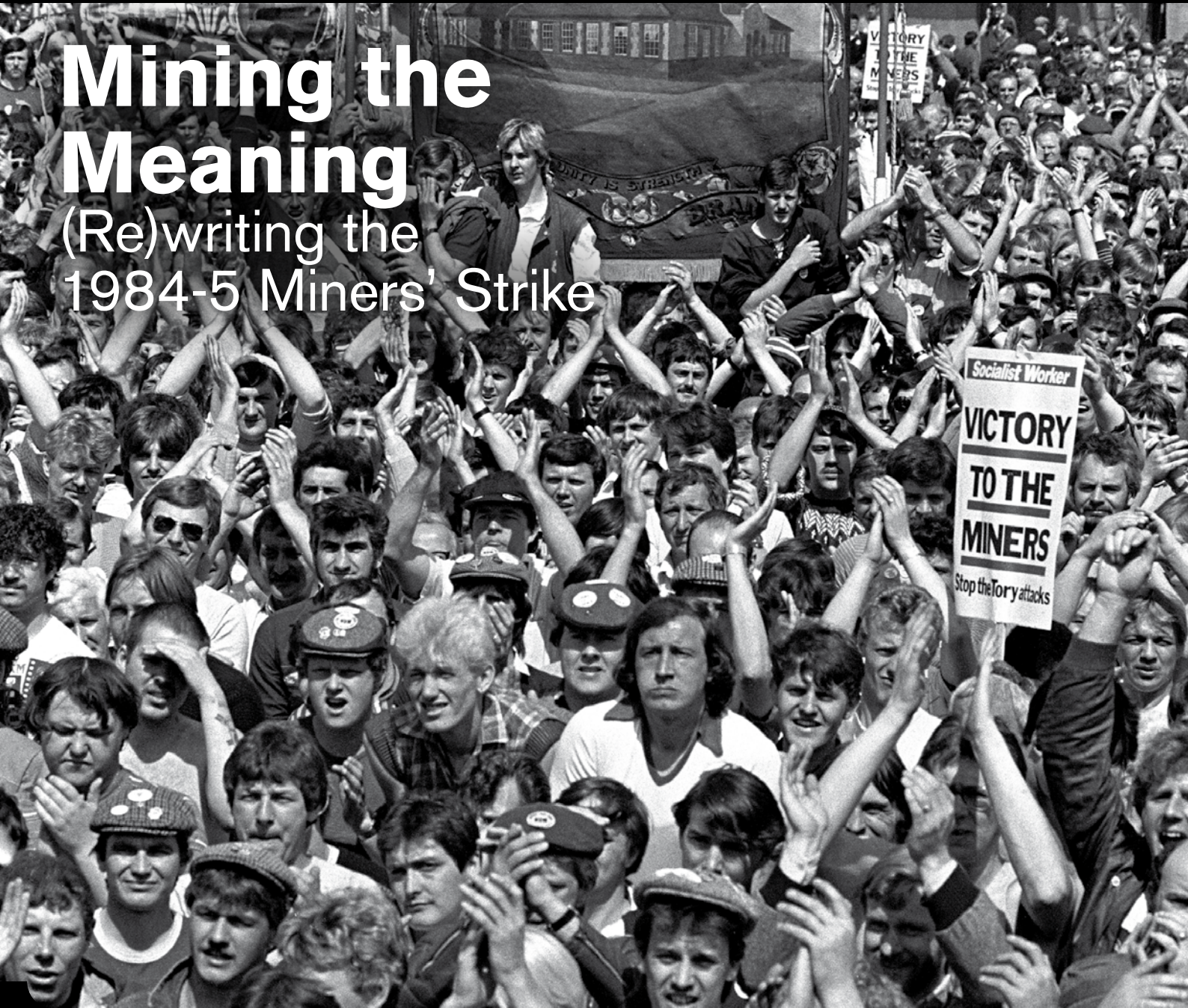


research | news

Summer 2009 | Edition 23

Mining the Meaning (Re)writing the 1984-5 Miners' Strike



Memory, Narrative & Histories Edition

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Editorial

The theme for this edition was inspired by a recent and thriving research centre in the faculty: the Centre for Research in Memory, Narrative and Histories. Since the centre opened in early December 2008 its steering group has invited researchers in the university to present papers on related themes. The papers for this lively and successful seminar series make up the body of articles in this edition. A full profile of the Centre for Research in Memory, Narrative and Histories is on page 18.

The inter-disciplinary and inter-faculty aspect of the centre is evident in the variety of research perspectives explored in this issue by early career researchers, masters students as well as established researchers. MA student Jessica Hamlin takes a literary study of publications by Jean Rhys in her exploration of the cultural memory of slavery. Chris Matthews, who also recently completed an MA in Histories & Cultures, applies theoretical concepts to three major periods from the Spanish Civil War to the present. A range of skills and knowledge from across the university are applied to the research project 3D-COFORM, who are recording local sculptures with 3D technology.

Dr Rebecca Bramall comments how Home Front policies of the Second World War have become popular cultural references in her article 'Dig for Victory': she asks, 'what role do images and discourses associated with "austerity Britain" perform in the cultural politics of the present?' Dr Dora Carpenter-Latiri focuses how memories and narratives are exchanged and fragmented on an online-community. Dr Graham Dawson and Dr Lucy Noakes reflect upon the construction of myths and memories of war after their recent participation at the Myths, Gender and Military Conquest of Air and Sea conference in Germany.

The feature article explores new avenues of how the 1984-5 Miner's Strike is represented. Dr Katy Shaw examines how collectively writings by miners chronicle unique perspectives on the death of an industry and a way of life. In a very interesting analysis Shaw notes that 'the miners' motivation to write seemed to be part of a wider recuperative strategy in the face of the erasure of a way of life, an attempt to establish a voice which represented a community and a solidarity of feeling'. Shaw's aim is to re-think the past as a chronicle of perspectives as well as 'facts'.

Unbelievably Research News is nearly ten years old, as it started in Michaelmas term 1999. In our effort to take it forward we have created a short online survey. Your feedback will be used in our annual review. All respondents will be entered into a draw to win a £10 book voucher. The link to the online survey can be found on the back page.

We hope you enjoy this edition and look forward to reading your comments.

The CRD Editorial Group

Cover image

Miners' Rally, Mansfield
14 May 1984. Martin Shakeshaft
www.strike84.co.uk

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NEWS

Research Sabbatical Scheme Eight researchers awarded

Staff from the Faculty of Arts & Architecture were very successful in the second round of applications for the university's Research Sabbatical Scheme. Eight out of the nine applications were successful in receiving awards. The scheme supports staff in developing high quality proposals and research outputs by enabling researchers to take a period of study time away from their role in order to undertake research.

The eight researchers from the Faculty of Arts & Architecture are Duncan Bullen (School of Arts & Communication), Karin Jaschke, Dr Ivana Wingham (School of Architecture & Design), Dr Graham Dawson, Paul Hopper, Dr Paul Jobling, Dr Lucy Noakes and Dr Louise Purbrick (School of Historical & Critical Studies).

Duncan Bullen will use the sabbatical to investigate drawing as a means of generating a sensory experience of light that explores and develops a deceleration of perception. He will explore the potential of the 'artist book' as a means of transcending barriers between reproduction and original print and to seek potential collaborative partners and assimilate research interest of different disciplines. Bullen will also begin to address questions of light, time liminality and perception through the curation of 'Figuring Light II' an exhibition, symposium, and publication.

