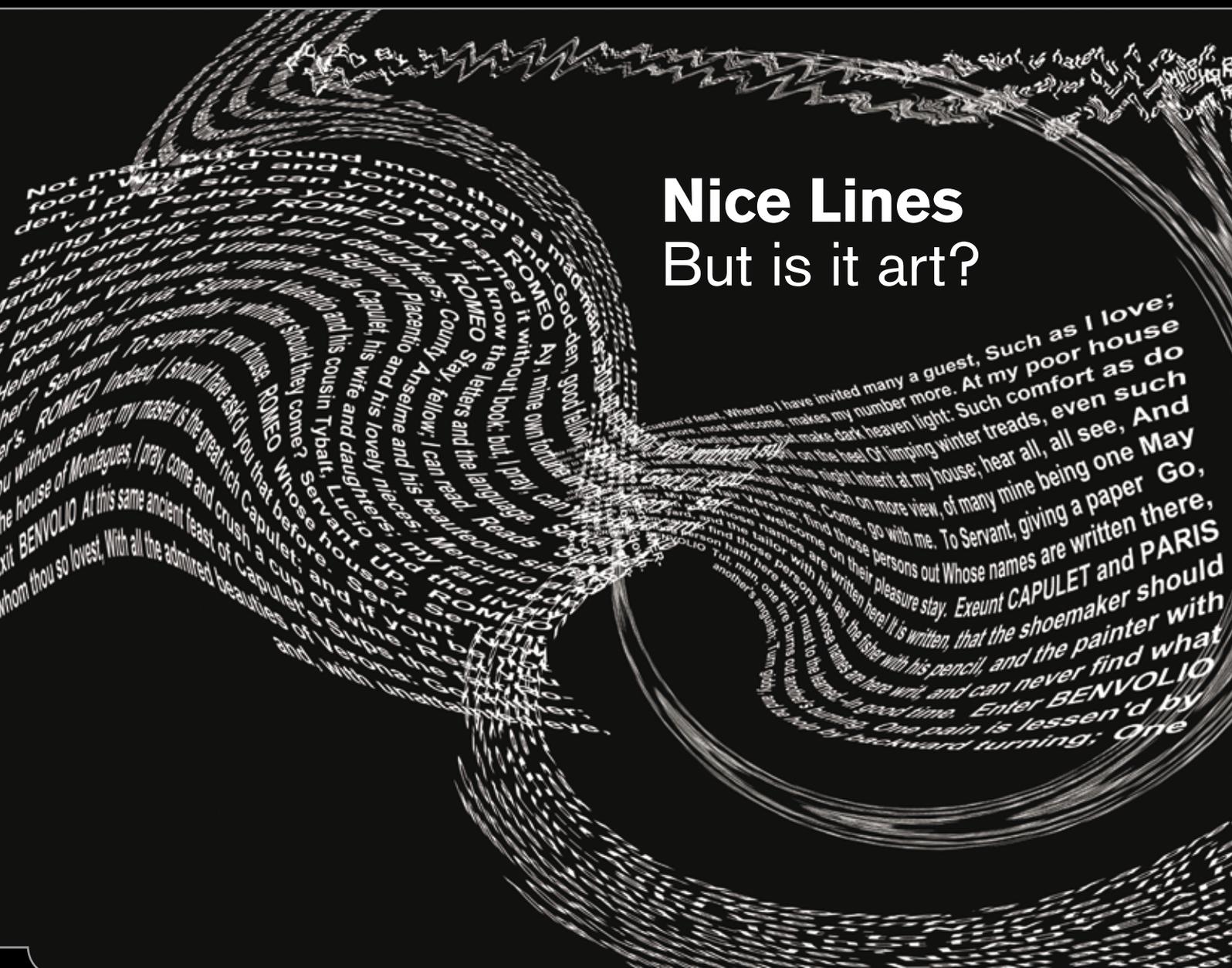




research | news

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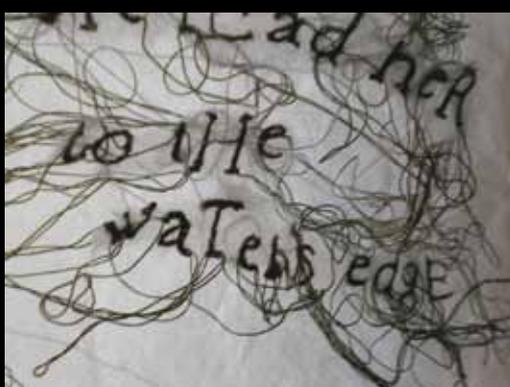
Nice Lines But is it art?

Language and Literature Edition

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This theme of this edition of Research News is Language and Literature.

Most of our readers will be aware the Faculty of Arts has been enriched by the addition of Literature, Languages and Linguistics and also Media Studies, researchers to the School of Humanities and the School of Arts & Media. As a means of introducing some of the research being undertaken in these fields we are devoting two issues of Research News with a special focus on researchers new to the faculty.

This edition welcomes the Literature team to the faculty as is evidenced by a number of contributions. The Literature team's research is motivated by the questioning of the traditional boundaries between the creative and the critical, between high and popular culture, and also of the division between teaching and research itself across a wealth of platforms. Professor Deborah Philips describes the position thus: "The Brighton approach to the definition of Literature as a subject area has never been traditional, and none of the Literature staff could be identified as conventional disciplinarians". A brief guide to the contributions to this issue made by the literature team is as follows.

Creativity shapes much of the research that the literature team pursue, Dr Michael Wilson questions the term the perception of Creative Writing as a cross discipline?

Kate Aughterson's work on Renaissance woman is framed by a theoretical and historical understanding of gender and gender relations in the period. Her research interests also include Aphra Benn and women playwrights of the seventeenth century.

Richard Jacobs' research is concerned with literature and pedagogy. He is currently working on a novel that brings together fiction and literary criticism.

Nigel Foxcroft has a background in both Russian and European literatures, and this shapes the way in which he thinks and writes about Modernism. He publishes on Pushkin, Lermontov and Chekhov and in this edition introduces his current research that focuses on the much-travelled novelist Malcolm Lowry. Nigel has also been awarded a University Sabbatical to pursue his research into the latter.

Andrew Hammond's work on Cold War literature offers an alternative take on modern British writing, in examining the responses of a wide range of novelists to the events and ideologies of the 1945-1990 era. Andrew's research includes edited collections of essays on global Cold War literature and articles and monographs on British writing and the Balkans.

John Wrighton joined the literature team in February this year. His research explores twentieth-century American literature and culture, modernist and avant-garde poetry and movements, and the "turn to ethics" in literary theory.

In APPRI news Peter Seddon brings together giants of the art and film world Terry Atkinson & Ken Loach to reflect on television broadcasts and art schools in the sixties.

The research specialisms of Joan Farrer, who has recently joined the School of Architecture & Design and taken on the leadership of the DRI, are also featured.

We hope you enjoy this edition and welcome your comments.

The CRD Editorial Group



Cover image

Designed by Michael Wilson. Page 14.

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NEWS



Willy de Majo and assistants in his London studio, 1950s. University of Brighton Design Archives.

AHRC Collaborative Doctoral Awards Success

The Faculty of Arts has been awarded three Collaborative Doctoral Awards (CDAs) by the Arts & Humanities Research Council (AHRC). Between them these highly competitive awards are worth £151,000 and will provide three studentships each of which will support doctoral study on a full-time basis for three years, commencing in 2010-11. What is distinctive about the CDAs is the fact that they each mark a relationship between the University of Brighton and a non-Higher Education Institutional partner, forging further links with the Research Department at the V&A, the Learning & Interpretation Division of the V&A and the Chartered Society of Designers. Each non-HE partner will offer students a distinctive contextual focus and lead to an understanding of the ways in which different organisations are structured and operate. They will also work closely with the university to provide high quality supervision and unique access to primary source material and personnel.

Entitled *Disseminating Design: museums and the circulation of design collections, 1945-present day*, the first of the CDAs has a central focus on the examination of the regional circulation of public collections of

design in Britain from 1945 to the present day. This is an activity in which the V&A has played a prominent role in the past and continues to play in the early twenty-first century, with plans to establish a regional exhibition space for design in Dundee and to develop a collaborative partnership in Blackpool focusing on the V&A's performance collections, alongside its ongoing relationship with Museums Sheffield. These initiatives are seen to give a higher profile to the V&A's regional work, an important consideration in contemporary cultural politics, and a parallel to the more modest yet nonetheless significant outreach policies of the V&A's Circulation Department in the decades following the end of the Second World War. This doctoral programme will be supervised by Professor Chris Breward, Head of the Research Department at the V&A, and Professor Jonathan Woodham, Director of the CRD (Arts) at the University.

The second CDA is concerned with *Learning at the Interface: Opportunities and Barriers to University-Museum Collaborations* and represents a collaboration between the University of Brighton and the V&A's Learning and Interpretation Division. The aim of this doctorate is to examine the role of museums

in developing creative learning for HE Art and practice-based Design students through museum-university partnerships. The collaborative doctorate builds on findings and existing research conducted by the Centre for Excellence in Teaching and Learning through Design (CETLD) based at the V&A. This work concluded that when collaboration between museums and universities takes place successfully, it can bring substantial benefits to both sectors and help them to make informed decisions about how best to improve their services. The appointed research student will conduct part of their research at the V&A which boasts one of the largest and most prestigious Learning and Interpretation departments of any national museum. Supervised by Professor Steve Miles, Director of Postgraduate Studies in the Faculty of Arts, and Morna Hinton, Head of Learning & Interpretation at the V&A, it is envisaged that the research conducted as part of this doctorate will identify practical and strategic approaches that will help shape a broader vision of learning for HE practice-based Art and Design students.

The third award stems from a series of meetings between Frank Peters, CEO of the Chartered Society of Designers (CSD), and Dr Catherine Moriarty, Curatorial Director of the Design Archives earlier this year. Discussion as to the material within the Design Archives of relevance to the CSD, and the future of the CSD's own archives prompted the decision to find a way of exploring the joint potential of these resources driven by the shared conviction that the history of designers' professional representation was of historical and future value. Entitled *Towards an Atlas of the Design Profession in Britain 1930-2010*, the aim is to explore how patterns of membership, mapped by place, by discipline and by gender, might reveal the shifting demographics of design practice that have not been explored in any structured way hitherto. The concept of the profession has engaged scholars in a variety of ways and the particularities of the design profession, with its diverse disciplinary span, remains a topic of keen debate. This study will provide key data for moving this area of enquiry forward.

Successful EU bid for Prof Mike McEvoy

Prof Mike McEvoy is the UK lead on an Anglo-French consortium that has just won €6,283,301 for their EU Interreg Project 'IFORE' (Innovation for Renewal). The University of Brighton is coordinating IFORE, and the other project partners are the Université d'Artois, and two housing associations: Amicus Horizon in England and Pas-de-Calais Habitat in France.

