. Getting lippy for Professor Aggiss, is a form of parodic play with her audience, a send-up of conventions of good taste and the rhetoric of the professorial



Above and below: Liz Aggiss Performance Lectures: *Hi Jinx*

address. But it is also beyond lippy a technique that carries a serious intent in inviting us to get under the skin of her text to en flesh meaning through movement inviting the question, how it is we are here?

Aggiss's principles of practice refuse forgetting that we are part of a social scene and at the same time an expression of the place of the other. Paying attention to appearance and self identity is one way to open the studio as a place of (en) counter with the other in anticipation of audience. Choreographic states emerge in Aggiss's work through bodily rhythms framed by very specific costume, make-up and hair choices for her performing personae, the force of these can be read as an intense and continuous questioning of presence that exceeds gender determination.

In these post-Deleuzian, post-representational times it can be uncomfortable an experience to be brought back to this insistence on the body as a type of stage through which we act out and act up. But, with a history of connection to arts activism, anarchism and guerrilla art interventions, Liz is part of a continuity of practice by women-artists who unashamedly make a spectacle of themselves, de-familiarising the coding of femininity and playing with self-invention through performance.

Aggiss' dismissal of contemporary dance conventions devoid of a kernel of meaning or concision of articulation together with her insistence on the construction of self-image as a prerequisite for making, propose that we don't lose sight of how, in performing, we are always read as representational. At the same time her work makes space for reinvention of self-image through critical engagement with the past. Drawing on legacies of British vaudeville, solo ausdrucksstanz performance, and comedic pantomime, she reminds us that her experience has already been scripted by the principles and practices of performers of a distant past.

The value of thinking through my body the teacher, is found in Liz's integration of the past in the present, the ability of a knowing body, knowing of its genealogies of performance. This knowledge about what it is to perform plays across different modes, as a parody of an historical lecture, as illusionary trickery, as confessional and personal testimony.



This communication relies on certain registers of performance that are known and solicit humour, empathy and astonishment in audiences. Staging a lecture as performance within a theatre, suggests some of the conventions of the academic as performer, yet in Aggiss's iteration of this form she effectively mobilises boundary violations. Her performance lecture takes strange turns; she squats, undresses, demonstrates hyper-mobile joints, tells stories and directly confronts her audience with a kind of belligerent 'lippiness'. In this way, the performance as lecture becomes a signature event with Aggiss, a strange figure of discourse, metaphorically displacing the conventions of the professorial address with an altered communication. Her performance as lecture carries with it the force of breaking with its context, proliferating meanings beyond the singular univocal presence of the professorial address. This rupture is due to a certain spacing opened by a self-conscious fashioning of 'self' in dialogue with the poignancy of a lost past.

To read Carole Browne's full article visit <http://artsresearch.brighton.ac.uk/research/academic/aggiss/research-esteem>

The Screendance Network Two Years On

A Research Network Grant from the Arts and Humanities Research Council (UK) was secured in 2009 to establish a Research Forum for Discourse and Publication in Screendance. The group, composed of three American and five UK-based scholars and artists, is led by Claudia Kappenberg (Principal Investigator, School of Arts and Media, University of Brighton) and Sarah Whatley (Co-Investigator, Coventry University). Since its inception the Network has met four times, in Brighton (September 2009), Coventry (January 2010), Durham, North Carolina (June 2010) and again in Brighton (February 2011). During these seminars the group exchanged research interests, explored possible strategies for dissemination and established a new International Journal of Screendance. This Journal is published by the University of Wisconsin-Madison/Parallel Press and was launched at the American Dance Festival at Duke University, North Carolina in June 2010. The Screendance Network will officially conclude its work in July 2011 but the group will continue to meet as the new Editorial Board, having also expanded and taken on a several new members.

To conclude the two-year research period of the Network Claudia Kappenberg and Sarah Whatley led a public symposium at the University of Brighton. The aim of the symposium was to meet with a larger research community, to encourage participation from younger researchers with interests in screendance, to disseminate the work of the Screendance Network and to invite guest speakers from related fields of practice in order to expand the parameters of the debates. Kappenberg introduced the day by summarising the developments of the last five years and inviting everyone to consider that 'Screendance had not yet been invented', a motto which is also featured on the cover of the first issue of the International Journal of Screendance.

