



# research | news

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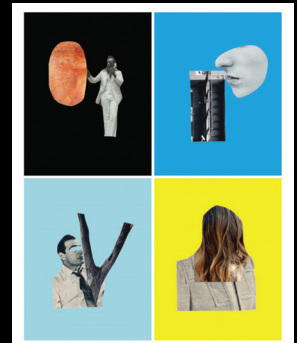
## Capturing Colour Film, Invention & Wonder



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Welcome to the first in our leaner on-line series of Research News. To commence this fresh approach in this issue examples of research taking place in Schools across the Faculty of Arts are presented.

Firstly, from the School of Arts & Media, Dr Frank Gray (Director of the Screen Archive South East) presents Capturing Colour: Film, Invention & Wonder, a body of archive material and an exhibition currently showing at Brighton Museum & Art Gallery. Dr Gray's research focuses on the emergence of 'colour' in film in Britain from the late 19<sup>th</sup> century to the 1930s.

Moving from turn of the century to more recent history, Katy Shaw from the School of Humanities returns to Research News with the launch of her new book David Peace: Texts and Contexts. She examines Peace's 'occult' accounts of twentieth century living, his ability to rake over uncomfortable histories, of controversial people and contentious periods in order to create narratives that blend fact and fiction, and to evolve a unique understanding of our country's past.

From the School of Architecture & Design after two years of research and development with her commercial partners, Stratasys Fortus – Kelly Sant has succeeded in Breaking the Mould. Stemming from a mutual interest in the connection between digital manufacture and tissue engineering as a way to propagate sustainable forms, this practice-based research has led her team to develop a new hybrid technique combining the attributes of Rapid manufacture and the traditional mould making processes.

After completing the first round of sabbaticals Fergus Heron has produced the Shopping Centre photographic series. Part of a wider research project that forms an extended inquiry towards new ways of seeing connections, discontinuities and tensions between the traditional and the modern. Heron's photographs depict local commercial spaces where globally produced goods are consumed, proposing a way of seeing modern interior urban spaces.

Paul Burgess contemplates the revival of collage "the most democratic of art-forms", interpreting this nostalgic and now ubiquitous style as the backlash against the slick and digital age and a reflection of our current climate.

In Research Student news Cheryl Roberts Dispels the Myth, investigating the effect of cinema on the fashion of young working women in the 1930s; Katherine Ladd steers a three-year initiative The African and African-Caribbean Design Disapora (AACDD), to highlight and ignite the creative potential and excellence in this sector; and Denise Gonyo's early career research presents her Visions' of India at Edinburgh's Performing Colonial Modernity Conference.

We hope you enjoy this issue of Research News.

**The CRD Editorial Group**



### Cover image

Two Clowns, G. A. Smith, 1906. Black & white Kinemacolor print from British Film Institute, re-constructed by Screen Archive South East. Page 6.

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# NEWS

## Research News Changing

Further to our annual review we are announcing some changes to Research News, with the aim of increasing quality and publishing news and articles in a more efficient and cost effective manner.

### NUMBER OF ISSUES

- Research News will now be published **twice a year**, one issue per semester.

### CONTENT

- The magazine will **focus on detailed research content** rather than news, with **more pages dedicated to 500-1,500 word articles** detailing recent research by staff.
- News items will be directly published on the Centre for Research and Development's website to enhance the speed of their dissemination. Research News will feature a summary of news items with links to the CRD website.
- Conferences and events information will be circulated via email and/or on the website to enhance their currency and the speed of their dissemination.

- Research News will also continue to publish material to the faculty research website.

### DISTRIBUTION

- Research News will now be sent **as a PDF via email**, although a limited amount of printed copies can be made available on request.

### DEADLINES FOR COPY

This academic year's copy deadlines for your diary are:

- Semester Two – **Friday 25 March 2011**

To reflect the focus on detailed research content rather than news, the editorial group is working on a new title.

Please do not hesitate to send Sara Duffy (sd164@brighton.ac.uk) items of news related to your research activity as she will continue to publish them on the web as well as collect them for possible publication in Research News.

## Place, space and the art of consumption

Steven Miles Faculty Director of Postgraduate Studies Inaugural Lecture

The subject of consumption became a focus for considerable academic attention in the 1990s when many commentators recognised that, potentially at least, consumption was more than just a trivial arena of self-exploration. Despite its ten minutes of fame, critical engagement with consumption has never been fully crystallised. The status quo is such that the arena of consumption has largely been condemned to sitting on the fringes of serious critical debate; apparently a preoccupation of postmodernists and right-wing apologists. In Miles' presentation it is suggested that, whether we like it or not and regardless of the environmental consequences, the experience of consumption continues to lay at the very heart of contemporary social and cultural life and, as such, deserves more serious attention in both the social sciences and the arts. The actions of consumers are all too easily condemned both on a social and an intellectual level. The consumer should not then be condemned or indeed pitied for he or she gladly dances to the tune that the consumer society has chosen.

**Inaugural lecture takes place on: 13<sup>th</sup> Jan 2011 6:30pm. Sallis Benney Theatre.**  
<http://artsresearch.brighton.ac.uk/research/academic/miles/>

## £164,000 Investment in the Digitisation of the SASE Collection

In the summer of 2010, Screen Archive South East was awarded £164,000 to preserve, catalogue and digitise selected films in its collection. The funding was awarded by Screen Heritage UK, the organisation established in 2007 to both award and administrate new investment in the English Screen Heritage Collections. An important aspect of this new SASE project, which will conclude in June 2011, is digitisation.

The SASE collection consists largely of film but we now live in a digital age. Digitisation

(copying to a digital carrier) is therefore the key to being able to make effective and efficient public use of the public heritage in SASE's care. Digitisation also implies a range of processes that need to be carried out every day in order to meet access needs. These processes include; film-to-digital transfer creating uncompressed HD files (digital archive masters); restoration of access versions of these files (colour grading, speed and frame correction, picture and sound cleaning); creation of access copies on authored DVDs for donors, depositors,

presentations and distribution; creation of encoded versions for online use and other versions as required (e.g. MPEG4, QuickTime and DVCam); storage of masters and compressed access surrogates in secure digital stores.

Investment in digitisation is therefore essential in order to modernise the digital capabilities of SASE, ensuring that we can meet the needs of all of our users. The ambition is that this project will provide the archive with a new digital foundation that is both sensible and sustainable.

# PUMAVision Design Camp

Dr Chapman was approached by the leading sports lifestyle brand PUMA, to consult on strategic and creative approaches that embed sustainability more centrally within their design process.

In July 2010, Dr Chapman presented his research and findings at the 'PUMA Design Camp,' an annual event held at the PUMAVision HQ (Nuremberg, Germany) in which the entire PUMA design force of 130 (across all product sectors) come together to explore and exchange ideas that will define the creative direction for the forthcoming year. Following Dr Chapman's presentation, Hussein Chalayan, PUMA's Creative Director, delivered the 2011-12 Macro Direction for PUMA followed by presentations on communication objectives, brand concept, colour and trend.

As a forward-thinking brand leader, PUMA have recently committed to 'the long-term aim of being the most desirable and sustainable sports lifestyle company in the world'. PUMA

state that: '[w]e are committed to working in ways that contribute to the world by supporting creativity, sustainability and peace and by staying true to the values of being Fair, Honest, Positive and Creative in decisions made and actions taken. The foundation for our activities is PUMAVision – a concept that we intend to guide our work with its three core programs: puma.creative, puma.safe and puma.peace.

Sustainability as an integral part of PUMA's corporate strategy (from logistics, retail, product design, marketing and the overall reduction of waste and energy in buildings through examining and changing their approach to work) having recently developed what they call the 'S-Index' (Sustainability Index); a set of criteria for products that is PUMA's interpretation of what should constitute best practice in sustainability.



Their aim is that 50% of its international product collections in footwear, apparel and accessories and 100% of its packaging are 'S-index' approved by 2015.

In addition to future consultancy, PUMA and the University of Brighton are currently exploring links in terms of student internships, work placements and setting up live projects with students across the faculty. This is a specific type of engagement that will look to develop meaningful opportunities for individual learners, in all subject areas, who place sustainability as a key driver to their work.

<http://artsresearch.brighton.ac.uk/research/academic/chapman>

## The House that Kevin Built Donations needed



Brighton and Hove City Council has granted planning permission for the University of Brighton to rebuild The House That Kevin Built, a house of the future that captivated millions of TV viewers who watched its construction.

The house was erected in London's Docklands live on Thames TV in six days in 2008 for Channel 4's Grand Designs Live and was heralded as the UK's first low-energy prefabricated house made from eco-

friendly materials.

The house was later dismantled but the concept is being reborn in the courtyard of the University's Faculty of Arts in Grand Parade, Brighton. Kevin McCloud, the British designer, is backing the idea along with Brighton & Hove City Council and the Building Research Establishment (BRE), the construction industry's research and consultancy organisation.

The house was designed by architect Duncan

Baker-Brown, senior lecturer in architecture at the University's Faculty of Arts and also a director of BBM Sustainable Design. Duncan is working with the University's Development and Alumni office to find the supporters who are needed to help raise £300,000 required to build the house.