During the sabbatical period Karin Jaschke will produce 'foundational' documents for all four parts of the ECHO (Ecological History of Architecture Group) project. The ECHO project is a humanities-based engagement with 'the environmental question' and contributes to thinking about sustainability in the field of architecture and the built environment. The project will address four key areas of enquiry: a review of existing theoretical and historical



Clockwise from top: 'Lines-Notes 2' by Ivana Wingham. An ad for YSL Rive Gauche, 1998. Drawing #1. 04.08 50x50cm gesso, tempera, silverpoint, coloured pencil on aluminium by Duncan Bullen.

work that discusses architectural and spatial subjects in ecological and related terms; a theoretical study that will set out a conceptual framework and coherent argument for an ecological architectural history; a historical case-study that will test and develop this framework in practice; a network initiative for dissemination, debate, and further exploration of the subject in the academic community and beyond.

The aim of Dr Ivana Wingham's *Mobility of the Line* research is to focus on the connections between art, design and architecture

using the drawing's constitutive force – the line – as the place where these connections are revealed, transformed, negotiated and converged. This research proposes ways of thinking beyond the theoretical concerns of representation. The work will be developing the content of a book and preparing a book proposal.

Dr Graham Dawson will initiate a new project that will map and synthesise existing inter- and transdisciplinary theories about the memory of

continued on p4 >

◀ continued from p3

violence in post-conflict cultures (particularly those drawing from history, cultural studies, psychoanalysis, and politics), contributing original insights to the international debates about 'silence', 'amnesia' and 'denial' whilst establishing the intellectual basis for further study of memory in the Irish peace process. Dawson will produce a number of outcomes, including an extensive bibliography of the field and a paper for publication in a peer-reviewed journal.

Dr Paul Hopper will complete the manuscript for a book entitled *Global Environmental Politics* that Polity will be publishing in September 2010. *Global Environmental Politics* is the second book in a trilogy that he is writing for Polity that explores the interrelationships between globalisation, sustainable development and environmental security. The research undertaken for the book will also be disseminated via conference attendance and through the publication of articles in relevant journals.

Dr Paul Jobling will continue his study into advertising for men's clothing in Britain in the second half of the twentieth century, examining press, poster, television and cinema publicity. The research, which elaborates the complex interface between advertising and gender theory, design issues and consumer habits, will be published as an illustrated book in 2010/11.

The awarding of a sabbatical will enable Dr Lucy Noakes to complete four outcomes on a research project entitled 'War and Memory'. The outputs include a research article, a submission of a monograph proposal and an AHRC network grant.

Dr Louise Purbrick will develop long standing research on the history and heritage of one of most important sites of conflict in Northern Ireland, a former internment camp and political prison, into a book entitled, *The Last Days of Long Kesh/Maze: A Material History of an Icon*.

Our congratulations to these eight researchers and their Head of Schools.

For further information on the scheme please visit <http://artsresearch.brighton.ac.uk/resources/sabbatical>

Developing Digital Collections Research

University wide research project

A University Research Innovation Award that seeks to develop strengths related to digital collections across the University got off to a flying start with a planning meeting that took place in the Faculty of Arts & Architecture on 7 May.

Professor David Arnold chaired a debate that sought to set an agenda for a series of meetings that will take place over the summer and into the autumn. Bringing together expertise in archives, libraries, computer science, natural language processing and business studies, the aim of the project is to provoke cross-fertilisation and integration of the University's presence in the cultural heritage arena. The intention is to set a research agenda in this rapidly developing field that while mindful of work being undertaken elsewhere locates the strengths within the University in a unified framework.

Building on the success of Professor Arnold's FP6 EPOCH project and the current FP7 3D-COFORM project, the Public Monuments & Sculpture Association Regional Archive Centre (Seddon & Macintosh), and a recent funding award from the Joint Information Systems Committee (Moriarty), the intention is to develop collaboration and bring to the fore work in several Faculties that will gain in significance through being positioned in a University-wide context. The RIA initiative, jointly proposed by Arnold and Moriarty and actively supported by Dean of the Faculty of Arts & Architecture, Anne Boddington, promises a lively steer to a debate that will engage staff whose skills are particular but whose ambitions are collegiate. For further information on the 3D-COFORM project see page 19.

Design for Ageing Well

Unique design-led cross disciplinary project launched

The cross council research programme project 'Design for Ageing Well: Improving the Quality of Life for the Ageing Population Using a Technology Enabled Garment System' was launched on 28 April at the University of Wales in Newport. Vikki Haffenden attended the launch as co-investigator in a research project which has been awarded £800,000 by the joint research councils and the NDA, and has been further supported by the Welsh Assembly Government.

This unique design-led cross disciplinary project aims to investigate the application of smart textiles with wearable technologies into functional clothing. These garment systems will aim to enhance the wellbeing and quality of life of active, older people in the 60-75 year age group. Walking has been identified as the focal activity and user reference groups in the target age range and activity group are already part of the project. Data from SizeUK national sizing survey will be referenced as well as establishing a focus group of fit mod-

els categorized via 3D bodyscanning.

Vikki will be working as part of a team with colleagues from the University of Salford, the University of Westminster, the University of Brighton, London College of Fashion and the University of Ulster, with the valuable support of independent consultants and industrial partners. This exciting three-year collaborative research project is led by the University of Wales, Newport.

At the launch event Rosemary Butler, Deputy Presiding Officer of the National Assembly for Wales gave the keynote speech, whilst Alan Walker of the New Dynamics of Ageing (NDA) and Project Leader Jane McCann presented the project to representatives of the textile, clothing and sports industries in Europe and the UK. More details of the project can be found at, <http://newdynamics.group.shef.ac.uk/projects/36>.

Vikki Haffenden is a Technical Demonstrator in Knitted Textiles and PhD candidate in the Faculty of Arts & Architecture.



Brighton Photo Biennial 2010

Martin Parr to guest curate

Martin Parr, the internationally respected photographer and curator, has been appointed Guest Curator for Brighton Photo Biennial's fourth edition, taking place in October and November 2010.