The public housing stock in both Kent and Calais includes a large number of older properties that are in need of improvement. Apart from insulation, two crucial questions arise when upgrading dwellings to eco-construction standards: first, how can the construction be made air-tight (which makes adequate ventilation a necessity)? Second, how should renewable energy sources be introduced, in order to satisfy targets for carbon emissions reduction? This project will identify optimal performance and payback times for ventilation and renewable energy solutions for selected housing stock on both sides of the Channel.

The housing professionals and university teams will identify a sample of equivalent house types in Kent and Pas-de-Calais and survey them for air-tightness and heat loss. From this data, computer simulation models of the dwellings will be built by the university researchers. The model predictions will identify the 3 or 4 best options for upgrading



Professor Mike McEvoy being awarded the Institute of Engineering and Technology Built Environment Award at Lord's Cricket Ground in London.

200 selected dwellings, 100 in each country. The buildings will be retrofitted and monitored to measure their relative energy consumption before and after the interventions, and the results will be used by the academic partners to determine the relative success of each of the approaches. In line with the increasing attention being given to the user, the study will also investigate the tenants' interaction with

the technologies and the upgrading process. This large scale study will pave the way for the introduction, and industrialisation, of very low carbon residential retrofitting solutions, and after the project's completion, will guide the future retrofit of 10,000 out of the 66,000 homes controlled by both housing associations.

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

£5000 FRSF Funding Success Impromptu Music Programming

Thor Magnusson has successfully won £5000 for an *Impromptu Music Programming* project. Through practical engagement the research project investigates how modern music technologies condition both composition and performance. The investigator is an experienced user of the music programming language *SuperCollider*, and in this project he aims to learn a new music programming environment of a completely different type (*Impromptu*), and give an account of this learning process.

The objectives of this research are twofold:

a) focus on music technologies and how the tools we use influence our creative thinking, and b) investigate two research methodologies: *autoethnography*, enabling the description of a first person accounts of learning, and *grounded theory* which is ideal for observing, documenting and interpreting the experience of workshop participants. The research will result in various outlets, both theoretical and practical. The theoretical outputs include three research papers, a research blog, and seminars with University of Brighton researchers. The practical outputs



include workshops, concerts, tutorials, code examples, music, and free open source music software. The project is therefore relevant to both the academic community and the general public.

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



Routes into Language Three Year Research Grant

In May 2007, the University of Brighton was awarded a three-year research grant (£600,000) by HEFCE and the DfES to lead a consortium of universities across the southern region of England and promote the uptake of advanced-level foreign language studies. Routes South comprises twelve universities: Brighton (lead); Southampton; Reading; Portsmouth; Southampton Solent; Surrey; Oxford Brookes; Winchester; Royal Holloway, London; Oxford; Sussex; Christ Church Canterbury and our contract is drawing to a close (August 31st 2010) with the possibility of further funding after this date.

Our activities as a consortium have been wide-ranging and, in many cases award-winning. We have engaged with schools, colleges, Local Authorities and employers across the southern region in order to raise awareness of the importance of advanced-level foreign language study to individuals as well as to potential employers. We have hosted many activities for secondary schools, either on campus or in the schools themselves, often in collaboration with AimHigher Sussex. Examples of activities delivered include: *Score in French* (combining French and the Southampton football team); *Languages on Film* (combining media and



Top: Score in French (combining French and the Southampton football team) Bottom: English and German students taking part in the Languages on Film activity in Aachen, Germany

languages); *World of Work* (business and languages); the *Gold Award for Languages* (individuals complete a range of specific tasks involving languages and business or sport which culminate with a Gold Award); an *e-mentoring* scheme (linking languages and undergraduates and school pupils). Routes into Languages is directed by Dr Catherine Watts and co-ordinated by Clare Forder, both from the School of Humanities.



Writing and Social Consciousness Literature Promotes the Sustainability Agenda

Although many universities developed sustainability policies as a response to government recommendations, fewer enabled discourses of sustainability to permeate the curricula of Literature and Language. In April 2009 the HEA issued a call for projects designed to promote the relationship between literature and sustainability. In response to this call, Dr Katy Shaw, Senior Lecturer in English Literature and Jessica Moriarty, Senior Lecturer in Creative Writing, were awarded funding to author and deliver a second year undergraduate module called 'Writing and Social Consciousness' to Humanities students at the University of Brighton between October

2009 and January 2010. The module was written on the basis of a shared belief between the writers that it is necessary to develop a social consciousness in order to operate fully in a democratic society. Underpinning the module design was a belief that the very best literature can provoke, move and motivate and is therefore vital to the ongoing development of the sustainability agenda. Outputs from the module included an anthology of poetry looking at mental health issues, a film script set in post-apocalyptic Brighton, a short story about female sterilisation in order to curb population expansion and a dramatic monologue exploring the effects of Capitalism.

Visiting Scholar Transitional Justice Institute

Louise Purbrick, School of Humanities, will take up a Visiting Scholarship at the Transitional Justice Institute (TJI), University of Ulster in May 2010. She will be working on a project entitled 'Museums and the expression of human rights' and will present a paper under this title at the TJI's seminar series. The project is the result of HER long-standing interest in the intersection of museum practices and political culture. She will also be working on with Kris Brown of the TJI on the development of joint research concerning the curatorship of the conflict 'in and about' Northern Ireland.

www.transitionaljustice.ulster.ac.uk/new_events.html

Leading Cities

Relationships between Universities and their Cities

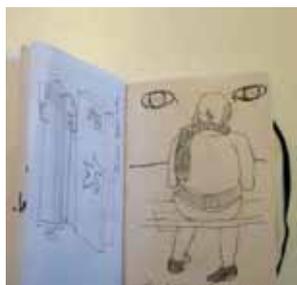
In March, Luis Diaz and Prof Susannah Hagan attended the 'Leading Cities' conference in London, organised by the Leadership Foundation for Higher Education. The occasion was the launch of a report (Researching and Scoping a Higher Education and Civic Leadership Development Programme) looking at partnerships between universities and their host cities. A series of presentations focused on existing initiatives by the University of Wolverhampton, Newcastle University and University of West England among others, and the aim was to examine the idea of a 'civic university' through engagement with the community at both global and local levels. While the report found that formal and informal relationships between universities and their cities already exist, they also found there are institutional barriers to promoting these that pose significant challenges, and that pursuing place-specific relationships that varied from university to university could help to overcome these. A second report presented by John Goddard (Centre for Urban and

Regional Studies, Newcastle University) suggested that facing outward toward the community needs to be seen by universities as integral to career paths in teaching and research rather than as an optional extra. Not enough acknowledgement was made at the conference of existing relationships between universities like Brighton and their cities, and what *could be* learned from them. Nevertheless, as the conference addressed the city specifically, it was useful for In May 2007, the University of Brighton was awarded a three-year research grant (£600,000) by HEFCE and the DfES to lead a consortium of universities across the southern region of England and promote the uptake of advanced-level foreign language studies. Routes South comprises twelve universities: Brighton (lead); Southampton; Reading; Portsmouth; Southampton Solent; Surrey; Oxford Brookes; Winchester; Royal Holloway, London; Oxford; Sussex; Christ Church Canterbury and our contract is drawing to a close (August 31st 2010) with the possibility of further funding after this date.

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International (CLTAD) Conference

Links between creative processes and personal, vocational and academic development



Jess Moriarty & Christina Reading's recent paper reports on a research project that investigated students' experiences of creativity at the University of Brighton. It found that students' creativity was effectively supported if opportunities were provided for them to identify the things within their experiences, memories and even within themselves that inspire their creativity. By developing workshops that helped to improve students' confidence and ownership of ideas, and create

spaces in which to discuss their creativity away from their assessed work, this project aimed to provide a model of best practice that would enhance students creativity and their personal, vocational and academic development. Ultimately the paper suggests students' creativity is best supported by embedding workshops into the curriculum that provide opportunities for students to gather the confidence and motivation to discuss their creativity and the factors that inspire it.



Left: Sketchbook drawings by student Alice Patullo. Above: Sketchbook drawing by Ruth Nichols

The Novel Research Collective

Reinstitution of 'genre' at the centre of the novel

Dr Patricia McManus (Arts & Media University of Brighton), Dr Cathy Bergin (Humanities University of Brighton) and Dr Theodore Koulouris (University of Sussex) have established The Novel Research Collective (NRC). The NRC's research encompasses work in literary theory and history, social and political studies and philosophy. Their works seeks underscore the intellectual proximity of the novel to the concept of democracy whilst allowing us to problematise this relationship in a number of important ways. The interdisciplinary nature of the project aims to bring into powerful relation the most significant controversies in novel studies, in order to not only clarify the productive antagonisms which shape those controversies but to argue for a renewed attention to the historicity of the novel as the genre of 'democracy' and 'modernity'.

This need to bring attention back to the novel as an historical genre is motivated by the NRC's desire to resituate 'genre' at the centre of novel studies. The need for such a resituating has been generated by a number of recent critical interventions which aimed to decentre the novel as the definitive form of 'modernity' and 'democracy'. The NRC's volume gives space to these critical interventions but sets them in dialogue with a number of counter-arguments to bring out precisely the complexity involved in placing 'the novel', 'modernity' and 'democracy' as adjacent terms. (220 words)

Patricia McManus is writing on "Making a Public: The Social Meanings of Narrative Form,' Cathy Bergin on "'Race' Universalism and the Novel" Tom Hickey (University of Brighton) on 'Absolute Sin; Lukács and the Novel'.

Recent Staff Papers Available online

- Alice Fox presented '**Smudged Performance: Using collections to collaborate artistically with people with learning disabilities**' at the *Museums/inclusion/engagement* put on by MuseumsEtc Conference, 14th Dec 09, Rivington Place, London. Following this Alice Fox wrote a chapter for New Museum Community publication called, *Inclusive Arts Practice: A method for using museum collections to maximise inclusivity*. The chapter is available here <http://artsresearch.brighton.ac.uk/research/academic/alice-fox/activity>
- Dr Katy Shaw presented the paper '**Poetry and Politics: 1984-5**' at the *Digging the seam: Cultural Representations of the 1984-5 Miners' strike Conference*, 24-27 March 2010, Leeds University. The paper is available here <http://artsresearch.brighton.ac.uk/research/academic/shaw/activity>
- Alma Boyes presented the '**Observational Learning Through Professional Studio Practice**' at the *Centre for Learning and Teaching in Art and Design (cltad) 5th International Conference*, 12 April, Berlin. The paper is available here <http://artsresearch.brighton.ac.uk/research/academic/boyes/research-activity>



Opening of the oldest cinema in the UK, Duke of York's Brighton September 22 1910

Duke of York's Centenary Cinecity Archive Project

Cinecity, in partnership with the University of Brighton's Screen Archive South East has been awarded £39,300 by the Heritage Lottery Fund to co-ordinate Duke of York's 100 project, devoted to the centenary of the Grade II listed Duke of York's Picturehouse in Brighton and wider cinema-going in the city. University of Brighton researcher Christina Reading is working with a community research team to produce a virtual museum www.dukeofyorkscinema.co.uk it is hoped the archive will be a permanent addition to Hove Museum's Early Film Collection.

Opened on 22nd September 1910 the Duke of York's is the UK's oldest purpose-built cinema, as verified by the Cinema Theatres

Association. It has continually operated as a cinema throughout its lifetime and is recognized as one of the country's most important independent cinemas.