The University's development manager, Andrew Scanlan, is managing the fundraising effort. All donations to the University are eligible for both Gift

Aid and the government's matched funding scheme; for every £2 we receive in philanthropic donations we can claim an additional £1 from the government. With both gift aid and matched funding.

If you would like to make a donation to the project visit <http://arts.brighton.ac.uk/research/sustainability-network/the-house-that-kevin-built>.



## Knitting Communities in the Andes – A case study



In November 2010, Toni Hicks and Dr. Joan Farrer presented a poster to The Textile Institute Centenary Conference in Manchester.

The poster shows images from several indigenous knitting communities in Peru and Bolivia highlighting the fine balance required to enable the development of their skills to make products for a wider market whilst preserving their heritage.

Andean knitters possess inherent creative skills that have been refined over centuries. The need to re endorse the connection with their culture to perpetuate Andean traditional knitting, exhibiting significant mastery of stitch and structure to establish markets and create a sustainable industry is critical. Currently the Andean communities' attitude towards their knit textile work is one of economic necessity, compared with that of the leisure and Art House knitters in the developed world.

### Staff Papers

- Vikki Haffenden delivered **'Women's knitwear for a 'growing' population. Digital Knit to Fit; challenges and solutions in fashion knitwear for larger sizes'** At the Global Fashion: Creative and Innovative Contexts, Centre for Population, Economic and Social Studies, on 11th-13th November 2010, at the University of Oporto, Portugal. Available online
- Catherine Harper, Head of School, School of Architecture and Design, delivered **'Abomination as a dress choice: the monstrous and the uncanny in the 'intimate apparel'.** Fashion in Fiction Conference, Drexel University, Philadelphia, October 2010 Available online
- Jean Martin, Digital Music and Sound Arts department delivered a paper at the Music and the Moving Image Conference in New York, 21-23 May 2010. The research into film sound was condensed into a paper, which will be published in an extended version as a book chapter: **"Being there – Sound design for documentary films."** In: Jong, Wilma de, Jerry Rothwell, and Erik Knudsen, (ed.), Creative Documentary: Theory and Practice (1 edn., Harlow: Longman, 2011).

## Literature and Politics at Brighton Higher Education Academy

In September, Humanities at Falmer hosted a *Higher Education Academy* study day on the teaching of literature and politics in 21st Century Higher Education. The day aimed to explore some of the shifts, trends and developments in the field and its relationship to teaching and research in contemporary universities. Many of the debates which have shaped current literary theory and literature courses belong to the period of the 1960s and 1970s. Yet structuralism and post-structuralism, modernism and post-modernism, Empire and post colonialism, women's writing and post-feminism are also concepts which have shaped the contemporary curriculum. While many academics were trained in a context where the theoretical frame owed much to the work

emerging out of the movements of the 1960s, their students have no such history. University staff today are teaching students for whom the fall of the Berlin wall, the 1984-5 miners' strike, Thatcherism, Reaganism and the women's movement are historical phenomena. Over the course of this one day event, academics, students and educationalists sought to explore the relevance of these arguments, that were once so fierce in literature and cultural studies, in today's Coalition Britain. As educational policy moves towards the teaching of skills sets and research is required to have social 'impact', the conference also discussed the politics of teaching literature and how the curriculum should deal with political texts.

Prof Stuart Laing opened proceedings with a reflective analysis of changes in the teaching of political texts over his time as a lecturer, while visiting academics Dr Adam Hansen and Zacharoula Christopouou explored the influence of conflict and the British National

Party on the teaching of canonical literary texts in their own institutions. Dr Katy Shaw and Prof Deborah Philips offered insights into the relationship between contemporary politics and literary form while Dr Paddy Maguire and Prof Gina Wisker interrogated representations of race, class and gender in literature and politics across the twentieth century and into the twenty first. The study day was hailed as a significant point in the ongoing negotiation of literature and politics in Higher Education by HEA director Nicole King. King praised the Literature team at Brighton for their innovative single hon degree, suggesting it offers a significant engagement between literature and the local community as well as making an important stand against the depoliticisation of the subject and its teaching in contemporary Britain. Educationalists, policy makers, literature tutors and students made this a very successful day and a publication of the conference proceedings is currently in progress.



Two Clowns, G. A. Smith, 1906. Black & white Kinemacolor print from British Film Institute, re-constructed by Screen Archive South East

# Capturing Colour

## Film, Invention & Wonder

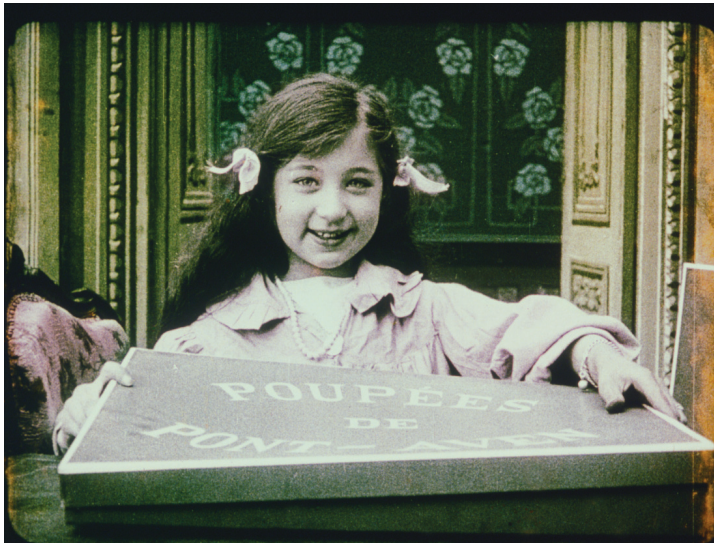
Dr Frank Gray has spent the last year curating the exhibition 'Capturing Colour: Film, Invention & Wonder' for Brighton Museum & Art Gallery. Made possible with funding from the UK Film Council's Digital Film Archive Fund and an AHRC Knowledge Transfer Fellowship, the project is devoted to the creation of this exhibition and a related programme of events on the emergence of 'colour' in film in Britain from the late 19<sup>th</sup> Century to the 1930s. It is designed to enable the public to discover the wonder, beauty and history of this chromatic revolution as it evolved. As such it is designed to take this relatively unknown history (the story of coloured and colour film) and 'unpack' it for public consumption through a carefully structured and crafted programme of activities designed to educate, fascinate and inspire. The exhibition will have a particular focus on Brighton & Hove because it was here that an important early film culture was based and it produced the first 'colour' motion pictures (Kinemacolor). As a knowledge transfer programme, it has been designed and is being delivered through structured interactions between Dr Gray (as the Knowledge Transfer Fellow), Screen Archive South East (SASE) and Royal Pavilions & Museums, Brighton & Hove (RP&M).

The exhibition's content has been drawn from SASE (lantern slides,

16mm apparatus, colour films made on Dufaycolor and Kodachrome), Brighton & Hove Museums (a Kinemacolor camerae, hand-coloured photographs, lantern slides, Ives' projecting Kromskop, tinted postcards, and the Kinemacolor collection), the British Film Institute (early European films in colour including Kinemacolor, Friese-Greene's Biocolour and key examples of Technicolor) and the National Media Museum (notably the Charles Urban papers, autochromes, early colour film apparatus and early colour photographs especially Otto Pfenninger's tricolour photographs of Brighton).

Dr Gray's work as an early film historian and as the Director of Screen Archive South East, provides the research context for this new KT enterprise. For many years Gray has investigated systematically the cultural, economic and technological histories of early film production and consumption in Brighton and Hove from 1895-1914 through articles, contributions to major reference publications, conference papers and the curation of museum exhibitions and film festival programmes.

Research for the exhibition began with looking at colour before film. From the invention of the first printing presses and the techniques of engraving and etching in the 15<sup>th</sup> Century, different versions would be produced for particular books and prints: one plain (uncoloured) and



The Young Children of Brittany, Pathe, 1909. Stencil-coloured film from the British Film Institute



Scottish Tartan, G. A. Smith, 1906. Black & white Kinemacolor print from British Film Institute, re-constructed by Screen Archive South East

one coloured. The coloured version was always more desirable and, not surprisingly, the more expensive. The mid-to-late nineteenth century witnessed a range of new media technologies and printing processes that enabled the mass reproduction of books, pictures and projected images. Through photography, the magic lantern, newspapers, magazines, posters and books - pictures were everywhere. However black and white was still the standard form for most of these reproduced images.

These technologies could not easily represent colour yet there continued to be a popular appetite for *colour*. To meet this need, coloured editions of books, prints, photographs, stereograms and lantern slides were produced. Both hand-colouring and complicated mechanical methods such as chromolithography were employed, depending on the medium. This coloured imagery ranged in quality but it all reflected the added value of being *in colour*.

From this wider context, film and related activity in Brighton & Hove provides an important focus. Around 1900, there was a significant centre for the new vision technologies of colour film and colour photography here. In Hove lived G. Albert Smith and James Williamson, who each established a film studio and made innovative films that were seen throughout the world. It was here that Smith also began his Kinemacolor experiments. In Brighton, the house at 20 Middle Street served as a colour 'research centre'. Here Captain William Davidson and Dr Benjamin Jumeaux ran their Tri-colour photographic printing business and conducted their experiments onto colour film and photography. Otto Pfinninger used their system to take his colour photographs of Brighton beach in 1906.