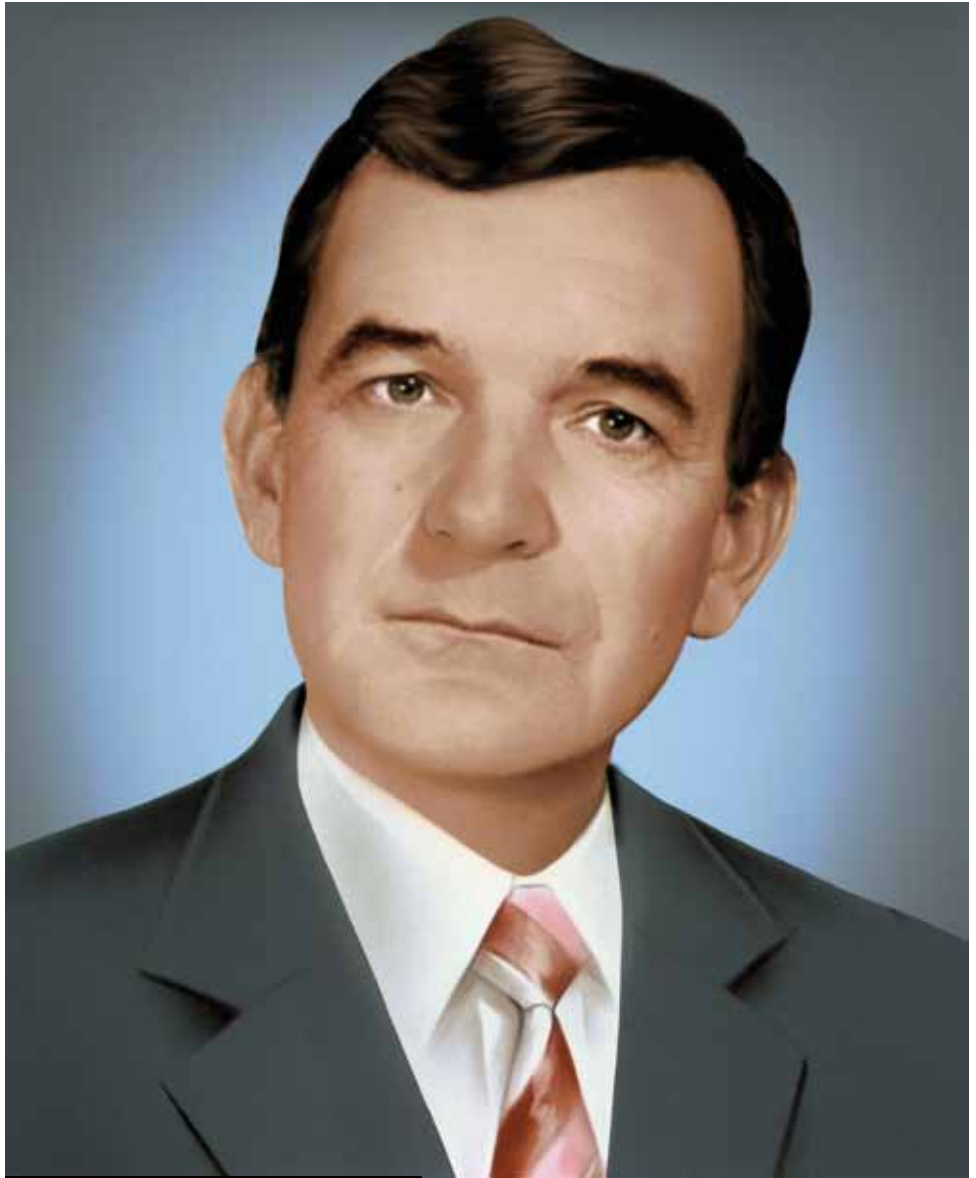
Since 2003, Brighton Photo Biennial has established itself as one of the most important celebrations of international photography in Europe delivering a series of challenging and stimulating events for both the general public and art specialists. The Biennial presents the work of international artists from a range of cultural backgrounds, commissioning new work, premiering recent work and exhibiting historical work in new contexts. Brighton Photo Biennial is committed to stimulating critical debate on photography in all its forms: new and historic, digital and analogue, still and moving and, through this, aims to reach the widest possible audience.

With Martin Parr as Guest Curator for BPB 2010, this presents an exciting opportunity to greatly enhance the presentation of international photographic practice in Brighton & Hove and nationally, introducing new audiences to this innovative ongoing initiative. BPB 2010 will encourage even more people to participate in and engage with photographic practice in all its forms.

Martin Parr has developed an international reputation for his innovative imagery, his oblique approach to social documentary and his input to photographic culture within the UK and abroad. He has been involved in film-making, and has used his photography within different conventions, such as fashion and advertising. In recent years, he has developed an interest in editing publications and curating international photographic events placing an emphasis on contemporary photography.

Martin Parr said: "I am looking forward to having the opportunity, through Brighton Photo Biennial, to share some of my passion for photography by exhibiting some recent finds of new work. I also want to build on the success of the last Biennial by focusing more on placing shows within Brighton & Hove and making the event a centre of dialogue and discovery."

The Biennial is a partnership organisation



Autoportrait. Collection of Martin Parr

and works with a diverse and exciting range of galleries, visual arts organisations and educational institutions in the city of Brighton & Hove and in cities and venues across the South East region. It's key partners are the University of Brighton, which hosts the Biennial office and Photoworks, the Brighton-based organisation that commissions new photography, produces exhibitions and publications.

Helen Cadwallader, Executive Director of Brighton Photo Biennial said, "I am absolutely

delighted that Martin has accepted our invitation to curate BPB 2010. Myself, the Biennial team and the Biennial partners are really looking forward to working with Martin and the exciting possibilities this presents."

Brighton Photo Biennial runs a continuous education programme that is active during and between Biennials, creating grass roots projects with local communities, artists and individuals.

Further information is available at www.bpb.org.uk

Peer Review Panel

Nick Gant and Neil Leach appointed

Nick Gant and Professor Neil Leach have recently been appointed to the Arts and Humanities Research Council Peer Review College. Gant will be using his industrial design and research experience to review bids specifically concerned with knowledge exchange. Leach will be using his background in architectural theory to review bids concerned broadly with architecture.

The Peer Review College is a group of around 900 people with expertise in subject areas across the AHRC's remit. They give specialist advice via peer reviews, and so provide valuable assistance to the Peer Review Panels in evaluating proposals.

The Faculty of Arts & Architecture has a number of researchers on the Peer Review Panel already, including Professor Jonathan Woodham, Dr Catherine Moriarty, Dr Frank Gray and Dr Catherine Harper as peer reviewers. Anne Boddington is the chair of the Postgraduate Awards Panel and Woodham is also a member.

Christopher Pierce Awarded a British Academy Overseas Conference Grant

Dr Christopher Pierce (Architecture & Design) was recently awarded a British Academy Overseas Conference Grant, along with matched funding from the University of Brighton Conference Support Fund and the School of Architecture & Design, to deliver a lecture entitled 'Nave(l) Gazing: Ideas on the Body in Seventeenth-Century Netherlandish Art' at the Netherlands Institute for Advanced Studies (NIAS) as part of the international conference 'Blood, Sweat and Tears: The Changing Concepts of Physiology from Antiquity into Early Modern Europe'.

An amended version of this lecture will be published later this year in *AA Files* 59 and a greatly extended paper will be included in *Intersections: Yearbook for Early Modern Studies*, vol. 21, ed. Manfred Horstmannshoff, Helen King and Claus Zittel (Leiden: Brill, 2010). This work is a continuation of Pierce's long-term investigation into the inter-relationship between fine art and architecture in the seventeenth-century Dutch Republic.

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

Dr Susannah Hagan Appointed to Professor in Architecture



Dr Susannah Hagan was recently appointed as Professor in Architecture in the Faculty of Arts & Architecture. Hagan was previously from the University of East London, where she was Reader in Architecture, and founder and programme leader of the MA Architecture: Sustainability & Design. She is Director of R/E/D (Research into Environment+Design), a London-based research consultancy with a European membership that focuses on research by design, specifically environmentally-led design, at both urban and architectural scales. She studied architecture at Columbia University, New York and the Architectural Association, London, is a Fellow of the Royal Society of Arts and of the Forum for Urban

Design, New York, and a member of the International Development Network, Royal Town Planning Institute and the London Borough of Newham Design Review Panel. Written work includes the books *Taking Shape: the new contract between architecture and nature* (Architectural Press, 2001), *City Fights* with Mark Hewitt, (James & James (Science) Publishers, 2001), and *Digitalia: architecture and the environmental, the digital and the avant-garde* (Taylor & Francis 2008), and articles ranging from the *Harvard Design Magazine* to the *Arkitekturmuseet Journal*, Stockholm.

A profile of Susannah Hagan's research is on page 27.

