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an international centre of
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Welcome to the Summer Edition of Research News

The editors would like to congratulate Emma Stibbon (School of Arts and Media), Dr Rebecca Bramall (School of Arts and Media) and Dr Vicky Margree (School of Humanities) on their recent research sabbatical award successes. In this edition they highlight the ways in which their research plans will be enacted and we look forward to reporting on their research achievements and future agendas following completion.

Our feature article written by Dr Annabella Pollen and Dr Charlotte Nicklas marks the significance of the Professor Lou Taylor's pioneering contribution to the development of dress history. They draw to the readers' attention Taylor's immense knowledge of, passion for, and commitment to the subject, expressed through many decades of inspirational teaching, extensive publications and imaginative curatorial work. All of these special qualities have subsequently and profoundly shaped the theories and practices of dress history nationally and internationally.

Matt Smith writes about his most recent exhibition '*Other Stories: Queering the University of Leeds Collection*'. The exhibition, which is part of the LGBT (Lesbian, Gay, Bisexual, Transgender) History Month, was developed following Smith's exploration of the Edward Carpenter papers held at the University of Leeds.

Irmi Karl and Dr Olu Jenzen go on to discuss the LGBTQ Life Research Hub and its aims: to bring together research related to contemporary sexualities and gender identities and to support researchers working within this field through the formation of alliances and collaborations within and beyond the University.

The University of Brighton's ongoing significant role in promoting a greater understanding of Czech design, culture and society from the early 1900s to the present is explored in an article written by Professor Jonathan Woodham following on from the recent Jiří Pelcl exhibition in the University Gallery and related symposium

The university's strong engagement with the Cultural Olympiad is evidenced through articles written by Dr Paul Jobling and Dr Sarah Atkinson. Jobling writes about The Design History Society's (DHS) 2012 international annual conference, '*The Material Culture of Sport*', explaining that the conference does not either simply celebrate the Olympic ethos or deal exclusively with the material culture of the Games. Rather, as DHS Chair Dipti Bhagat states, it is a timely and exciting opportunity to embrace research in the material culture of professional and amateur sport in all its manifestations, from and across various academic disciplines. Atkinson's piece focuses on '*1908: Body & Soul*', a research project aligning the University of Brighton's expertise in sports history and analysis with its growing reputation in experimental media production.

The edition concludes with an update from the Doctoral Centre (Arts), in which environmentalist Karen Blincoe discusses her research topic 'sustainability as utopia'.

We hope you enjoy this edition and welcome your feedback on future publications.

The Editorial Team



Cover image
Department store mail order catalogues, Paris 1907–1909, University of Brighton Dress and Textile Teaching Collection. Page 6



NEWS

Sabbatical Successes

SABBATICAL SUCCESSES

The Faculty of Arts is pleased to announce that three staff members have been awarded research sabbatical awards. The scheme is a university-wide initiative, and applications were invited from academic and research staff from all Schools and Faculties. The awards of up to £20,000 each are offered to enable researchers to take a period of study time/ sabbatical away from their substantive role at the University in order to undertake research.

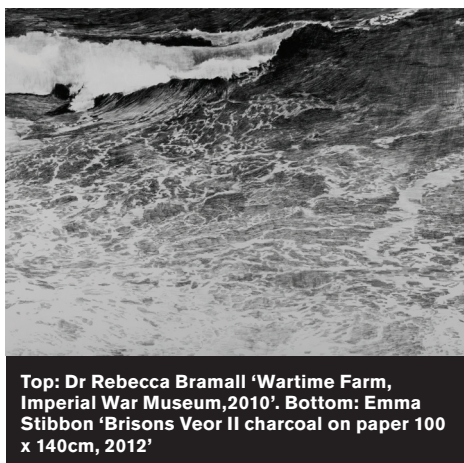
EMMA STIBBON, SCHOOL OF ARTS AND MEDIA

Stibbon's research is located within a long history of artistic representation of science and exploration. During the awarded sabbatical period Stibbon aims to explore how a combination of drawing and print can communicate new insights and develop our understanding of landscape as a fragile, contingent and unstable concept. Through a strategy of site-based research and visual practice exploring the complex terrain of Iceland, Stibbon will seek to question our perception and experience of environment as immutable and resilient.

As outcomes of the research Stibbon plans to exhibit her findings through an exhibition tour, alongside a programme of public talks and supporting publication, and a symposium on *The Transformation of Place*. As part of the research, Stibbon will establish a network of contacts within the arts and science community, exploring the links between drawing, landscape, and contemporary environmental debates.

DR REBECCA BRAMALL, SCHOOL OF ARTS AND MEDIA

Bramall is an early career researcher currently completing her first postdoctoral research project. She has been awarded a three month sabbatical to complete a monograph titled *The Cultural Politics of the New Austerity* for publication by Palgrave Macmillan in September 2013. This book will make an intervention into critical debates about culture, politics, and social transformation in the present 'age of austerity'.



Top: Dr Rebecca Bramall 'Wartime Farm, Imperial War Museum, 2010'. Bottom: Emma Stibbon 'Brisons Veor II charcoal on paper 100 x 140cm, 2012'

Bramall will also work on two focused impact activities during her sabbatical period, the organisation of a symposium for the Centre for Research in Memory, Narrative and Histories, and the creation of a database for the information and images gathered during her project.

Bramall's research interests include memory studies and ethical consumption studies. Her project makes a contribution to the important task of bridging these two fields, both at Brighton and in the wider academic community.

DR VICKY MARGREE, SCHOOL OF HUMANITIES

Margree will be taking a sabbatical for one semester in order to write three journal articles developed from existing research undertaken in the summer of 2011 on the Gothic literature of late-Victorian women writers, Florence Marryat, Edith Nesbit and Charlotte Riddell.

Her sabbatical period will also be used to develop a proposal for a monograph, which would include versions of two of the three articles together with new material on additional writers. Margree's wider aim for the sabbatical is to consolidate an area of research specialism in the field of fin de siècle gothic fiction. The work planned for the sabbatical will complement an existing collaborative project she is leading with Dr Daniel Orrells (University of Warwick), Dr Minna Vuohelainen (Edge Hill University) and Johan Hoglund (Linnaeus University, Sweden) entitled 'Richard Marsh: Re-Reading the Fin de Siecle'. A symposium will be held at the University of Brighton on July 20 2012 with the aim of publishing proceedings as an edited collection.

Fuse Update

Work on the Brighton Fuse project is underway, as researchers from the University of Brighton join forces with members of the University of Sussex and WiredSussex to explore how innovation and creative practices take place in the city. The Brighton Fuse is a two-year research and development project, funded by the Arts and Humanities Research Council. The project aims to analyse the growth of Brighton's successful creative, digital and information technology (CDIT) cluster. The challenge for the investigators is to understand the forces for success, so innovation and growth can be encouraged, and effective policy methods rolled out to emerging CDIT clusters.

The Brighton Fuse comprises several interlinking strands of enquiry, which are being carried out by researchers from the Faculty of Arts and the Centre for Research in Innovation Management (CENTRIM) at Brighton

University, and the Science and Technology Policy Research Unit (SPRU) at Sussex University. In order to map, measure and assist firms in the CDIT cluster, a firm-level survey is being developed by Juan Mateos-Garcia, a Research Fellow at CENTRIM and Creative Industries Fellow at the National Endowment for Science and the Arts (NESTA), and Roberto Camerani from SPRU. A preliminary draft of the survey questions has been developed and was tested in a research pilot over the Easter period. The Fuse team anticipates that the survey will go live at the end of May 2012, when WiredSussex will facilitate its delivery to its members to increase the response rate.

A qualitative research stream is also underway, led by Georgina Voss and Steven Miles from the Faculty of Arts, and Jonathan Sapsed from CENTRIM. Georgina has been spending time in the WiredSussex offices, where she has been learning about how the

organisation supports and facilitates links between firms in the CDIT cluster, and been introduced to many of their members. She has also been exploring the interplay between the arts and humanities and digital technology, as Brighton Fuse is predicated on the belief that by connecting the arts, humanities and design with digital and ICT, creativity and innovation can be enhanced. This has involved speaking with local people whose work practice encompasses both technological and artistic facets, and the organisers of festivals in Brighton and Hove where this work is showcased. Further lines of enquiry which will be explored later in the project include the nature of innovation practices in different sectors within the CDIT cluster, and the role of higher education and graduate skills in this process.

More information about this project can be found at: www.brightonfuse.com.