Over its one hundred years The Duke of York's has gone from Edwardian Picture Palace to 'flea-pit' to leading Independent Art House Cinema going through many stages that reflect the changing nature of cinema exhibition in this country. This project seeks to bring this story alive for a large numbers of Brighton residents by directly involving the community in tracing and celebrating its history. Celebrations will take place at the cinema between 19 – 26 September 2010 and a showcase of community researchers work will be displayed in October.

ARTS PRACTICES & PERFORMANCE RESEARCH INSTITUTE

Terry Atkinson and Ken Loach In Conversation

On the evening of March 23rd in the Sallis Benny Lecture Theatre APPRI hosted its final major 'in conversation' event, the last in a series extending from October to March. APPRI was fortunate to bring together two individuals who over careers stretching back forty years have made substantive contributions British filmmaking in the case of Ken Loach and to contemporary British art practice in the case of Terry Atkinson.

Though engaged in different practices each has approached their work in a critical spirit one uneasy with prevailing cultural and political conditions and each unafraid to court on occasion controversy. The event was also unusual in one other respect which was that although each knew and respected the other's work and had corresponded intermittently over twenty years they had never prior to this event actually met each other 'face to face.' Intriguingly Terry Atkinson during the conversational exchanges of the evening referred to a formative experience as a young art student in the fifties that of watching a television interview program called 'Face to Face.' Watching John Freeman interview the sculptor Henry Moore one week and then the philosopher Bertrand Russell the next, set up in his mind an interest in an art practice that was not only philosophically robust but informed by a critical and political engagement.

This set the tone for a fascinating evening of conversational exchanges with reflections on mid to late twentieth century cultural life as it was lived and experienced in the terrain of the media through television, dramatic fiction



Director Ken Loach on location of latest film 'Route Irish' © Sixteen Films/Joss Barratt

and film on the one hand and the particular and peculiar impact of the Art Schools on the other. This 'theme' wound its way through the decades of the mid to late twentieth century into our current moment, producing some insightful observations about the changing spaces for 'practice' and the need for continuing a practice informed by passion but also realism and resilience, much of this being helpfully brought out by questions from the audience at the end of the evening.

There was a large audience for this event, the largest that APPRI has attracted so far, from across the University and the interested general public. APPRI was fortunate in bringing two speakers together who could appeal to and engage with the interests of a newly enlarged School of Arts and Media and a newly expanded Faculty of arts generally, exactly a sense of expanded practice that is

part of APPRI's remit. The format of having two speakers in chaired conversation is in itself an interesting one to present to an audience. Something happens in the 'space between' and the 'articulation across' that provides for a sense of intimate engagement; yes an amusing evening full of anecdote but also a critical and reflective event.

The conversation was recorded and will be available as a download on the APPRI website but for readers of Research News who were unable to attend and to give a flavor of the evening, an edited extract of a small section of the conversation about television and the sixties, follows

ON TELEVISION AND THE SIXTIES

Peter Seddon (Chair): One way of thinking about this period of the sixties in terms of the practices you were both involved in is that of



the kind of spaces available for energetic artists and cultural figures to exploit, one of which is the importance of television, and the other is the role and importance of the space provided by art schools that Terry has touched on earlier and the role and importance of that within British culture. So can you fill in some more flesh and detail on this in terms of your experience?

Ken Loach: Erm yes, well I suppose television and broadcasting was at a really interesting point because television was still very young. I mean when I joined they were just starting BBC2, which was how I got in because they were taking anybody interested so you know I managed to squeeze in. So there were only two and a half channels, BBC1, ITV and BBC2 which was still very small. They hadn't quite worked out how to control it and the critical thing oddly was for about a decade or so it was freewheeling and that decade saw the struggle to control it, which of course inevitably they eventually did. So it is now much more controlled and to a great degree the space for alternative points of view has been squeezed. So I think that the period of the sixties was when all that was being sorted out in television.

The key figure was Carlton Greene the then Director General of BBC. He allowed a liberal pluralist attitude, one that would tolerate alternatives. It was the mark of a sophisticated ruling class that you allowed opponents in. So we were able to do fiction, which followed the 9 o'clock news. We tried to make fiction where the viewer would be as critical of the 'plays' as they were called then, as they were being towards the news. You were assessing what you were seeing, trying to be critical of it, trying to work out its connections to the viewer and to public events and so on. So that's what we tried to do. We saw ourselves as being involved in politics simply because that's what we were trying to do – contemporary fiction at 9.15 after the news to the biggest audience there was. A huge privilege really because basically we were all kids! Other people were also trying to do things such as 'monitor' or the films of Peter Watkins – a loosening of attitudes where you could try things and then the space closed down led by a puritanical campaign called 'clean-up television'. The right wing attack came in the guise of Puritanism let's cut back on swearing or anything 'racy.'

We did a series called 'Days of Hope' which was a critique of the Labour movement from 1914 to 1926 basically saying in four episodes that the labour movement was missing a

revolutionary element. The right wing criticized it saying it should not be allowed such a programme because in the First World War they marched four across not three abreast! How can we trust this programme! (Audience laughter) Gradually the space closed down into what is now a pretty conformist media.

Peter Seddon: It's pretty noticeable the decline of TV isn't it. I know Terry might have something to add about his experience of television as an art student in the sixties.

Terry Atkinson: Yeah – television in the sixties was quite liberating to somebody like me – There was a series of interviews, I remember, called 'Face to Face'. You'd never get it now. It's been dumbed up rather than dumbed down. The posh classes are dumber than they ever were. Anyway in that series two of the people interviewed were Henry Moore (February 1959) and Bertrand Russell (March 1959). I was at Barnsley Art School. I watched Henry Moore because I was an art student, I wanted to be an artist and I thought the way to be an artist was to go to art school, preferably the Slade. I already had the Slade in mind. You then graduated as an artist and you should remember that the composition of the art schools in those days was very different to now. Basically there were two post graduate schools, the Slade and the Royal College of Art and having got to one of those you were already on the ladder to some notion or aspiration towards being a grandiose artist in a celebratory culture.

Now these two interviews pre-empted that for me. The one with Henry Moore I watched because I thought I should watch it because he was a world-renowned artist as well as a local lad from Castleford close to where I came from. I thought it quite interesting and then I saw Russell and I reflected on that interview for several weeks and actually I thought Russell was the much more interesting figure. I think at that point I got my first critical grip on the rhetoric of the art world and the promotion of it. Russell of course was an iconic figure himself and I was interested in him as well for other reasons notably political ones, certainly because he had just helped to found CND and at eighty odd years old was sitting down in Whitehall and God knows what else. He struck me as extraordinary and bizarre because he was a Lord, I mean he was an aristocrat but he was certainly erudite, certainly unflinching. I remember him tearing up his Labour Party card in front of the shocked Labour Party. So the contrast between him and Moore was a learning process. It took a while for me to

fully grasp what it was but by the time I went to the Slade a year later I was resolved that I would start reading some Russell. I was even thinking hurrah for aristocrats! Television was important in that sense.

The other side of television was in some way less academic much more Saturday night acting! That was Rock and roll. The first rock and roll programs were beginning to emerge. 'Oh Boy' for example. You'll remember it well, tears rolling down our cheeks! So I think TV was important. I didn't have the critical grip on it that Ken had but then he's considerably older than me like by two years! (Laughter) On the sixties themselves I have my doubts—it's claimed to be a watershed and I suppose if you contrast it with the eighties it certainly is, the big thing that happened was the rise of the anti-Stalinist that's when the Thatcherite Praetorian Guard really got to work. But of the nineteen sixties I think the Americans were the centre. They were the ones who really protested and I am thinking now of the anti Vietnam protests and the Civil Rights Movements.

Peter Seddon: There's a level of myth around this view of the art schools in the sixties isn't there? You know everybody in the early to mid sixties wanted to be at art school. It was only a few years later that everyone wanted to be a sociologist. So there is a fashion as to where one should be, where are the spaces in which one could grow and develop oneself.

Ken Loach: And it was sexy to be on the left in the sixties. If you were pulling you wanted to be on the left! In our neck of the woods the big thing was the rise of the anti-Stalinist left. In 1964 we were on the doorstep for Harold Wilson, after two years we were disillusioned, we began to think about the alternatives. Well the alternative was Soviet Russia, which we didn't want to support. Then the anti-Stalinist left got quite strong, in its public presence. It was anti – Stalinists that led the May Day demonstrations in France in 1968. It was those groups where the ferment of ideas were, that's what we all hitched onto – we'd gather one day a week. That's when I started reading; it was a far more rigorous education than I'd had at university. You had to read the texts and God help you if you hadn't got a few words to day about it. The left took political education very seriously. That was our experience of the sixties. You had to get to grip with political theory. Until you had done that you kept your mouth shut! It was the bedrock for everybody's understanding, action and critical point of view.

DESIGN RESEARCH INSTITUTE

Sustainable, smart textiles and technologies

Dr Joan Farrer

Dr. Joan Farrer RCA joined the University of Brighton in May 2010 as Reader in 3D Design and 3D Materials Practice.

Farrer's commercial design and research fields in the creative industries have amalgamated in the past decade to focus upon Sustainable and Smart fibre and textile applications, working with physicists and engineers in transdisciplinary research in both the fields of human and environmental wellbeing. Sustainable solutions using innovative textiles and technologies is becoming the zeitgeist of the developed world's R+D sectors, with as yet unknown applications and development opportunities. (2005 smart and interactive fabrics were worth \$340 million USD with a compound growth rate of 28.3%pa this figure became \$642 USD in 2008). Today there is a paradigm shift in activity due to technical developments in miniaturisation and new composites which are enabling the creation of smart, innovative textiles and technologies to be integrated within the structure of soft engineering products for the body and the built environment. Design is key to application in this vanguard area where knowledge is emergent and highly technical in relation to its application. Requiring transdisciplinary task centred activities to help participants build an integrated view of the smart and sustainable territory. The objective is to move towards seamless integration, thereby producing goods of the highest quality that are responsive to the external and human environment contributing to wellbeing.

Farrer's position is that eco-design has so far in reality failed, it has been hijacked, becoming a 'green wash' marketing tool where eco claims are often questionable and unquantifiable. A conclusion could be that traditional design

methodology and planning that follow usual market forces are leading to the proliferation of products and mass disposal of 'perfectly good' items. Understanding more about the ecosystem has not introduced new design paradigm thinking except in the emerging area of Sustainable Design and the concept of 'metadesign' or transdisciplinary design. To produce smart low impact, lifecycle analysis or "cradle to cradle" understanding towards more

sustainable products and systems is critical. Farrer's work draws upon synergistic activity between the traditional sciences, humanities, engineering, medicine and design.