Lara Perry and Louise Purbrick At Association of Art Historians Conference

Dr Lara Perry and Dr Louise Purbrick convened a session at the 35th Annual Association of Art Historians Conference 'Intersections', hosted by Manchester Metropolitan University's MIRIAD, 2-4 April 2009. The conference was themed around the dialogues between art history and other disciplines or areas of practice. Their session, titled 'Beyond the Visual' invited speakers to consider encounters with art objects that exist beyond or outside the visual. The session programme included papers that

characterised relationships with art objects as relational, kinetic and haptic, and two papers which examined art practices from the 1960s that circumvented visual responses. Presenters included an artist, art historians and curators from Europe, Canada the United States and the UK; the session ran through one day of the conference and generated a lively discussion. The full programme of the session can be viewed on the conference website, <http://aah.org.uk/conference/index.php>

Harvest Brighton and Hove

Awarded Lottery funding



Members of the University's 'Edible Campus' Network have been successful in winning funding for a four-year partnership project that aims to turn Brighton & Hove into the food growing capital of the UK. The 'Harvest Brighton & Hove' project, coordinated by the Brighton & Hove Food Partnership, will encourage food growing within the city, and the creation of an infrastructure to support more local production and consumption of food.

The project has received £500 000 of funding and Beacon status from the Big Lottery Local Food Fund. This is the only project of its kind in the UK, and has received Beacon status because it is deemed to be of national significance and learning from the project will be disseminated and shared widely.

Andre Viljoen (School of Architecture and Design) was a member of the steering group that developed the Lottery bid and will, with Katrin Bohn (School of Architecture and Design) develop an urban agriculture

"opportunity map" for Brighton and Hove. They will make recommendations for an urban design strategy that can accommodate food growing sites within the city. This will provide the opportunity for Bohn & Viljoen to further develop their ongoing research into the application of the Continuous Productive Urban Landscape (CPUL) strategy and it builds upon their contribution to the seminal, Middlesbrough Urban Farming project.

Professor Neil Ravenscroft (School of Environment and Technology), will be responsible for evaluation of the whole Harvest Brighton and Hove project, which includes nine partners and 10 sub-projects.

Bohn, Viljoen and Ravenscroft are delighted to be working with local partners in this important project, and see their involvement as a testament to the value that the University places on its role within the community and the translation of research into practice.

For further details please visit www.bh-food.org.uk

Jaehong Kim

Imaging nationalism

Jaehong Kim, an Associate Professor at Chungbuk National University, South Korea, is a visiting scholar to the Faculty of Arts & Architecture. Supported by the Centre for Research & Development and its Director Jonathan Woodham, Kim's research is a systematic enquiry into the concept of Nationalism and the ways in which it has been explored through imagery, specifically North Korea posters in the period 1948-70s.

As a designer-researcher Kim aims to demonstrate the responsibility of the designer in the wider public arena and to contribute towards reaching a more positive understanding of the North Korean perspective, given the wider prospect of peace with North Korea. Kim will publish his research in a book at the end of his 10-month study at the University.

As Kim comments 'A poster is one of the most influential mediums for showing an



North Korean poster

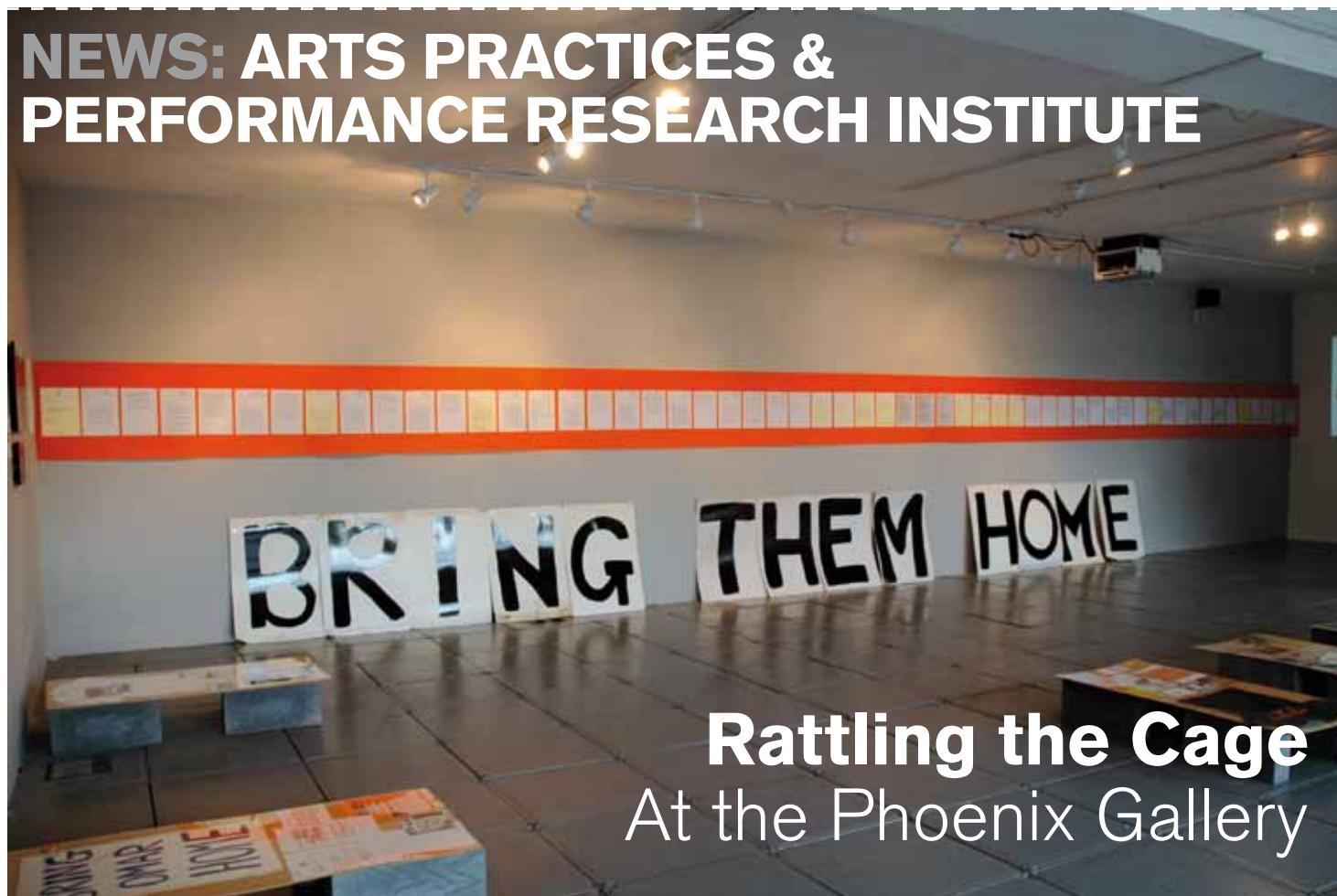
image of nationalism. North Korean posters, established 1948-70s, capture visually the ideology of North Korean's sovereignty in the period. This provides solid ground for making a case study of imaging nationalism.'

Kim is based in the Centre for Research & Development, Grand Parade.