Kinemacolor had genuine international success. It was the first commercially successful colour motion picture process and was heralded a genuine technological triumph of the Edwardian era. Smith's additive system had a colour filter wheel on the camera and on the projector with only two primary colours - red and green. When

projected, the alternating red and green tinted frames were combined by the eye to create a coloured image. The absence of blue was compensated for by the fact that some blue was recorded through the green filter. Charles Urban, who financed the system's development, presented the first public screening on 1 May 1908 in London and a year later a selection of Kinemacolor films opened as an act within the nightly programme of the Palace Theatre of Varieties in London. It ran successfully for eighteen consecutive months and featured films of the Brighton seafront, sailing at Southwick and the carnival at Nice.

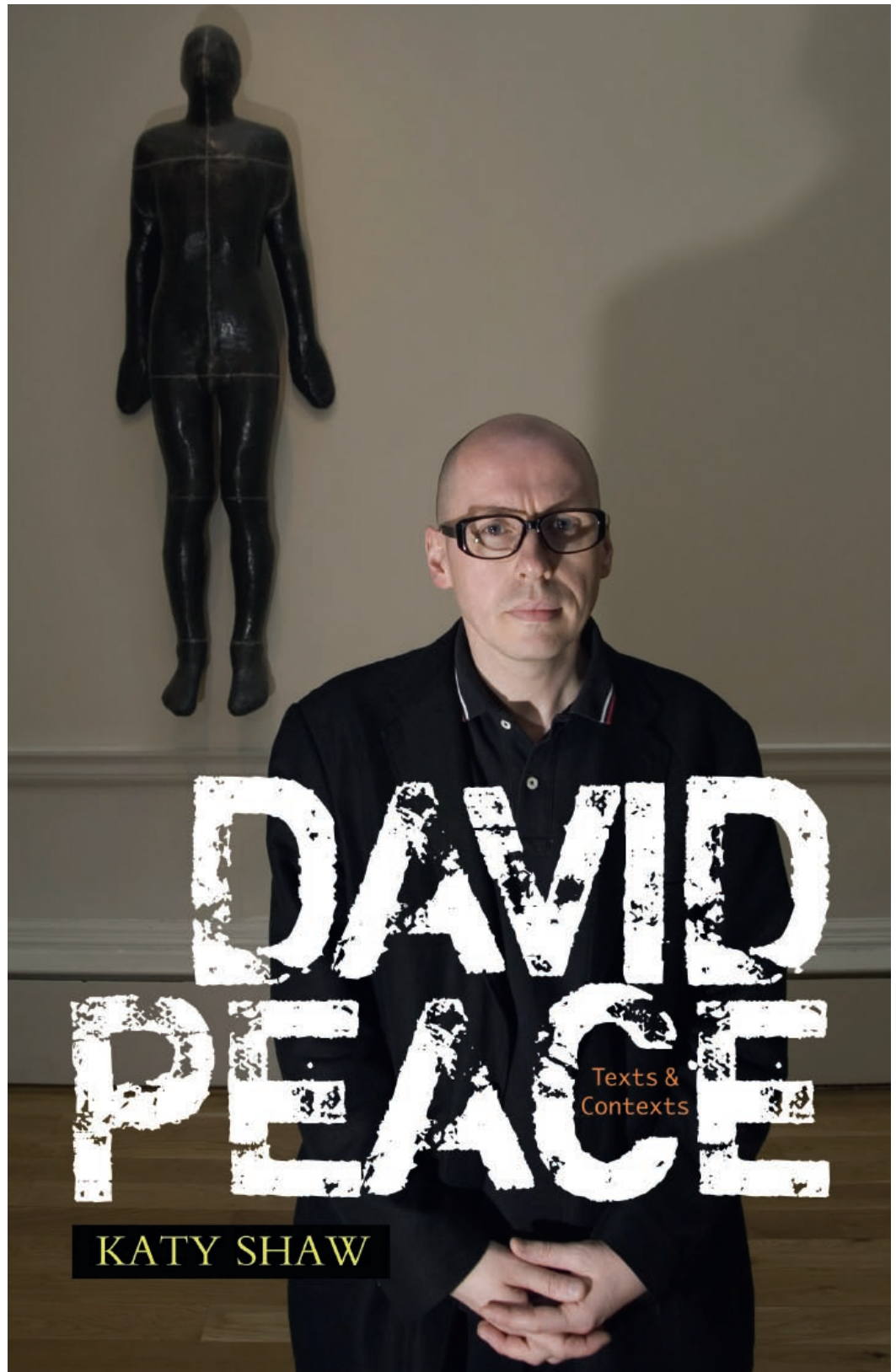
Urban then leased the Scala Theatre on Charlotte Street, London, and from 1911 to 1914 it provided Kinemacolor with its permanent London home. To visit the Scala was to see an all colour Kinemacolor programme with live music and a lecturer. Hundreds of fiction and non-fiction Kinemacolor films were made with studios at Hove and Nice, and Kinemacolor cinemas opened across the country. The greatest triumph for Kinemacolor was its film of the Delhi Durbar of 1911. In Brighton, a new cinema opened in May 1911 - the Academy Cinema on West Street - and it was devoted exclusively to the exhibition of films in Kinemacolor.

However Kinemacolor, like so many of the early colour processes, was short lived. Its long-term economic viability was challenged because not enough cinema managers were interested in purchasing the dedicated Kinemacolor projectors. More seriously, its patents were declared invalid in 1915 after a lengthy court battle. The arrival of Technicolor in the mid-1930s was the next major moment in this history - and for cinemas this was a remarkable new system because the colours were stunning and technically it was very simple to use as a Technicolor film could be played on any projector.

*'Capturing Colour: Film, Invention & Wonder'* is at Brighton Museum & Art Gallery from 4 December 2010 to 20 March 2011. A parallel programme of events dedicated to colour was also part of 2010's CINECITY - the Brighton Film Festival.

# Peace in Our Time

Katy Shaw examines the work of David Peace







From Premier League football and police politics to Noh drama and industrial disputes, the novels of David Peace offer 'occult' accounts of twentieth-century history. Since the publication of his first novel in 1999, Peace's work has quickly achieved critical acclaim. In 2003 *Granta* magazine named him as one of their 'Best Young Novelists' alongside rising stars of contemporary British literature including Monica Ali, Sarah Waters and Philip Hensher. To date he has won the Awards Cognac Prix du Roman Noir in 2002, the James Tait Black Award in 2004 and the Deutscher Krimi Preis in 2006. In 2007 Peace was named GQ 'Writer of the Year', while media broadcaster and literary personality Melvyn Bragg claims that Peace is 'one of the strongest voices in contemporary British fiction' today.

In recent years Peace's work has also been translated onto television and film. British broadcaster Channel 4 adapted his *Red Riding Quartet* - based on the hunt for the Yorkshire Ripper - into a trilogy that aired in March 2009 and went on to achieve a theatrical release in America. In the same year, Peace's novel about the rise and fall of British football legend Brian Clough, *The Damned United*, was adapted into a film featuring *Frost/Nixon* and *The Queen* star Michael Sheen. This trend of translation into film and television looks set to continue, with production companies in the UK and Japan expressing interest in adapting his 2004 tribute to the 1984-5 miners' strike, *GB84*, as well as his most recent *Tokyo Trilogy*, exploring the reconstruction years in post-war Japan.

Raking over uncomfortable histories, the canon of David Peace deliberately examines controversial people and contentious periods. Operating at the interface of fact and fiction, his texts break the surface of received histories, offering dense, noir-driven analyses of the contemporary world. Addressing the many and contradictory demands of history, reality, truth and causality, as well as the confusions and debates that mask the power operating beneath overarching historical narratives, Peace's novels bleed fact into fiction as part of a wider move towards an evolving understanding of the past.

### HIS DARK MATERIALS

Although David Peace claims to 'write novels not history', the past and its relationship to the present underpins his work. Fostering a critical historical consciousness, his novels attempt to highlight the fictional nature of the present and in doing so 'reveal' crucial 'hidden histories'. Through this intersection of past and present, attention is drawn to the great number of historical possibilities and possible histories that lie just below the surface of received accounts. In Peace's novels the past is not comprised of hard facts but a great number of knowable histories, invented, overlooked, destroyed, denied or disregarded. Sourced in a belief that 'fiction can illuminate a time and a place more clearly than fact', the value of Peace's fiction comes from its celebration of plurality and lack of conclusions. In refusing to seal off the past hermeneutically, his novels remind readers of the lack of certainty and limitations in our thinking about history, as well as how people are defined by their perceptions of the past. The past continues to assert itself in Peace's work through a half-presence, a recognized and familiar but also strange and unknown bearing. Contesting the monolithic narratives offered by existing histories, his novels establish alternative relationships between time frames, echoing Jean-Francois Lyotard's claim that long-range metanarratives of the past are increasingly rejected in favour of local, individualised accounts.