Dr John Wrighton International Research Fellowship

Broadening the University of Brighton's international reach and impact, Dr John Wrighton, Lecturer in English Literature (School of Humanities), is currently in Toronto, Canada, on secondment for a prestigious two-year International Research Fellowship at the Modern Literature and Culture (MLC) Research Centre, Ryerson University.

With a primary research focus on modernist and avant-garde American poetry, Dr Wrighton is collaborating with world-leading scholar, Tier One Canada Research Chair, Professor Irene Gammel. Their collaboration involves high profile dissemination: for the Modernist Studies Association annual conference at State University of New York, Buffalo, they co-organised a panel on 'Technology and Modernity', bringing together foremost scholars in the field; at the Canadian Association of American Studies annual conference to be held in Toronto in October, they will present

a co-authored paper on 'ecopoetics as spatial practice'. Synthesizing his studies in ecocriticism and ethical theory with Professor Gammel's expertise in Dada poetry and art, Dr Wrighton and Professor Gammel are collaborating on co-authored articles, as well as an edited collection of essays for a project on 'Ethics, Poetics, Modernity'.

In addition to his international collaboration, Dr Wrighton is advancing ongoing investigations into ethical theory, narratology, and experimental poetics. He has a chapter forthcoming entitled '*Ethnopoetics and the Performativity of Place: Jerome Rothenberg and "That Dada Strain"*' in *Placing Poetry* (Rodopi, 2012) and two new articles near completion. The first, emergent from his work in literary ethics, charts the history and re-assesses the impact of the 'turn to ethics' in literary theory. The second advances a new theory of textual practice revealing the tension of language between discursivity and materiality, and engaging contemporary questions of literary affect. Following the success of his first book *Ethics and Politics in Modern American Poetry* (Routledge, 2010), these projects inform his plan for a second monograph on literary ethics and the modern American novel. With papers at the Charles Olson Centenary Conference (University of Kent, Canterbury) and a guest lecture at University of Edinburgh just prior

to his secondment in 2011, Dr Wrighton is disseminating his work at important gatherings and prestigious institutions on both sides of the Atlantic. His guest lecture at Ryerson University in Toronto (also in 2011) formed part of a series of three lectures alongside American poet and feminist literary critic, Rachel Blau DuPlessis (Temple University), and distinguished Professor of Political Philosophy and Social Theory, Susan Buck-Morss (Cornell University).

In his development of an innovative research-led teaching practice, Dr Wrighton is pioneering new work in digital pedagogy. At the MLC Research Center he conceptualised a bespoke Interactive Research Innovation Zone to facilitate the use of a new digital archive. Through his international collaborations, leadership at the MLC (one of the foremost international Centers of research excellence in North America) and through his engagement with Ryerson University's parallel social regeneration, professional, and applied mandate, Dr Wrighton is developing advanced knowledge in research innovation and the internationalisation of Higher Education, processes crucial both for the contemporary student experience and for the future of our scholarly community.

Dr Wrighton will be returning to the University of Brighton in February 2013. <http://arts.brighton.ac.uk/staff/john-wrighton>.



Traces: an Exhibition at the Austrian Cultural Forum

Traces, a new exhibition by Julia Winckler, Senior Lecturer in Photography (School of Arts and Media), has recently opened to the public. Its starting point was the finding, in an attic, of a suitcase that had once belonged to Julia's great uncle, Hugo Hecker. The suitcase had witnessed Hugo's escape, in the summer of 1939, from Vienna to England. His parents and most of his family perished in the Holocaust. Only two photographs constituting the last visual traces of the family have survived. In his lifetime, Hugo was unable to talk about the loss of his family.

The *Traces* exhibition attempts to preserve the family's memory, capture Winckler's journey to Poland to find traces of their lives there, and to preserve the few inherited objects and documents for their potential to provide testimony as to what happened to the Hecker family and countless others who shared their fate.

When used as a historical source, a photograph can be read through its indexical properties – how it describes an event through its iconic properties – how it interprets that event, and as key image that contributes to collective interpretations of past events.¹ Working with photographs requires us to consider the polysemic qualities of images, alongside the social, cultural and political context of their production, distribution, usage and collection.

In *Archive Fever*, Jacques Derrida wrote that: "the question of the archive is not a question of the past (...), it is a question of the future, the question of the future itself, the question of a response, of a promise and of a responsibility for tomorrow"². So what matters is what we do with the archive, with private and public materials, and how they are used in the present.

Walter Benjamin wrote about the 'wound' left behind by the victims of history – those who died 'too soon'³. He believed that new generations have to continuously confront this 'wound' – that future generations have a responsibility to remember the history of the victims. He used the word *Spuren*, German for *traces* (it can also mean *track*) when he described what a photograph captures or records. This project, which is part of a series



Witnessing, courtesy of Julia Winckler.

by Winckler which include *Two Sisters* and *Retracing Heinrich Barth*, explores how artists use visual traces, how they may be selected and reworked into new visual narratives in the present, that evoke the past.

In the accompanying catalogue, published with support from the Austrian Cultural Forum (ACF London), Professor Edward Timms, founder of the Centre for German Jewish Studies, writes: "To place those events in their historical context has required nearly a decade of patient research, which Julia has undertaken at the Wiener Library and the Imperial War Museum in London, and in Poland with the help of the Polish historian Jacek Proszky and the Jewish Religious Community of Bielsko-Biala. Only last year, with the aid of another Polish historian, Wojciech Kielkowski, she finally succeeded in identifying all of Hugo's siblings and establishing further details of how the family perished."

Art historian Deborah Schultz explains: "Through the stages of the project, from *Witnessing* to *Searching* and *Preserving*, when more is known about the people and their circumstances, these images become remarkable, tiny, multilayered capsules of material, not only about those individuals and their lives but about the social, political and cultural worlds in which they lived and the ways in which we might connect to them now. In *Spuren*, Julia finds a way of making memory visible."

A series of accompanying talks and panel discussions hosted by the ACF London, and programmed by Julia together with Peter Mikl, the ACF's director, and Anna Godlewska, the director of the Polish Cultural Institute, further examine the context and issues raised through this exhibition.

Staff Papers Available on-line

Dr Jonathan Gilhooly presented 'The Shuffling Gait of a Fit Man: Performance as Wilful Ambiguity and Deception' at *Staging Illusion: Digital and Cultural Fantasy*, University of Sussex, 8 & 9 December 2011. The paper is available at <http://arts.brighton.ac.uk/staff/jonathan-gilhooly>

Professor Deborah Philips presented 'Mickey Mouse Gothic' at *The Staging Illusion* conference, University of Sussex, 8 December 2011. The paper is available at <http://arts.brighton.ac.uk/staff/deborah-philips>

Professor Mike McEvoy and Arianna Sdei presented IFORE (Innovation for Renewal) an EU Interreg comparative programme of retrofit in England and France at the *Retrofit 2012 Conference*, 25 January 2012, University of Salford, Manchester. The paper is available at <http://arts.brighton.ac.uk/staff/mike-mcevoy>

Dr Mark Devenney presented 'Suicide Bombing' and the neo-liberal enclosure of Life' at the *(In)Security, Surveillance and the State lecture series*, 31 January 2012 at Edgehill University, Liverpool. The public lecture is available at <http://arts.brighton.ac.uk/staff/mark-devenney>

Dr Peter Blake presented 'The Age of Gas: Marcus Clarke, George Augustus Sala and Colonial Bohemia' at the *American Association of Australasian Literary Studies Annual Conference*, 18 February 2012. The paper is available at <http://arts.brighton.ac.uk/staff/peter-blake>

Traces/Spuren is taking place at the Austrian Cultural Forum, 28 Rutland Gate, London, SW7 in partnership with the Polish Cultural Institute. It runs from 3 April-8 June 2012. For further information please visit <http://arts.brighton.ac.uk/staff/julia-winckler>.

- 1 Hamann, Christoph 2006 "Fluchtpunkt Birkenau. Stanislaw Muchas Foto vom Torhaus Auschwitz-Birkenau (1945) in Paul Gerhard (ed) *Visual History: Ein Studienbuch*. Göttingen: Vandenhoeck & Ruprecht. 2006: 287
- 2 Derrida, J *Archive Fever* [1995] University of Chicago Press 1998:36
- 3 Benjamin, W *Illuminations* (Hannah Arendt, ed) New York, Schocken 1969 236-237

New Developments in Dress History

University of Brighton as an international centre of excellence

The University of Brighton has long held an international reputation as a centre of excellence in the study of the history of fashion and dress. This was demonstrated most recently through the Developments in Dress History conference in December 2011. This ambitious, multi-stranded, two-day conference, convened by Dr Louise Purbrick, featured 74 papers, spread across an impressive range of historical periods and methodological perspectives, by established and emerging scholars from around the globe.