Recent Staff Papers Available online

- Dr Bob Brecher presented a discussion paper at the Inter-Disciplinary.Net's 1st International Conference on Ethics in Public Life titled '**Is moral responsibility impossible?**' in Salzburg, Austria, 13-15 March 2009. The full paper is available at <http://artsresearch.brighton.ac.uk/research/academic/brecher/activity>
- Professor Susannah Hagan delivered an invited paper the Ecological Urbanism conference entitled '**Performatism: environmental metrics and urban design**' at Harvard University, 5 April 2009. The full paper is available at <http://artsresearch.brighton.ac.uk/research/academic/hagan/activity>
- Dr Catherine Harper delivered a paper at the 11th Annual Conference for the International Foundation of Fashion Technology Institutes (IFFTI), titled '**Imagine being peeled: the sublime ecstasy of fur in fashioning well-being...**' The full paper is available at <http://artsresearch.brighton.ac.uk/research/academic/harper/activity>
- Terry Meade delivered a paper at Standing Conference for Heads of Schools of Architecture (SCHOSA) conference on 24 April 2009 at TUC Confress Centre, London. The full paper, '**Violence and Domestic Space: Demolition and Destruction of Homes in the Occupied Palestinian Territories**', is available at <http://artsresearch.brighton.ac.uk/research/academic/meade/activity>
- Rebecca Reynolds, Catherine Speight and K. Walker (2009) presented '**Bridging formal and informal learning using mobile digital museum trails**' at WLE Mobile Learning Symposium: Mobile Learning Cultures across Education, Work and Leisure on 27 March 2009, WLE Centre, Institute of Education, London UK. The paper is available at <http://artsresearch.brighton.ac.uk/research/academic/reynolds> and <http://artsresearch.brighton.ac.uk/research/academic/speight>

NEWS: ARTS PRACTICES & PERFORMANCE RESEARCH INSTITUTE



Rattling the Cage At the Phoenix Gallery

Rattling the Cage, North Gallery, Phoenix

Dr Louise Purbrick curated *Rattling the Cage*, an exhibition from a community archive of documents, textiles, photography and film used in the campaign to return Guantánamo detainee Omar Deghayes to his home in Brighton. Known as 'Save Omar', the campaign won wide support from diverse groups across Brighton as well as from international human rights organisations. Held in the North Gallery, Phoenix, between 7-21 March 2009, *Rattling the Cage* was an exploration of the work of improvisation.

'Every exhibit, from hand written notes taken from High Court proceedings to urgent messages outlined on banners to carefully designed political postcards, was created by a person who participated in the Save Omar campaign,' notes Louise Purbrick. 'The exhibition honours this work and in doing so challenges the separations between art, political activism and everyday life. The term improvisation captures the essence of *Rattling the Cage*: improvisation is both a process of making and a way in which we can live our lives, doing things because they need to be done rather than waiting for permission to act.'

A series of events accompanied the exhibition including a curator's talk and 'Cultures of Protest' discussion with Polly Ruis, Media Studies tutor, University of Sussex, and an activist-run writing workshop introduced by Omar Deghayes. The exhibition closed with a collaborative performance of 'Anniversary – an Act of Memory' by Monica Ross, a recitation from memory of the Universal Declaration of Human Rights (<http://artsresearch.brighton.ac.uk/research/academic/ross/activity>). Several members of the Save Omar group memorised one or more articles of particular significance to them, in a language of their choice, and recited them publicly with the artist before a large audience. In addition to contributions in English, for example, Article 11 on equality before the Law, was spoken in Arabic by Omar's brother Abubaker Deghayes and Article 3, on the right to life, liberty and security of person, in Irish by local activist Paddy O'Keefe.

Karin Mori, Gallery and Education Manager at Phoenix, stated: 'The exhibition and associated activities brought a wider audience to the gallery, and helped us to forge new links

with a community that includes artists, activists, the University of Brighton, and the extended Deghayes family. She added, 'working with Louise on *Rattling the Cage* allowed us to bring in the skills of an experienced curator who brought in a fresh perspective to our exhibitions programme.'

The Arts Practices and Performance Research Institute (APPRI) supported this exhibition and its associated events. 'The remit of the recently established APPRI, its director Peter Seddon explains, 'is to encourage exactly the kind of questioning dialogue between different practices within the arts, political activism, debate, community engagement and curatorship that this exhibition exemplifies. In this sense this exhibition also demonstrates the role of research in terms of its impact across and beyond academe into the wider world.'

Following the *Rattling the Cage* exhibition, the Save Omar archive is being acquired by the Brighton Museum and Art Gallery. A number of works from *Rattling the Cage* will also be exhibited in *Portraits of (In)security: Popular Culture and Politics*, Centrespace Gallery, Bristol, 28 May – 4 June, 2009.



News from APPRI

Six themes established

The Arts Practices and Performance Research Institute exists to provide an umbrella under which researchers in arts practices can collaborate cross-fertilise and develop their ideas and projects. The concept of practices in APPRI covers work in Arts and Communication, obviously, but also some work in the School of Historical & Critical Studies and School of Architecture & Design.

In its early discussions APPRI has also identified a list of six themes as the focus of its attention, identified to play to the faculty's research strengths and to be as wide ranging and inclusive as possible, reflecting the specific research interests of a shortly to be re-named Faculty of Arts with its three Schools of Arts and Media, Humanities, and Architecture and Design. These themes are as follows in no particular order of importance.

1) Arts Practices: The politics of representation, curatorship and exhibition making: Much of our work in the faculty finds its outcomes in exhibition practices and their surrounding institutions such as Galleries and Museums, including the University Gallery.

2) Arts Practices and Science: This area deals with the creative interfaces between the

practices of Sciences and the Arts. Examples would be the work of the Spring Group or new technologies in relation to the arts.

3) Arts Practices and Health and Social Inclusion: The contribution of arts practices to social inclusion and personal or social well-being has been well acknowledged and APPRI aims to bring researchers in this rather disparate field together to consider questions of engagement, community impact and audience reception in the visual and performing arts.

4) Arts Practices: Memory, Narrative, histories, Heritage and Language: Work by researchers into these areas has over the years been particularly strong in the Faculty, leading to the establishment of a Research Centre devoted to Memory, Narrative, and Histories. This theme exemplifies the APPRI position, an inclusive sense of practices that crosses boundaries of research interest that embraces the visual arts, performance, media, and literature as well as the writing of history.

5) Arts Practices: Media and Lens-based: These forms of image production are by far the most dominating modes of representation in our society. The reason

for it being a specific APPRI theme is that the indexicality of the photograph raises questions of representation and language in relation to arts practices, which become part of the repertoire of a large body of artists using the camera to make their work.

6) Arts Practices: Mediated and Live performance: Visual culture is in a state of radical flux and change and is marked by a shift to new ground beyond familiar interdisciplinary practices. The dissolving of boundaries between formerly discrete fields, and the recognition of their influence upon one another has evolved into a culture of performance. Within the current global economic and environmental climate, the pace of technological developments and the race for change, it seems appropriate to seek to invest in a future of performance practice that might support, challenge and develop a wider arts audience and community.

APPRI, will be presenting a programme of events, related exhibitions and will hold individual 'surgeries' for staff to discuss ideas and funding bids.

<http://artsresearch.brighton.ac.uk/research/centres/appri>

Ghosts in the Machine

Billy Cowie new 3D installation

Billy Cowie's new installation Ghosts in the Machine was premiered at Lighthouse, Brighton on 1 May 2009. The premiere of *Ghosts in the Machine* is a Lighthouse commission presented in partnership with the HOUSE festival and Wolfework. It was funded by Arts Council England with additional support from the University of Brighton.

