



Liz Aggiss in *Anarchic Variations*, photos by Billie Cowie

Liz Aggiss and Billy Cowie: a Dance for Camera

Liz Aggiss and Billy Cowie have received one of six prestigious £50,000 BBC Arts Council Dance for Camera 2000 Awards to make 'Motion Control'.

The film has been screened nationally during 2002/2003 and most notably internationally at Ultima Festival Oslo, Archipelago Festival Rome, TTV Rimini Italy, VideoDance Athens, VideoDance Thessaloniki, Naples Film Festival, Sitges International Film Spain, Los Angeles Shorts, Toronto Moving Pictures, IMZ Monaco, DFA New York ScreenDance Festival, Constellation Screen Change London, Shorts! Amsterdam, St Petersburg Film Festival, Moscow Museum of Cinema, WorldFest Houston, Mediawaves Hungary. Motion Control is one of six featured films on the South East 'Dance Take 7' DVD touring the UK.

'Motion Control' specifically and uniquely examines the synergy of camera and performer. Shot on 35mm, super 8, digibeta and S-VHS at Shepperton Studios, it is unique in its interplay with different tape stock, use of motion control camera and animation techniques. This film explores, from the camera's point of view, the physical and emotional entrapment of the aging and glamorous dancer in her private and personal spaces. This truly is a dance for the camera. The film is notable for the hypersound foley work overlaid with text and electro-opera.

'Motion Control' has received numerous awards including The Czech Crystal at the Golden Prague International Television Awards 2002 for the best original dance and music made for Television, the Honourable Mention Paula Citron Award for Choreography for the Camera at the Moving Picture Awards Toronto 2002 and most recently a Gold Special Jury Award at the 36th World FilmFest Houston 2003. It has been bought and screened by NPS Netherlands and Finnish TV and is held at the Invideo Media Logo Archive Milan.

"The electric movements of the dancer and choreographer Liz Aggiss, converted into a true audio-visual feast of widely ranging emotions. A superb cinematic experiment that starts out from the conventions of video-dance but manages to go beyond them through an intelligent use of editing, colour, sound and music." Sitges International Festival.

Following the success of 'Motion Control' Aggiss and Cowie applied for a Capture 2 Award. Capture is an initiative from the Arts Council Dance Department that seeks to test the market for current and emerging developments in screen-based dance work. The priorities for Capture are projects that aim to build expertise and explore the creative potential of the chosen medium, develop new relationships with collaborators across disciplines, research and develop the use of new and existing technology in creating screen-based dance, and enhance and challenge conventional notions and models of dance. There were four awards of £20,000 and four of £5,000.

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Liz Aggiss in *Anarchic Variations*, photos by Billie Cowie



Aggiss and Cowie received a major award of £20,000 to direct and choreograph 'Anarchic Variations' a film that aims to confound and disorientate the spectator's reality of space, scale and sound. Shot on digibeta, Super 8 and DV, this work utilised the post production software Commotion.

'Anarchic Variations' was previewed at IMZ Monaco 2002, premiered at The Place International Screenings 2002, and commenced its touring life at MediaWaves Hungary in April 2003. 'Anarchic Variations' is held at The National Film and Television Archive London and www.ArtsOnline.com will show clips from the collection. South East Dance will undertake a national and international distribution of the collection until 2005.

Following these achievements, Aggiss and Cowie have given case study presentations including the BBC/Arts Council Dance for Camera Still Moving Conference at the University of Brighton 2002 and at The NFT South Bank. Liz Aggiss curated and presented with Ross McGibbon BBC Executive Producer, International Screenings at The Place London and was invited to be on the selection panel with the Arts Council for the £5,000 Capture 2003 Awards.

'Anarchic Variations' was featured at the Dance for Camera International screenings on Saturday 17th May 2003 at The Corn Exchange. The programme included award-winning film-makers who initiated from the BA (Hons) Dance and Visual Art course, notably Magali Charrier (Winner of IMZ Monaco 2002), Nerea Martinez de Lecea and Annie Lok. At this event was the Brighton Dance Film Phenomena, a special event featuring presentations by local film-makers including Liz Aggiss, David

Anderson, Magali Charrier, Billy Cowie, Mim King, Annie Lok, Shelly Love, chaired by Director of South East Dance, Linda Jasper.

Stop Press: Liz Aggiss and Billy Cowie have just received a £20,000 Arts Council Capture 3 Award to make 'The Men in the Wall' a 3-D dance screen installation.

Brighton Photo Biennial

The Brighton Photo Biennial (BPB), which opens in October 2003, will be the most important photography event in Britain. With an ambitious programme of exhibitions, projects, publications, talks, education projects and events, the BPB will bring together the most exciting and important photography from throughout the country and around the world to spaces in and around Brighton. This will include an extraordinary array of works, from historical archives in New York, Paris, and numerous British Collections, to new commissions from major international artists.

Following discussions between The University of Brighton, Photoworks and South East Arts (now Arts Council South East), the BPB was seen as a way of both acknowledging and building upon the strength of photographic practice developing within the region. This is something acknowledged by Tate director, Sir Nicholas Serota, when he says that this is "...just the moment and just the place for a big event which celebrates and examines the role of the camera in all our lives". But the BPB is about much more than celebrating the local, however, important though that is, and in 2001 director Jeremy Millar was

appointed to establish the biennial as an important international event. As photographer and tutor at the University of Brighton, Mark Power has remarked, "I've been proud to witness a sustained rise in the profile of photography within Brighton over the last twenty years. Now the city is to host a biennial under the direction of an internationally recognised curator, a measure of just how far we've come. With the depth of artistic talent that exists here it's no more than Brighton deserves. It really is very exciting indeed."

The BPB have been developing - and distributing - a number of projects in advance of the official opening in October. These began with two brochures that featured specially-commissioned work, the first by Brighton-based photographer Stephen Hughes, and the second including new pictures from Jeremy Deller and Alan Kane's 'Folk Archive'. Last year, the BPB in association with Brighton and Hove Council and The Argus developed a project with Swiss artist Beat Streuli. Streuli's photographs, taken of some of the city's inhabitants on its streets, were reproduced as a pull-out in The Argus over the period of a three consecutive Saturdays, a mass-produced multiple available to every reader. And this June, a new poster with a photograph taken on Brighton beach by Citibank Photography Prize winner Boris Mikhailov will be published to coincide with his work being shown in the Tate's first major photography exhibition, 'Cruel + Tender'.