150 delegates from India, Brazil, Australia, New Zealand, Canada and the United States, as well as Poland, France, the Netherlands, Sweden, and many parts of Great Britain, came to Brighton to showcase and share the latest of research, and to acknowledge the enormous significance of our own Lou Taylor, Professor of Dress and Textile History, on the development of the discipline.

Taylor's immense knowledge of, passion for, and commitment to the subject — expressed through many decades of inspirational teaching, extensive publications and imaginative curatorial work — have shaped the theories and practices of dress history immeasurably. In particular, Taylor's books, *The Study of Dress History* (2002) and *Establishing Dress History* (2004) are core texts for teaching, while the innovations and challenges they outline have extended the intellectual and methodological remit of dress research. The discipline of dress history is now thriving at the University of Brighton, attracting a variety of international students. This is a direct result of Taylor's staff presence here for more than 30 years, and her unstinting belief, during that time, in the exceptional cultural, social and historical value of studying clothing.

After training in fashion design at Saint Martins School of Art, Taylor worked as a milliner, then at the National Museum of Scotland in Edinburgh as a junior curator of dress and textiles. She later taught fashion and dress history at Central Saint Martins where some of her now well-known students included John Galiano and Stephen Jones.

She began teaching studio-based fashion and textile design students at Brighton in the early 1970s, while serving as the Curator of Costume at Brighton Museum and Art Gallery, working hard to establish a model programme of discipline-specific content for fashion and textiles students for the first time.

With the establishment of the History of Design degree by 1980, one of the first of its kind in the country, Taylor was able to develop dress history as a course component that continues in rude health to this day. In 2007, the School of Humanities established an undergraduate degree in Fashion and Dress History. The creation of this degree recognises the cohesion and maturity of the discipline of dress history and places the University of Brighton at the centre of this area of research and teaching.

Many of Taylor's former students are now eminent curators or lecturers in their own right, including at the University of Brighton. Well-



Evening jacket in eau-de-nil and silvered yards, about 1935, from D. H. Evans, Oxford Street, Hobart Collection. Photograph by Lisa Armstrong.

known names include Professor David Crowley at the Royal College of Art, Professor Amy de la Haye at the London College of Fashion, and Dr Alexandra Palmer, the Nora E. Vaughan Fashion Costume Curator at the Royal Ontario Museum.

Students continue to flourish under Taylor's tutelage, whether on the specialist BA(Hons) Fashion and Dress History undergraduate degree, through to the MA History of Design and Material Culture (under Taylor's leadership), and not least at doctoral level where Taylor has an impressive number of completions to her credit.

With her design and history students, as well as in her research, Taylor has worked hard to build international links over the years, especially in Poland, Hungary, France, and Sweden. Taylor has, for example, conducted ground breaking research on the Lyonnais textile industry during World War II and this interest has led her to forge connections with scholars working on other aspects of French fashion and textile



history during the mid-twentieth century.

She has established an important and enduring connection with the Histoire de la Mode Research Group of the Institut d'Histoire du Temps Présent (IHTP) at the Centre National de la Recherche Scientifique in Paris. In 2007 and 2009, Taylor travelled to Paris with a group of her PhD students for joint symposia with members of this group at the IHTP. Another symposium, 'Women between the Wars', is planned for June of this year. Taylor will be accompanied to Paris by current PhD students Cheryl Roberts and Jane Hattrick, as well as former MA student Jennifer Roberts and former PhD students Dr Marie McLoughlin and Dr Charlotte Nicklas.

The IHTP collaborations exemplify the activities of the University of Brighton Research Collective for Dress and Textile History and Fashion Studies, established by Taylor in 2007. The Research Collective provides a stimulating forum for dress and textile scholars based at Brighton and other institutions. In 2011, with the generous assistance of colleagues in local museums and under the auspices of the Research Collective, Taylor and former student Dr Charlotte Nicklas (now a lecturer at the University of Brighton) assembled the *Listing of Dress Collections in Museums and Other Institutions in the South, South East and South West of England*. This was presented at the annual symposium of the Costume Society and enthusiastically received. The Listing provides contact details, collection summaries, and representative objects from 27 institutions, providing a valuable resource for students, tutors, and curators interested in dress history.

Taylor's longstanding commitment to object-based teaching and learning has emerged from her joint background in lecturing and curating; the clothes themselves are always of principal importance.

Through many years of collecting garments and accepting donations from students and colleagues, Taylor has assembled the unique University of Brighton Dress and Textiles Teaching Collection. Housed in the School of Humanities, it includes dress and textile objects from around the world dating from the early nineteenth century to the present day. Recently, the collection has received substantial donations, through current PhD student Veronica Isaac, that include

articles of dress from well-known French department stores and elite London dressmakers, adding significantly to the material from the nineteenth and twentieth century.

Taylor has always believed passionately in the centrality of surviving examples of clothing to the research of dress history and the Teaching Collection provides students with opportunities to handle and study objects first-hand, forming the basis of a number of teaching modules on the BA(Hons) and MA History of Art and Design programme.

At the Developments in Dress History conference, many scholars

At the Developments in Dress History conference, many scholars explicitly acknowledged Taylor's influence, especially her appeals to explore overlooked and ignored histories of dress.

explicitly acknowledged Taylor's influence, especially her appeals to explore overlooked and ignored histories of dress. Papers addressed many aspects of the dress of the working class and of marginalised communities such as convicts and slaves. Many of the presenters actively study dress outside of Europe and North America, which have long enjoyed the lion's share of scholarly attention. Objects remain central to the research of many of the dress historians who attended, but papers also relied upon archives, periodicals, and oral histories—all sources discussed by Taylor as significant to the discipline, and developed through her publications.

A packed conference reception was held in the Fashion and Style gallery at Brighton Museum, attended by past and present students and colleagues alongside conference delegates. Professor Bruce Brown, the Pro-Vice-Chancellor for Research at the University of Brighton and a Professor of Design, gave a rousing and amusing speech attesting to Taylor's impressive contribution to research and teaching at the University of Brighton. The Fashion and Style gallery



Paper dressmaking patterns, 1930s-1960s. University of Brighton Dress and Textile Teaching Collection.

was an especially appropriate venue, as Taylor led the creation of the first fashion gallery in the museum during her time there as curator. Her longstanding connection to the museum continues to the present. In 2005, for example, Taylor curated *Fashion and Fancy Dress: The Messel Family Dress Collection 1865-2005* for the Museum with former students Eleanor Thompson and Amy de la Haye, a popular exhibition displaying six generations of one family's clothing.

A commitment to critical thinking about the collecting and display of dress has figured prominently in Taylor's scholarship and these were also prominent themes discussed at the conference as they remain in dress history teaching at the university. Her influence in both spheres was underscored by the attendance at the December conference of both curators and lecturers.

The work of Taylor's recent and current postgraduate students demonstrate her ongoing influence. Torunn Kjolberg is teaching Fashion Theory at the University of Glamorgan in Cardiff and completing her PhD on visual research in fashion and textile undergraduate education. Jane Hattrick teaches at the Royal School of Needlework, having completed her PhD on the London couturier Norman Hartnell. Dr Yunah Lee is teaching contextual studies to fashion design students at the Norwich University College of Arts, as well as teaching at the University of Brighton, and working on a research project about the symbolic meanings of Korean wedding dress in the 20th century. Dr Charlotte Nicklas's article about colour, language, and light in 19th century women's fashion will be published in early 2013. Dr Annebella Pollen teaches at the University of Brighton and recently published an article about mass-produced dressing-up costumes and the commodification of imagination in *Textile History*. This continually exciting and innovative research in dress history emerging from the University of Brighton confirms Professor Taylor's generous dedication to her students and to her discipline.

For further information please visit <http://arts.brighton.ac.uk/staff/prof-lou-taylor>.



Summer dress and jacket, about 1931-33, Bradleys Westbourne Grove. Hobart Collection. Photograph by Lisa Armstrong.



Brussels World Fair 1958. James Gardner Archive, University of Brighton Design Archives.

Monuments of Modernity

The World's Fair, from the Great Exhibition onwards, is always a monument to modernity, a celebration of current technologies and future possibilities. It is a utopian environment, which presents a version of contemporary achievement and progress that is immediate, but also temporary. The World's Fair promotes a contemporary idea of the future for technology and world cities and provides opportunities for new designers and architects, but it is also locked into a nineteenth century tradition of nation, progress and showmanship. The history of the World's Fairs offers a case study in how it is that 'modernity', national identity, leisure and technology are represented at different historical moments, and how these categories shift from the mid nineteenth century into the twenty first century.