Ghosts in the Machine is a twenty-five minute looped 3D dance installation projected onto a wall or screen. The audience - wearing red/blue anaglyph glasses - see what appears to be three solid life-sized three-dimensional dancers in the same space as themselves. The three ladies (pictured from left: Jennifer Potter, Rachel Blackman and Victoria Melody) dance, sing and joke their way through the twenty-five minutes. The topics of their discussions range from existentialism to ballpark-sex to media studies. Hanging over them is the dread knowledge that at the end of the performance

they have to do "the whole friggin thing all over again" but somehow it turns out to be more fun than they thought.

The installation expands Cowie's research into the filmed presentation of virtual performances that he began in 2007 with *In the Flesh*. One of the main techniques involved in all three pieces is the stripping away from the filming of two of the cornerstones of twentieth century cinematography - the moving camera and the use of editing. Both of these, while providing a wealth of opportunities to the film-maker, invariably undermine the illusion that what is being seen is actually there. In effect Cowie is returning to the techniques of the very first films of a hundred plus years ago (and indeed the first dance films) which often used a fixed camera with no editing. These limitations in turn put enormous restrictions on the choreographic possibilities, demanding a new movement vocabulary, and present difficulties in the



Ghosts in the Machine by Billie Cowie

making and performing of the work. They also result in the blurring of the normal differences between a filmed performance and a live theatrical performance and this in conjunction with the looped installation presentation provides the audience with a unique and sometimes startling experience.

Future presentations of *Ghosts* during 2009/10 will be at Bargate Gallery Southampton, Traverse Theatre Edinburgh, Dance Camera West Los Angeles and DFA Festival New York.

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

NEWS: DESIGN RESEARCH INSTITUTE

Four Cities and Four Exhibitions Continuous Productive Urban Landscape

Four concurrent exhibitions, between February and May 2009, at the Canadian Centre for Architecture in Montréal, Design Exchange in Toronto, Exit Art in New York City and Building Centre in London provided platforms for the development of the design concept, new work and extensive international dissemination of the Continuous Productive Urban Landscape (CPUL).

London Yields: Urban Agriculture, the most recent of the four exhibitions, opened at the Building Centre in April 2009. This architectural exhibition responds to the growing interest in Urban Agriculture in London and includes work by Jonathan Gales and John Hibbet (University of Brighton graduates), Mikey Tomkins (PhD candidate), and Katrin Bohn and Andre Viljoen. The Building Centre also commissioned Bohn and Viljoen to design an urban agriculture installation for the exhibition. For this they developed a prototype Urban Agriculture Curtain.

The Urban Agriculture Curtain is a high-yield and low-maintenance system of hydroponics. Eight planting trays are hung on an off-the-shelf cable system and connected by pipe to a nutrient-rich water supply. The produce from the installation will be harvested every two weeks (at which point the trays will be restocked with new seedlings) and used in the Building Centre's Cafe. At the end of the exhibition, the produce will be freely distributed on a first come, first serve basis.

Urban food growing is mostly associated with outdoor, large-scale activities, be it widely pursued allotment gardening or more commercial and spatially planned urban agriculture concepts. The Urban Agriculture Curtain proposes a complimentary option by growing of fresh vegetables vertically indoors. Apart from suggesting a new way of furnishing an office, cafe or flat, the growing field is four times as space efficient as its horizontal equivalent. The fresh produce grows year-round, ready to be eaten off the plant.

The installation was built with support from Stefan Jordan, students from Hadlow College and recent Brighton Architecture graduates Marcel Croxson and Jack Wates. The London Yields: Urban Agriculture exhibition was opened by Rosie Boycott, London Champion for Food on the 8th April 2009.



Above and right: The Urban Agriculture Curtain at London Yields: Urban Agriculture exhibition



Occupation Conference Negotiations with Constructed Space

The Interior Architecture and Urban Studies Programme in the School of Architecture and Design will host this conference, which will explore ways that buildings and places are used or occupied. This is the third in the annual series of Interiors conferences to be held at the University of Brighton from 2nd to 4th of July 2009. Occupation is supported by DRI.

Issues of inhabitation, enclosure and containment are critical to the twenty-first century as is an understanding of relationships between politics, place and space is to art, architecture and interior and spatial design practice. The conference will address the frictions and negotiations that occur between built space and inhabitants and will examine motivations and forces that are present when designing for human occupation. For additional information and registration, please visit the conference website: <http://www.brighton.ac.uk/arts/news/occupation.html> or contact Terry Meade t.meade@brighton.ac.uk

Knowledge Transfer Partnerships (KTPs) DRI workshop

On 1 April Dr Mark Jones, Head of the University's Collaborative Training Centre, gave a presentation about KTPs, which are partnerships between an organisation, university and a graduate. They have a latent and emerging relevance to Design research. Jones discussed how a KTP benefits both the organisation and the qualified graduate who would work for the organisation for two years, to bring a strategic change to their activities. A KTP is supported by a team of academics and researchers, who bring technical expertise, research and innovation to the organisation and is funded by Government. The DRI workshop was well attended by staff in the Faculty and there is to be a further workshop due to the level of interest for further information. View the presentation and for details of the next workshop visit <http://artsresearch.brighton.ac.uk/research/centres/dri>



Three Double-blind Peer Review Papers Presented at IFFTI



Vikki Haffenden presenting her paper at IFFTI

Three papers by researchers in fashion and textiles were presented at the 11th Annual Conference for the International Foundation of Fashion Technology Institutes (IFFTI) on 2nd – 3rd April 2009, hosted by the London College of Fashion, University of Arts, London. Dr Catherine Harper, Patrick Dyer and Vikki Haffenden all had their papers accepted by double-blind peer review, and against tough competition Haffenden was awarded joint 2nd prize in the Research Paper Awards.

Haffenden was presented with a cheque for \$1000 following delivery of her paper 'Knit to fit: applying technology to larger sized women's knitwear for comfort and wellbeing'.

Dyer's paper titled 'Dynamic control of active shape memory textiles' discussed the creation of controlled patterns of movement in woven textiles, through the integration of wire-form,

nickel titanium, shape memory alloys.

Harper's paper 'Imagine Being Peeled' examined how fur worn on the body dynamically co-joins the fetishistic disavowing pleasure of its rich surface with the overt deliberateness of suffering at its point of production.

To preserve the integrity of the peer-review process all three papers were double-blind reviewed at both abstract and the full paper submission stages. In 'double blind' peer review, neither the author nor the reviewers know each others' identities. With the conference themed 'Fashion and Well-Being?' receiving one hundred and fifty-one abstracts and ninety-one full paper submissions, the three researchers did incredibly well to be accepted, especially Haffenden, who was awarded 2nd prize.

Toolkit for Sustainable Rural Communities and the 21st century village

The Toolkit for Sustainable Rural Communities and the 21st Century Village is an action research project to aid rural communities in becoming more sustainable, developed by Nick Gant and Teresa Gittins.

Assumptions that villages and rural communities are perhaps 'greener' or more sustainable due to their proximity to the countryside and rural landscapes are deceptive. Common interpretations of the countryside, as being better connected to nature and therefore 'greener' and more sustainable frequently serve to focus initiatives, energies and resources onto urban situations. Villages are often neglected compared to larger conurbations despite the significance of their contribution to overall population and impact.

Most rural communities sit as landlocked

islands, restricted in their development by invisible walls, cut off from centralised resources and disconnected from consolidated services. The issue of oil consumption and peak-oil is just one example of how rural communities are vulnerable and causative to issues of sustainability. They rely more heavily on importing non-renewable resources such as oil for heating. The proximity and loss of shops and transport services in rural communities means the average rural occupant also uses more oil to drive more vehicles and more frequently than their urban counterparts. The decline in availability and rise in price of oil means that related issues such as the increase in theft of oil have become common. In this case the 'rural citizen' has actually become less sustainable, in reality, than their urban equivalent, and yet the communities and locations in which they belong often unknowingly hold the key to resources and capabilities that can turn round this situation; delivering tangible, positive change and communal benefit.