When it comes to the event in October, however, the BPB will also use all the major exhibition spaces in the city - Brighton Museum and Art Gallery, Fabrica, Phoenix, the Gardner Arts Centre and, of course, the University of Brighton Gallery. The gallery at Grand Parade will host an exhibition entitled 'The Inconsiderable Things', which will bring together new work by the influential British photographer Peter Fraser, who was subject of a major survey at The Photographers' Gallery last year, and Brooklyn-based artist Rachel Harrison, star of the 2002 Whitney Biennial in New York and, according to the magazine *Artforum*, one of the most important artists of her generation.

There are many more exhibitions and events to be announced over the coming months, and all the details can be found on the BPB (www.bpb.org.uk), including information on the 'Open Submission' so that you, too, can have the chance to exhibit as part of the biennial. It is going to be a busy year, so keep your eyes open. As it says in the first BPB brochure, 'Photography is everywhere. Be prepared to see a lot more'.

Arts and Humanities and the Science Research Investment Fund

The arts and humanities will, for the first time, benefit from a new round of special funding allocated to institutions to make up some of the past under-investment in research infrastructure, and to contribute to its long-term sustainability. This is one of the first tangible results of the decision that an AHRC should be established under the aegis of the Office of Science and Technology (OST).

The second round of the Science Research Investment Fund (SRIF2) is a joint initiative of the OST, the Department for Education and Skills (DFES) and the devolved administrations in Scotland, Wales and Northern Ireland. Their contributions amount in total to over £1 billion, to be allocated by formula to higher education institutions over the two years 2004-05 and 2005-06. The formula is based on each institution's QR and research grant income in 2000-2003, and the indicative allocations announced by the Higher Education Funding Councils on 11th February range from nearly £64 million for University College London down to £20,000 for a number of small institutions such as the Norwich School of Art.

The Funding Councils have asked institutions to submit proposals for spending their SRIF2 allocations, including a contribution of at least 10 per cent of the costs of the programme from their own resources or from other non-SRIF funds. This contribution is reduced from the 25 per cent that was applied in the first round of SRIF funding in 2000. Institutions have been instructed that the priority should be to promote the long-term sustainability of their research infrastructure and to address past under-investment. Institutional submissions will be reviewed by the Funding Councils before funds are released; and the presumption is that each institution will receive its full SRIF allocation.

The position of the arts and humanities in SRIF2 is complex, since the aim is primarily to fund infrastructure for science, engineering and technology research. But the Government has recognised the case for including the arts and humanities within the ambit of SRIF2 in the light of its decision to create an AHRC, of the findings of a review of the infrastructure needs of the arts and humanities completed early in 2002, and of the scope for interaction between research in the arts and humanities and in the sciences. But there are restrictions. In the formula for allocating funds to



Fran Sutton, scraperboard illustration for Tauttex advertisement, 1938

Dr Paul Jobling: AHRB Research Leave Update

Continuing our series of featured articles, Dr Paul Jobling, Academic Staff, School of Historical and Critical Studies, reflects on his experiences from his recent AHRB funded research leave.

"To sell clothing to the masculine half of humanity is a business by itself. Men usually have very definite ideas of their own, both as to the style of clothing in general, and for themselves in particular." ('The Advertising World', July 1912)

I wrote this during one of those interminable train journeys from Brighton to the Newspaper Library in Colindale, at the far end of the Northern Line. These have become more periodic since January, but up until that time were part of my regular research routine – three hours there, three hours back on a good day. But this piece is not meant to be an opportunity to whinge about the vagaries of the British transport system, rather a progress report on how my intellectual travels through the history of advertising men's wear in Britain since 1900, courtesy of AHRB-funded study leave, have been proceeding since last October.

Of course, with very little time to go until I return to work in SHACS the clock feels like it is ticking away faster than ever. But the journey has been productive and worthwhile, and the 'freedom to think, to work, to breathe' (good old Cantona) unburdened from the exigencies of teaching and assessing is something that I can only describe as transformative, and something everyone in higher education should experience at least once in their career. Ah, the luxury of being able to visit far-flung places like the History of Advertising Trust in deepest Norfolk, and places not so far away like

the James Gardner Archive, here in the University's Design History Research Centre. ('And so, I ask myself, does a bird in a cage sing as sweetly as a bird who is free?' – that man Cantona, again. Oh well, he who lives by the advert dies by it, I suppose, because research is just as much hard work as teaching is.) And now, in drafting chapters things begin to coalesce in another challenging way, and all those lifeless notes culled from the 'Advertiser's Weekly', 'Man and his Clothes' and a myriad other professional journals suddenly start to add up to an argument.

In approaching this subject as a print historian I have been trying to deal with what McKenzie has called the 'sociology of texts' and to analyse how the materiality of clothing is translated into the materiality of poster and press advertising. Essentially, this is quite an intricate undertaking since fashion ads have their own stylistic modes and spheres of production and consumption, involving the interrelationship of word and image among other things, yet also have to be accounted for with reference to technological and social changes in men's wear and the impact of sexual politics.

As I embarked on this research project last autumn, however, one eventuality I certainly did not bargain for was that I would end up with more than enough material to fill two volumes. As things stand, therefore, I will easily use up the 60,000 words that Berg have allocated me dealing with the period between 1900 and 1945, and re-contextualising modernist work by well known designers such as Tom Purvis, McKnight Kauffer and Ashley Havinden, as well as rehabilitating that by practitioners such as Will Houghton, Rex Osborne and Fran Sutton (see scraperboard illustration, which he executed to promote Tauttex waistband linings in 1938), who have hitherto been marginalised - or entirely overlooked - in the history of graphic communications. Anyway, bon courage and see you all again in June!

Fashion ads have their own stylistic modes and spheres of production and consumption, involving the interrelationship of word and image among other things, yet also have to be accounted for with reference to technological and social changes in men's wear and the impact of sexual politics.

institutions, the Funding Councils have excluded from their calculations with respect to the arts and humanities, the larger part of the SRIF2 pot (£600 million) that derives from the OST, and included only the funds (nearly £500 million) provided by the DfES and the devolved administrations. Institutions that are strong in the arts and humanities will thus receive in total less than they would have done if institutional research income in all subjects had been treated equally.