Professor Deborah Philips (School of Arts and Media) and Professor Jonathan Woodham (CRD) are launching a research project to develop an online encyclopedia of World's Fairs, the first to cover the whole international range. The University of Brighton is particularly well placed as the site for a project of this kind, in that it has expertise in tourism, cultural history, design and architecture — all disciplines which are central to an understanding of the function and impact of the World Fair. The Chelsea School has specialists in the study of MegaEvents and in the study of the Olympics (a history bound up with that of the World Fair), colleagues at the Screen Archive South East have knowledge of the early cinema technologies which were first exhibited at the World's Fairs, and the footage of visits to London World's Fairs, whilst the Design Archives have material spread across several of their collections that speaks to the production of the World's Fair message. Louise Purbrick's work on the Great Exhibition is also noteworthy in this regard. This is a project that addresses very precisely the cross-faculty research themes of Design History and Cultural Heritage and provides a clearly focused research cluster which can draw on the expertise of colleagues across the university.

Other Stories

Queering the University of Leeds Art Collection

Curator and ceramic artist Matt Smith's most recent exhibition, *Other Stories: Queering the University Art Collection*, opened to the public at the Stanley and Audrey Burton Art Gallery at the University of Leeds in February 2012. The exhibition, which was part of the LGBT (Lesbian, Gay, Bisexual, Transgender) History Month, was developed following Smith's exploration of the Edward Carpenter papers held at the University of Leeds.

Carpenter was born in 1844 and had a very open and loving relationship with another man, George Merrill, from 1891 until Merrill's death in 1928. This openness runs counter to the historical 'truth' that late Victorian homosexuality consisted of covert and persecuted lifestyles, epitomised by the trial of Oscar Wilde. Smith explains: "I was interested in how I could interweave other LGBT histories, with their complexities and contradictions, into the art gallery. Whilst most minority groups, for example those linked by religion, ethnicity or race, have objects that reflect or form part of their culture, there are few 'gay' objects. Therefore, oral histories become a valuable means of representing members of the fragmented, diverse 'LGBT community'."

Drawing from the Brighton Ourstory archive, whose remit is to document the lives of people who have same sex desire¹, Smith looked for interviews that interested him and started the lateral process of discovering what, if anything, they might tell us about the University of Leeds art collection. He ended up with eight interviews: an extract from each interview has been indelibly etched into an object that the interviewee could have owned, held or viewed. These works have then been placed next to pictures in the University of Leeds' collection to which they can relate. For some of the pictures in the collection, the links are tenuous and fleeting, for others they are integral to the biographies of the artists. For all, the intention is that the interventions allow the pictures to be curated and considered in a new way.

Trevor Bell's *Image of Blues*, 1960, is paired with a monumental soap piece stamped with a testimony given by Graham a few months before he died of an AIDS-related disease. This pairing repositions Bell's work away from modernism and links it with Derek Jarman's filmmaking. The use of soap references Robert Gober's sinks, kd lang's video *So in Love*, and, visually, the 1980s public information adverts.

Val talks about realising that her marriage is coming to an end whilst drinking coffee and realising that she is falling in love with another woman. Smith was interested in how the same situation was seen differently by the people involved. Fired into a brown coffee set, the intervention is paired with two paintings of the same still life by Duncan Grant and Vanessa Bell. Painted from slightly different points of view, it is obvious that the objects are the same, but the interpretations differ.



Left: Untitled IV, Paired with Iaca by Victor Vasarely. Right: Untitled V, Paired with Still Life (Triple Alliance) by Vanessa Bell (shown) and Still Life, Asheham House by Duncan Grant (not shown).

The oral history archive – whilst certainly not unedited or unselected – provides a more rounded, representative portrayal of lives and loves than we can often find through objects alone. By using these contradictory histories, and utilising them to reinterpret the pictures from the collection, Smith hopes to reposition the pictures away from their curatorial norms and certainties and into the worlds of emotion, subjectivity and identity.

Smith explains: "It is a very personal way of responding to the collection, and I hope that it allows the paintings to be viewed in new ways. There are often many histories to an object and to try and reduce history into a single, unified narrative runs the risk of erasing the lives of those who lived outside of that mainstream and ignores that the past has always been a collection of complex, fragmented and contradictory stories."

Matt Smith is an AHRC-funded PhD student researching 'Can craft objects be identified as queer or be made to 'queer' a museum or gallery space?'. Matt Smith's Other Stories exhibition was on show at the Stanley and Audrey Burton Art Gallery at the University of Leeds from 27 February until 5 May 2012.

¹ Whilst this doesn't necessarily exclude trans people, appropriate reminiscences were not found within the archive and therefore, unfortunately, trans voices are not heard in the exhibition.



More than Lipservice

Media Research and LGBT Queer Life



Questions of diversity, representation, accessibility and inclusivity in relation to popular television programming in general, and Public Service Broadcasting in particular, were at the centre of the latest major public engagement event organised by the University of Brighton's Lesbian, Gay, Bisexual, Transgender, Queer (LGBTQ) Life Research Hub in February in collaboration with BBC *Pride*.

Following a pre-screening in the Sallis Benney theatre of BBC Three's lesbian drama *Lipservice* (second series), media scholars and Research Hub steering committee members Olu Jenzen and Irmi Karl from the Faculty's School of Arts and Media, joined the BBC's Head of Diversity, Amanda Rice, writer and executive producer Harriet Braun as well as actress Heather Peace, in conversation with the audience.

Jenzen and Karl took the opportunity to address a recent report commissioned by the BBC, evaluating audience responses to the portrayal of gay, lesbian and bisexual people on TV and radio. Drawing on their research interest in queer women in mainstream popular culture, both explored new ways of thinking about the issue of representation by moving debates beyond identity politics and articulating queer critiques that intersect with critiques of the neo-liberal subject.

Olu Jenzen advocates an affective engagement with – rather than purging of – the types of representations that have been critiqued as misogynist and homophobic or, at the very least, as harmful misrepresentations of lesbian and bisexual women. She noted that, in the light of the *Lipservice*, audience's desire for positive representations of lesbian and bisexual women in popular culture, such reframing appears crucial. Irmi Karl's research more specifically engages with questions regarding popular culture's youth drive and debates about lesbian women and age(ing): old(er) lesbian's lack of cultural visibility and their (in)visibilities in reality media cultures in particular. Building on these recent successful public engagement

events, the LGBTQ Life Research Hub will continue to showcase key current and emerging gender and sexualities research across disciplines through its annual lecture series, community workshops, research and student award prizes.

The aim of the Hub is to bring together research related to contemporary sexualities and gender identities and to support researchers working within this field through the formation of alliances and collaborations within and beyond the University of Brighton. Since its inception in 2010, the Hub has hosted an international conference, *Lesbian Lives*, as well as a range of local research presentations, which have now formed into a programme of events throughout the academic year. During its official launch in December 2011, groups of researchers from across the university, as well as individual members of the Faculty of Arts associated with the Hub, came together with LGBTQ community groups and services to develop new research agendas in collaboration.

One of the main strengths of the LGBTQ Life Research Hub is the fostering of community engagement by capitalising on links with community groups, the voluntary and statutory sectors, to develop LGBTQ community-based research in tandem with scholarly research situated in the faculty and the university. Further core activities of the Hub also include developing, documenting and disseminating research projects related to sexualities and gender, initiatives and publications with both national and international reach.

Any member of the faculty engaging in research on sexualities and gender can get in touch at lgbtq@brighton.ac.uk to link their web profile to the Hub website. This helps to showcase research at the university but also enables prospective research students locate suitable supervisors. Find the website at: <http://arts.brighton.ac.uk/projects/lgbt>.

UNIVERSITY OF BRIGHTON LGBTQ QUEER LIFE RESEARCH HUB



Further Explorations in Czech Design

Jiří Pelcl Exhibition and Symposium at the University of Brighton January–February 2012

Over the past seven years the University of Brighton has played a significant role in promoting a greater understanding of Czech design, culture and society from the early 1900s to the present. In pursuing this enterprise the Centre for Research and Development (CRD) has consistently collaborated with Jiří Pelcl, former Rector (now Studio Director) at the Academy of Art, Architecture and Design (AAAD) Prague, Ladislav Pfimpfl, Director of the Czech Centre in London, Barry Foley, CEO of Techo UK, and Professor Sylva Petrova, Director of the Institute for International Research in Glass at the University of Sunderland. In January 2012 the University premiered the solo exhibition *The Incredible Lightness of Being: Jiří Pelcl – Czech Design* and hosted a related international event entitled *Czech Design – Independent, Free and Democratic? The Pelcl Symposium*.