The research project aims to build

on expertise and experience of Rural Community Councils to form a practical communication device, package and / or strategy, based on primary research and pilot engagements, that enable rural communities and Rural Community Councils to implement their own community led action plan for sustainable development, to benefit the community and wider environment and take positive, progressive action for sustainable development.

The research has been disseminated at a presentation to CUPP. Future plans include a seminar for key stakeholders in governance and community engagement in the South East and a presentation to the Rural South East Forum. Gant has worked with David White, University of Brighton Business Services, to secure initial funding support for the Toolbox for 21st Century Community.

Nick Gant - University of Brighton / IF:Laboratory and Teresa Gittins - Rural Voices Rural Choices / Action in Rural Sussex / Rural Community Council.

CONFERENCES & EVENTS

The Politics of Space and Place 4th International Interdisciplinary Conference



Many thanks to the photographer and copyright holder Miki Kratsman for allowing us to use this image.

Centre for Applied Philosophy, Politics and Ethics' (CAPPE) 4th Annual International Interdisciplinary conference, The Politics of Space and Place, will be held Wednesday 16 - Friday 18 September in the Centre for Research & Development, with Ilan Pappé from the University of Exeter as its key note speaker.

In a world where inequality and poverty are growing remorselessly, where you are, and where you happen to have been born, continue to determine, how, and indeed whether, you live.; from the urbanization of the human species and the burgeoning of slums to the rise of the modern gated community; from 'Fortress Europe' and the Israeli 'security wall' to land reform in South Africa: questions of space and place are central to some of today's most bitterly contested political issues.

What might an analysis of politics which focuses on the operation of power through space and place, and on the spatial structuring of inequality, tell us about the world we make for ourselves and others?

- How is power structured and brought to bear on people through space and place?
- How does power operate locally, nationally and globally and in both its soft and hard forms?
- How does it operate through urban planning, architecture, housing policy, immigration policy and national borders?
- How does it work to discipline and exclude some, while insulating others from the excesses of inequality and degradation?
- How are space and place utilised as a means of dividing people into 'us' and 'them'?

- How and in whose interests do these divisions function as they pit against each other not only people who live in different parts of the world but also those who live just a few metres apart?
- What might an analysis of politics through questions of space and place indicate about how power, injustice and inequality could be better understood and more effectively contested?

CAPPE holds regular academic conferences and public events, which aim is to subject topics of contemporary significance to critical interrogation, questioning the assumptions behind and implications of commonly held views.

For further information about the conference please visit <http://www.brighton.ac.uk/CAPPE>



Stuff and Things: New Research in Material Culture

4th annual symposium University of Brighton's Postgraduate Design History Society



The University of Brighton's Postgraduate Design History Society 4th annual symposium will be held on Friday 19 June 2009 at the Centre for Research and Development, Grand Parade, University of Brighton. The day will feature six papers from MA and PhD researchers from within and beyond the university, across a range of topics and historical periods, united by our common focus of design history and material culture studies.

In the first session *'Revisiting history'* Charlotte Nicklas will present her paper 'The Degenerate Desire to be Costumed in the Latest Mode: Fashionable dress and the past in the nineteenth century' and Yunah Lee will deliver her paper 'Recollection of the Past: Contemporary performance of the Korean traditional wedding ceremony'.

In the first afternoon session *'Materialising Memory'* Anthony McIntosh will present 'Public

Monuments: Memory, manifestation and the accumulated significance of place' and Ruth Cribb will deliver her paper 'Dirty words? Assistants and assistance in the making of British sculpture in the early twentieth century'

The final session of the day *'Visualising Mass Communication'* Rafael Lacruz-Rengel presents 'Looking at the world through new coloured "glasses": TV set adverts in 1960s Britain' and Annebella Pollen presents her paper "The book the nation is waiting for": *One Day for Life: Photographs by the People of Britain'*

This event has been generously funded by the School for Historical and Critical Studies and the Research Student Division and will be free with a light lunch provided.

For further details please visit <http://artsresearch.brighton.ac.uk/research/projects/pdhs>

Forthcoming VRU Workshops

How to Submit fEC Grant Proposals to Research Councils using JeS

AHRC, BBSRC, EPSRC, ESRC, NERC and STFC all fund research on a Full Economic Costing (fEC) basis, and mainly use the web-based JeS system for submission. This workshop will show you how to prepare a fEC proposal using JeS: essential for anyone planning to apply for Research Council funding.

To dates and times and to reserve a place please visit <http://staffcentral.brighton.ac.uk/vru>

CRD Research Workshops

Summer term programme

Funding opportunities in the Arts & Humanities

Tuesday 7 July 2009 in M57, Grand Parade, 10-11.30 am. Katharyn Lanaro of the Virtual Research Unit will provide information on the main research funding organisations for the Arts and humanities. This session is recommended to new and nearly new members of staff, as well as to those who are new to research.

Journal writing skills for researchers

Tuesday 7 July 2009 in M57, Grand Parade, 2-5 pm. Professor Alan Tomlinson will lead a workshop aimed at improving writing skills for researchers looking to publish journal papers.

APPRI/ DRI Research Forum Day TBC

Wednesday 8 July 2009 will be dedicated to the Research Institutes. The full programme will be confirmed shortly.

For further information and to book a place on any of the workshops above, please contact Madi Meadows (x 3720 m.j.meadows@brighton.ac.uk)

"Dig for Victory!"
The cultural politics of the new austerity. p22 >



MEMORY, NARRATIVE & HISTORIES



Mining The Meaning (Re)writing the 1984-5 Miners' Strike

Above and opposite: Early morning picket, Celynen South Colliery - 6 November 1984. Martin Shakeshaft - www.strike84.co.uk

Dr Katy Shaw recently gave a paper 'Moving on seamlessly? (Re) Writing the regeneration of UK mining communities' as part of the Centre for Research in Memory, Narrative and Histories' seminar series on 18 March 2009. The paper addressed the regeneration of coalfield communities in the wake of the 1984-5 miners' strike. Shaw's research brings an inter-disciplinary, theoretical expertise on the field of the intersection between creative and factual writing during the 1984-5 miners' strike and the writing of British contemporary author David Peace contributing to the university's development of the Research Centre in Memories, Narrative and Histories as well as to developments in the fields of poetry, language, identity and translation.

During the 1984-5 miners' strike newly ex-strikers turned to the poetic form to make sense of the changes and developments brought about by their experiences. Exploring these writings as key examples of chronotopic poetics, this paper highlighted the presence of a series of space-time intersections that unite to highlight the empowering presence of the past as a source of strength and direction in emergent

post-industrial landscapes. Shaw's research analyses the ways in which regeneration writings reanimate and revitalise resistance and collectivism as key factors in sustaining and constructing an alternative post-industrial UK.