There are also restrictions on the amounts that can be applied to projects in the arts and humanities, both by individual institutions and in each territory of the UK. For institutions, the general guideline is that the proportion of all their SRIF2 funds that are applied to the arts and humanities should not exceed the proportion of their total research funding that is represented by arts and humanities units of assessment. For example, if the arts and humanities represent 10 per cent of an institution's research funding, and the SRIF2 allocation is £5 million, then typically no more than £500,000 should be used for arts and humanities purposes. At the national level, the Funding Councils in England, Scotland, Wales and Northern Ireland expect that no more than 5 per cent of SRIF2 funds in their territories should be invested in the research infrastructure in the arts and humanities. They warn that if, taken together across the sector, proposed spending on arts and humanities exceeds this benchmark, then they will have to discuss with institutions the profile of their SRIF2 programmes. The AHRB will keep a close watch on developments.

Despite these restrictions, the extension of SRIF2 to the arts and humanities is very welcome news indeed, and we hope that Deans of Arts and Humanities and heads of department will be making strong cases to the senior managers in their institutions to ensure that they do indeed benefit from this important new source of funding. Many institutions are aware that in previous rounds of infrastructure funding the arts and humanities suffered not only by being excluded, but by having their departmental allocations cut in order to meet the institutional contribution towards science infrastructure projects. Now is the time to begin to redress the balance.

Full details of the SRIF2 allocations and of the invitations to institutions to apply for the funds are in HEFCE circular 2003/06, SHEFC circular HE/05/03. See the ELWA website at www.elwa.org.uk for details of allocations in Wales.

Modern Alchemy? The Marriage of Science and Art

The Arts and Humanities Research Board (AHRB) is providing artists and scientists with the opportunity to collaborate on a range of research projects, with funding of up to £35,000.

A new pilot scheme – the ACE/AHRB Arts and Science Research Fellowships - has been launched by the AHRB, in partnership with the Arts Council of England (ACE). The scheme will support individuals working in the creative and performing arts who want to engage in collaborative work with scientists.

"Our engagement with this initiative is another example of how we are trying to build bridges and understanding through targeted collaboration", explains Professor Geoffrey Crossick, Chief Executive of the AHRB. "Developing the interfaces between arts and humanities research and wider intellectual, social, cultural, and economic priorities has been a key element in the AHRB's strategy, and it will continue to be so as we become the first new research council to be created in a decade".

The Fellowships, which can run from six to twelve months, can be undertaken on a full or part-time basis, with funding of up to £35,000 available. Fellowships will be hosted by a higher education institution and restricted to those funded by the Higher Education Funding Council for England. The proposed Fellow must be a professional working in any aspect of the creative and performing arts, who can show a commitment to research and some experience of collaboration. The scientists involved in the collaboration can be working in any area of science or engineering.

"Many of the most exciting areas of research lie between and across the boundaries of 'traditional' disciplines or subjects", explains Professor Crossick. "In 2001, the Council for Science and Technology published a report called 'Imagination and Understanding', which concluded that the greatest challenges for our society need to be met by a marriage of the arts and humanities with science, and we hope these Fellowships will go some way towards exploring and developing this relationship."

Most AHRB schemes are UK-wide but, because the ACE/AHRB Arts and Science Research Fellowships scheme is a result of a joint collaboration with ACE, it is restricted to England. For further information on this scheme, please contact: Alison Henry, AHRB Research Awards Team Leader; tel. 0117 987 6664 Email a.henry@ahrb.ac.uk.



Developing Art and Science

Charlie has recently instigated a large-scale research project, linking our Faculty to others at Reading University, to develop the aspects of art and science that his sound-based installations currently explore. The project, involving the creation of sculptures, photographic and audio-visual work, will be largely concerned with studying aspects of meteorological phenomena and, for much of his time, Charlie will be based in the Department of Meteorology at Reading – one of the few departments to attain five star rating in the last RAE.

During and since his period as Artist in Residence at Herstmonceux Science Centre, which ended approximately a year ago, Charlie has created a number of public sculptures, prints, temporary installations and audio works derived from current scientific thinking concerning chaotic systems, unpredictability and natural phenomena. Herstmonceux Science Centre is the former home of the Royal Observatory and, while using one of the six large telescope domes sited there as his studio, Charlie produced a series of sound and light sculptures concerning astronomy and meteorology – notably: 'Twins', Churchill Square, Brighton (based on meteorological 'sunshine recordings'); 'The Lightning Panel', Science Museum, London (a gold panel that sparks like lightning as the viewer approaches); and 'Sensitive Dependence (on Initial Conditions)', Economist Plaza, London (based on



the Chaos Theory 'butterfly effect'). Currently, he is working on 'Local Stars' (a sound and light sculpture for the London Borough of Tower Hamlets) and 'Night Sky Series' (a series of cyanotype prints and audio CDs based on star patterns) which use astronomy as their starting point.

To carry out the theoretical research necessary to underpin these and future works, Charlie approached the Meteorological department at Reading to help him to begin to understand this natural phenomena in depth. Reading's Meteorology Department undertakes a great deal of research for industry, and has outdoor weather stations, recording devices and experimental equipment, together with laboratory-based digital modelling facilities concerned with predicting weather systems and phenomena such as global warming, etc. Charlie will be using these facilities to enable him to develop his ideas and this, together with the contacts at Reading that Charlie already has within the Department of Fine Art, has made it an ideal campus to help develop his systems-based audio-visual work. He also intends to collaborate with the researchers based in the meteorological department to help visualise aspects of the specialised research that they undertake so that it can be communicated to a wider audience.