Smart textiles have immediate key applications that include; health-monitoring, active insulation, personal communication, environmental sensors, security and design possibilities, the enhancement of integral nano-innovations such as self-cleaning,

Fashion and Modernity CONsCIENCE CLOTHING SHOOT

Simon from the UK
Central Saint Martins
second year BA fashion print student
wears

Second hand breakfast cereal Ad campaign 'T-shirt'. One pound of cotton fibre is needed to make a T-shirt and uses a cup of pesticides. Black cotton trousers India. Cotton growing covers 9% of the world's cultivable land much of which is in developing countries should this land be producing food crops? Cotton gym shoes Indonesia. Michael Jordan's endorsement of Nike's running shoes in the 1990s earned him 20 million dollars which was more than the entire Indonesian workforce earned in the same year. Leather holdall Morocco. Leather processing and dye stuff from unregulated countries can be carcinogenic to workers and wearers

Communicating Sustainable Issues, Conscious Clothing Shoot, using models from Central Saint Martin's

Fashion and Modernity CONsCIENCE CLOTHING SHOOT

Kristien from Estonia
Central Saint Martins
third year BA fashion design
menswear student
wears

Hand woven cotton scarf Afghanistan. 10% of the world's pesticides and 25% of the world's insecticides are used to grow cotton. Fake Watch Stockholm, Bracelet Portobello Market London. There are 250 thousand child slaves in the fashion/textile/jewellery industry in India. Bespoke tailored trousers, Oxfam London restyled by model. Britons throw away 1 million tons of clothing each year equivalent to more than 3.5 times the volume of Canary Wharf Tower. Much consists of seasonal fashion items worn once and/or from non renewable resources. UK households throw away enough rubbish to fill the Albert Hall every hour. Shoes Italy. One million containers of textiles clothing and footwear are shipped to Europe each year much from unregulated global supply chains.



Arduino 'Lillypad' technology used to create interactive textiles

water repellence, thermal regulation and 'breathability,' materials that stiffen on impact or have changed shape and exhibit wound-healing properties. Sustainable developments include 'green' bio-materials incorporating cellulosic insect repellent, drought resistant fibre crops, textiles to be recycled and up-cycled, self coloured fibres to 'switch' with colour change possibilities. Supply chain indicators that monitor, track and trace product visibility and value added information are also smart and sustainable solutions.

Joan Farrer will contribute to the establishment of project centred clusters, University of Brighton to include engineering, art and design, health sciences, maths and computing. External to University of Brighton, AG Research NZ, Cancer Society Merino Wool AUS, Imperial College UK.

Farrer's Sustainable and 'Smart' concept will be explained in a chapter of the new book initiative "This pervasive day: *the potential and perils of pervasive computing*" to be published with Imperial College Press and Science

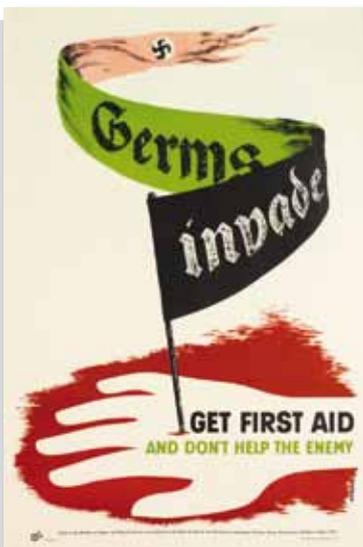
Museum launch in 2011. The book has 10 international authors a 'Dynamic Cluster' from different disciplines who are 'future visioning' in their fields. The second work shop will take place in June in Berlin and is part of the European Coordination Action PANORAMA, part of the EU FET Framework 7 Pervasive Adaption (PerAda) research programme.

<http://artsresearch.brighton.ac.uk/research/academic/dr-joan-farrer>

Genius of Design

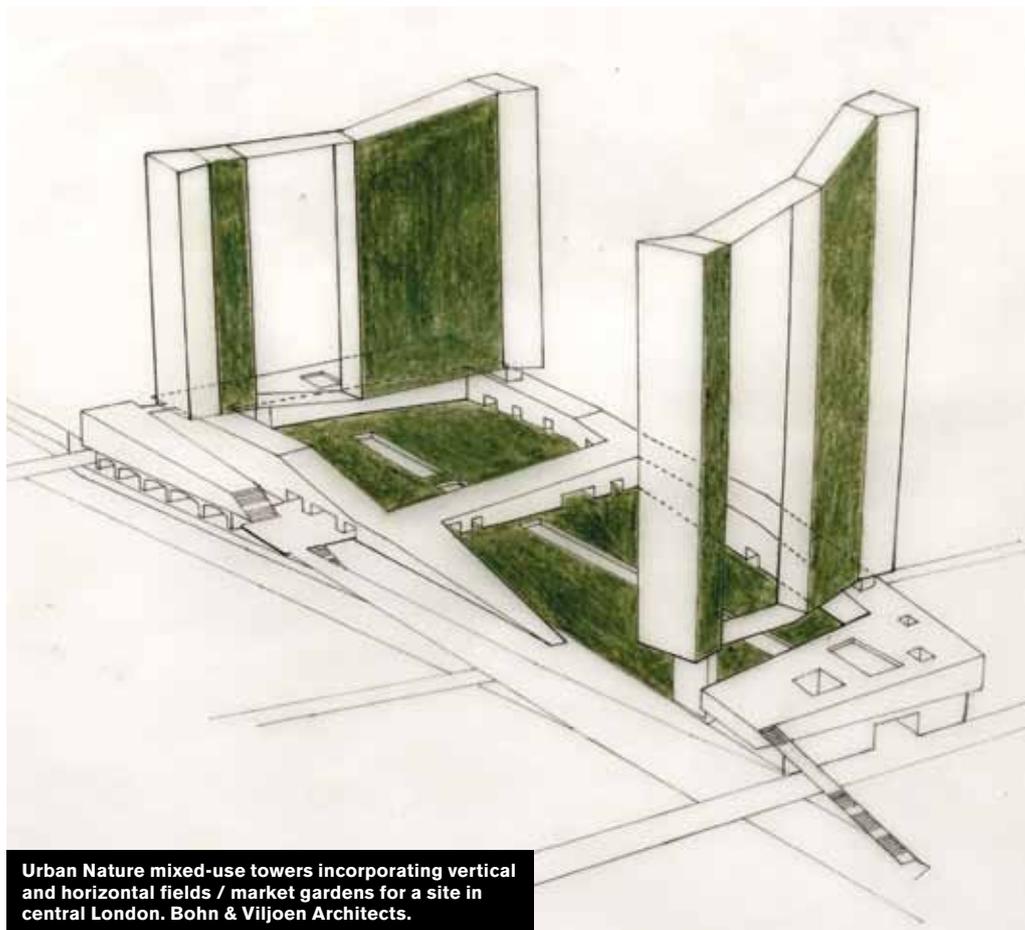
Following on from the acclaimed Genius of Photography television series that was first screened on BBC2 in 2007, a new five-part series with its focus on industrial design was broadcast during May and June. The series, telling 'the story of design from the Industrial Revolution through 20s modernism, the swinging 60s, the designer 80s and up to the present day', featured interviews with Dieter Rams, Philippe Starck and designers from Apple and Ford. Two researchers from the Faculty were involved in the making of the series. Catherine Moriarty, Curatorial Director of the Design Archives, was consulted for the programme on war and design. She took part in a conversation at the Imperial War Museum

discussing the radical poster designs that were produced during the Second World War. This included the work of H A Rothholz and F H K Henrion both of whose archives are held in the Faculty. Jane Pavitt, University of Brighton Principal Research Fellow at the V&A, also advised the production team during the preparatory stages of the series. While the approach and delivery is typical of television produced for mass audiences, in fact the research team took great trouble to consult experts and to build an account that while including key names and design movements, presented an intelligent and not wholly predictable investigation of design, its processes and political and economic context.



Germans Invade. Poster designed by H A Rothholz, issued by the Ministry of Labour and National Service and produced by the Royal Society for the Prevention of Accidents. 1943. University of Brighton Design Archives.

CONFERENCES & EVENTS



Association of European Schools of Planning (AESOP)

2nd European Sustainable Food Planning Conference

Planning for sustainable food production and consumption is an increasingly important issue for policymakers, planners, designers, farmers, suppliers, activists, business and scientists alike. In the wider contexts of global climate change, a world population of 9 billion and growing, competing food production systems and diet-related public health concerns, are there new paradigms for urban and rural planning capable of supporting sustainable and equitable food systems?

This conference by the University of Brighton's Urban Performance Group from

Friday 29 - Saturday 30 October 2010, will promote cross-disciplinary discussions between active researchers and practitioners in response to this question, and related issues articulated during the first European Sustainable Food Planning Conference held in 2009 in Almere. A report from the Almere conference may be downloaded from: <http://arts.brighton.ac.uk/aesop2>

Working at a range of scales and with a variety of practical and theoretical models, we will review and elaborate definitions of sustainable food systems, and begin to define

ways of achieving them. Four themes are defined as entry-points into the discussion of 'sustainable food planning'

1. URBAN AGRICULTURE

Urban agriculture is the growing of food in and around cities, using urban resources such as vacant plots of urban land, run-off water, volunteer labour, producing goods and services for the urban market. Cities all around the world are exploring the possibility of reconnecting food production and urban life, by helping to re-establish the link between city



Provocations

Research Festival

28th & 29th June, Sallis Benney, Grand Parade

The Faculty of Arts Research Festival is centred around four sets of presentations of about 15 minutes each, followed by panel and plenary discussions. They will explore the following themes that have been designed to be multi-disciplinary, inclusive and open to all members of the Faculty, with the capacity to stimulate fresh ideas.

- Natural & Synthetic
- Public & Private
- Desire & Fear
- Space & Place

Each theme and discussion will occupy half a day. For more information about 'Provocations' contact Madi Meadows (m.j.meadows@brighton.ac.uk)



Invitation image for 2010 Faculty of Arts Research Festival. Originally from "Carpet Designer's Conference. Held at the C.O.I.D. From June 24- June 28th 1957

dwellers and peri-urban farms or by allowing or creating spaces for food production within the city limits.

2. INTEGRATING HEALTH, ENVIRONMENT AND SOCIETY

This theme departs from the assumption that food is a topical issue because its relation to human health and wellbeing is considered 'common knowledge' in modern society. There is escalating anxiety about food safety, but also interest in the growing, sourcing and cooking of food.

3. FOOD IN URBAN DESIGN AND PLANNING [SUB-HEADER]

The food system has been a stranger to the planning field for too long according to a paper by Pothukuchi and Kaufman (2000). Now the situation has changed drastically. Food planning projects are appearing in many countries, often inspired by best practice municipal initiatives such as the *Havana Food System*, the *Toronto Green Belt*, or social enterprise programs like London's *Growing Communities* or Will Allen's *Milwaukee Growing Power*.

4. URBAN FOOD GOVERNANCE

With over half the world's population now deemed to be "urbanised", cities are assuming a larger role in political debates about the security and sustainability of the global food system. The *Urban Food Governance* workshop is primarily designed to help us better understand the roles that cities can and should play in fashioning sustainable food systems.

Conference themes will enable articulation of the manifold problems associated with, and possible solutions for, food provision in urbanising societies in developed and developing countries, with key note speakers Professor June Komisar, Dr Joe Nasr, Professor Tim Lang & Author of *Hungry City; How Food Shapes Our Lives* Carolyn Steel.