The invited speakers were Catherine Wood, Curator Contemporary Art and Performance (Tate Modern), Choreographer Siobhan Davies and filmmaker David Hinton. An introduction to the next issue of the International Journal of Screendance was given by filmmaker Miranda Pennell (UK) and dance scholar Ann Cooper Albright (Oberlin College, Ohio US). Following the presentations audiences debated various topics using the Open Space format, sharing findings in a final plenary session.

The speakers were able to raise important questions about how screendance is 'read' and critiqued within different frameworks. Catherine Wood used the opportunity of the symposium to explore ideas about performance in the everyday as always already mediated, asking where screendance today begins or ends? She discussed the work of visual artists Dara Birnbaum, Mark Leckey, Bonnie Camplin, Catherine Sullivan and Keren Cytter as examples of how contemporary artists are responding to the increasing pervasiveness of media technology in the everyday. She argued that since the mid-seventies appearances and behaviour are more and more geared towards screen performance and that this in turn affects contemporary choreographic and cinematographic processes. Her insightful readings offered

delegates tools for reading and responding to a range of work that has not previously been debated within the context of screendance.

As Helena Blaker, independent curator and writer, commented, this was "a good start to the day with a new theoretical position that was in the process of being tested, specifically for this context and in response to the provocation created by Screendance."

Following Wood's curatorial perspective choreographer Siobhan Davies and filmmaker David Hinton shared a conversation about a forthcoming screendance collaboration, discussing their creative processes and interests in how they think they might be working together. As an established choreographer, Davies is curious about how the detail and particularity of the dancing body can move from a live space to a screen, and how that will inform and shift her thinking about dance. Hinton showed examples of work that demonstrated a cinematic aesthetic and reflected on aesthetic differences between live and mediated work.

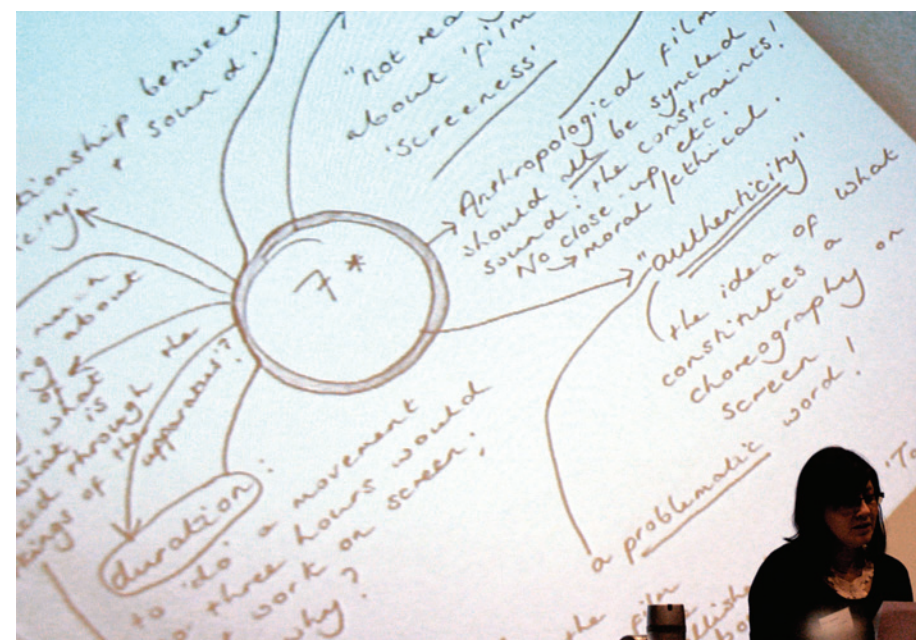
Miranda Pennell and Anne Cooper Albright shared reflections on established theoretical texts which have been selected by the Screendance Network as providing a potential scaffolding for thinking and writing about screendance. Pennell discussed Laura Mulvey's essay *The Pensive Spectator*, exploring the choreographic potential of the still image to animate the inanimate and with respect to her own work. Albright sketched key ideas of Heidegger's seminal essay *The Question Concerning Technology*, exploring the etymological root, *techné*, as signifying both skill and a process of revealing whilst linking *techné* to *epistemé*, a way of knowing the world. Albright invited delegates to review the relation between dance techniques and media

We are inevitably and irrevocably changed when "captured" and "processed" by imaging technologies.

technologies, arguing that we are inevitably and irrevocably changed when "captured" and "processed" by imaging technologies and that screendance describes precisely this tension between embodiment and technology.