Peace offers the novel form as a contested site in which images of the past, as Walter Benjamin suggests, merely 'flit by' and refuse to be 'fixed' by the centripetalizing forces of either fact or fiction. In his own

fictions, Peace does not turn to the past neutrally or offer history as a consensus. Combating the fallout from a post-historical age, his novels transport the recent past from a commodity to be consumed into a period that is constantly being re-examined by contemporary society. Peace describes his openly partisan approach to re-creating the past as:

*trying to place my own 'memories' against what actually happened according to the papers – and it's not only the news and the politics but every single detail from the weather, to the TV, to the gold mine that you can find in the classified adverts and personal columns. At the same time I am working at the library, I am also reading the 'factual' books on the subject [ ... ] Anyway once I have these basic photocopies and notes, I don't leave the room anymore. I just hole myself up in there, submerged in a particular period I have chosen. I also have the music from the period playing and watch the films [ ... ] I think that this 'cultural' research helps with the detail and the language, which has changed and continues to change dramatically.'*

Reflecting on well-documented pasts through heavily researched analysis and personal reflection, Peace's narratives are imbued with a depth of cultural materialism that positions his characters and their beliefs not as radical, but as symptomatic of the worlds presented. Engaging with the many cultural and social forces of these periods, Peace explores transitional times through the blurring of the historical and fictional. His claim that 'everything is political' underscores this approach. Taking unnerving perspectives on familiar events and public figures, his novels do not seek to oppose or transcend existing historical accounts, but to heterodox them with new narratives to offer sometimes contradictory ways of reconfiguring the events in question.

With the exception of his *Tokyo Trilogy*, Peace's fictions concentrate on the history of the UK during the 1970s and 1980s. As seen through the prism of Peace, this period is transformed into a new context in which other pasts can be read. While the 1960s have been popularly regarded as a time of hope and progress in the UK, the 1970s emerge

## The canon of David Peace deliberately examines controversial people and contentious periods. His texts break the surface of received histories, offering dense, noir-driven analyses of the contemporary world.

in comparison as a rather depressing period of anticlimax. Twentieth-century historian Christopher Booker argues that the 1970s should nevertheless be considered 'the most important decade of the twentieth century' as a result of the social, political and cultural changes that occurred during these years.<sup>2</sup> Although Peace engages with these cultural markers, his own fictional representations of the period are far removed from the 'I Love the 1970s' package shows that proliferate across contemporary television schedules. Instead, his novels search for the abiding legacy of 1970s and 1980s Britain, refusing to submit to a wider nostalgia for the period. In the face of the 'Abbafication' of the 1970s and the reframing of the 1980s in popular television series such as *Life on Mars* and *Ashes to Ashes*, Peace's novels ask readers

**Peace's work points towards the arrogance and dishonesty of any text that claims to offer an authoritative 'truth' about the past. His work churns fact and fiction together, sifting through the ruins of hidden or broken histories in an effort to encourage readers to 'accept nothing and question everything'.**

to juxtapose these received representations with his own 'I Hate 1974' version of events.<sup>3</sup> Focusing on Britain at a time of discontent, Peace turns the narrative spotlight on changes in government, rightwing militia groups, growing union powers and social unrest. Presenting readers with a futureless past of unrest and decay, greed and conservatism, business and spite, his work scratches beyond cultural stereotypes to reveal the menace and flawed ideals lying just below the surface of familiar images. Confronting decades that have been subject to a sustained 'correction' in the popular historical consciousness, Peace engages in his own fictional reappraisal to represent a sharply dis-United Kingdom.

**NO END TO HISTORY**

David Peace offers twenty-first-century readers unique novelized histories of personalities and periods we think we know well, yet his novels do more than simply offer the past for the pleasure of the present. Peace approaches previous times with a profound scepticism and does not allow readers to submit to the gratification of closed narratives or to settle into familiar cultural, political or social geographies. Instead, his novels suggest that 'fact' can never be definitive and should have no greater or lesser role than 'fiction' in directing the ways in which we choose to remember the past. Highlighting the necessarily subjective and selective nature of all narrative accounts – fact, fiction, 'faction' or otherwise – Peace's work points towards the arrogance and dishonesty of any text that claims to offer an authoritative 'truth' about the past. His work churns fact and fiction together, sifting through the ruins of hidden or broken histories in an effort to encourage readers to 'accept nothing and question everything'.<sup>4</sup>

In Peace's hands the novel becomes part of this process whereby the past is constantly fashioned afresh. Although the novel is itself marked by history, it can also be understood as 'one of the ways in which history is made, and re-made'. Engaged in the politics of remaking, Peace's novels offer an apparent illumination of previously disavowed accounts of the past. Setting the facticity of history against the supposed fictionality of literary representation, Peace pushes the limits of the form to explore a wider crisis of representation. As counter-narratives, his novels offer partial, problematic or conflicting accounts. Jolted into post-historical reflection by these competing narratives, readers are encouraged to theorise the contemporary to its historical roots through a persistent and tortuous return of the past to the present. Across his work, Peace constantly strains at the shackles of the novel, challenging its capacity to contain new images and representations.

Consumed in the context of the twenty-first century, Peace's novels speak as much to the contemporary world of the new millennium as they do to the twentieth-century past they represent. In his timely advice to 'remember the etymology of the word', contemporary author

John Fowles stresses that in order to have meaning, a novel 'must have relevance to the writer's now'.<sup>5</sup> Speaking to the 'writer's now', Peace's fictions look back to the recent past and in doing so invite stark comparisons with our own contemporary world. Peace not only examines the traumas of the twentieth century, but also sheds light on wider issues that resonate with contemporary global events. Offering a very close impression of a past that has all too recently returned to haunt the present day, his novels do not distance us from history, but further implicate us in a shared responsibility for thinking critically about our past and present.

In their contemporary relevance, Peace's fictions offer historical reverberations that resonate darkly across today's world. In these contemporary echoes, Peace's novels suggest that repercussions of past corruption and defeat remain seen and felt forces for not only years, but decades to come. Carving into old landscapes that strain under his new creations and renovations of the recent past, Peace maps (his)story onto existing frameworks to offer an antithetical presentation of order and disorder. Throughout his novels, the past reasserts its role in the present, disrupting narratives to engage readers in a multiplicity of perspectives on recent events. In his chronicle of work to date, Peace drags fiction from facts to illuminate new perspectives on the past that bear relevance to contemporary social, political and economic developments.

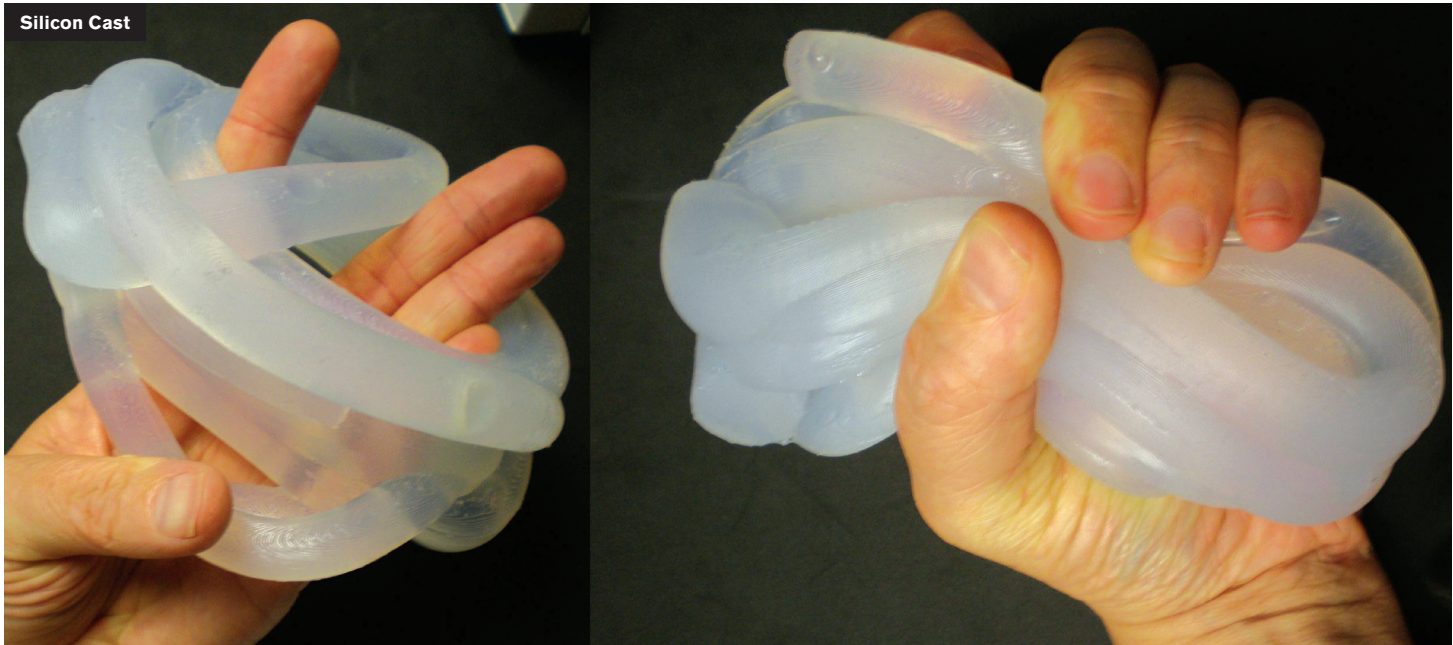
Encouraging the twenty-first-century reader to look back at the recent past through the corruption of a time and place, the traumas of industrial unrest and competitive treachery, or the horrors of occupation and defeat, Peace mobilises his dark materials to encourage a critical reappraisal of the twentieth-century world. With the promise of more 'occult accounts' to come, contemporary readers can be certain that there is no end to history in the work of David Peace.