The conference fee is £210. This includes a copy of the proceedings (hardback, mailed directly to delegates) For more details of registration, fees and refreshments contact Andre Viljoen - a.viljoen@brighton.ac.uk.

<http://artsresearch.brighton.ac.uk/research/projects/continuous-productive-urban-landscape/aesop-2nd-european-sustainable-food-planning-conference>

CRD Staff Workshops Summer term

FUNDING OPPORTUNITIES IN THE ARTS, HUMANITIES, & MEDIA

29th June 2010, 12.30pm-1.30pm
Falmer, The Checkland Building A402
How can you fund your research? A workshop run jointly with the VRU to provide information on funding organisations and the award schemes on offer for research in the Arts and Humanities.

WRITING BOOK PROPOSALS FOR PUBLISHERS

5th July 2010, 2.30pm-3.30pm
Falmer, The Checkland Building, A404
Steve Miles, Director of Postgraduate Studies, will run a workshop which offers a practical introduction for writing and submitting book proposals.

EMERGING RESEARCHERS AND CAREER DEVELOPMENT

16th July 2010, 3pm-4pm
Grand Parade, M57
How do you develop a research profile? A workshop to help early career researchers move on from staff development to research: what sort/ scale of project to start with; which funding schemes to approach at first and how to plan ahead.

For further information and to book a place on any of the above workshops, please contact Madi Meadows (x3720 m.j.meadows@brighton.ac.uk)



Photo of urban agriculture site in Cuba Organoponico Pueblo Grifo Nouveau, Cienfuegos, Cuba. Photo courtesy: Andre Viljoen.

LANGUAGE AND LITERATURE

Nice Lines But is it art?

Two households, from ancient grudge break to new mutiny: in one of them, those who work with words, in the other, those who don't. In the arts it often seems we are quick to divide the "can't draws" from the "can't writes" and treat those who tread the borderland as peculiarities.

So, is creative writing the child to bury its parents' strife? Unfortunately, the name itself is a far from ideal starting point.¹ For one, it suggests that there is other writing going on that is not creative. The AHRC uses the term in the context of its practice-led grants but elsewhere, the UoB Repository for example, we find "imaginative writing," a term which seems to marginalise the imaginative practitioner and separate those who do not let imaginative faculties impinge on their scholarship.

From those keenest to define themselves in opposition to it, the term "creative" may seem to offer a licence to rely overly on internal stimuli, something therefore at odds with research as such. Those who are "writing for academic purposes" in the parlance of ESOL², may suspect that creative writing groups nurture expression that is too free or individual to have scholarly relevance. We are then led back to the familiar debates on the place of creative practice as research.

Yet writing does not openly celebrate its sorority with creative arts. It is common for the finer points of the discipline to be less well appreciated and less formally taught than the skills apparent in, for example, music, dancing, painting or sculpture. Moreover, the traditionally strong uptake in art and design from those who are troubled by writing means that "art" is regularly seen in crude opposition to working with words. Early school doesn't help here, with its sense that ideas are best communicated by the most literate: the reading of books without pictures, for example, is

still thought to provide a landmark stage in intellectual development.

In the research world the division persists. The vernacular of research assessment includes the phrase "text-based" in opposition to "practice-based/led". Fishing for terms to separate essayists from the artists and designers, there are regular, often clumsy attempts to associate scholarship only with the practices of those who write their research.

Writing's struggle for an adequate home sees it quickly sucked in alongside literary studies or education research and away from arts practice or craft.

At neighbouring Chichester, practice-led strengths in creative writing have helped characterise the literature department where, "the new novels, poetry collections, plays and short stories of its staff and students create, in their wake, a literary community ... who are able to explore together rich and fertile areas of shared interest."³

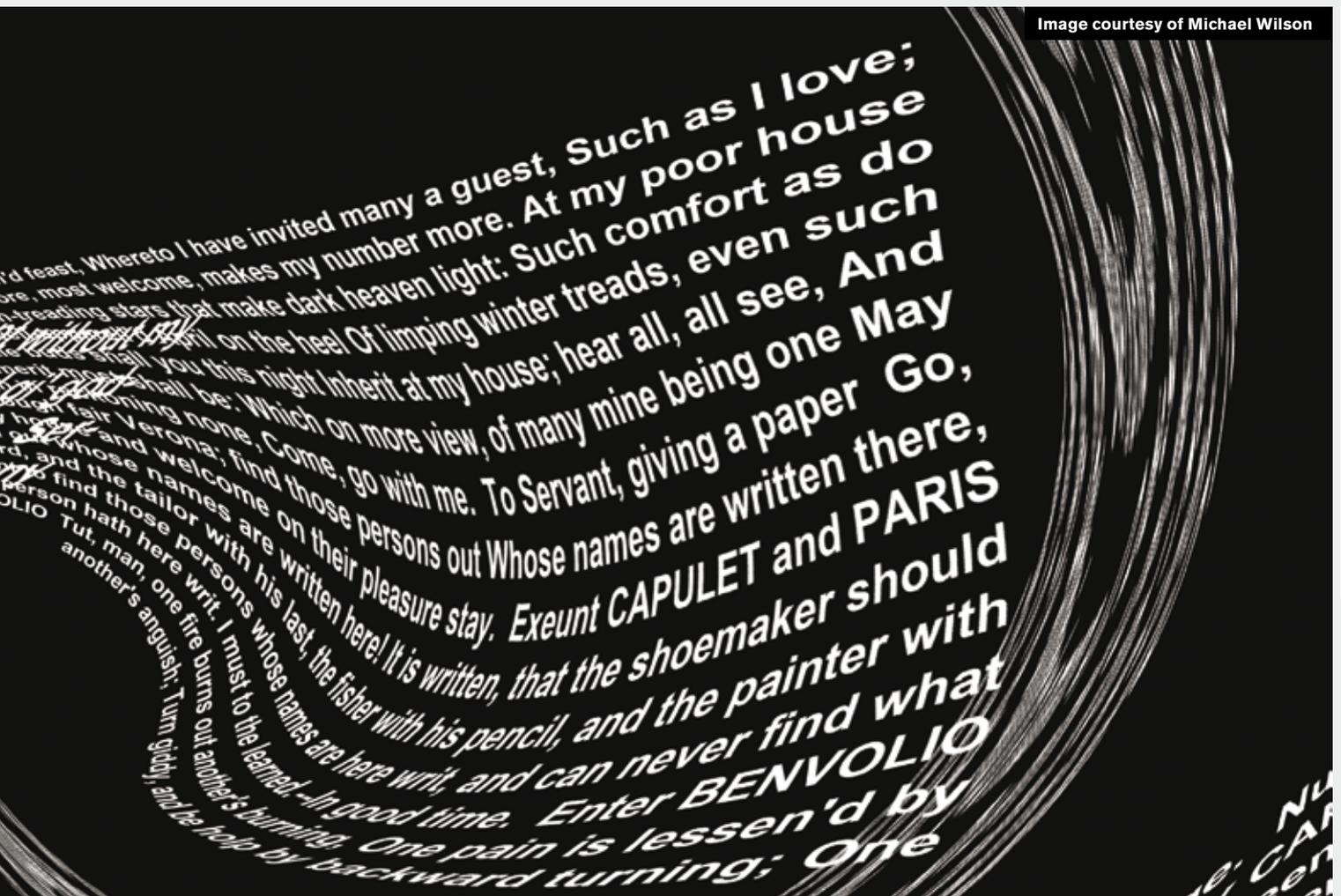
We too have fertile areas of shared interest. Given the array of disciplines at the Faculty of Arts, there is an opportunity for writing now to profit, and a number of researchers currently push the creative possibility of words:

Jess Moriarty's many writing-tuition innovations include a workshop collaboration with Christina Reading that ties writing in with artistic creativity, offering "a meaningful effect on staff and students' creative processes, and also on their personal development."⁴ Extension studies have been run to bring writing and design together, while at FdA level there are scriptwriting and journalism courses which inform media production skills and foster a research culture.

We benefit from a number of researchers who come to text through



Image courtesy of Michael Wilson



artistic or installation practice. Mikey Cuddihy submitted three short stories to the RAE2008, one which led her to “examine the differences and similarities between writing and painting”;⁵ Mary-Anne Francis’ work looks at the role of writing in art and ‘On the value of “Situational Fiction” for an artist’s writing’;⁶ while Graham Rawle, inventor of the popular Lost Consonants series in the *Guardian*, submitted *Woman’s World*, to our RAE2008, the world’s longest collaged novel.⁷

Related to the concerns of the creative writer are the research into narrative being conducted through, for example, Sarah Atkinson’s practice-led work following her practice-led PhD “*Telling Interactive Stories*” and Margaret Huber’s work with visual narrative. Richard Jacobs’ contribution to the recent Literature Seminar Series used a chapter of his novel to bring new meaning to research in Victorian sexuality. And elsewhere, our Centre for Research in Memory, Narrative and Histories notes the engagement with life writing, not only as documents for analysis, but with a suggestion that there is a contribution to be made from imaginative writers, “examining the relationship between the public and the private, and between the past and the present.”⁸

The practice of writing, as with other art practices, offers a range of possibilities, *through, into or for* research.⁹ While novelists’ “research” often refers to background socio-historical material for character or setting, opportunities for writing research would respond fully to the AHRC descriptor to “bring about enhancements in knowledge and understanding in the discipline, or in related disciplinary areas”.

It is tempting to concentrate on the divisions in research practice between disciplines, to separate the self-expressive and the craft-work

from the expression of ideas through means of traditional scholarly publication. Jess Moriarty, however, completing her practice-led PhD research under the title “Leaving the blood in: experiences with academic writing” is convinced that creative writing is best seen in cross-disciplinary terms and believes it can and should enhance any degree programme.

As the Faculty of Arts, we are now in a position to foster writing alongside other forms of creative practice and, instead of seeing it as a difficult customer or enemy to peace, to profit from the cross-disciplinary opportunities, and see the discipline as both creativity and craft, practice and performance, art and academia.

Written by Dr Michael Wilson. Michael Wilson recently presented at the Poetry & Voice Conference, University of Chichester and won the Universities of Brighton & Sussex Creative Writing Olympics Competition.

REFERENCES

- 1 “the phrase “creative writing” has only been current since the 1930s and... has generally modern, Western and specifically educational connotations.” Pope, R *Creativity: Theory History, Practice* (Routledge, 2005).
- 2 English for Speakers of Other Languages McLeod, Prof Alison, Professor of Contemporary Fiction, by email
- 3 Reading, Christina, by email
- 4 <http://artsresearch.brighton.ac.uk/research/academic/cuddihy/portfolio/stories>

- 5 <http://artsresearch.brighton.ac.uk/research/academic/francis/portfolio/paper-2009>
- 6 <http://artsresearch.brighton.ac.uk/research/academic/rawle/portfolio/world>
- 7 <http://artsresearch.brighton.ac.uk/research/centre/centre-for-research-in-memory-narrative-and-histories/academic-overview/creative-writing-life-writing>
- 8 See Frayling, C. *Research in Art and Design*, 1993-4.
- 9 ‘AHRC support for Practice-led research through our Research Grants – practice-led and applied route (RGPLA)’ available through www.ahrc.ac.uk/FundingOpportunities/

Masculinity as Vice

Celebrating Courtesans in Early Modern English Drama



Dr. Kate Aughterson of the School of Humanities is a senior lecturer in English Literature, specialising in seventeenth-century literature and drama. Her research interests include gender and sexuality in early modern drama, and publications include *Renaissance Woman*; *The English Renaissance: An Anthology of Sources and Documents*; and *Aphra Behn: The Comedies*. Kate has recently written the article "Going the Way of All Flesh': Masculinity as Vice in *The Dutch Courtesan*", in *Cahiers Elisabethains: A Biannual Journal of English Renaissance Studies* [76, 2009: 21-31].