Delegate Karen Wood (PhD candidate, researching kinesthetic empathy and screen dance audiences at the University of Manchester) noted how both speakers raised an important point in how our relationship with time is changing with digital technologies and "how this could open screendance up to creative, imaginative possibilities".

An Open Space debate followed the presentations and Helena Blaker, independent curator and writer, commented on the productive nature of the day and the political nature of the discussion. Her discussion group explored "how far the mechanism of the screen can become a social/



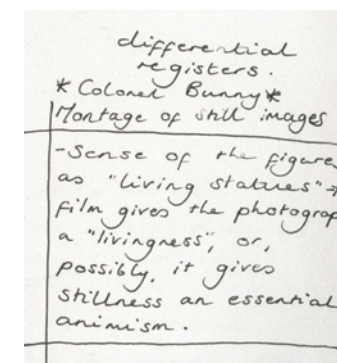
FEATURES

political catalyst for the re-envisioning of the position of the body in society". Other groups reflected on what kind of liveness is brought about by screen performance and how mediation complicates notions of fiction and reality, documentation, authenticity and stillness within the moving image.

After a communal dinner the day concluded with a screening, which had been curated by Prof Liz Aggiss (School of Arts and Media, University of Brighton) and Claudia Kappenberg. The screening began with a series of shorts by artists from the South East; Catherine Long, Lizzie Sykes and Becky Edmunds, in which the actual physical processes of filming and framing determine the choreography, thereby challenging traditional hierarchies of filmmaking and choreographing.

The shorts were followed by French Choreographer Jerome Bel's epic *Veronique Doisneau*, a work made in 2004 during a residency at the Paris Opera. Much of Bel's oeuvre inverts hierarchies within theatrical traditions and in this work a single ballerina from a traditional corps de ballet becomes the sole star of the show, dancing excerpts of her subsidiary roles against the absence of the company and its soloists.

The symposium was a sell-out event and attracted seventy artists and researchers from across the UK, Europe and South America. Feedback was very positive from both speakers and audiences, commenting on the value of having speakers approach movement on screen from different perspectives and with expert practitioners and scholars from outside screendance. Karen Wood thought that "the practice may need to realign its current thinking, in light of new technologies, to extend further to a larger audience." Another delegate, David McCormick, filmmaker and Senior lecturer in Screendance at the University of Winchester, commented that through the International Journal of Screendance an articulation of its presence as an evolving art form has been achieved. The Journal was welcomed as a model of good practice of how writing can both reflect and generate a discourse that underpins the practice whilst furthering academic debate. Mariana Pimentel, one of the overseas delegates from Brazil and currently working in Lisbon, Portugal, talked enthusiastically about the Symposium and echoed a question that was raised during the Open Space discussion: "Is screendance an interdisciplinary practice, a hybrid practice or does it generate its own form and language?"



Clockwise from top left: Mariana Pimentel, one of the overseas delegates from Brazil taking at the Screendance Symposium July 2011, Front cover of the first edition of the International Journal of Screendance, Catherine Wood, Curator Contemporary Art and Performance (Tate Modern) speaking at the Screendance Symposium, all photographs by Lucy Cash.

Mary Wycherley, a practitioner and lecturer in multi-disciplinary performance practice, somatics and screendance in Limerick, Ireland said that she appreciated "the weight of interest in and distinct relationship between Screendance and Video Art." She also pointed out that delegates shared "interest in both the practical development and the theoretical frameworks involved in the process of making screen-based work" and she was "impressed by the representation of different countries" at the symposium which felt significant for the cross-fertilisation in the dialogue.