*Dr Katy Shaw's book, David Peace: Texts and Contexts, is released by Sussex Academic Press in December.*

<http://artsresearch.brighton.ac.uk/research/academic/shaw>

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# Breaking The Mould New Hybrid Artefacts

The design of a novel application to produce complex 3D geometries in high performance polymers and elastomers using soluble digitally printed moulds.

Researcher Kelly Sant is a Senior Lecturer of the Faculty of Arts at the University of Brighton; she currently holds position of joint Area leader for Plastics, she teaches a range of specialist skills with an experimental approach to materials to students studying Three Dimensional Design and Materials Practice. <http://arts.brighton.ac.uk/study/3d-design>. Developing novel materials, applications and sustainable manufacturing techniques is of particular interest to her as a designer and maker.

In 2008 Sant received a Faculty Research Support Fund (FRSF) to design her application, a technique enabling an archetype of form previously impossible to produce. After two years of research and development with her commercial partners, Stratasys Fortus, a leading US manufacturer of FDM technologies (Fused Deposition Modelling) her application is working.

Sant's research focuses on concerns and enquiry into the 'Material Connections between Humanity and Object' through practice-based research and making 'My research questions are concepts I'd like to see for real, even if the bigger aims are way off in the future, my collaborations aim is to *actually make*, this has really pushed me and my collaborators.'

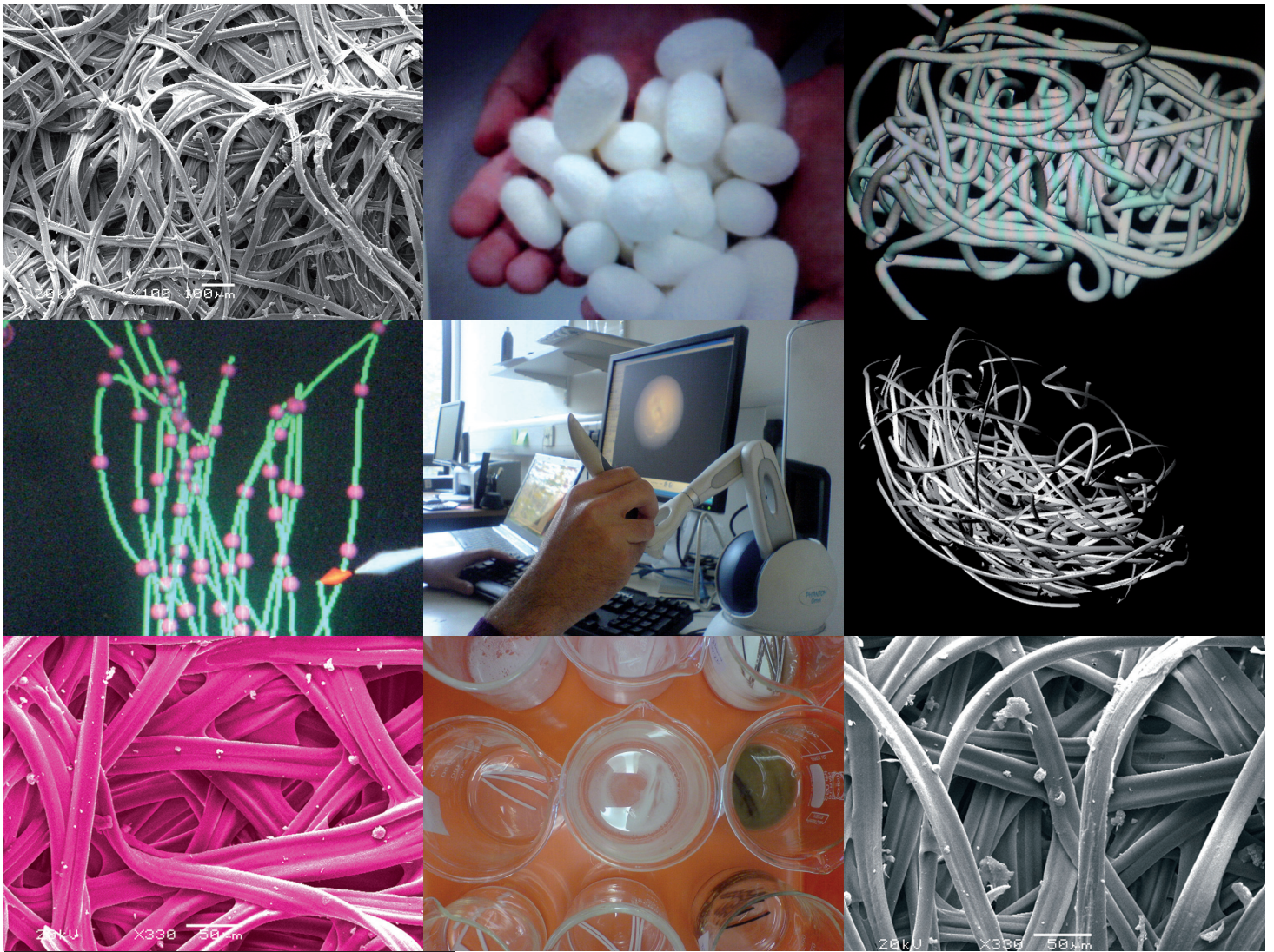
## A BREAKTHROUGH IN DESIGN OF A NOVEL APPLICATION

Sant's application is soon to launch publicly, work is in progress to make the application available to industry in 2011. The technique combines the attributes of Rapid manufacture and traditional moulding processes to create a new vocabulary of 3D form, the

application utilises the potential complexity in shape of Rapid Manufactured forms with traditional casting methods for durable non-digitally printed materials such as polymers, biomaterials, ceramic composites, elastomers, carbon-fibre structures and potentially metals. Digital printers can print amazing complex forms that we can't build by hand or mould using traditional methods. Polymers currently used in FDM processes have certain flaws though, mainly relating to a limited range of finishing, functionality and aesthetics; and traditional manufacturing processes provide a range of durable and aesthetic qualities, however when you put the two techniques together, something quite magical happens.

The originality of the research is in the way Sant approaches combining rapid manufacturing techniques with traditionally built moulds and casting techniques. Utilising the recent advent of soluble removable scaffolds in the post-production of Rapid prototyping processes, she can create shapes with detailed 'undercuts' deep within an object's anatomy, enabling the production of forms that could not technically be achieved before due to the complexities of 'undercuts'. The application supports the production of new complex structures which can be hand finished, so the application will appeal to many artists, designers and makers amongst other industry users. The Hybrid casting technique allows one-off, custom and low-run production in high performance materials. Her motivation to design the application was born out of a personal interest in both digital and hand building as a maker; however her aim is to provide a platform to enable other users to benefit from access to the technique. The possibilities with the application are broad ranging; she hopes to see further research and development into this field.

Sant's interest in producing forms using soluble scaffolds relates



Montage of silk SEM and engineered mould shapes

back to research with materials scientists at Imperial College six years ago; to develop production techniques influenced by tissue engineering techniques. Sant and her partner, Arash Kaynama and Dr. Jonathan Blaker were interested in the connection between digital manufacture and tissue engineering as a way to propagate sustainable forms of manufacture. She aims to use her application to create complex geometries for biomaterial implants using materials such as Polylactic Acid (a polymer) and hydroxylapatite (the ceramic ingredient of a bone mineral) which are potentially biodegradable.

Sant's belief in collaborative cross-disciplinary research has led to the development of a network of specialists both with the University, external academic partnerships and commercial partnerships with investment: 'I couldn't do what I do without experts. For me the research question is not about what I can do on my own, it is about applying my question in other people's worlds, developing a common language. There's a space where we all have something in common, and within that space the results to your questions manifest themselves, it's not an easy place to be, you may get laughed at until the impact of your question can be properly understood and translated'.

Sant says the key to making her FRSF funded research successful was in finding a partner whom truly understood the value and impact of her idea, and would add to the project with resources such as expertise

and experience, access to live customers, and a platform to continue research into this area beyond the completion of one application.

Sant's application works by designing a complex geometry in 3D digital software, which is then reverse engineered, the form is transformed into a specialised mould; and then the moulds are cast into. The soluble mould is removed from the cast in a special removal tank, leaving the final cast part to be finished by hand in a traditional way.

The method for this process was achieved through several phases of research, materials and compatibility testing, determining exothermic reactions and potential deformations, reticulation or inhibition to moulds made of support material, weeks of software development specialised for the application, several months of testing digital build compatibility, testing printing, testing casting materials, mould design development, dissolving tests and solvent testing.

Sant's research reveals that the closest comparative research and application is a multi-step dip-spin coating manufacturing system for silicone cardiovascular membrane fabrication by Ryan B. Wicker of University of Texas at San Antonio, San Antonio, Texas, USA. Whilst Wicker recognises the advantage of making moulds from soluble FDM materials, he has undertaken a different route; making soluble cores to dip-spin coat his cardiovascular models.