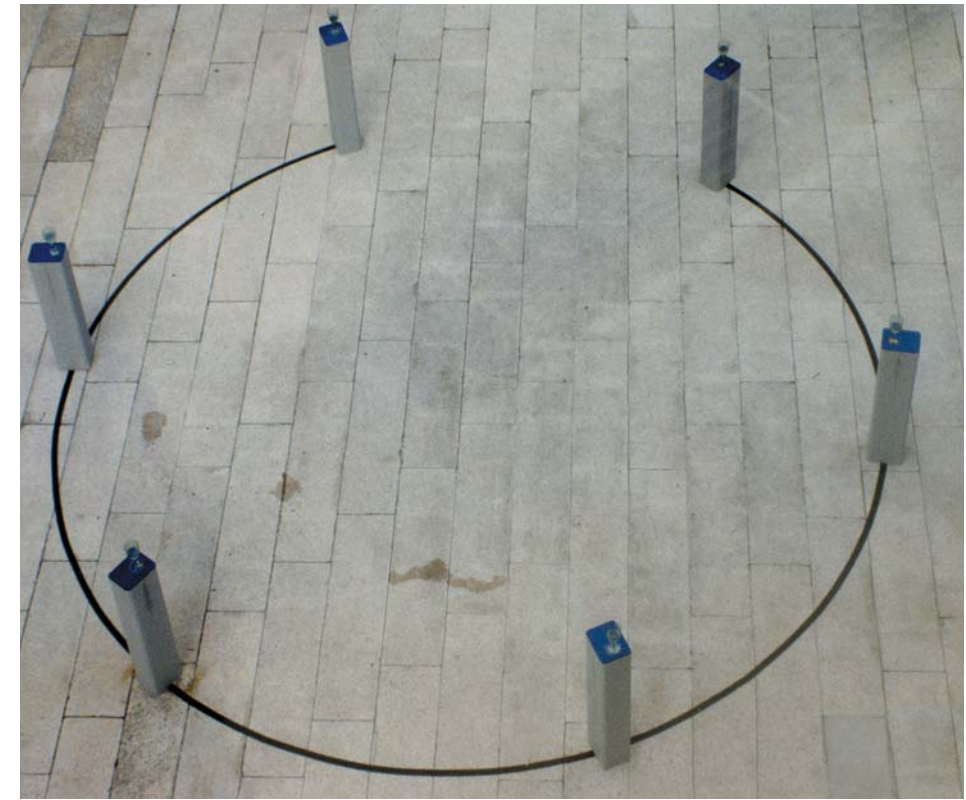
During the first phase of this three-stage project, Charlie has been involved in on-going discussions between Professor Jonathan Woodham and Barry Barker at Brighton, Professor Stephen Buckley (Head of Fine Art) and Dr Ian James (Head of



Meteorology) at Reading. This has instigated links between four departments based on the Reading campus – Music, Art, Cybernetics and Meteorology, with further links intended through the Faculty research group 'The Natural and Constructed Environment' that Charlie is part of at Brighton. This initial period, which has been concerned with establishing contacts and preparing resources, will culminate in an exhibition of recent indoor and outdoor work and a lecture and seminar given in the Meteorological Department to research staff and students from the relevant departments on the Reading campus in July of this year. It will involve the temporary outdoor installation of a new version of the audio-sculpture 'Sensitive Dependence (on initial Conditions)' and a small indoor exhibition of prints linked to 'Twins' and the 'Night Sky Series'.

It is expected that the final outcome of the project as a whole will be a series of exhibitions and seminars based, initially, at both universities. These will contain installations of objects and images, together with a compilation of audio work. Each of these will be set in context by text derived from the research, and once this initial dissemination has been explored, the intention is to tour the visual exhibition and publish an audio CD and text so that it can reach a wider audience.

As well as his main aim of using chaotic weather systems to help generate music, sculpture and images, Charlie's other intention is to look at the possibility of opening up the links and debate already



Charlie Hooker: detail from *Local Stars* sound & light public sculpture installation for London Borough of Tower Hamlets (far left) and *Sensitive Dependence*, Economist Plaza London 1999 (remaining images)

generated within Brighton's Faculty research groupings to other similar institutions. He is hopeful that, as the project unfolds, his particular style of multi-media art, which, in any one project, often brings together aspects of art, science, engineering, music, photography and architecture will help instigate seminars and collaborations between Brighton and Reading for staff, students and the wider public.

Research Student Day

The research student day, for Arts and Architecture, was held on Wednesday 19th March 2003 and was introduced by Professor Jonathan Woodham, Director of the Centre for Research Development. There were three student presentations from Megha Rajguru, School of Arts and Communication, Steve Long, School of Arts and Communication and Juliet Kac, School of Historical and Critical Studies.

Megha Rajguru presented the work she had done on her research project 'Bringing the Raj Home: India in England' to date and explained that this was the working title for her thesis and that she was in her first year of study. Her current research strategy involved looking at the history and location of Indian monuments within the British landscape and her personal reaction to them. She explained that a subjective view was prominent at this stage in the project. Megha showed a series of photographs and images that represented her journey to the monuments and a map she had drawn up to symbolise this. The

question and answer session afterwards raised issues such as the historical timeframe she was investigating and which format the project could take.

Steve Long introduced his research project 'Representing the visual in autobiographical memory: an exploration of how and what we "see" when remembering'. He addressed the theoretical aspects that underpinned his research project. In particular he outlined ideas relating to the study of memory drawn from the arts (including film, writing and visual practice), from psychology and philosophy. He then outlined three possible case studies which he intended to carry out in order to answer his research questions. The audience response to his presentation was positive and useful information and ideas on further research areas was discussed.

Juliet Kac presented a comparative analysis of fine art and music through Duncan Grant's 'Abstract Kinetic Collage Painting with Sound' 1914. This was examined in the light of Grant's intentions - as revealed in his conversations sixty years after the completion of the work - alongside Juliet's current approach to painting that uses music as subject matter.

Staff News

Louise Purbrick - Material documents: photography in the space of conflict and containment

Louise Purbrick, design historian at the University of Brighton, Donovan Wylie, documentary photographer for Magnum Photos and Patrick Henry, Curator of Exhibitions at the National Museum of Photography, Film and Television, are working together to produce a historical record of the now empty H Blocks of the Maze/Long Kesh, near Lisburn, Northern Ireland.

To date, there has not been a substantial, systematic photographic survey of this site. Currently, all phases of the prison are still standing, although becoming derelict. Some H blocks still bear traces of their former use as a political prison, with murals, graffiti, inscriptions and posters in existence.