The symposium reflects the fact that a wider, international community of researchers has begun to deepen the debates. Meanwhile the International Journal of Screendance constitutes the kind of dedicated, ongoing forum for dissemination which has hitherto been missing within the screendance community. The Journal will allow for both practitioners and scholars from different countries and continents to exchange ideas and research and to work towards a coherent body of knowledge.

Claudia Kappenberg is Principal Investigator, AHRC Screendance Network, and Senior lecturer in the School of Arts and Media. <http://artsresearch.brighton.ac.uk/research/student/kappenberg>

Computer controlled projection of time-lapsed traffic onto Ice, 'Hot Tipping Point', *Ice-Traffic* installation @ Royal Festival Hall, June - July 2010.

Bridging STEM to STEAM Trans-disciplinary Research

Holger Zschenderlein (Principal Lecturer, School of Arts and Media) and Tom Ainsworth (AHRC funded PhD student, School of Architecture and Design) were invited to present their trans-disciplinary research projects at the 'Bridging STEM to STEAM' event, which took place at the Rhode Island School of Design (RISD), USA, 20th - 21st January 2011.

The event funded through a grant from the National Science Foundation (NSF) and co-hosted by RISD together with the NSF, brought together sixty American leaders from the fields of Science, Creative IT, Engineering, Art and Design, Mathematics and Education Research to examine and develop strategies for enhancing Science, Technology, Engineering, Mathematics (STEM) education through the integration of Art and Design thinking. Participants discussed the concept of connecting STEM to the Arts (STEAM), which gained popularity in a number of American institutions in recent years and RISD has become the first arts institution in the USA to host such a high profile event.

As keynote speaker Holger Zschenderlein was invited to provide an overview about the background and evolution of the arts and science collaborative research project, *The Breathing City* and to talk in particular about the group's recent large scale *Ice - Traffic* installation at the Royal Festival Hall in London, as an exemplar trans-disciplinary collaboration with public engagement.

Following an invitation by The Royal Society of Science *The Breathing*

City exhibited *Ice - Traffic* as one of the key installations for The Royal Society's 350th Anniversary Special Event and subsequent Festival of Science + Arts in June - July 2010 which attracted more than 30,000 visitors. The project received support by the University of Brighton, The Royal Society, the University of Reading, Lighthouse Brighton and Zschenderlein managed to attract additional sponsorship from IBM, Halcrow, The Met Office, QED Productions, Genelec UK, Apple UK and The Southbank Centre for its realisation.

His presentation focused on the group's collaborative trans-disciplinary dialogue, experimental practices and investigative methods, highlighting their quest to create a meaningful and evocative model as a representation of scientific data stemming from complex dynamic systems within urban climate research and their wider context. This led to experimentations with diverse and unusual combinations of materials like ice, processed audio - visual media and the interaction of scientific data supplied by The Met Office - the oldest long-range temperature record (Central England Temperature, CET) over 239 years from 1772 - 2010 and current airflow turbulences and temperature readings over London (taken from mounted instruments on top of the BT Tower in London as part of Dr. Janet Barlow's research into Boundary-Layer Meteorology at the University of Reading).

Ice-Traffic combines moving images of urban traffic projected onto a two-tone and seven-foot high block of ice surrounded by a multi-channel soundscape influenced by scientific data. Innovative computer