The discourses of gender and sexuality in the early modern period range across the fields of medicine, religion, politics, literature, drama, travel and colonialism, including debates about how men and women should behave, were defined, and should define themselves, but also as metaphoric and symbolic markers of ideas and definitions about order, hierarchy and "others". Aughterson says, "It is exciting to see our modern views about gender originating during this period: by studying the contextual cultural and literary sources of binary conceptions of gender and sexuality AND expressed resistances and alternatives, we find a surprising diversity in our past. Perhaps can use this knowledge today? Drama and theatre have always been the spaces and places where radical ideas can be displayed, visualised, tested and flaunted: the art and drama of the early modern period does just that".

John Marston's play *The Dutch Courtesan*, (first performed at about the same time as Shakespeare's *Measure for Measure* in 1605), ostensibly celebrates "the difference betwixt the love of a courtesan and a wife", self-consciously drawing attention to the binary cultural

opposition between courtesan and wife, and to a definition of emergent bourgeois masculinity as normatively heterosexual. However Aughterson argues that the play's performance denies the simplicity of these binary definitions. The hero's libertinism, romantic petrarchanism, and uxoriousness co-exist dramatically, and his control of divergent and contradictory masculine discourses shifts according to setting. The conditions and conventions of performance self-consciously articulate gender as contingent, and demystify a universal patriarchal model of masculine identity in a newly commercialised urban environment.

Aughterson's forthcoming paper for the English Literature Research Seminar Series, "The Courtesan and the Bed: Successful Tricking in *A Mad World My Master*", examines the frequently marginalised figure of the prostitute. Thomas Middleton's courtesan through her occupation of a centre-stage bed and her dramatic status as a female trickster, successfully embodies a radical sexual and economic autonomy. Aughterson says: "Unlike other whores and courtesans of early modern drama, Middleton's courtesan side-steps the usual binaries of virtue and vice, virgin and whore. Middleton creates a kind of third space – even a third sex – which de-stabilises and disturbs conventional ideas of gender and sexuality". Wittig and Garber use the idea of a third sex to debate post-modern queer identities: Middleton's own "uncertain creature" discovers this space some four hundred years earlier.

Aughterson argues this rich theatrical heritage should be staged more often, since its obsession with the performance of sex, sexuality and gender holds up a palimpsestic mirror to our own culture.

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

Canonicity & Trauma

Richard Jacobs explores narrative fiction 1850 – 1950

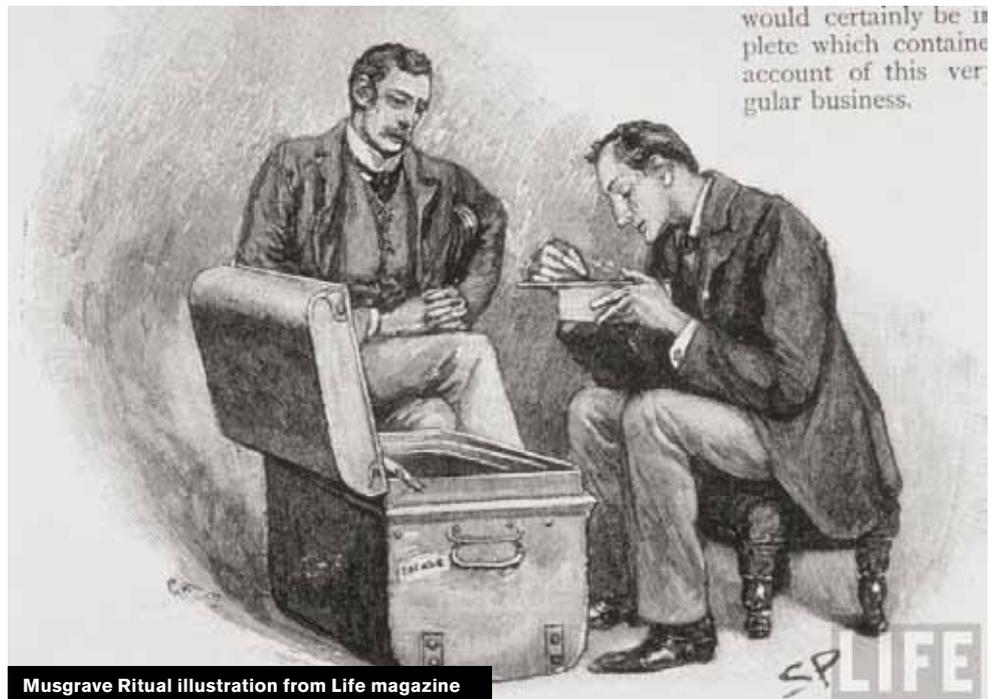
Richard Jacobs, subject leader for literature in the School of Humanities, has particular research interests in narrative and the novel 1850-1950. The methodology applied in this work is to place issues of narrative and narrative theory in play with critical notions drawn from disciplines aligned with literary study, such as psychology, psychoanalysis, cultural and historical studies, as well as ongoing debates over canonicity and the novel, in order to provide as dynamic a model possible of narrative understood in its broadest and richest contexts. The model for such work is Peter Brooks' landmark study *Reading for the Plot* which significantly advanced the study of narrative beyond its structuralist and formalist phases by the application of Freudian notions of desire and the death-instinct. Richard is particularly keen to articulate questions about the relations between narrative and the socio-cultural anxieties of modernism, and that movement's own anxious relations with realism, as exemplified in English fiction of the 1930s and 1940s; and the relations between narrative and trauma.

From this interest there are two publications forthcoming. A chapter on Waugh's 'A Handful of Dust' will feature in a book from Rodopi called *Re-assessing the Contemporary Canon* (edited by Allen and Simmons). This develops out of Richard's substantial chapter on 'The Novel in the 1930s and 1940s' in *The Penguin History of Literature: The Twentieth Century* which argued for a more modernist inflection than usually presented in critical discussions of that period. The new chapter presents a case for *A Handful of Dust* not only being Waugh's most powerful and unsettling work but also being the most telling intervention in the realist-modernist debate in the early 20th century. Before Waugh and his fans succumbed to what might be called the 'Brideshead factor', this 1934 novel derived its considerable force from inter-textual relations not only with Dickens and Conrad but with the arch-modernist Eliot and the arch-realist Flaubert.

Issues of canonicity are raised in a different way in Richard's forthcoming article 'Republicanism, Regicide and "The Musgrave Ritual"' in *Victorian Newsletter* which reads this popular Sherlock Holmes story as an example of how texts both deal and don't deal with

trauma, in this case the trauma of the English civil war and regicide. Richard shows that this text is conflicted between republican and royalist impulses, a conflict that is an uneasy demonstration of how trauma needs both to remember and to forget.

The literary response to trauma is also the central issue in Richard's novel, *I Am Happy: a Fiction*, which has as one of its two interwoven textual strands a fictional lecture-series on the traumatic impact on



Musgrave Ritual illustration from Life magazine

'A Handful of Dust' not only being Waugh's most powerful and unsettling work but also being the most telling intervention in the realist-modernist debate in the early 20th C.

literary texts of the myth of the Fall and the expulsion from Eden. Western literature's response to this most coercive and pervasive of myths, with its rich entanglement in Freudian and Lacanian notions of the infant's negotiation of the loss of mother-love, is a neurosis of obsessive-compulsion.

Richard read two chapters from this novel to a large and appreciative audience in the UoB Literature Research Seminar Series in March 2010.

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

Shamanic Psyche of Malcolm Lowry

An Intercontinental Odyssey

Nigel Foxcroft is working on an inter-disciplinary analysis of the influence of cultural, anthropological, and shamanic forces on human psychology in Malcolm Lowry, a non-canonical twentieth-century Modernist writer. Recent anniversary conferences marking his life and death have led to a series of presentations both in the UK and in Canada. In June 2007 Foxcroft gave a session at the *Malcolm Lowry: Fifty Years On* International Symposium at the University of Sussex's Centre for Modernist Studies. This led to a further invitation to deliver a paper on 'Souls and Shamans: The Cosmopolitan Psychology of Malcolm Lowry' at the *2009 Malcolm Lowry Centenary International Conference* at the University of British Columbia (UBC), Vancouver in July. Fascination with Lowry also inspired a PowerPoint-illustrated seminar - held at the University of Brighton in March 2010 - upon which this article is based.



Although researchers have given some attention to the significance of the Day of the Dead, Foxcroft has established a pressing need to investigate Malcolm Lowry's perception of the psychogeographic impact on the Aztec mind (linked to Sir James Frazer's ethnographic studies). Similarly, though mention has been made of Lowry's preoccupation with the Cabbala, a multi-disciplinary framework is deemed essential for the due consideration of shamanic influences and how they fit into research into different cultures and civilizations.

Foxcroft's pursuit of Lowry's spiritual odyssey, on his mystic mission for truth and salvation, has led him to investigate this writer's quest for harmony, uniting man's natural, supernatural, and celestial roots. This has necessitated a study of Lowry's application of psychoanalysis. Synergies with social, cultural, and linguistic anthropology, cabbalistic astrology, and even voodoo have also been revealed (as evidenced by the novelist's 'landscape of memory' publications, such as *Under the Volcano* and *Dark as the Grave Wherein My Friend is Laid*).

This ongoing research project involves an analysis of links between Modernism and shamanism. It is generating particular excitement as to ways in which the fields of literature, psychology, anthropology, and the humanities may be bridged. Also under investigation is psychotherapeutic and shamanic healing as a means of enabling



Left: Aztec Sun Stone. Above: A Day of the Dead Mask

regeneration via ethnographic and aesthetic methods.

Foxcroft has discovered that, for Malcolm Lowry, true salvation is attainable only in a *fusion* of the *two* worlds (the natural with the divine, the terrestrial with the celestial) and the two minds (the rational and scientific with the spiritual domain). A full analysis of the paradisaic and cosmic symbol of the soul of Eridanus is crucial for a real appreciation of Lowry's reconciliation of the achievements of *both* the Enlightenment and of European Romanticism.

Foxcroft has just been awarded a one-semester University research sabbatical to scrutinize the themes of 'Souls and Shamans in Space' and of 'Malcolm Lowry and Psychomagia', involving various publications and a field-trip to Mexico for the Day of the Dead.