Brighton's Czech design agenda commenced with the hosting of the British premiere of the landmark *Czech 100 Design Icons* exhibition in late 2005 curated by Tomáš Zykán. This was complemented by an international symposium organised by the CRD entitled *Czech Design, Culture and Society*, addressing the changing role of design within the cultural, social, political and economic climate in Czechoslovakia and the Czech Republic throughout the twentieth and early twenty-first centuries. Prior to its Brighton showing *Czech 100 Design Icons* had been shown in the National Museum in Prague, the Kulturhuset in Stockholm, as well as at venues in Bratislava and Berlin, before going on to the Milan Triennale in 2006. Amongst the Czech contributors to the accompanying 2005 Brighton symposium were the celebrated Czech émigré architect and designer Eva Jiříčková, whose early years in Britain in the late 1960s involved a major design project at Brighton Marina. Also contributing was distinguished designer and honorary doctor of the University of Brighton Jiří Pelcl, then the Rector of AAAD Prague. He had come to public attention as the founder of the radical postmodernist Atika design group in Prague in 1987, a period culminating in the Velvet Revolution. Other Czech contributors to the symposium included Michal Froněk of the avant-garde design group Olgoj Chorchoi and Pavel Zelenka and Jana Vahalikova of the graphic design Studio Marvil. Contributing from Brighton were dress historian Professor Lou Taylor and design historian Jane Pavitt, the university's Principal Research Fellow at the Victoria and Albert Museum (1997–2010).

The second Brighton initiative was the 2006 British premiere of *X Years of Studio Casting Glass, Pelechov Lhotsky*, an exhibition of intimate, monumental and technically highly sophisticated glass objects shown in the University Art Gallery. The work expressed the best of the Studio's glass sculptures and other signature work made in the previous ten years in this highly renowned Czech workshop under the artistic direction and management of Zdenek Lhotsky. Pelcl like Lhotsky had been a founder of a radical avant garde group, in this case The Hardheads (Tvrdohlaví). Many items in the exhibition had



Left: Poster for the first exhibition *Studio Atika* at the Karlova St Gallery, Prague 1987. Right: Jiří Pelcl. Both images © archive of Atelier Pelcl.

been shown previously at the Ministry of Culture in Bratislava, the Europe Art Gallery in Sázavou, the Moravian Gallery in Brno and the Museum of North Bohemia in Liberec. Accompanying the exhibition in the University Art Gallery, curated by Sylva Petrova and Jonathan Woodham, was a second symposium, *Glass and the Decorative Arts in the Czech Republic in the 20th and 21st Centuries*. It explored the place of Czech decorative arts and glass as key elements of national cultural production and projection. Czechoslovakian and Czech glass has been both distinguished and innovative in its willing embrace of the possibilities of new materials and forms of aesthetic expression, albeit tempered – or charged – by radically changing political and economic boundaries. Amongst the Czech speakers at that symposium were Zdeněk Lhotský (Studio Lhotský), Professor Sylva Petrova (Director, Institute of International Glass Research at the University of Sunderland) and Irena Murray, Head Librarian at the Royal Institute of British Architects (RIBA). Jonathan Woodham of the CRD at Brighton also contributed.

The third major initiative has been the Pelcl exhibition and associated symposium held in early 2012. Entitled *The Incredible Lightness of Being: Jiří Pelcl – Czech Design*, this solo exhibition was held in the University of Brighton, Grand Parade, and curated by Sylva Petrova and Jonathan Woodham. Attracting the attention of leading design journals such as the Milan-based *Domus* and the UK's *Blueprint* magazine and an interview in *World Architecture News* the show presented an insight into the ways in which Pelcl's design philosophy and practice has evolved over a period of considerable social, political, economic and cultural transformation in Czechoslovakia and, latterly, the Czech Republic. Essentially, the exhibition focused on the past two decades of Pelcl's work, stressing the



Left: EU 09, Vase 2009. *The Incredible Lightness of Being: Jiří Pelcl – Czech Design* exhibition at the University of Brighton, 2012. © archive of Atelier Pelcl.
Right: Also from the same exhibition. © University of Brighton.

importance of individual artistic creativity (a quality heavily constrained in the communist years). This was embraced in the Visions section of the display in the South Gallery. Many works were one-off pieces and emphatically sculptural in form, exemplified by the iconic *Pebble* (1998) and *Erratic Boulder* (1998) bookcases, both of which had richly decorated and colourful surfaces, and the striking yet rather more austere, but nonetheless clearly handcrafted, *Fortress II*. Pelcl generously gifted the latter to the university's Aldrich Collection. Also in the South Gallery were several pieces from the *Luxury Dwelling* ensemble premiered in the 2011 Milan Design Week, including the *Luxury Sofa* and *Mystery lamp* both fabricated from sustainable 'waste' materials. The North Gallery contained what Pelcl sees as 'Reality', the products of mass manufacture for everyday life which, when under the control of the state, were often rather prosaic in style and characterised by a formalist approach to modernism. The work shown at Brighton revealed the ways in which an individual designer could infuse such products with visual and tactile qualities, transforming them by means of new shapes and delicate motifs and patterns whilst retaining the essence of Czech heritage. This could be seen in the *Bohemia White* and the *Bohemia Cobalt* dining sets (2001) for Český Porcelán as well as a range of glassware for Crystalex (like Český Porcelán, a state manufactory under the communists) and the Alva collection of accessories for commercial interiors (2007) manufactured by Techo. Pelcl's design legacy and commitment to the future was also apparent in the innovative work of his students, shown in the concluding 'Future' section of the exhibition.

The accompanying symposium, devoted to the theme of *Czech Design – Independent, Free and Democratic*, built on the earlier symposia in 2005 and 2006. Five Czech experts in design, theory and criticism from practice, academic and museological backgrounds contributed to the event alongside one Estonian and two British experts. Following brief introductions by Professors Sylva Petrova (about her role as a key curator of Pelcl's work) and Jonathan Woodham (about key issues in Czech design prior to the Velvet Revolution), one of the highlights was Dr Jüri Kermik's (University of Brighton) contribution entitled 'Bowler Hat Dialogues – Design and Circumstance'. This derived from a meeting between Kermik and Jiří Pelcl in Prague in December 2011, comparing the circumstances that shaped the educational curriculum and practice of design in the Czech Republic and Estonia, with particular reference to regional, cultural and political conditions of the 1970s and 1980s. In the following question and answer session Kermik was joined by Pelcl, who had earlier spoken about his Brighton exhibition. Together prompted by the audience, they explored further personal parallels as professional design-educators and practitioners working under similar conditions in Prague and Tallin whether in the communist era of the

1970s and 1980s, or the free market conditions of the later 1990s and 2000s. Other contributors included Dagmar Koudelková, a lecturer in history of design and lifestyle at the Philosophical Faculty of Masaryk University in Brno and author of *Atika 1987 – 1992, Emotion and Form* (2007), considered Pelcl's career from Atika in 1987 through to his present work, set against the changing priorities in Czech design of the period. Iva Knobloch (Curator of Prints and Drawings, Prague Museum of Decorative Arts) also turned her attention to the early manifestations of postmodernism in Czechoslovakia in the 1980s and opposition to the totalitarian establishment, the centralized economy and the regulatory restrictions of the curricula in the creative arts and design. Martina Pachmanova (art historian, independent curator, writer and Assistant Professor at the AAAD Prague) considered the thorny issue of 'Czech Women designers and the Glass Ceiling of their Profession'. To do so, she presented a critical reading of the gender agenda of contemporary Czech design, underpinned by a series of interviews with both male and female protagonists of design and design education, including students. In his contribution to the symposium Professor David Crowley (design historian, curator and leader of the MA in Critical Writing in Art and Design at the Royal College of Art) posed the question 'Did Postmodernism Reach the Eastern Bloc? Design in Eastern Europe in the 1980s'. He pointed out that design in the post-communist era, exemplified by the Tančící dům (the Dancing House), designed in 1992 by Vlado Milunič and Frank Gehry with an interior by émigré Czech architect, Eva Jiřičná – was in fact the *third* appearance of postmodern architecture in Central/Eastern Europe. Having been seen there at least twice before, once in the form of Socialist Realism, the 'post-historical' architectural language of the Soviet ideologues and a second phase, in the 1980s – assumed a diverse variety of expressions as in Hungarian 'Organic Architecture', paper architecture in the Soviet Union and the construction of many churches in Poland: all were critical of modernity. The symposium concluded with a screening of the celebrated documentary film *Český Sen/Czech Dream* (2004), directed by Vit Klusák and Filip Remunda, two students from the Czech Film Academy who had commissioned a leading advertising agency to organize a citywide campaign for the opening of a new supermarket named Czech Dream. The supermarket didn't exist and nor was it meant to as the film was directed at post-communist desires for hypermarket shopping and branded goods.