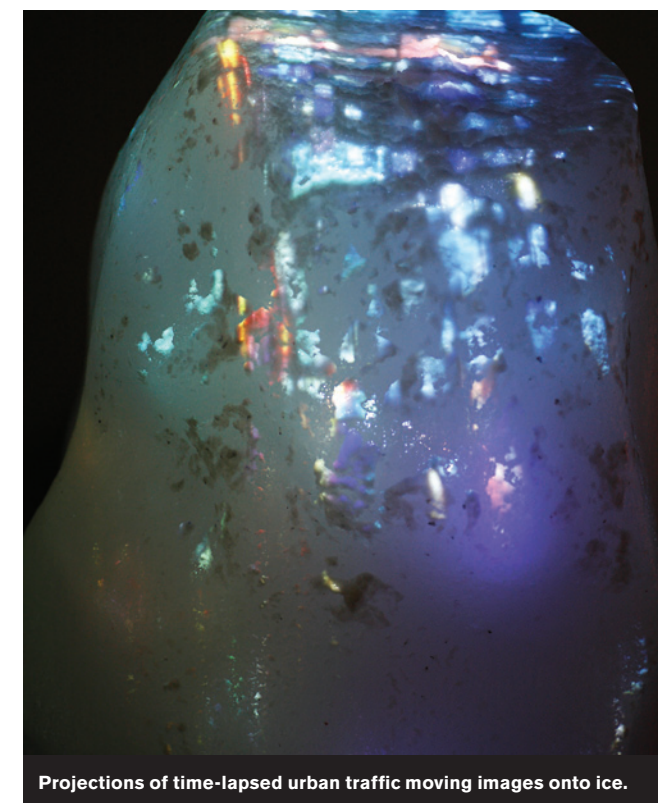
Unique 'chaotic' dynamic internal structure of Block of Ice for *Ice- Traffic*.

FEATURES

coding of scientific data are programmed to influence the moving images and soundscapes in real time. Imbalances within the data sets triggered disturbances or 'tipping' points i.e. the sudden 'flipping' from one state to another in the visual displays and surrounding soundscape, reflecting the unpredictable and dynamic nature of interlocking climate systems. Bombarded with light of very fast moving time-lapsed images of urban traffic and the body-heat of the observers, the ice mass begins its slow and inevitable accelerating meltdown.

Ice-Traffic invites the observer to witness and question what is known, what can be calculated and what remains seemingly unpredictable. New perceptions and new questions arise, prompting further thinking around the language of scientific processes and the interfacing of arts and science and how they can be explored through dialogue across disciplines. *The Breathing City* project aims to extend boundaries and to explore innovative and engaging modes of communication with a wider audience.

Tom Ainsworth was invited to present an overview and key aspects of his ongoing PhD research 'Improving Exercise Devices for Patients with Rheumatoid Arthritis Through Design' as an example of a practice based graduate trans-disciplinary research project. His study seeks to develop a new design theory, and a series of prototype devices, to improve the efficacy and efficiency of exercise devices used by people with rheumatoid arthritis (RA). The project applies a model of practice based, trans-disciplinary, design research; working with Occupational



Projections of time-lapsed urban traffic moving images onto ice.



Two ton, seven foot high Block of Ice for Ice-Traffic at the Royal Festival Hall, London, June – July 2010.

and learning practices for Medicine and Design and Craft students.

The *Bridging STEM to STEAM* event, as part of a series of events across various institutions in the US was intended to lead towards a white paper report, aimed to consider and explore new developments and frameworks for enhancing science education through the interaction of innovative arts-design-science pedagogy and research models.

Despite a (sometimes somewhat superficial) push for inter-disciplinary programs, scientific research has still a prevalent tendency to ignore knowledge and methods from outside fields. During a podium discussion of this event Margaret Honey (President and CEO, New York Hall of Science) commented, "STEAM shouldn't be thought of adding an arts agenda. It's more about fundamentally changing education to incorporate the experimentation and exploration that is at the heart of effective education. Unfortunately, we've done a good job of taking this out of education. We have an enormous crisis in STEM education." Make, play, design approaches would be more effective. "Good teaching, good learning is about good observation, a shifting of the lens in a way that can help us learn," she added. Marina McDougall (Arts Project Director, Exploratorium in San Francisco) explained that it is of importance to experience phenomena from many different angles, "The world comes to us whole – we explore it from many different perspectives." Within this context Christopher Rose (Associate Professor at RISD and Co-Principal Investigator for this STEM to STEAM event) commented, "There is a need to create physical spaces for trans-disciplinary work and exploration as different kind of inclusive learning spaces for exchange and knowledge negotiation." Richard Wurman (creator of *TED Talks* and co-creator of *TEDMED*) talked about the importance of open ways of learning and of creating space to learn. He ascribed to the philosophy of "not teaching in absolutes so things can come in and change patterns."