The aims of the project are: to produce a historical record of the H Blocks; to display selections from that record; and to reflect upon the process of creating and exhibiting that record. There are an equal number of outcomes, which are: to produce a substantial series of photographs to be archived at the National Museum of Photography, Film and Television; to produce a book and curate an exhibition

at the Museum; and to write an article that critically examines the creation of the photographic record, the book and exhibition.

Purbrick and Wylie first visited the Maze prison in December 2002, which enabled them to meet the Assistant Director of Operations in the Northern Ireland prison service to establish how much access to the prison was possible. Purbrick and Wylie also undertook initial interviews and 35mm photographs during this visit. External photography and further, more detailed interviews took place during a second trip later the same month. The internal photography at the prison was completed in January 2003.

Dr Paul Hopper

Dr Paul Hopper, School of Historical and Critical Studies, has written a book entitled 'Rebuilding Communities in an Age of Individualism', which is published this month by Ashgate Publishing Limited. The book analyses and synthesises the major developments of our time (globalisation, post-industrialism and detraditionalization), arguing that they are contributing to greater individualism at the expense of community life. The central concern of the book is how we can maintain and revive local communities in the contemporary period.

In April 2003 he gave a paper at an international conference ('Dialogue among Civilisations: The Key to a Safe Future') in Warsaw, which was organised by the Asia-Pacific Council and UNESCO. His paper was entitled 'Globalization and the Clash of Civilizations? Recognizing Complexity'. The Polish Prime Minister, Leszek Miller, gave the opening address.

Professor George Hardie

In January 2003 George was one of a panel of six designers and art directors interviewed by Richard Seymour on 'Sex, Drugs and Rock 'n Roll' as part of D&AD's (Design and Art Direction of Great Britain) President's Lectures to celebrate Forty years of D&AD. He spoke to an audience of some eight hundred professionals in the Logan Hall, London, about his work for the music business in the 1970's and about his current drugs of choice - claret and allopurinol (for gout.)

George also lectured as part of a two day conference 'Drawing - the Process' organised by Kingston University. Speakers included John Warwicker (Tomato), Will Alsop, John Vernon Lord and Bruce McLean. There was an accompanying exhibition (now travelling) and the lectures are to be published.

visuale.03 george hardie's presence in venice february 2003



Sue Gollifer

In February 2003, George gave a workshop and spoke as part of 'Tradurre/Condire', a series of lectures by European designers (Werner Jeker, Francesco Messina, Uwe Loesch and Leonardo Sonnoli) at the Instituto Universitario di Architettura Venezia, and in March 2003, he spoke on 'Self Publishing' at Falmouth College of Arts as part of an Open Forum on Authorial Illustration (with Robert Mason, Martin Tom Diek and Dr Leo DeFreitas).

A commission by art director Roland Scotoni of Young and Rubicam, Zurich, has won a Silver award at the Swiss Art Directors Club and a nomination for a Silver award at D&AD in the UK. The project involved a series of small posters on 'The Art of the Kitchen'. Two of these were by George with one each by Jeff Fisher (Australia), Brad Holland (USA), Seymour Chwast (USA), Brian Cronin (UK), Paul Slater (UK) and David Hughes (UK).

George's first comic strip (eight pages in colour), was published in 'The Ganzfeld 3', an annual journal of the graphic arts published in New York. An exhibition 'The Ganzfeld Unbound' opened in March 2003 at the Adam Baumgold Gallery in New York. George contributed three pieces to this exhibition, which was reviewed in the New York Times. Other exhibitors included Jim Nutt, Seymour Chwast, Michael Bartalos, Peter Blegvad, Paul Davis, Steven Guarnaccia, Gary Panter and Chris Ware.



George Hardie: Posters by CODEsign

ArCade IV: The Fourth UK Open International Exhibition of Digital Fine Art Prints, curated by Sue Gollifer opened at The European Illustration Collection Gallery, Hull (EICH), University of Lincoln on 22nd April and it will continue until 28th May 2003. This exhibition was linked to the CADE '03, Computers in Art and Design Education Conference and was supported the Faculty Research fund, by Apple Europe and Adobe UK.

ArCade IV is the UK's fourth open international exhibition of electronic prints. It provides an opportunity to see a wide range of recent original, limited edition, artist's prints, which at some stage in their production have involved the use of computers to generate and/or to manipulate their imagery. It will travel extensively throughout the UK, Denmark, Slovakia and Russia, during 2003 and 2004. It includes work by forty-one selected and invited digital artist/printmakers from over all over the world; artists from six countries, from Australia to Russia and including Slovakia and India. The work in the exhibition covers a vast spectrum of styles and a whole range of new printing technologies.

Sue says, "I hope the Arcade IV exhibition demonstrates how digital fine art prints, offer the possibility of generating 'radically new' physical; aesthetic and conceptual frameworks".



Image from Fourth UK International Exhibition of Computer Generated Fine Art Prints curated by Sue Gollifer

Design study by Bohn and Viljoen, for Munton Road Southwark, showing proposals for introducing productive urban landscapes



Katrin Bohn/Andre Viljoen, Senior Lecturers, School of Architecture & Design

Andre Viljoen and Katrin Bohn will make the first presentation of outcomes from a research program jointly supported by the Faculty of Architecture and Design and the Royal Institute of British Architects Modern Architecture and Town Planning Trust. Their paper titled 'Productive Urban Landscapes' will be presented in June at the International Federation of Housing and Planning Conference in London.

Bohn and Viljoen's research defines ecologically Productive Urban Landscapes, and explores how their integration into cities would enhance environmental sustainability, while simultaneously adding new qualities to urban areas. Their work contributes to an on-going debate about appropriate strategies for improving urban sustainability. This debate is mainly focused on the merits of compaction or de-compaction as guiding principals, which the presented research is questioning.

Katrin Bohn has worked on strategic proposals for the full integration of productive landscapes into existing cities by testing issues such as the layers, occupancy and networks of open urban spaces. Andre Viljoen has concentrated on examining urban agriculture, the main socio-economical component of the new landscapes.

While the social and environmental benefits of urban agriculture are receiving considerable attention, the design implications and possibilities arising from its integration into cities are not. One major focus of the research is therefore to explore the potential of Productive Urban Landscapes for urban regeneration, which is presented in the form of several design studies undertaken in the

past few years by Bohn & Viljoen Architects.