The exhibition ran at the University of Brighton Gallery from 7 January to 20 February 2012 and was accompanied by an illustrated catalogue entitled *The Incredible Lightness of Being: Jiří Pelcl*, published by the Prague Academy of Art, Architecture and Design/University of Brighton, ISBN 978 1-095593-80-4 (UK)/ 978-80-86663-94-8 (CZ). It contains an essay by Jonathan M Woodham entitled 'Imagination and Industry, Creativity and Constraint: Jiří Pelcl and Czech Design 1982 -2012'. It also contains a brief biography of Jiří Pelcl and a summary of all his exhibitions, lectures and awards.

CULTURAL OLYMPIAD EVENTS

1908: Body & Soul

The performative
sonification of the
first Olympic games

1908: Body & Soul is a research project bringing the University of Brighton's expertise in sports history and analysis alongside its leading reputation in experimental media production. It is one of four flagship projects commissioned by the Creative Campus Initiative (CCI), part of the Cultural Olympiad, and awarded an 'Inspire' Mark project as endorsed by LOCOG. Dr Sarah Atkinson, Marley Cole (Faculty of Arts) and Professor Alan Tomlinson (Chelsea School) join the Lightning Ensemble Production Company and Jacksons Lane, a multi-arts venue in Highgate, North London, in order to investigate the event and the personalities of the first London Olympic Games in 1908. The performance reimagines stories and characters from the Edwardian sports and entertainment spectacle in a show inspired by circus.

Atkinson is Principal Lecturer in Media, leading the Broadcast Media provision at the university's campus in Hastings. Her research is focused upon multi-channel aesthetics and interactive storytelling. Cole, an Arts and Media Technical Demonstrator and ex-BBC Sound Engineer, specialises in audio production and surround sound design.

Atkinson and Cole are using practice-based research techniques to explore the collusion of old and new media, and the interplay between fact and fiction through the digital sonification of the 1908 Olympic games. Working with both the very earliest generations of analogue sound recording equipment (such as carbon granular microphones), and the very latest (contact microphones, surround sound and hypersonic audio), this project provides a unique site for the practice-based study of multi-channel sonification and spatialisation. Exploring the theatrical nature of sound and audio authenticity, their research also focuses upon the mediatisation of sound which characterises contemporary live sports broadcasting.

Drawing on their initial Creative Campus Initiative project *Auditoryum* and expanding upon previously published research into immersive audio and multi-channel sound, Atkinson and Cole extend their work



Preview, Jacksons Lane 2011. Photograph by Jane Hobson.

Atkinson and Cole extend their work into explorations of audience expectation, perception and interaction as they construct a specially designed surround sound and hypersonic soundscape.

into explorations of audience expectation, perception and interaction as they construct a specially designed surround sound and hypersonic soundscape.

Initial research is taking place within the Olympic Archive at the British Library. Documentary printed materials are being consulted to investigate the nature and types of the sounds of the period, since no sonic recordings exist. The types of vocabulary and vernacular heard from the crowds that are described textually will be sonically translated for the soundscape. Contemporary broadcast practice is being explored alongside the work of project mentors Dennis Baxter, Sound Designer for the Olympics and Bill Whiston, Sound Designer for Wimbledon. The same techniques that are used for fictional computer game audio and cinematic films are now incorporated into live sports coverage. Using fictional techniques such as Foley artistry to craft sound effects in order to increase drama and excitement, the results are mixed with archival sound and field recordings in order to ensure authenticity.

Ten students from across Creative Campus Initiative consortia universities have been offered funded placements on the 1908 project and development work extends throughout the summer.

The performances are open to the public at Jacksons Lane, Highgate, North London, from 15 to 18 June 2012. For further information please visit <http://arts.brighton.ac.uk/projects/1908>.



The Material Culture of Sport: Design/History/Identity

Design History Annual Conference, to be hosted by the University of Brighton

The Design History Society's (DHS) 2012 international conference, 'The Material Culture of Sport', is being convened by Paul Jobling from the School of Humanities and will take place at Grand Parade, 13-15 September 2012.

It will be the fourth time that Brighton has played host to the DHS annual conference, following on from those in 1977, 1987 and 1997. In fact, the theme of the 1977 conference, 'Design History: Fad or function?', was the inaugural event for the Design History Society itself. The 2012 Conference is another DHS landmark, insofar as it coincides with both the 2012 Olympics and Cultural Olympiad and the 25th anniversary of the *Journal of Design History*.

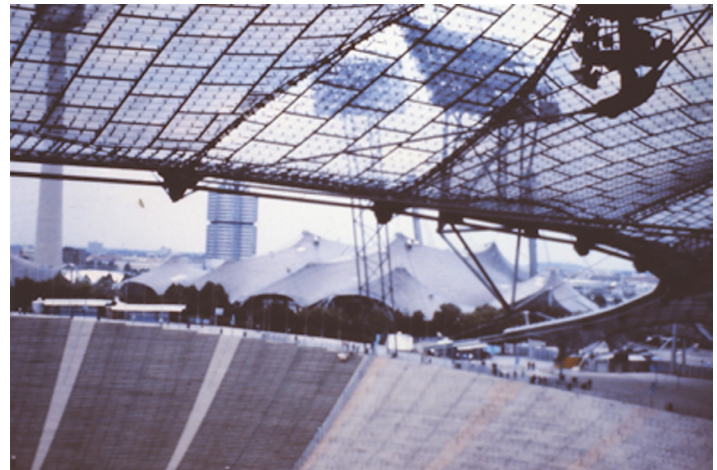
Dipti Bhagat, chair of the Design History Society and senior lecturer in design history at London Metropolitan University, explains: "I was delighted after Paul Jobling delivered his excellent and well received keynote paper at the 2009 DHS conference to hear he would like to convene one for us in 2012, given his own and Brighton's strong international profile in the subject area."

"The novel idea of relating the event to the London Games and the material culture of sport was particularly attractive to the DHS, since this was something we felt had been largely overlooked in design history and, therefore, would be a stimulating and challenging intervention in the subject area."

Although it coincides with and complements the 2012 London Olympic Games and Cultural Olympiad, the conference does not simply celebrate the Olympic ethos or deal exclusively with the material culture of the Games, rather, as Dipti Bhagat states, it is a timely and exciting opportunity to embrace research in the material culture of professional and amateur sport in all its manifestations, from and across various academic disciplines. It includes original papers from more than 50 international speakers, ranging over themes concerning: architecture, sports stadia and arenas; the urban environment and psycho-geography; design and sports technology; advertising; graphic design; fashion and sports clothing; film and television; sculpture, statues, trophies and medals; collecting; performance; and gender and national identities.

There will be three keynote speakers, one for each day of the conference. On 13 September, Christopher Young, Reader in Modern and Medieval German Studies, University of Cambridge and co-author of *The 1972 Munich Olympics* (2010), will address the architecture, design and ceremony of the Munich Games. His paper will follow a screening in the Sallis Benney Theatre of Kevin MacDonald's celebrated documentary film, *One Day in September* (1999), about the murder of 11 Israeli athletes in Munich by the Popular Front for the Liberation of Palestine.

On 14 September, Iain Macrury, Reader in Cultural Sociology, University of East London and Director of the London East Research



Olympic Stadia, Oberwiesenfeld, Munich 1972. Behnisch and Partners Stuttgart. Photograph by Paul Jobling.

Institute and co-editor of *Olympic Cities: 2012 and the Remaking of London* (2009), will examine the symbolism of sport mascots, including Wenlock and Mandeville for London 2012. And on 15 September, Iain Sinclair, esteemed British writer, poet, documentarist, polemicist, and filmmaker, whose recent publications include *Hackney*, *That Rose Red Empire* (2009), will pick up the thread of heritage and the "throwaway impermanence of the present" elaborated in his recent project, *Ghost Milk: Calling Time on the Grand Project* (2011). Macrury's and Sinclair's papers will pave the way to the conference plenary debate concerning the legacy of both the London 2012 Games and the conference itself to the study of the material culture of sport. Berg has already expressed an interest in publishing an edited anthology of the best papers.