Sant's research activities began at the Royal College of Art's Rapid



Polyurethane Cast

Form department, where she designed a shape suitably impossible to cast or mould using traditional techniques. She was interested in drawing a parallel between the way a silk worm builds its cocoon and the way FDM machines build 3D forms layer by layer. She worked with material scientist Dr. Jonathan Blaker of the Polymer & Composite Engineering (PaCE) Group at Imperial College London to see how the silk is layered by creating images using a scanning electron microscope (SEM).

Using haptic technology to scan 3D drawing 'live', she created a wrapping 'path' similar to that of a silkworm to use as her experimental form. Her shapes were then extruded along the paths creating something quite impossible to mould.

By establishing knowledge of contextual research and developments in technologies she might be able to use, travelling to international trade fairs, exhibitions, conferences and also by observing research papers, investigating FDM technology, and networking with several leading Rapid manufacture companies, she located the best technology and collaborative partner to produce her research, Stratasys Fortus. Sant also worked in collaboration with Faculties within UOB. Thanks to Dr. Lyuba Mikhalovska, Senior Research Fellow at the School of Pharmacy and Biomolecular Sciences, she established collaboration with Dr Angela Quadir, Senior Technician in Chemistry. This partnership

allowed the testing of early dissolving of soluble part removal and the testing of solvents on polymers. The Product Development Centre in Hastings also helped by producing results to some of Sant's early prototypes.

Stratasys Fortus' contribution to her project to date has more than quadrupled the value of her original funding and will directly enable her application to run commercially in the near future.

Sant is working on the forthcoming launch of the application with Stratasys, and dissemination is planned at international events. The collaborative partners have co-written a paper called '*Breaking the mould: New Hybrid Artefacts' Casting Complex Geometries in High Performance Materials, using Soluble FDM Moulds*'. Outputs will include a patent application, a new design using the technique, exhibitions, conferences, and collaborations.

The application is expected to support the creation of new revenue streams and more sustainable manufacturing techniques, its impact measured through usage in industry. Potential for further cross-disciplinary research and development is in place and Sant is looking for live project partners for the application. She'd also like to create a network of contact through the dissemination process and locate further funding. Her research will impact student learning by designing projects with Stratasys giving students access to research and develop ideas using their technologies.



# Emerging Landscapes by Fergus Heron

Fergus Heron, Senior Lecturer in Photography, School of Arts and Media undertook recent practice based research as part of the first round of sabbaticals. As part of his research Heron produced a series of *Shopping Centre Photographs*. This series is part of a wider research project that forms an extended inquiry towards new ways of seeing connections, discontinuities and tensions between the traditional and the modern through the genre of landscape and the depiction of architecture and interiors.

The series *Shopping Centre Photographs* depicts everyday, local commercial spaces where globally produced goods are displayed, desired and consumed. They propose a way of seeing modern interior urban spaces as historical and raise questions about the increasingly complex distinction between public and private urban space.

Produced as an ongoing, long-term project, the series both documents and constructs comparative views of depopulated interiors of shopping centres throughout England. The subjects range from the cities of London, Manchester and Derby to the towns and villages of Greenhithe, Tunbridge Wells and Woking. From a central elevated viewpoint in each space, single and paired pictures are systematically made with a large format camera showing structural and decorative





repetitions between and within each interior. The resulting photographs encourage detailed scrutiny and analysis of what might initially appear to be identical views, emphasising differences and similarities. They also create an abstract, disembodied, floating viewpoint that complicates the spaces, rendering them uncanny, posing questions about place and time.

The shopping centre interiors of today resemble those of the covered shopping arcades of Paris in the nineteenth century - the last great period of globalisation during which the rise of modern consumer societies took place. They also variously reference architecture from classical antiquity, the medieval period, the modern and the post-modern eras. History is imagined as kaleidoscopic both within these spaces and through their photographic depiction – the use of traditional large format photography adds a further historical reference and invites slow contemplation of spaces that are often passed through unnoticed.

These photographs aim to complicate our sense of past and present,

to depict the everyday as simultaneously traditional and modern, both familiar and strange.

Heron presented the series and a paper at the international conference *Emerging Landscapes*, a joint venture between the School of Architecture and the Built Environment and the School of Media, Arts and Design, University of Westminster, Marylebone Campus, held between 25<sup>th</sup> – 27<sup>th</sup> June 2010

The conference organisers in their description of the conference state “The past thirty years have witnessed social, geopolitical, technological and economic change on a global scale. Alongside these shifts, landscape has also changed its nature. Focussing primarily, but not exclusively on the synergies between the disciplines of photography and architecture, this international and interdisciplinary conference examined and critically re-assessed the interface between production and representation in the creation of contemporary landscape.

A publication from *Emerging Landscapes* is planned for 2011. <http://artsresearch.brighton.ac.uk/research/academic/heron>





# Rip It Up and Start Again Illustrating the Future

*Paul Burgess is Course Leader for Illustration at the University of Brighton. He recently published a lead article on the return of contemporary collage, in issue 12 of 'Varoom!' magazine. Published by the Association of Illustrators, 'Varoom!' has an overriding interest in culture, society and image making.*

*In October of 2009 Burgess delivered a keynote speech in Berlin at 'Illustrative '09', the leading international forum for contemporary illustration and graphic arts. This lecture, along with more recent interviews and ongoing research formed the basis of the article.*

*Both the conference and the recent article in Varoom! magazine, led to much debate around the reasons why we are currently seeing a return to paper and scissors, montage, cut-up techniques and visual mash-ups.*

The resurgence of collage is everywhere, from advertising, to magazine covers, to TV title sequences. Paul Burgess explores the revival of this most democratic of art forms, and explores the notion of whether collage is about nostalgia or is looking towards the future.

A recent resurgence in the popularity of collage comes as a backlash from the slick, overtly digital images created in the last decade. From the now stale 'vector graphics' used to create popular mainstream illustrations to the YBA's sensationalist and overblown pre-fabricated painting and sculpture. Collage, the medium of modernist shock tactics, is back and it is hungry. But why now?

Well it could be about recycling, it could be a reflection of the current economic climate, it could also be a sign of the culture we live in (Music: mash-ups/samples. Internet: YouTube/Flickr/Blogs. Fashion: mixing old styles from the past, to create something new). We are used to visually 'multi-tasking', cherry-picking from here, from there.

It could be that it is the most potent medium for dealing with images of terror, political corruption, banker bonus mayhem, an unending war and the recession. Collage has re-emerged as the legitimate contemporary language of our times.

Not only are artists and illustrators returning to a hands-on approach to image-making but the subject matter and materials also hark back to past times. Found images with nostalgic overtones are being reworked, edited, cut and pasted to portray the spirit of the diversity and multiplicity of contemporary culture.

Artists are cutting into and around found images from the past. This can be construed as an act of violence aimed at distorting and challenging our memories. It can also be viewed as a memoir of nostalgic references, a comforting vision of how good life was before.

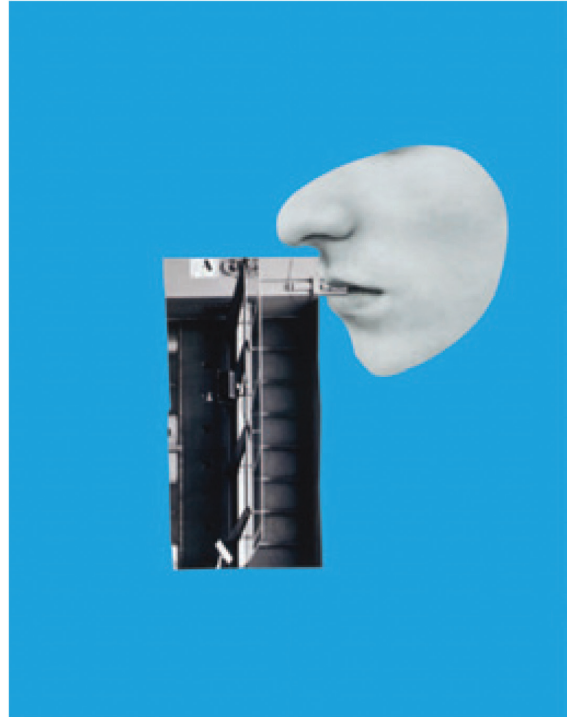
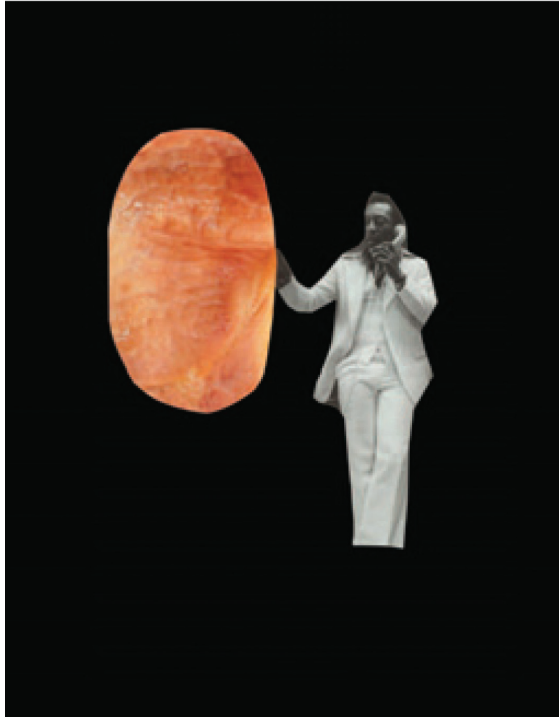
Collage involves a very simple process, the application of cut or torn paper, a direct and most accessible of acts, both humble and democratic. Everyone can do it, but not everyone can do it well. The sense of aggression, re-appropriation, and visual sampling, whilst having a strong graphic edge, has ensured that collage as a process has obtained a revolutionary and subversive reputation.