Nigel H. Foxcroft is a Senior Lecturer in English Literature, Russian & European Studies in the School of Humanities where his current teaching and research focuses on modern and contemporary English, American, and Russian literature, including film. He has been a member of the Editorial Board of *Rusistika* since 2008 and leads the cross-university English Literature Research Seminar Series which he established in 2009. Further details of his research can be found at:

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



Global Literary Theory 1945-89

Dr Andrew Hammond, a Senior Lecturer in English Literature, is currently involved in a ground-breaking project that aims to chart the multiple ways in which writers from Asia, Africa, Europe and North and South America addressed the conflicts, revolutions, propaganda wars and ideological debates of the era.

In countries worldwide, the Cold War dominated politics, society and culture during the second half of the twentieth century. While historiography has often viewed the conflict as a US-Soviet affair, the two superpowers had a profound effect on all corners of the globe, an effect which through military engagements in Korea, Vietnam, Afghanistan, Nicaragua and elsewhere, led to some 16 million dead. In the realms of both military and ideological conflict, culture often had a vital function to perform. Some of the greatest engagements

with the events and discourses of the Cold War came from novelists, poets, dramatists, painters, film makers and composers, whose work participated in the global battle for hearts and minds. Despite the importance of the phenomenon, however, there has been no critical study of global literary responses to 1945-89 history.

Hammond's project entails the editing of two collections of essays by international specialists in the genres of fiction, poetry, drama, travel writing, autobiography and song. While including essays on western European and North American literature, the volumes view First World writing not as central to the period, but as part of an international discussion of Cold War realities in which the most interesting contributions often came from marginal or subordinate cultures. To this end, there is an emphasis on writings from the

Second and Third Worlds, including essays on Latin American poetry, Soviet travel writing, Chinese and Cuban autobiography, African and Iranian socialist realism, Maoist theatre, Vietnamese war poetry, North Korean literature and eastern European censorship. Published by Routledge, the two volumes are *Cold War Literature: Writing the Global Conflict* (2006) and *Global Cold War Literatures: Western Eastern and Postcolonial Perspectives* (forthcoming 2011).

With the post-Cold War era still in a condition of emergence, the project's underlying thesis is that analysis of the 1945-89 period is essential for understanding the political and cultural forces that shaped the modern world. The volumes' analysis of those forces, as well as its focus on many of the 'hot spots' – Afghanistan, Iran, North Korea – that define the contemporary 'war on terror', make this an essential resource for those working in Postcolonial, American and English Literatures, as well as in History, Comparative Literature, European Studies and Cultural Studies.

To read more please visit <http://artsresearch.brighton.ac.uk/news>

John Wrighton Research Profile

I joined University of Brighton as Lecturer in English Literature in February and I am delighted to be working alongside colleagues in the Faculty of Arts. In my first few months in post I have been inspired by the culturally rich and intellectually vibrant research environment at Brighton, and, in particular, by the many cross-disciplinary initiatives showcased through the Centre for Research and Development.

My scholarly interest in literature began as an undergraduate at University of Southampton where students are encouraged to develop a critical and enquiring approach to language and society. Drawn later to the radical experimentation of avant-garde poetics and to the emergence in modern America of poetic schools and movements, I developed the genesis of an original idea for further research. Synthesizing my studies in ethical philosophy and post-structuralist theory with a new reading of post-war American poetics, I developed the thesis for which I was awarded

my PhD in English from Aberystwyth University in 2008. My subsequent monograph and first book, *Ethics and Politics in Modern American Poetry* was published by Routledge in 2009. Extending theories at the critical edge of thinking about poetics and ethics, my "poethical trajectory" demonstrates how experimental poetry can welcome the other by way of a participatory and non-totalizing poetic innovation.

After completing my doctorate, I continued to teach across American Studies, History, and English Literature programmes and later worked on pedagogical research as part of the HEFCW funded "Gwella" project investigating the student learner experience through the innovative use of technology at Aberystwyth University. I also gained further experience in industry, working as Assistant Editor for the literary-arts magazine *New Welsh Review*.

In my role at University of Brighton, I teach across literature modules from 17th century to the present as well as offering specialist teaching and supervision for undergraduate dissertations on twentieth century American



John Wrighton, Lecturer
in English Literature

literature and culture. My teaching philosophy takes best practice in technology-enhanced learning together with research-led creativity to foster a culture of learning and collective enquiry. In part through my experience of teaching on the West Wales Summer University Program, a widening access partnership, I have an active interest in education-led regeneration and social inclusion.

I have a number of ongoing collaborative projects both on literary modernism and the nexus of ideas associated with the "turn to ethics" in literary theory. Together with colleagues in the literature team, I am working to join University of Brighton as a third partner in a series of video-linked research seminars (with Aberystwyth University and Bangor University) co-ordinated by the Contempo: Centre for Contemporary Poetry (we are planning an inaugural seminar which we hope will take place later this year; see www.aber.ac.uk/contempo/ for further details).

<http://artsresearch.brighton.ac.uk/research/academic/dr-john-wrighton>

RESEARCH STUDENT NEWS

Making for Museums: Commissioning 'New Voices'

Nicola Ashmore part-time research student and lecturer in the School of Humanities presented her paper Making for Museums: Commissioning 'New Voices' at the annual Museum Ethnographers Group conference, Museum of English Rural Life, 12-13 April 2010. The theme of the conference was 'Making Things'. This topic created an opportunity to present doctoral research on particular acts of making things for permanent display in ethnographic exhibitions in England between 1997 and 2009. In the paper the commissioning and engagement of artists, makers and communities in creating for permanent display is firmly located within a political context. The distilling of race discourse into the politics of identity in the 1990s is highlighted, emphasising a particular crescendo in Britain though New Labour's multicultural politics. New Labour's multicultural politics saw the re-articulation of discrimination into the following notions: 'social exclusion', which resulted in the 'social inclusion' agenda, the 'access initiative' that encouraged 'audience inclusivity'¹ and 'community cohesion'² all of which focused on making points of contact with 'hard to reach' communities.

Funding pre-requisites through the last decade of the twentieth century and early part of the twenty-first century have continued to articulate the museum sectors role in the 'social inclusion' agenda. In retrospect this role and the museum activity and projects that the 'social inclusion' agenda triggered have since been labeled as the 'Welfare model'. Mark O'Neil Head of Art and Museums at Glasgow City Council defined the 'Welfare model' at the recent conference at the V&A *From the Margins to the Core?* as reinforcing the division between majority and minority or core and marginal. The repercussions of this for ethnographic departments in particular are significant pertaining to the continued

mobilization of the 'exhibited other'. The paper focused on analyzing two permanent displays in the context of the 'Welfare model' the Hindu Shrine Project and the Re-Kindle video series.

The Hindu Shrine Project is displayed in the Believers section of the James Green Gallery of World Art in Brighton Museum. The project saw the commissioning of Balavendra Elias to work in consultation with the Gujarati community to carve a Ganesh statue, a donation box and three domes to go on top of an existing 19th century shrine. The Gujarati community also made garlands, jewelry and clothes for the deities and contributed to a booklet on Hinduism, all of which are on permanent display in the gallery.

The Re-Kindle series is displayed in the second Living Cultures gallery in Manchester Museum. The project consists of five audio-visual stations located in between cases found

throughout the gallery, which show a total of eighteen videos created by Kuljit Chuhan a local digital media artist, depicting members of the Manchester Museum Community Advisory Panel speaking about objects from the ethnology collection.

The Hindu Shrine Project involved inviting people who had domestic shrines in their homes to come and decorate the 19th-century shrine held in the collection. As a consequence of some handling sessions several deities from the museums collection previously unknown were identified³. These interpretative contributions are not emphasized or even directly acknowledged within the display and as a consequence the opportunity to mobilize these alternative voices within this exhibit is missed. This information is in fact absorbed by the museum and problematically expressed through the curatorial voice.

The accuracy or level of authenticity with which the people involved were allowed to decorate the shrine was fundamentally compromised and controlled by the museums conservation practice. Ordinarily a shrine is kept in pristine condition painted and redecorated regularly but the museums conservation policy actively prohibited the 19th century shrines peeling paint from being re-painted, an issue of contention between the museum and the Gujarati Community. This compromise is not communicated in the display; on the contrary a notion of the authentic is



Photograph showing the high contrast visual aesthetic of the Re-Kindle video series. Kuljit Chuhan digital media artist, depicting members of the Manchester Museum Community Advisory Panel speaking about objects from the ethnology collection. Commissioned by Manchester Museum.



Ganesh statue carved by Balavendra Elias, designed in consultation with the local Gujarati community. Commissioned by Brighton Museums James Green Gallery of World Art.

expressed in the text plaque by stating that the shrine 'has been dressed by members of the Hindu Women's Group and Hindu Elders' Group⁴. Compromise is an essential part of any collaborative project and it would have brought an interesting level of critical dialogue and a transparency to the display for the visitor to be given an insight into the conflict between conservation and authentic practices pertaining to the decoration of the shrine.

Supporters of the Re-Kindle series highlight how the videos actively contribute alternative voices to the Manchester Living Cultures gallery, striking out from the traditional curatorial authoritative voice that permeates the gallery. Nick Merriman in his 2003 review sees the Re-Kindle videos as one of the few links shown 'to the communities living in Manchester today who have a stake in the collections⁵. However the visual aesthetic of the piece which uses high contrast featuring a great deal of shadow and bright light combined with the positioning of the screens in many instances prohibits the effectiveness of their reception to visitors.

The five Re-Kindle screens are located at eye level for an able bodied adult, children and those in wheel chairs struggle to activate the touch screens and experience some distortion to the intended image by viewing

the screens from below.

The spoken content of the Re-Kindle series can be characterized as poetic, imaginative, personal and in some instances abstract. All but one of the members of the community advisory panel speaking about their selected object from the collection has no lived experience of their chosen object. The juxtaposition of poetic interpretation with the gallery's, which predominantly mobilizes 'ethnographic value' appears even more abstract. Perhaps if some explanation were provided regarding the individual's selection of objects it would make the work seem less prohibitively abstract and easier to navigate.

The display and curatorship of outreach projects aiming to engage and link to local communities within the context of ethnographic exhibitions is very important. The vanner of institutional knowledge conveyed through museum display doesn't encourage a questioning approach in visitors. Illuminating in part the process of the construction of interpretations would however introduce and convey a significant element of dialogue. The uncomfortable tensions that arise between the museum and its local communities, between conservation and authentic practice, and poetic interpretation and ethnographic value is the frontline of contemporary ethnographic

museum practice and it's where progress is occurring.

The paper featured in the concluding comments of the conference in relation to a critical dialogue on curatorial practice regarding engagement with local communities.

The Research Student Fund and the School of Humanities jointly funded attendance at the conference.

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

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- 2 Elizabeth Croke refers to the governments 'community cohesion' agenda published in 2008 in *Museums and Community, Ideas, Issues and Challenges*.
- 3 Toni Parker "A Hindu Shrine at Brighton Museum" *Journal of Museum Ethnography*, Issue no 16, March 2004 (Totton: Museum Ethnographers Group, 2004) 65.
- 4 Brighton Museum, 'Used by Hindu Families in Brighton', James Green World Art Gallery (Brighton: Brighton Museum, 2002).
- 5 Nick Merriman, "Lost in the mix: the Manchester Museum reviewed", *Museum Practice Online*, issue 24 (2003) 28 May 2009, 16.