A complementary exhibition, *Graphic Design and the Olympic Games*, curated by Paul Jobling, will showcase selected posters and graphic systems from the Icograda holdings in the University of Brighton Design Archives for Tokyo (1964), Mexico (1968), Munich (1972), Montreal (1976) and Athens (2004). It will be on display in the exhibition space adjacent to the Sallis Benney Theatre.

Finally, there are two gala events for delegates attending the conference. The first is The Design History Society Welcome Reception, which will also celebrate the 25th Anniversary of the *Journal of Design History* and be held in Brighton Museum, on the evening of Thursday, 13 September. The second, a hot buffet and drinks with catering by the acclaimed ecological restaurant Due South at £50 per head, will take place in the Banqueting Room and Great Kitchen of the Royal Pavilion, on Friday, 14 September. Full booking details for this event and the conference itself can be found at:

<http://arts.brighton.ac.uk/research/research-conferences/design-history-society-annual-conference-the-material-culture-of-sport>.

CONFERENCES & EVENTS

Domitor International Early Cinema Conference

**18-22 June 2012, Grand Parade,
University of Brighton**

The Faculty of Arts and Screen Archive South East at the University of Brighton are now preparing to host the 12th Domitor Conference in June 2012. Domitor (www.domitor.org), the international society for the study of early cinema, is a non profit association for scholars interested in all aspects of early cinema from its beginnings to 1915. It is dedicated to exploring new methods of historical research and understanding, promoting the international exchange of information, documents and ideas. Given the invaluable work of the world's film archives in collecting and preserving invaluable primary resources, Domitor also promotes the cultivation of close relationships between scholars and archivists.

One of Domitor's most important activities is the organisation of its biennial international conference. The first was held in Québec in 1990 and subsequent conferences have been staged in Lausanne, New York, Paris, Washington, Udine, Montreal, Utrecht, Ann Arbor, Perpignan/Girona and at the Universities of Ryerson and Toronto in 2010. The Brighton conference marks the society's first visit to the UK.

The theme for the conference is 'Performing New Media, c. 1900'. The 1890s saw the emergence of a new media culture. Through the use of the magic lantern and the cinematograph, events were staged that reflected the emerging social, cultural and commercial uses of these new technologies. Given that those screen media were silent, these events were effectively always performances as each could combine the projections on screen with 'performers' who



Williamson's A Big Swallow, 1901. British Film Institute/Screen Archive South East.

could contribute live music, song, lectures, narration and sound effects.

The growth of this new media also precipitated the rise of the new film industry and gave birth to the concept of 'the cinema'. Around the world purpose-built cinemas opened for the first time, including the Duke of York's in Brighton, creating new and distinctive venues. However this screen practice was not yet 'pure' (i.e. film only) as these first cinemas were also active participants in the exhibition of films within multi-media performances.

Exploring the nature and uses of these hybrid and multifaceted new media performances at

this pivotal historical moment (the 'invention' of cinema) and analysing their social, cultural, economic and ideological meanings provides this conference with its subject and purpose.

The conference will provide an opportunity for members of the Society and screen archivists, curators, film scholars and postgraduates from a wide range of disciplines engaged with the study of late Victorian and Edwardian culture (e.g. theatre, circus, spectacle, music dance and opera) to share papers and participate in debates over a period of five days.

For further information please visit www.domitor.org/conf/conf-2012.html.



Faculty of Arts Research Festival

Where Do We Come From? What Are We?
Where Are We Going?

Hosted by the Centre for Research and Development (Arts). 25 June 2012, Sallis Benney Theatre, Grand Parade, University of Brighton

The theme of this year's research Faculty of Arts Research Festival is to consider the relevance of Paul Gauguin's questions for our research across the Faculty of Arts and to

reflect on the ways in which our research has evolved since the new Faculty was formed in September 2009 with the addition of media, literature, linguistics and languages. Members of existing research centres, groups and clusters will present to colleagues right across the Faculty on what they see as the core of their research alongside future

challenges and horizons. There will also be an open session for new initiatives and the day will finish with a concluding plenary.

This event is open to all members of staff including academics, administrators and technicians. *For further information please contact Madi Dutton, m.j.dutton@brighton.ac.uk.*

Centre for Research in Memory, Narrative and Histories

The Northern Ireland Troubles in Britain: Impacts, Engagements, Legacies and Memories

11–13 July 2012, Grand Parade, University of Brighton

The Centre for Research in Memory, Narrative and Histories at the University of Brighton, the Department of Politics and International Relations at the University of Leicester, and the Tim Parry Johnathan Ball Foundation for Peace, are organising an interdisciplinary conference which will consider the impact and lasting effects of the Northern Ireland 'Troubles' in Britain, and responses to the conflict from Britain. Little research exists on the legacies and memories of the Irish Troubles in Britain, and initiatives here towards post-conflict remembering, critical and empathic understanding, and peace-building have been piecemeal. This is in sharp contrast to the situation in Northern Ireland, where since the peace process began in 1993–94, the academy, civil society organisations, community groups and other stakeholders have been engaged in wide-ranging debates about the social, cultural and psychological

legacies of violence; the importance of memory, storytelling and commemoration in acknowledging, understanding and transforming these legacies in the context of peace-building; societal responsibilities and strategies for 'dealing with the past'; and profound questions of representation, truth-recovery, justice, healing, and reconciliation.

This conference aims to examine the impact of the Troubles since 1968 upon individual lives, social relationships, communities and culture in Britain; to investigate the history of responses to, engagements with, and memories of the Irish conflict in Britain; to explore absences and weaknesses in peace-building and conflict transformation related to the Troubles in Britain; and to contribute to wider academic and public debate about Britain as a post-conflict culture and what can be learned from the Northern Irish experience about peace-building and 'dealing with the past'.

For further information please contact Sam Carroll, TroublesConference@brighton.ac.uk.

CAPPE 7th Annual International Interdisciplinary Conference

Riot, Revolt, Revolution.
5–7 September 2012,
Grand Parade

It is very rare for societies or institutions to change unless they are confronted by specific forms of resistance. This year CAPPE's annual conference will investigate those moments of historical change when existing orders are put into question. In particular, it seeks to challenge us to rethink ways in which we might understand resistance and asks us to read the past in order to inform the present through a focus on riot, revolt and revolution, and on the interplay between them.

For further information please contact Nicola Clewer, nc95@brighton.ac.uk.

DOCTORAL CENTRE NEWS

The Brighton Doctoral College was instigated in the summer of 2011 and is responsible for overseeing postgraduate research across the university. This represents an important statement by the university as to the high strategic value it places on doctoral research. Led by Professor David Arnold, the Doctoral College aims to champion a stimulating and motivating researcher development and learning environment for postgraduate researchers.

The Doctoral College is designed to provide quality assurance and practical support to enable high and timely completion rates for postgraduate research students who are all members or honorary members of the

University of Brighton Doctoral College. To this end four new Directors of Postgraduate Studies (DPS) have been appointed to work alongside the Faculty of Arts DPS, Professor Steve Miles to lead doctoral provision in their area of the university. Their duties will include a redesign of the university's research training framework which is expected to be in place by September 2012.

As far as the Faculty of Arts is concerned, there will no major changes on a day-to-day basis. This is because the Doctoral College model was partly based on the arrangements we already had in place for research students in the CRD. The university's PhD progress

procedures remain largely as were. However, now the university is looking more strategically at research students the intention is that there will be more explicit inter-disciplinary engagement across the university.

Working alongside Steve Miles in the Faculty of Arts' 'Doctoral Centre' are two administrators, Helen Baker (h.m.baker@brighton.ac.uk) who is responsible for administering 85 plus MPhil/ PhD students' administration from the start to the end of their studies and Lorraine Slater (l.slater@brighton.ac.uk) who is responsible for enquires, admissions, AHRC studentships and for administering the MRes in Arts and Cultural Research.