In order to observe urban agriculture sites first hand and assess their physical requirements and relationships with adjacent landscapes and buildings, a field trip was made to Cuba, where urban agriculture has been extensively implemented. Closer to home, similar studies have been made, for example of the allotment sites at Moulsecocomb. Comparing these studies, characteristic spatial interactions between urban agriculture sites and other types of occupation have been identified and fed back into the research on suitable design strategies.

This stage of research will be concluded with the publication of a book titled 'Productive Urban Landscapes: Designing Urban Agriculture for Sustainable Cities' commissioned by the Architectural Press and due for publication towards the end of 2003.

Linda Drew, ADC-LTSN

Linda presented a paper at the SEDA/SRHE Conference 2003 held at the University of Bristol in April entitled 'The Learning Laboratory: impact evaluation of the professional learning of teachers'. The paper discussed a methodology for ongoing impact evaluation of the professional learning of teachers, which acknowledges the social, cultural and contextual aspects of that learning experience. Most teachers work in a course team. Most, but not all, educational development is targeted at the individual through accredited programmes (SEDA, ILTHE). The evaluation of those development activities is therefore also targeted at the individual and either during or immediately after the activity. Sometimes individual development does not lead



to changes in the student learning experience because the individuals do not have sufficient effect on the direction of the team.

To improve student learning outcomes, teacher development should be aimed at fostering a student-focused approach to teaching and should be aimed at both the individual and the course team and occur over a sustained period of time. Staff development can lead to contextualised professional learning for teachers and outcomes which benefit student learning if the unit of activity is the course team. The course team is the major, or main, activity centre for most academic staff. There is growing evidence to suggest that the course and departmental focus is crucial to maintaining the impact of change in line with the department level culture.

Three different cases of course teams in development are identified to illustrate the discussion. These course teams are working on developing learning and teaching as part of a department/course focus for LTSN development activities. The ADC-LTSN is the subject centre for Art, Design and Communication. The evaluation activity or 'Learning Laboratory', is modelled on activities designed by Engeström (1987, 2001) to closely observe the professional learning of work teams as socio-cultural activity. For a copy of the paper please contact Linda on 3964 or l.s.drew@brighton.ac.uk

Linda Ball, ADC-LTSN

Linda has published a paper – 'Future Directions for Employability Research in the Creative Industries'. This working paper reviews the current and future position for preparing students for employment in the light of changes in higher

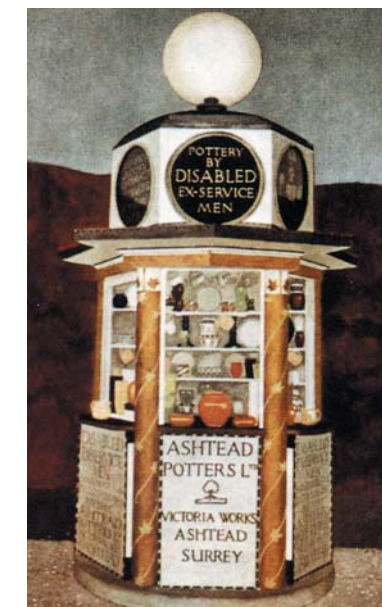
education, the labour market and graduate employment. The research draws on recent research studies, curriculum developments and surveys. The author makes recommendations for future employability strategy for the sector and suggests new areas for research into employability. The work was funded jointly by the ADC-LTSN and the Employability Partnership - a consortium of fourteen higher education institutions - which in 1998 undertook a longitudinal study of the career paths of graduates in art, craft and design resulting in a report: Destinations and Reflections: British Art, Craft and Design Graduate Careers - The National Survey.

Copies of 'Future Directions for Employability Research in the Creative Industries' are available on request from the Subject Centre and will shortly be downloadable in PDF format from the website. Contact: Sarah Harwin or Alison Percival via the ADC-LTSN email address: adc-ltsn@brighton.ac.uk.

Student News

Jenny Hill full-time MPhil/PhD student in the School of Historical and Critical Studies

The second half of Jenny Hill's article on ceramics at the British Empire Exhibition appears in the spring issue of the Exhibition Study Group Journal. It includes a section on Ashtead Pottery, a firm founded by Sir Lawrence Weaver to give employment to ex-servicemen disabled in the 1914-18 War. Sir Lawrence was Director of the UK section of the British Empire exhibition, so ensured that Ashtead received good press coverage and that King George V and Queen Mary were photographed visiting the Ashtead stand. The lion was designed by Percy Metcalfe.



From top left: King George V & Queen Mary at Ashtead stand; Ashtead BEE kiosk; Ashtead Grey Metcalfe lion





Craig Koomeeta "Crocodile" 2002 cast aluminium

New Students

Nina Dimitriadi – F/T MPhil/PhD, School of Arts & Communication started April 2003

Staff Funding Successes

Professor Mike Tucker

Congratulations to Professor Mike Tucker who was recently awarded £25,000 from the Arts Council England, South East for the exhibition 'Dream Traces - A Celebration of Contemporary Australian Aboriginal Art', which the University of Brighton is presenting in association with the Rebecca Hossack Gallery, London. This was the largest presentation of Aboriginal Art in Britain since the 1993 'Aratjara: Art of the First Australians' show at the Hayward Gallery, London and features a wide range of paintings, batiks, sculpture, printmaking, video and photography.

The show was been developed with the approval of the Australian High Commission and was opened by His Excellency, Mr Michael L'Estrange, the High Commissioner, on Wednesday 23rd April 2003 and ran until 24th May. The exhibition is also part-funded by the Faculty's Research Support Fund.

SEFVA

The South East Film & Video Archive (SEFVA) is pleased to announce that it will receive £30,000

from the British Library's Reaching the Regions programme in 2003/04. This new project, entitled 'Our Saturdays: Sounds & Visions from the South East', will produce a DVD that will combine silent archive films from SEFVA and the Wessex Film & Sound Archive with audio material from the British Library Sound Archive. Using the theme of Saturday afternoons, the DVD will present a range of 'sounds and visions' from across the South East in the twentieth century. As an interactive, it will have either one or more audio channels for each film with relevant popular songs, music, oral histories, poetry and natural sounds. Two thousand copies of this new public resource will be produced and distributed across the South East to libraries, local history centres, record offices, HE and FE libraries and a selection of secondary schools. The production work will be undertaken by Media Facilities at the University of Brighton. There will be a website to promote the DVD and the work of the partners. This is SEFVA's first project with the British Library.