PhD Completions

For Dr Charlotte Niklas, Dr Julian Freeman, Dr Susan House-Wade and Dr Jong Jean Kang

The Research Student Division is pleased to announce the completion of four PhD candidates.

Dr Charlotte Niklas (School of Humanities) was supervised by Professor Lou Taylor and Dr Louise Purbrick. Her thesis 'All the world laid by art and science at her feet: Colour, Dyes, Popular Science, and Women's Fashion in Great Britain and the United States, 1840-1880', examined the mid-nineteenth century relationship of fashion and popular science, exploring consumers' responses to these phenomena of modernity. The project considered how the development of new dyes during this period affected the middle-class use and discussion of colours in women's dress, paying special attention to popular science and colour appreciation of the period. This multidisciplinary approach reveals that popular attention to science and colour during this period created an informed group of consumers for these new dyes. Because of the technical accomplishments which led to their production, these dyes were considered evidence of scientific progress and the vivid colours provided opportunities for women to employ highly sophisticated rules concerning colour applied to dress.

Dr Susan House-Wade (School of Humanities) was supervised by Professor Jonathan Woodham and Dr Beth McKillop. Her thesis "'Not One Whit Europeanised"-Representing Korea in print and visual imagery and material culture in Britain 1910-1939' presented an analytical overview of little- or unknown aspects of Korean representations in Britain over the 29 year period designated, including a representative sampling of both print material and material culture. Dr House-Wade thesis investigated how Korea was represented to various levels of society within Britain during the period 1910-1939 and what response did this imagery generate within the context of the orientalist framework of the British perspective of the time?

Dr John Jean Kang (School of Arts and Media) was supervised by Christopher Rose and Lawrence Zeegen. His thesis 'Bulkuk Temple in Korea - multimedia construction for display and education' modeled an interactive structure on computer of the Bulguksa complex to provide a museum display to explain to visitors the context of displayed items. Dr John Jean Kang investigated how to enhance understanding of structural and

functional elements within the building and to encourage cross cultural links between UK and Korea.

Dr Julian Freeman (School of Humanities) was supervised by Dr Lara Perry and Dr Louise Purbrick. His thesis 'A Double-Take: Exhibiting early Modern British art at the turn of the twentieth century' investigated the evolution, research, presentation, philosophical, and contribution to the history of British art of four exhibitions, Made at the Slade, The Art of Frank Brangwyn, Jewish Artists in an English Context and Life at Arm's Length: Sir Edward Poynter. Before 1960, most catalogue essays had been brief and of a narrative/documentary nature. Dr Freeman's thesis reviews the catalogue texts in chronological order, setting out the conceptual background to each exhibition, and evaluating its contemporary impact, and its current value.

Our congratulations to these four researchers and their supervisors.

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

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

http://artsresearch.brighton.ac.uk/research/student/kang_jj

1st Postgraduate Conference in the Arts

The University of Brighton's 1st Postgraduate Conference in the Arts to take place in the Sallis Benney Theatre, Grand Parade between 1st – 3rd September, 2010.

Students will get the opportunity to present at the event, which will adopt the format of an academic conference. The conference will provide an ideal opportunity to share research ideas across the faculty whilst allowing students to fulfill their Code of Practice commitment to share their research

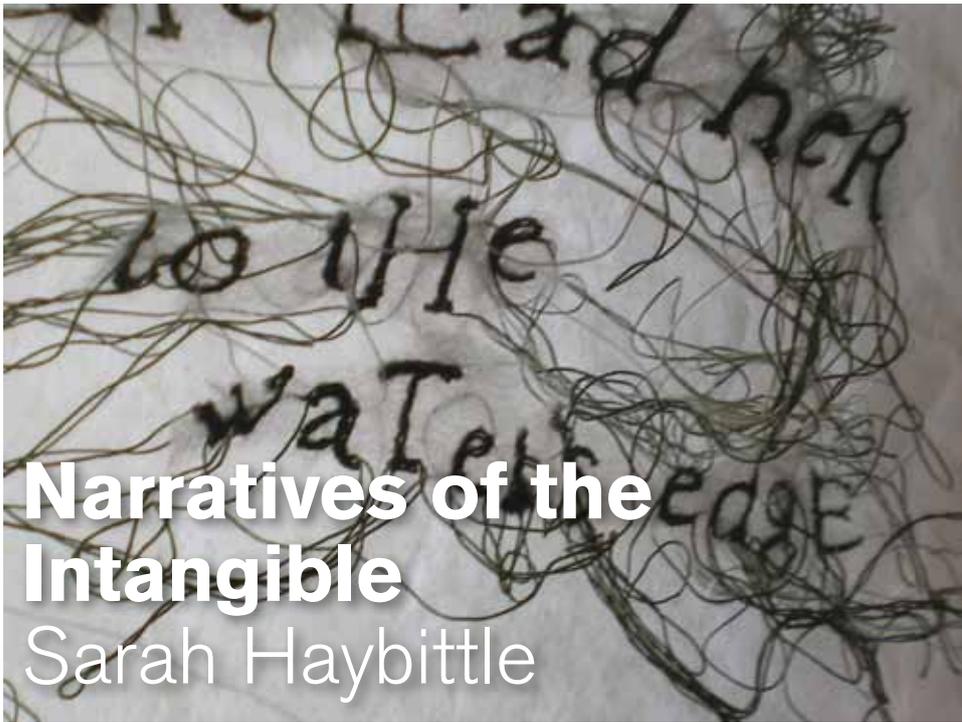
with a wide audience. Students can present any dimension of their research to be agreed in conjunction with their supervisors.

The intention is that academic staff attend the conference alongside postgraduates so ensuring a conducive cross-disciplinary environment for students to receive critical feedback on your developing project and practice. In addition to the main conference presentations which will be organised thematically there will also be plenary sessions

of interest to postgraduate students across the faculty. The conference will also provide invaluable social opportunities to share experiences with fellow MPhil/PhD students.

Students will present for 20 minutes followed by 10 minutes for questions. There will also be space provide for students wishing to exhibit their practice as part of a practice-based PhD in addition/or where appropriate in place of the above presentation.

For further details about the event contact l.warming@brighton.ac.uk and c.j.singleton@brighton.ac.uk.



Narratives of the Intangible

Sarah Haybittle



Left: To the water's edge... (fragment from installation)
Right: 'Sunlight' experimental work

Sarah Haybittle, School of Arts & Media, University of Brighton. PhD Candidate. Thesis title: *Fugitive Tales from the Edge of Memory: a visual interpretation of female narratives, 1900-1939*. (Teaching: Extension Study – Personal Atlas)

This short extract is taken from a paper delivered at the Private Lives, Public Lives: New Research Across the Disciplines, Postgraduate Conference, Co-organised by the Centre for Research in Memory, Narrative and Histories, University of Brighton, and the Centre for Life History and Life Writing, University of Sussex, on the 2 June 2010, at Grand Parade, University of Brighton

This research investigates the political and social contrasts and confinements experienced by women from the turn of the 20th Century until the beginning of the Second World War, this period chosen both for its aesthetic appeal, and to encompass the widespread constitutional, social, and moral reforms it witnessed. Specific themes, such as education, politics, fertility, or less tangible aspects such as morals or convention are explored.

Borrowed memories are reconstructed into new realities as a methodology, where dislocated characters are made visible and taken on a journey from obscurity to reinvention, via creative practice and critical theory. Understanding narrative is of fundamental importance. Semiotics, narrative, narratology, and memory are researched through theorists and philosophers, including Roland Barthes, Jacques Derrida, Paul

Ricoeur, and Gerard Genette.

These intimate tales are translated into a visual language, where story telling becomes a device for a visual interpretation of social history. Personal narratives act as ambassador through which give voice to otherwise hidden histories. Artworks act as mediator between a distant and a contemporary world, biography giving an enriching, human dimension to history – a poetic utility between audience and understanding.

A creative and critical reflection, the 'edge of memory' references the pragmatic and the expressive: the biographic possibility – a tenuous encounter with the past, an acquisition of archive, story, and anecdote. Oral testimony, archives, literature and poetry are resources being harnessed, acting not just as sources of information but also providing a stimulus, insight and inspiration for the creative process; trace and empathy – investigating the immaterial, the catching of shadows; and, the afterlife of memory – filtering out what hurts, composing its own truths, where imagination slips into the retelling. A blurring between fiction and fragile experience.

Each narrative begins as a subtle whisper, a delicate communication of the unspoken, intangible and the inexpressible, articulated through the media of poetics, ephemera, and the marks of time.

Materiality is key, the resonance of materials embedded within narratives contribute to the language of the work – a bespoke language

– the speech of creative process, where syntagmatic and paradigmatic constructions contribute towards a grammar of creative practice. The hierarchy and juxtaposition of form in relation to space and site – where empty spaces contribute to the production of meaning – add a further dimension to the art and act of story telling.

Clothing is employed as a vessel of communication, the body dressed as storyteller, sculpted in cloth. Garments are like a sensuous second skin, the intimacy of proximity both hiding and revealing. Clothing is developed as both material and as symbol. Surviving garments, like history discarded, become an engagement between shape, fold and the poetics of space.

Research also addresses the theoretical side of materiality, a science of sorts, where surface, texture and fold are viewed from a philosophical perspective. For Deleuze, the fold is a conceptual space, a mental landscape, for which he states, 'the fold, as an undulating plane of immanence...'. The fold has an internal and external world, the concealed, contrasted with the exposed, cascading into and out of view. Clothing supports a multiplicity of folds, that oscillate between sight and shadow, a tension of 'immanence' – a tide that folds back upon itself, a recollection, caught in the rhythm and syntax of drapery. Embedding text onto this fertile surface becomes a dialogue between the visible and the barely perceptible, narrative with a hesitant visibility. Moving stories.

ARTstor Image database



Container City: overview
Nicholas Lacey and Partners
2002

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

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TO ACCESS ARTSTOR:

- Go <http://library.brighton.ac.uk>
- From the Online Library page select Film, Image and Sound Sources
- Click on the link to Still Images
- Scroll down the list and select ARTstor

The University of Brighton is one of just 17 institutions in the UK that subscribes to the ARTstor image database.

ARTstor currently contains over one million images in the areas of art, architecture, humanities and social sciences sourced from more than one hundred collections that include MoMA, Magnum Photos and the Metropolitan Museum of Art. Although currently the main focus is on USA collections ARTstor provides images from Collections worldwide.

You can search the database by keyword, advanced searching, or browse the collection by subject, country or collection name.

A particularly useful feature of ARTstor are the tools that allow users to organise, upload and share pictures and to zoom in on high-resolution images.

Next Issue

Publication of Edition 27 of the newsletter is anticipated for the Autumn term with deadline for receipt of copy being **Friday 8 October**. The theme for edition 27 will be announced shortly.

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Criteria and Good Practice Guide

<http://artsresearch.brighton.ac.uk/resources/good-practice>

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