**'Romance', by Linder Sterling, The Secret Public fanzine 1978 / with Jon Savage**

## ART AND COMMERCE

There has always been a crossover between fine art and illustration within the medium of collage. This is due, in part, to the frequent use of printed media based material and a tendency for the images to be punchy, literal and often figurative. With the invention of photography came the art of making a picture by piecing together ready-made images, known as montage (from the French word for 'mounting'). At first newspapers and photographs were commonly used, often to create a political or surreal outcome. Cinema took montage to a wider audience, with the opening title sequences for films. This in itself had a huge influence on the world of advertising and graphic design. The harsh 'cut-up



Less 2 / Less 7, Sergei Sviatchenko, 2009



Top: 'Absolute Beginners', Paul Burgess, 2010. Bottom: Basement Jaxx, Scars, Mat Maitland, 2009

narratives' of collage are also a powerful tool for marketing purposes. They create an urgency and attention-grabbing message, qualities also popular for cultural statement feminists in the late seventies post-punk period such as Linder Sterling and Barbara Kruger, who offered bold critiques on consumerism and the cultural expectations of women and the treatment of female body as a commodity.

Art directors often commission collage-based illustration because it is a successful method of getting several ideas/concepts/metaphors across in one strong image. But it is the link with nostalgia, tapping into our collective childhood memories, that so successfully evokes powerful connections with emotion, commercial products, sexuality and identity. A powerful weapon in the hands of any advertising agency.

### THE PSYCHOLOGY OF THE COLLAGIST

The spontaneity and immediate effectiveness of the collaged image is a great device for freedom of artistic expression. Many artists use the collage to free up the literal conventions of 'reality' and to experiment with composition and surrealism.

In the past artists such as Joseph Cornell would scour the junk shops and second hand book stores to accumulate a collection of objects and images from which to make his collaged boxes, the act of collecting was as much part of the art practice as the end result. Perhaps it could be argued that Cornell's collections were also born out of an un-lived experience and the desire to merely create the illusion of memory.

Within the recent resurgence of collage and the re-using of found imagery we wonder if the coveted act of collecting has the same resonance, in a romantic sense, because of the digital availability of every kind of image needed to create something previously unseen.

Every collage artist collects in some way, you are only as strong as your 'box of things' or your archive, your ephemera.

The race is on to dig up the next historically overlooked image to cut, paste, mix, fuse, alter and rework, our memories are now made up of digital downloads as a opposed to actual experiences.

So what sort of role does collage play within popular culture? It is certainly connected to a kind of rebellion, getting up to no good, and having very little regard for copyright laws. Sound familiar, just ask your local crate-digging mix dj or the next budding Tarantino. Sampling, whether you are using imagery, sound or the history of film, is one of the last century's greatest inventions. The legacy of the collage technique is all around us. The Dadaists used collage effectively to express their views of society by gluing together discarded everyday items. No wonder there is a return to hand-on collage techniques, times are hard, money is short and once again artists want to comment on the society around them. Collage is a dirty business, making use of the leftovers, the crumbs of visual culture. The flowers in the dustbin.<sup>1</sup>

There is no doubt that in the last twenty years or so the use of the photocopy machine, Photoshop, Final Cut Pro and After Effects has pushed collage into the mainstream through print, magazines, video and animation. Maybe the area of moving image, film and TV is now the next arena for the collage artist? The recent title sequence for *True Blood*, designed by Alan Ball at Digital Kitchen has over 65 shots comprised of original documentary, studio, tabletop photography and found footage all collaged together to bring us one of the most disturbing, seductive and surreal title sequences ever seen on television.

Back to the computer, and as Adrian Shaughnessy writes, 'There is a new breed of illustrator who uses generative software to create endless iterations of images. The pencil has been replaced by computer code, and the results are endlessly varied and infinite in number'. 'Shape Collage',

Snakeskin Face, James Dawe, 2009



'Picture Collage Maker', take your pick of online software to download.

Maybe this is the future for collage, feeding the imagery of the past into the machines of the future, and then pressing the 'create' button. Time will tell, but I suspect that the collage artist of the future will cherish and be nourished by the 'hands-on', by the feel of paper against skin.

So the question raised here should read: can the activity of re-engineering by adding, taking away, re-mixing, mashing-up and carving up the familiar, sometimes quaint iconographical sources of the past, still express a fresh and challenging view of and for the future?

Well the answer is yes, with a return to collage, artists and illustrators are rediscovering the handmade touch, the beauty of the accident and the lure of the unknown.

It is interesting that the work that is currently of more merit, and has more spirit is made up of the found, the re-mixed, the cheap, hand made counter consumer culture and it's far more interesting, expressive and reflective of these times.

There's no point to making perfect images in imperfect times. We should feel enabled to embrace imperfections and make mistakes.

The practice of collage works naturally across all media – film, art,

mass media, design, technology. It is about constructing, deconstructing, re-recording, sharing, stealing, combining and redistributing as much information as possible, using nostalgic imagery to create dynamic new contemporary work. Maybe nostalgia is the new way forward, a philosophy towards change.

*Paul Burgess is a collage artist and also Course Leader for BA (Hons) Illustration in the School of Arts and Media. <http://artsresearch.brighton.ac.uk/research/academic/burgess/> Paul Burgess will also be exhibiting as part of 'CUTTERS/CORK', at the West Cork Arts Centre, Skibbereen, County Cork, Ireland, 7th February - 12th March, 2011.*

#### REFERENCES

- 1 Sex Pistols song lyric 'God Save The Queen' 1977  
 'When there's no future  
 How can there be sin  
 We're the flowers in the dustbin  
 We're the poison in the human machine  
 We're the future, your future



# RESEARCH STUDENT NEWS



Left: Letty Lynton dress worn by Joan Crawford in the 1932 film *Letty Lynton*. Designed by Adrian. Image source: Gutner, H., *Gowns by Adrian*, New York: Harry N. Abrams, 2001. Right: *Window Gazers. Summer Sales, Manchester, July 1939*. Courtesy of Manchester Reference Library. Accession number: m59367

## Dispelling the Myth

### The influence of cinema on the fashion of young, working-class women in the 1930s.

Cheryl Roberts (MPhil/PhD candidate, School of Humanities) was invited to give a Pecha Kucha session based on her PhD research at the London College of Fashion conference, *Fashion Media: Yesterday, Today, Tomorrow*. The conference aimed to address how fashion media has reached a pivotal moment as it faces radical changes forced by online fashion. Discussions revolved around redefining the purpose and character of fashion communications for over a century. Papers focused on the permanently changing relationship between fashion media and technology, society and identity through discussions of historical and contemporary shifts in film and magazine culture and digital innovations, including themes of ethnicity and

gender representation. The Pecha Kucha sessions included four new postgraduate researchers who were to convey an element of their work in progress in 20 slides, each with a twenty second explanation.

Cheryl's session *Dispelling the Myth: The Influence of the Cinema on the Fashion of Young Working Class Women in the 1930s*, explored the issues of fashionability, modernity, peer group pressure and cohesion, leisure and related dress. She argued the widely accepted view that young working class women in the 1930s were hugely influenced by the cinema in their appearance and fashion clothing choices. For the women at the centre of Cheryl's research, the driving impetus was respectability, propriety and dignity.

Unquestionably, the glamour of the movie screen captured the imagination of young working-class women throughout the thirties, but it was to what degree? Extensive research in museum and dress collections reveals that the popular choice for day-wear was the often home-made or ready- to-wear rayon day dress, not the *Letty Lynton* confection worn by Joan Crawford in the 1932 movie or the wide-legged trousers worn by the more accessible Katherine Hepburn. Being 'smart' appears to be key to young working class women's fashion choices, along with femininity, acceptability and propriety, rather than glamour and overly complicated beauty. Annette Kuhn writes; 'the

Continued on p22 >

# Issue of Diversity

## African and African-Caribbean Design Diaspora Project

The University of Brighton's Faculty of Arts has become the lead educational partner of a brand new project based in London. The African and African-Caribbean Design Diaspora (AACDD) is a three-year initiative, funded by Arts Council England and the National Lottery. It has a broad aim to encourage more black students to enrol in design courses in higher education, most particularly in London where they are under-represented as a percentage of the general population.

For the University the issues about lack of diversity are quite profound. Is there a widespread lack of encouragement of ambition at schools and sixth form colleges that precludes applications to study design? Or is it because of a simple lack of practical information? What kind of reputation does design education have amongst the African and African-Caribbean communities? These are serious questions that must be analyzed with sensitivity and care if meaningful change is to be effected, and, just as importantly, is to be sustained.

With a series of events planned over the next year, AACDD has already kick-started

its programme with an exhibition last month at the Better Bankside pop-up space in Borough entitled *Creative Origins*. The exhibition showcased the work of contemporary African and Africa-Caribbean designers alongside examples of craft from traditional makers in West Africa and Kenya. On display were fashion accessories, textiles, fine art, ceramics and wireworks.