Awards from the Faculty Research Support Fund

Peter Seddon, School of Arts and Communication, received an FRSF award for his project 'civilwar@rochdale.uk'. The title refers to both an exhibition at Rochdale Art Gallery and a book published by the Centre for Contemporary Visual Art timed to coincide with the exhibition. This is the outcome of two years of research into the historiography of civil war images and paintings.



Madeleine Strindberg, School of Arts and Communication, received an FRSF award for her project 'artinheaven'. As part of this year's Brighton Festival, ten Roman Catholic churches in Brighton exhibited contemporary art and Madeleine Strindberg's paintings were shown in two churches during the project.

Tony Benn, School of Arts and Communication and currently studying for a PhD in the Centre for Research Development, received an FRSF award for his project 'Wild Flower'. Flower painting and still life in general were regarded as one of the lowest forms of painting in the hierarchy of the Academy, as it seemed to offer no possibility of historical and cultural importance. Using this as a starting point, to paint weeds in the garden, Tony Benn's project aimed look at something almost irrelevant in order to investigate how we look at paintings.

Also from the School of Arts and Communication Mark Power has received an award for his project 'Beyond the Fringe'; Duncan Bullen received an FRSF award for his project 'From Silence'; Jim Cooke received an award for the completion of his project 'Re-placing Arcadia' and Charlie Hooker received an FRSF award for his project entitled 'An investigation into Artistic and Scientific Interpretations of Meteorological Phenomena through audio-visual art'.

In the School of Historical and Critical Studies, David Green received an award for his project 'Photoforum' and Tom Hickey received funding to



support the conference 'Politics, Culture, Resistance: Globalisation and its Discontents2'.

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 only. The aims of the Small Grants in the Creative and Performing Arts scheme are to 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; to enable individual scholars to pursue well-defined small-scale projects, or parts of larger projects, that are likely to bring advances in creativity, insights, knowledge or understanding of interest and value both to the research community and to a wider public; to maximise the value of research outcomes by facilitating and promoting their dissemination both to the research community and to as broad a public as possible.

The next deadlines for AHRB funding will be published over the summer and circulated by the Centre for Research Development. The deadline for the small grant scheme is likely to be Friday 31st



From top: Dream Traces Larrakitj collection March 2002 Buku-Larrnggay Mulka Centre, Yirrkala; Brighton, 1957 by John King, SEFVA; Mick Kubarkku "Yawk, Yawk" 1989 acrylic on bark

October 2003. A full list of publication dates for AHRB research support schemes including the small grants, research leave, large grants, fellowships and research centres will be printed in the next issue and will appear on our website www.brighton.ac.uk/arts/research/.

Subject Centre News

The PRAAG (Pedagogic Research in Arts & Architecture Group) seminar series has held two successful meetings so far, with presentations from Frances Corner 'Learning to teach: qualitative research into fine art undergraduate programmes' and David Clews 'The Imaging in Education project'. Details of the remaining seminars are as follows:

15th May - Paul Martin, Centre for Higher Education Practice, Open University. 'Challenging the perceptions of adult learners in fine art'

This seminar, based on doctoral research, explores learning in the discipline of fine art and highlights problems for mature learners and artist/teachers when learners are challenged to explore their socially constructed views on the nature of reality. A major barrier to learning for

Assessment is instrumental in developing effective learning (e.g., Laurillard 1984, Ramsden, 1988) and to be effective the assessment should be aligned to the stated learning outcomes (Biggs, 1996). However, the assessment of outcomes is not unproblematic, particularly when they are related to grading criteria. (Woolf, 1995). With the increasing use of learning outcomes for assessment in Art, Design and Communication it is important to obtain a clear picture of the conceptions of both the learner and the teacher when using outcomes for assessment. What do students really think is happening in assessment and what do tutors need to do to improve their use of assessment as a learning tool? The researchers have used a phenomenographic methodology to investigate the students' accounts of their experience of assessment, which identifies the differences and the internal relationships between their experiences. The seminar will present the findings to date and encourage discussion of aspects of methodology and the findings themselves.

10th July - Linda Drew, ADC-LTSN at University of Brighton 'Ways forward for pedagogic research in Arts & Architecture'

The final seminar this term will take the form of an open discussion around some themes led by Linda Drew. All staff in the faculty and wider subject communities of the University who are involved or interested in engaging with pedagogic research are encouraged to take part. Themes include: future PRAAG seminar series - ideas and offers of contributions; PRAAG as a conduit for being research active with a focus on pedagogic research; consideration of capacity building issues i.e. support for novice researchers and researchers wishing to expand their experience of research; collective activities e.g. projects; funding of pedagogic research, sources and resources. This seminar's proceedings will form the basis of a PRAAG manifesto and activities for the coming academic year.

Conferences

The Intimate Metropolis: Domesticating the Urban, Infiltrating the Room at the *Architectural Association, London 31st October and 1st November 2003*

That there is a distinction between 'public' and 'private' seems self-evident. It is entrenched in our value judgements, our systems of legislation, and the structuring of our physical surroundings; it has direct consequences for the way we lead

Louise Purbrick: AHRB Research Leave Update

Dr Louise Purbrick, lecturer in the School of Historical and Critical Studies, is approaching the end of eight months research leave, partly funded by the Arts and Humanities Research Board. The project, which was successful in the AHRB's match-funded Research Leave Scheme, is entitled 'The Wedding Present: design and meaning of domestic objects in Britain 1945-2000'. Here, Louise Purbrick gives some background to her project, how it was initiated and how, with the help of funded research leave, it has developed.

'The Wedding Present' began five years ago when I commissioned and co-wrote part of a Mass-Observation directive, an open-ended questionnaire, entitled 'Giving and Receiving Presents.' The Mass-Observation Archive, based at the University of Sussex, collects the writings of 'ordinary people'. Nearly three thousand people, recruited through the local and national media have responded to its 'Contemporary Project' directives. Around four hundred are on the Mass-Observation 'panel' at any one time. Two hundred and fifty-four people replied to my directive, giving details of types of wedding presents, how they were received, whether they were requested, where they have been kept, how they have been used.