During the event at RISD Zschenderlein was impressed in that he observed a drive and enthusiasm amongst participants and leaders of diverse fields to explore and develop strategies for interaction, and to facilitate meaningful exchange between sciences, arts and design. Pertinent overarching key questions emerged. "Is not the separation of arts from science an artificial bifurcation?" asked Shirley M. Malcolm (Director, Education and Human Resources, American Association for the Advancement of Science, AAAS). How important is it for arts and design disciplines to maintain their independent integrity and validity? Arts and design clearly should not be simply 'bolted on' or serve as a decorative element to enhance science's public engagement. Genuine and critical trans-disciplinary exchange, has the potential for new insights, mutually creative and innovative models to emerge. "Holistic engagement with scientific problems is the key to solving them. Trans-disciplinary collaboration offers a scientist the freedom to explore familiar material from different angles without being confined within their specialism, allowing intuitive, analytical or aesthetic responses." (J. Barlow). Further, explorative dialogue across disciplines on a respectful, reflective and equal basis will most likely influence how we view and understand our own disciplines and vitally their interrelatedness and the way we choose and are able to engage with a wider audience.

Ice-Traffic emerged through the quest to find an appropriate communication model as a kind of 'bridging device' reflecting continued dialogue and experimentation reaching beyond discreet research activity and leading us to enter new territory.

<http://artsresearch.brighton.ac.uk/research/academic/zschenderlein> and <http://artsresearch.brighton.ac.uk/research/student/ainsworth>

Innovative computer coding of scientific data are programmed to influence the moving images and soundscapes in real time. Imbalances within the data sets triggered disturbances or 'tipping' points.

Therapists, Rheumatology Consultants, Nurse Specialists and Patients; to identify opportunities for where design interventions should be targeted and how they should be applied to have the greatest impact on quality of life for people with RA.

Ainsworth's approach to design research project developed through two previous collaborative projects, funded by the Centre for Excellence in Teaching and Learning Through Design (CETLD); '*Using Biomechanics to Inform the Design Process of Chairs*' (2008) and '*Design in the Clinical Environment*' (2009), both explored disciplinary interconnectedness between design and medicine. The educational models developed have facilitated an ongoing collaborative learning and teaching initiative titled '*The External Body Form*' which uses drawing as a method to facilitate and critique collaborative teaching

RESEARCH STUDENT NEWS



The Clark Family, Somerset, wearing anti-slavery clothing

Quakers and Slavery, 1657-1865 International Interdisciplinary Conference

Thanks to the Research Student Fund, Anna Kett was able to attend the 'Quakers and Slavery, 1657 - 1865' conference at which she presented a paper entitled; "Without the Consumers of Slave Produce There Would Be No Slaves": Wearing Belief: Quaker Women, Dress and Anti-Slavery Activism, 1853 - 1858.' Whilst there Kett used the special collections and visited the research facilities in the city's museums and universities. Tightly organised, the conference was consumed with events in the Centre for Early American Studies, University of Philadelphia, Haverford and Swarthmore Colleges. The broad remit 'Quakers and slavery' meant that material covered both view points; the keeping of slaves and abolition movements, spanning from the seventeenth to the nineteenth century. Most attendees were American, with only a handful of European and British delegates.

Kett's paper departed from the dominant methodology of analysing text, by starting with an object; a photograph of the Clark family in Somerset. Foregrounding material culture, Kett demonstrated that the Clarks are shown wearing their anti-slavery belief, through clothes made by free rather than slave-grown cotton. This was part of an Atlantic boycott of slave-cotton in the 1840s and 1850s, within the anti-slavery strategy known as the Free

Produce Movement which was chiefly enacted by women Quakers. The paper sparked some interesting discussion on objects as interpretative tools, shedding light on anti-slavery in domestic daily life and the success of the movement in the face of heavy criticism.