With the London Design Festival as another main partner, and leading up to a major event during the London 2012 Olympics, the AACDD is hoping to highlight the considerable creative potential of the African and African-Caribbean communities through exhibitions, workshops and seminars, and even a nationwide student competition. The Faculty of Arts will bring its reputation for excellence and innovation in education and research to a culturally diverse audience of aspiring new designers whose innate talents are waiting to be ignited.

Katherine Ladd from the School of Humanities represents the Faculty of Arts as a member of the AACDD steering committee. Her own practice and research interests lie in African design and she lectures in cross-



cultural dress and textiles.

Any member of staff or student who wishes to contribute their ideas to the project should contact her. [k.ladd@brighton.ac.uk](mailto:k.ladd@brighton.ac.uk)

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

### ◀ Dispelling the Myth. Continued from p21

desire for such perfection, even while we love the movies of Garbo and Hayworth, we may realize is hopeless.' (Kuhn, A., 1992)

Young working-class women would spend a lot of time just 'looking' when making their clothing choices. Looking in magazines, watching movies and cinemagazines, viewing the forever changing department store window and ready-to-wear shop merchandise; all sites of both exchange and observation. The clothing worn by movie stars was the stuff of dreams for these women. That is not to say that they did not desire to

see and experience all that was absent from their daily lives. The glamour, material wealth and romance that were marketed appealed to their so called 'feminine interests.' Yet amongst the tight knit communities held together by their sharing of poverty, mass unemployment and deterioration, such frivolity was not welcomed and was to remain in the liminal space of the cinema. The fashion choices and appearance of these women were limited to strict codes of respectability and acceptability.

This case study was based on extensive

archival research at the Mass Observation Archive held at the University of Sussex and object based research in Worthing Museum, St. Peter's House Library and the University of Brighton Fashion and Dress Teaching Collection. Cheryl's discussion is part of her PhD research, which assesses the relationship between the young working class woman's consumption desires and the consequential mass manufacturing developments.

Cheryl Roberts is an MPhil PhD candidate in the School of Humanities and part-time lecturer.



# Performing Colonial Modernity

## A trans-disciplinary consideration

Denise Gonyo (PhD candidate, School of Historical and Critical Studies) presented a paper based on her PhD research at the University of Edinburgh's *Performing Colonial Modernity* conference. The conference aimed to create a network of early career researchers and postgraduates, and to establish a forum for encouraging a trans-disciplinary consideration of colonial modernity and the relationships of power between colonial rulers and their subjects. Research from a variety of disciplines, including theatre studies, literature, and cultural studies, contributed to forming new understandings of the nature of power within a colonial and postcolonial context. Papers presented included a consideration of the cultural influences on the Trinidadian intellectual C.L.R. James's work *Beyond a Boundary*; an analysis of the

development of Icelandic autonomy, its art scene, and their relation to the country's recent economic meltdown; and an examination of imperial masculinity in the nineteenth-century play *The Cataract of the Ganges*.

Denise's paper, 'Visions of India: Creating Nationalist Identity at Indian National Congress Exhibitions, 1901-4', was based on research conducted at the National Archives of India in New Delhi on the annual industrial, artistic, and agricultural exhibitions associated with the Indian National Congress. The Indian National Congress was a political organisation founded in 1885 by some of the elite members of South Asian society from the imperial centres of India. It discusses how these exhibitions—the first of their kind to be primarily organised and managed by South Asians—constructed a complex idea of modernity that complicated

the imperial terms set by Britain.

The Indian National Congress used exhibitions to legitimise its standing as a representative for a modern India. Often, the exhibitions served as a catalyst for the public in the Indian subcontinent to examine India's role in the world and the importance of industry as a developing modern country. Currently, the study of Indian national identity is frequently considered in terms of central figures, especially Gandhi. While these Congress exhibitions and the era immediately before the Indian independence movement are less well-known, they were a defining moment that revealed the importance of modernity in the making and performing of twentieth century Indian national identity.

This research is part of Denise's larger PhD research, which considers South Asians' experiences of nineteenth and early-twentieth century exhibitions, and the ways in which the fascination with modernity and the development of a 'national' identity was played out through means of display.

<http://artsresearch.brighton.ac.uk/research/student/denise-gonyo>

### The Research Student Division Welcomes

**Leah Armstrong** FT / PHD FAC. *Towards an atlas of the design profession in Britain 1830-2010*. Supervisors: Catherine Moriarty, Frank Peters

**Peter Bennett** PT / MPHIL SAM. *The desire to be elsewhere: Photographic perception and the construction of memory and place*. Supervisors: Fergus Heron, Joanna Lowry

**Karen Blincoe** FT / MPHIL SAD. *Are larger scale sustainable utopias realisable in the contemporary world*. Supervisors: Professor Steven Miles, Jonathan Chapman

**Hsiao-Yun Chu** / MPHIL SAD. *Biomimicry in the design process: how four designers interrogate nature*. Supervisors: Susannah Hagan, Jonathan Chapman

**Alex Golding** PT / MPHIL HUM. *An analysis of the way in which meaning in language is communicated and understood*. Supervisors: Jelena Timotijevic, Ken Turner

**Jessica Hamlin** PT / MPHIL HUM. *An exploration of the cultural memory of slavery and how this relates to identity*. Supervisors: Annita Rupprecht, Catherine Bergin, Paddy Maguire

**Birgit Hoffstaetter** FT / MPHIL HUM. *Changing Worlds: W.G. Sebald, Gorgio Agamber and the subject of memory*. Supervisors: Mark Devenney, Lucy Noakes

**Veronica Isaac** PT / MPHIL HUM. *Ellen Terry (1847-1928): Fashioning an Artistic Identity!*. Supervisors: Lou Taylor

**Jeremy Pilbrow** / MPHIL HUM. *Vernacular images of war; the narrative intent of photographs taken by serving military personnel in contemporary conflicts*. Supervisors: Bob Brecher, Emma Bell

**Arianna Sdei** FT / MPHIL. Supervisors: Mike McEvoy, Susannah Hagan

**Matt Smith** FT / MPHIL. *An exploration of whether there is a shared visual language in queer craft*. Supervisors: Catherine Harper, Jonathan Woodham

**Ana Snowley** PT MPHIL HUM. *Montenegro in the works of British writers on the 19<sup>th</sup> and 20<sup>th</sup> centuries*. Supervisors: Andrew Hammond, Nigel Foxcroft

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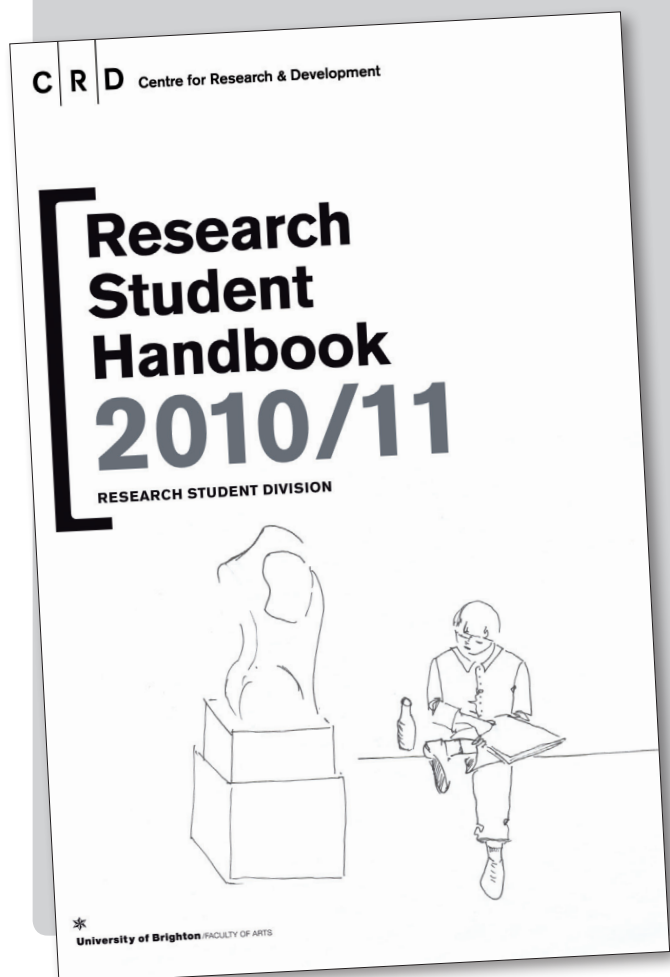
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**Joanna Weddell** PT / PHD FAC. *Disseminating design: museums and the circulation of design collections, 1945-present day*. Supervisors: Jonathan Woodham, Christopher Breward

**Stephanie West** PT / MPHIL HUM. *Are issues around genetic enhancement more than simply instances of problems in liberal just distribution theory?* Supervisors: Bob Brecher, Bobbie Farsides, Katherine Ladd

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## Research Student Handbook 2010/11



The Research Student Hand-book welcomes students to Brighton, the Faculty of Arts and to postgraduate study. Offering students guidance on; the best forms of communication, the Research Team structure, Key Stages of a Research Degree, University facilities and activities as well as the wider world of research and funding.

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### Next Issue

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#### **Faculty Research Website**

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

#### **Criteria and Good Practice Guide**

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