AHRC Collaborative Doctoral Research

In 2010 the first Design Archives AHRC-funded collaborative doctoral student, Leah Armstrong, began work on her project with the Chartered Society of Designers. Last October, Tom Wilson, the second successful AHRC studentship candidate, joined her. Tom's project stems from the existence of materials in the Design Archives relating to James Gardner's designs for the interior of the Commonwealth Institute. The original dioramas were removed from this landmark building in Holland Park several years ago and so the material at Brighton remains the only record of the way in which the interior spaces were designed and produced. Depicting images intended to be representative of the member countries of the Commonwealth, these interior dioramas had a specific political purpose and a complex history. Tom's project, supervised by Catherine Moriarty and Anita Rupprecht at Brighton, and Helen Charman at the Design Museum, will explore the history

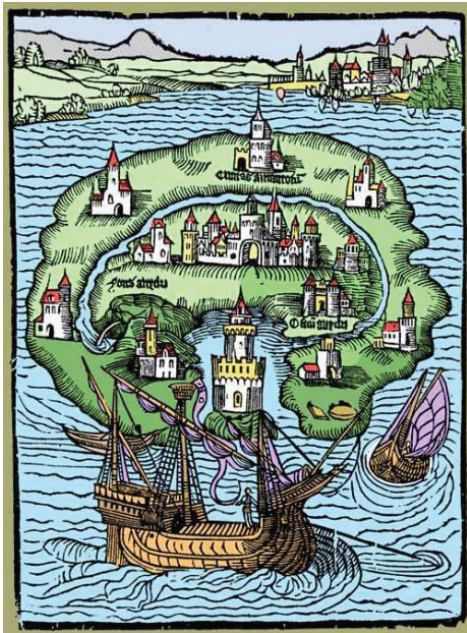
of this exhibition presentation and attempt to locate its significance as part of the Design Museum's remit to better understand the building to which it is to move in 2014. The Faculty is working with the Design Museum to co-supervise a further Collaborative Doctoral student, Liz Farrelly who is working on the role of the Design Museum in the 21st Century: 'National and international perspective. How London's Design Museum defines and presents design.'

'Disseminating Design' is an AHRC-funded collaborative doctorate that builds on the Centre for Research and Development's longstanding relationship with the Victoria and Albert Museum (V&A). Doctoral student Joanna Weddell's new primary research into the Circulation Department's impact on post-war British design contributed to the V&A exhibition *British Design 1948-2012: Innovation in the Modern Age* (31 March – 12 August 2012) and accompanying book (ed.

C Breward and G Wood, *British Design from 1948: Innovation in the Modern Age*, March 2012). The V&A Circulation Department sent touring exhibitions to museums and art schools, disseminating design around the UK until closure in 1977. Next, the research will examine the impact of the Circulation Department in the regions to provide a distinct historical perspective on the museum's current regional initiatives with implications for future DCMS policy on cultural regeneration. The Director of the CRD, Professor Jonathan Woodham, is joint supervisor with Ghislaine Wood (V&A) and Professor Christopher Breward, Principal, Edinburgh College of Art.

For further information please visit:

- <http://arts.brighton.ac.uk/research/doctoral-centre-arts/student/leah-armstrong>
- <http://arts.brighton.ac.uk/research/doctoral-centre-arts/student/tom-wilson>
- <http://arts.brighton.ac.uk/research/doctoral-centre-arts/student/joanna-weddell>



Left: Thomas More's Utopia 1515/16.
Above: Cao Fei's Utopia, Exhibition Poster 2009/10.

Sustainability as Utopia

An enquiry into sustainability as a utopian concept

Karen Blincoe, designer, educationalist, environmentalist and the founder and creator of the International Centre for Creativity, Innovation and Sustainability in Denmark is undertaking a PhD on *Sustainability as Utopia: An enquiry into sustainability as a utopian concept*.

The research project embraces three elements. Firstly, the emergence of the concept of sustainability as a societal model to embrace and alleviate climate change; secondly, utopia and the relevance of utopian thought in contemporary societal development and, in this instance, societal sustainable development; and, thirdly, drawing a parallel between the first two elements and investigating whether sustainability in its essence is a utopian concept and whether the findings from the research and comparisons can contribute to our understanding of the issues surrounding the implementation of sustainability in contemporary societies.

The research includes an examination of what constitutes a 'sustainable society' as well as a 'sustainable utopia', and will encompass theoretical examples alongside an examination of existing intentional

communities with a sustainability bias. To date, most research on topics similar to sustainability and utopia has focused on ecology and ecotopia rather than sustainability, comparing ecotopias to current intentional communities, including sustainable development practices and discourses relating to change. The concept of a sustainable utopia is relatively new, as is that of a sustainable society. Research to date suggests that the latter do not as yet exist, whereas some intentional communities with a sustainability bias do.

The Enquiry: last November a one-day enquiry was conducted with MA students on the Sustainable Design programme at the Faculty of Arts as a means of developing specific aspects of the question: 'Is Sustainability a Utopian Concept?'. It also helped to create a pilot framework for further studies as well as getting an immediate, intuitive feedback from future practitioners in the field of sustainability. The enquiry explored the parallels between sustainability and utopia, addressed the notion of sustainability as a utopian construct and, through two specifically designed scenarios for future sustainable development (Man-made

World and the Power of Nature), examined the most effective as well as the most preferred directions with which to implement sustainability.

The Enquiry Outcome showed a belief that sustainability is a utopian construct and feedback pointed to a belief that the most effective way to achieve sustainability is through a top down systemic process, but also that the preferred and most difficult scenario to implement is the bottom-up more holistic approach. This runs in opposition to other aspects of research undertaken thus far: these have indicated that there are in existence many small intentional holistic communities that have chosen to implement sustainability and have succeeded to a greater or lesser degree through the adoption of idealistic principles. Conversely, in terms of national and global discourse as a top down regulating factor, sustainable development remains a non-practised theoretical possibility and seems difficult to realise. The research continues.

For further information please visit <http://arts.brighton.ac.uk/research/doctoral-centre-arts/student/karen-blincoe>.

The Doctoral Centre Welcomes

Ignacio Acosta FT M Phil, SAM, AHRC award: 'Traces of Nitrate' project. Supervisors: Louise Purbrick and Xavier Ribas (started February 2012)

Jonathan Baggaley FT M Phil, SAM, AHRC award. 'An investigation, through photographic practice, of the vernacular portrait studio as a space through which photography as a psychic apparatus can itself be imagined'. Supervisors: Joanna Lowry and Fergus Heron (started Oct 2011)

Gemma Burford PT M Phil, Humanities, 'How is shared understanding built within working groups? A cross-disciplinary exploration of the criteria for intersubjectivity' Supervisors: Marie Harder and Paul Hopper (started Oct 2011)

Stuart Cartland, PT, M Phil, Humanities 'British national identity post 9/11, the rise of Islamophobia and the emergence of exclusionary politics particularly in relation to contemporary notions of Englishness'. Supervisors: Peter Jackson and Paul Hopper (started October 2011)

Matthew Crowley, PT, M Phil, Humanities, 'In search of the working class hero: representations of working class identities in post-war British fiction'. Supervisors: Katy Shaw and Deborah Philips (started October 2011)

Elizabeth Farrelly, FT M Phil, SAD, AHRC award 'The role of the Design Museum in the 21st Century: national and international perspectives' Supervisors: Jonathan Woodham and Deyan Sudjik (started October 2011).

Gavin Fry, PT M Phil, SAD. 'Needlework for men: Occupational therapy and stitching in the United Kingdom 1914 onwards' Supervisors: Paul Jobling and Patrick Dyer (started October 2011).

Althea Greenan, FT, M Phil, SAD 'The Slide Walk: Discovering discourse through the Women's art Library slide collection'. Supervisors: Catherine Moriarty and Lara Perry (started Jan 2012)

Jaakko Immonen, PT, M Phil, Humanities. 'Questions concerning Adorno & Critical Vantage Point'. Supervisors: Mark Devenney and Daniel Steuer (started October 2011)

Triin Jerlei, PT, M Phil, SAD 'Positioning industrial designers in Soviet Estonian political economy 1965-1988'. Supervisors: Guy Julier and Jyri Kermik (started October 2011)

Lina Kang, FT, M Phil, Humanities 'How might service design relate to the development of social innovation and sustainability in Korea?' Supervisors: Guy Julier and Steve Reeve (started October 2011)

Jackie Lightfoot, FT, M Phil, SAD, AHRC award 'School seating: Could do better'. Supervisors: Jyri Kermik and Jonathan Woodham (started January 2012)

Janina Moninska, FT, M Phil, SAM 'Live art, refugees and political engagement'. Supervisors: Amy Cunningham and Tom Hickey (started October 2011)

Tom Wilson, PT, SAD, AHRC award 'Design strategies and the representation of the Commonwealth: from Institute to Museum'. Supervisors: Catherine Moriarty and Helen Charman (started October 2011) New Arts and Cultural Research MRes students since October 2011

Simon McEnnis, PT, MRes, Faculty of Arts, How have 21st-Century technological developments impacted on the professional identity of the sports journalist?, Supervisor: Alan Tomlinson

Simon James-Eide, PT, MRes, Faculty of Arts, 'Is it possible and desirable to use drawing as a learning tool in second language acquisition?' Supervisor: Susan Diab

Next Issue

Publication of Edition 30 of the newsletter is anticipated for the Autumn term with deadline for receipt of copy being July 25 2012.

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