Mass-Observation correspondents use directives in their own way and their responses to

the 'Giving and Receiving' directive are complex collective text, combining recollections of the correspondents' own experiences of gifts and marriage, statements about what constitutes appropriate forms and levels of consumption as well as original documents, including wedding lists and photographs. The amount of written material generated by the 'Giving and Receiving' directive is much greater than that used to support conventional studies of consumption patterns, which use either general surveys or small studies. At one level 'The Wedding Present' is just another conventional study of contemporary material culture only on a larger scale. It considers the construction of the domestic environment, widely recognised as the key site of consumption, examining the objects and practices used to establish the home in Britain between 1945 and today. However, it also foregrounds the issue of what counts as evidence of everyday life and reflects upon the relationship between the individual life and social experience. So, unlike many studies of consumption which are characterised by a lack of methodological reflection and avoid the question of how specific practices function within any wider context, 'The Wedding Present', hopefully, will open up a debate about methods of cultural inquiry. My project, furthermore, sets out to challenge the current critical orthodoxy about the power attributed to consumption practices. Rather than assuming that consumption inevitably produces individual identity, I am concerned with the limitations imposed by the social contexts in which consumption occurs.

our lives. Yet why, how and to what effect we distinguish between public and private are issues much less frequently discussed.

This symposium aims to explore our manifold ways of making such distinctions by focusing on the complex of relationships between the urban and domestic realms. Its concern is to examine the ways in which the multiple interactions between private and public, urban and domestic, are manifested in architectural and urban form or through other structures of representation.

We seek papers that examine built and imaginary constructions and their modes of use and inhabitation, that focus on blueprints or conceptual frameworks, that look at extensions of the domestic into the urban sphere, or that investigate what happens when an urban totality or fragment is brought into a smaller, more intimate, compass.

Questions to be addressed might include one or more of the following issues:

- How do the different scales implied by the terms 'urban' and 'domestic' interact and interfere?
- How do ideas of the urban suggest ways of inhabiting the domestic, and vice versa?
- How have different representations of the domestic and the urban been interpreted, by whom, and how have they influenced subsequent practices?

Please send paper abstracts of 250-300 words together with a brief CV including name and contact details by 6th June 2003 to Marina Lathouri (ml267@cam.ac.uk) at the Architectural Association School of Architecture, 36 Bedford Square, London WC1B 3ES. Speakers will be notified by 11th July 2003.

George Hardie spoke to an audience of some eight hundred professionals about his work for the music business in the 1970's and about his current drugs of choice - claret and allopurinol (for gout.)
See Staff News, George Hardie

students in the field of Fine Art is the extent to which their established perceptions can inhibit their ability to transform their understanding. To transform perceptions it is necessary to challenge existing frameworks, but such challenges can have dramatic psychological and social consequences both for the student and the artist/teacher. In an education system where quality is increasingly focused on the consumer and measured by the 'happiness' of the student learning experience, the position of transformative educators is in question.

12th June - Alison Shreeve & Jonathan Baldwin, London College of Fashion & ADC-LTSN at University of Brighton 'You say assessment... and I say assessment... Variation in student conceptions of assessment using learning outcomes in design'

The British Constitution - Can We Learn From History? *Time: 7.00 to 8.30pm, Wednesday 18th June 2003. Venue: The British Academy, 10 Carlton House Terrace, London SW1Y 5AH.*

Invitation to the British Academy Panel Discussion This event is held to launch the British Academy Centenary Monograph on 'The British Constitution in the Twentieth Century', edited by Vernon Bogdanor. The speakers on the panel are: Vernon Bogdanor, Professor of Government, Oxford University; David Butler,

Nuffield College, Oxford Ferdinand Mount, former editor of the Times Literary Supplement; Peter Riddell, The Times; Diana Woodhouse, Professor of Law and Politics, Oxford Brookes University; Chairman and Lord Wilson of Dinton, former Cabinet Secretary.

This event is free and open to all. If you would like to attend it is essential that you register beforehand. Please contact the British Academy Meetings Department: Telephone 020 7969 5263 Email externalrelations@britac.ac.uk.

Theatre & Gallery Highlights

Burt, Brill & Cardens Graduate Show
Saturday 21st - Thursday 26th June 2003

The University of Brighton's reputation as a hotbed for groundbreaking artists includes ex-graduates Rachel Whiteread and recent Turner Prize winner Keith Tyson. With accolades such as these, it is no surprise that the University organises one of the biggest graduate shows outside London... the annual Burt, Brill & Cardens' Graduate Show.

Red Zebra Omniculture Workshop *Saturday 24th May 11am - 4pm £7/£5 concessions from the Dome Box Office 01273 709709*

Would you like to be a part of the UK's largest Hip-Hop Orchestra? Whether you're a complete beginner or an experienced musician, you will all have a part to play. The following workshops are available, followed by an evening show.

11am - 1pm Gospel Choir, Soul Choir, Capeira Regional (open to all levels of experience). Samba Hip Hop (Intermediate level with some experience and own instrument required)

2 - 4pm Drilling body percussion, rap, breakdance (open to all levels of experience). Orchestra (advanced, three year minimum experience and own instrument required).

Red Zebra Omniculture Night *Saturday 24th May 9pm - 2pm £5/£4 concessions (free entry for Omniculture workshop participants) from the Dome Box Office 01273 709709.*

A night of non-stop sensory exploration! Don't miss the debut performance of the UK's largest Hip-Hop Orchestra. Workshop leaders have co-created a piece of music that will form the material used in each of the workshops held earlier in the day. Only when brought together in the evening will the Orchestra be complete - creating an exciting, unique and experimental live performance. For your chance to be a part of this... come along to the Omniculture workshops happening during the day.

Newsletter articles, text and images to be emailed to

Alison Kampalis t: 01273 643894 / f: 01273 643039 / e: a.kampalis@bton.ac.uk

Centre for Research Development

G62, Faculty of Arts and Architecture, University of Brighton, Grand Parade, Brighton BN2 0JY

Faculty Research Website

www.brighton.ac.uk/arts/research