As shown in the photograph the Clarks' dress is striking for a number of reasons. Whilst of simple and plain design, the busily checked gingham appears bolder than usually associated with Quakers. These emphatic patterns drew attention to the humanitarian credentials of the cloth, and acted as a metaphor for the family's heartfelt beliefs. The research mapped the sale of free cotton in the village at the Street Free Labour Cotton Depot; a shop set up and run by Eleanor Clark from 1853 until 1858. Using the Account Book, Kett ascertained that this tiny outlet sold significant quantities of cotton by the yard, in a broad range of designs. Certain sales were recurrent, such as six yards of calico which was sufficient to sew a plain, adult gown. By examining manufacturers samples of free cotton cloth, it was shown that contrary to the current view of free produce goods, Clark's fabrics were neither poor in quality nor expensive to buy, and compared well to mainstream cottons of a similar type. Also the expectation of these fabrics as

coarse and unattractive proves to be another mythology, for history has not been kind to the Free Produce Movement. The large-check gingham shown in the photograph was probably manufactured by John Wingrave of Carlisle who operated the Free Cumberland Gingham Weavers Co-Operative. This socially-minded enterprise would have appealed to the philanthropic Clarks who in their own shoemaking business were mindful of creating an improving environment for their workforce.

Their dress demonstrates a willingness to go public in their beliefs, and to live as they preached; embedding anti-slavery into their domestic lives. Kett's paper explored their motivations and how involvement with free cotton brought them into contact with radical transatlantic abolitionists; Henry Highland Garnet, Harriet Beecher Stowe and Elihu Burritt. This established their dress as radical, visible and successful in communicating a desire for profound social change – an end to world slavery.

(Philadelphia, USA, 4-6 November, 2010)

Go to www.quakersandslavery.org for information on the conference, links and to read all the papers in full text.

<http://artsresearch.brighton.ac.uk/research/student/kett>

The Research Student Division Welcomes

Louise Buck FT H MPhil SAM *Living amongst us: What is the state of Greek Mythology in contemporary British popular culture with particular emphasis on the use of Greek Mythology in political cartoons.* Supervisors: Dr Frank Gray, George Hardie

Catherine Speight PT H MPhil FAC (Collaborative Doctoral Award) *Learning at the Interface: opportunities and barriers to university-museum collaboration.* Supervisors: Morna Hinton, Prof Steven Miles

Gavin Fry FT H MPhil SAD *Needlework for men: Occupational therapy and stitching in the United Kingdom 1914 onwards.* Supervisors: Catherine Harper, Paul Jobling

Harun Kaygan FT H PhD SAD *Politics of the object: A material-discursive analysis of electric Turkish coffee makers and the nation.* Supervisors: Dr Simone Abram (Leeds Metropolitan University), Dr Guy Julier

Dany Louise PT H MPhil SAM *Destination Biennale: Multiple perspectives on the politics of art production and presentation within three large-scale visual arts festivals through the lens of opportunity and resistance.* Supervisors: Alice Fox, Prof Steven Miles

Toby Lovat PT H MPhil HUM *The Politics of the Global Farmland Rush and Food Sovereignty.* Supervisors: Mark Devenney, Paul Hopper



Out of the Shadows: MacDonald Gill

22 July–31 August 2011

Exhibition opening hours
Monday – Saturday, 10am–5pm

Closed Bank Holiday Monday 29 August

University of Brighton Gallery,
Faculty of Arts, Grand Parade, BN2 0JY

<http://arts.brighton.ac.uk/max-gill>



University of Brighton

Faculty of Arts

Next Issue

Publication of Edition 29 of the newsletter is anticipated for the Autumn term with **deadline for receipt of copy being September 2011.**

Newsletter articles, text and images to be emailed to: Rob Greens. t: 01273 633894 / f: 01273 643039.
r.greens@brighton.ac.uk

Centre for Research & Development
Faculty of Arts, University of Brighton,
Grand Parade, Brighton, East Sussex,
BN2 0JY

Faculty Research Website

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

Editorial Group

Dr Anne Galliot (CRD); Rob Greens (CRD);
Peter Seddon (School of Arts & Communication);
Dr Michael Wilson (CRD) and Professor Jonathan
Woodham (CRD).

Criteria and Good Practice Guide

[http://artsresearch.brighton.ac.uk/
resources/good-practice](http://artsresearch.brighton.ac.uk/resources/good-practice)