From novels to plays, autobiographies to films, musicals to documentaries, the cultural history of the 1984-5 miners' strike is one of contestation, claim and counter-claim. In contrast to this extensive range of published material, the writings of strikers whose actions authored the conflict have received little academic attention. Instead, the post-strike period has been marred by the neglect and negation of strikers' literature. Shaw has collated an archive of strikers' writings from a process of donation and discovery since 2003. Collectively these writings chronicle unique perspectives on the death of an industry and a way of life, narrating both the United Kingdom's most significant post-war labour conflict and its resonating legacy. Shaw believes that this wealth of resources necessitates both recognition and analysis of the kind afforded to other documents concerning the strike. She set about





Alan 'Massum' Jones. The march back to work, Maerdy - 5 March 1985. Martin Shakeshaft - www.strike84.co.uk



Miners' Rally, Mansfield - 14 May 1984. Martin Shakeshaft - www.strike84.co.uk

studying the alternative representations offered by these writings and began to consider why strikers turned to the pen as well as the picket line during the coal dispute.

Unlike existing published works on the strike, which are circulated in neat, convenient paper and hardback forms, Shaw found this literature on scraps of lined paper, on blank pages torn from novels and school textbooks, in old exercise books, on the back of cereal packets, on old till receipts and scribbled at the edge of pages in instructional booklets. Her research explores how these individuals in literally writing at the margins of existing literature showed immense resourcefulness and purposefulness in producing writings which acted as a powerful form of self-representation and self-definition.

She found that the miners' motivation to write seemed to be part of a wider recuperative strategy in the face of the erasure of a way of life, an attempt to establish a voice which represented a community and a solidarity of feeling. The strategies of recuperation employed in these writings insisted upon the importance of re-positioning 'the story' of the strike, highlighting the perspective from within, to locate a different version of reality. What was most apparent about writings from the strike was their vehement wish that the strike should never be glamorised. Unlike the romantic literature written by established authors after the strike, writings from those involved show gritty realism and honesty. Their method of relating personal experiences to the wider issues of the day proved a useful way for writers from mining communities to consider what they wanted to say. As a result their writings progressed during the strike from formal correspondence to more liberating forms of expression as they developed confident literary voices.

While 'listening' to these voices from the past Shaw was conscious that the form of the material should not be ignored. Although the content of the collective archive is very distinct, each writer chose to record his or her experiences using an established literary form. Throughout the archive this form is offered as a means of social, political and economic articulation. Shaw therefore made the decision to read these

strikers' poems within a broad context of cultural materialism. Her work argues that in the late-twentieth century, British Cultural Studies largely moved away from the subject of class, concentrating instead on emerging issues of gender, ethnicity and sexuality. It proposes that discourses of class became marginalised in these wider debates concerning new individualism and identity politics, developments which themselves thrived in the Thatcher decade. Subsequently, this archive of strikers' writings not only offers new and exciting inter-disciplinary material but effectively foregrounds a much-neglected area of both literary and cultural research.

Within this marginal tradition of working class literature, the miner has been subject to further disregard. Within the literary canon, the figure of the miner has been successively depicted as an isolated 'other', a being that must be spoken for, rather than to. What little research there has been into mining literature has tended to focus on representations of mines and mining life or on literature about miners, rather than by them. Mining literature itself has been recognised as a much neglected topic, a form of 'paraliterature' which 'occupies the space outside the literary enclosure as a forbidden, taboo and perhaps degraded product.' As a direct result of this sustained 'othering' and exclusion, existing literature has established the miner as a silenced and alienated being, a creature without a voice.

The historical silencing of working class literature and the exacerbated marginalisation of the miner within this tradition is nowhere more apparent than in this collective archive of writings from the 1984-5 miners' strike. Through the process of literary recovery, this unspoken slice of history is illustrated by Shaw as evidence not only of the significant dialectical development of writing but of the rich and untapped seam of working-class literature running beneath our selective canonical tradition.

Shaw's work is grounded in the belief that history is not only open to confrontation and revision but is incremental. Her arguments are founded on the work of Mikhail Bakhtin, Raymond Williams and



Left: Miners' Rally, Mansfield - 14 May 1984. Martin Shakeshaft - www.strike84.co.uk
Below: Pontypridd - 1 August 1984. Miners barricade the N.U.M. offices to stop bailiffs after the union's funds were sequestrated. Martin Shakeshaft - www.strike84.co.uk

Gustav H. Klaus which highlights the role and responsibility of the researcher in uncovering the discourses of the marginalised and of examining forgotten poems, obscure artisans and anonymous pamphlets. This reclamation is inescapably conducted within the context of a selective tradition of writing that has largely ignored both the physical and literary labour of the working classes, a creative heritage which like the collective archive itself, has been erased from the map of literary history. Shaw argues that strikers' writings significantly contribute not only to our growing, multi-dimensional understanding of the 1984-5 conflict but to the ongoing development of a working-class literary tradition. She offers the collective archive as a significant social history because its focus remains on the experience of the ordinary

people at the frontline of conflict. As such it also forms an important part of a larger project to reconstruct labour history.

The need to salvage the perspectives of historical witnesses is Shaw's central concern as the 1984-5 conflict recedes further into the history books. Re-thinking the past as a chronicle of perspectives as well as 'facts', her research aims to voice the voiceless, to amplify histories of the strike left unmentioned by existing accounts and acknowledge how strikers set about (re)writing their dispute. These writings highlight the

written word as a site for the struggle over the legitimacy of the authority of reality, of who is excluded from authorship and why, raising important questions of who has the right to communicate their perspective on conflict and the significance of the forms in which perspectives are recorded. Shaw offers the 1984-5 conflict as a school of writing with poetry appearing to be the arena overwhelming chosen by miners to confront head on the struggle to impose their definition and version of events.

The importance of recognising and valuing images and representations, concepts and understandings of conflict, of illuminating unseen works and projecting unheard voices is at the forefront of Shaw's work. Her research argues that because it has taken more than two decades for these perspectives to be analysed and added to the existing body of literature on the strike, several generations have become immersed in a version of history which omits the perspectives of arguably the most important figures – those actually involved in the conflict.

This research has attracted attention from international academic publications, journals and conferences as well as media attention from the BBC and a variety of national newspapers. Shaw is currently editing a collection of strikers' poems for publication and writing the first book-length study of contemporary British author David Peace due for publication in 2010 with Sussex Academic Press. She is also organising a critical symposium on Peace at Brighton.

Shaw's research brings an inter-disciplinary, theoretical expertise on the field of the intersection between creative and factual writing during the 1984-5 miners' strike and the writing of British contemporary author David Peace to the university's development of the Research Centre in Memories, Narrative and Histories as well as contributing to developments in the fields of poetry, language, identity and translation.

Dr Katy Shaw is a Senior Lecturer of English Literature in the School of Language, Literature and Communication. Further details of her research can be found at: <http://artsresearch.brighton.ac.uk/research/academic/shaw>



Centre for Research in Memory, Narrative and Histories

An overview

The Centre for Research in Memory, Narrative and Histories is a collaborative, inter-faculty and interdisciplinary venture at the University of Brighton, bringing together colleagues with a variety of interests and experience involving research on memory, narrative, and histories. The Centre provides a locus of disciplinary and interdisciplinary enquiry involving a wide range of approaches in the humanities and social sciences including, inter alia, history, cultural studies, literary studies, sociology, cultural and human geography, visual studies, performance studies, critical theory, psycho-social studies, and narrative theory.

Established in December 2008 the main areas of the Centre's interest are: Archives and Histories; Creative Writing/Life Writing; Community History; Cultural Memory; Oral History and Life History; Public History. This research feeds into both undergraduate and postgraduate teaching across the University and draws upon material held within Screen Archive South East and the Design Council Archive within the University. The centre has strong links to other archives, collections and community organisations such as QueenSpark publishers, the Wolseley Collection at Hove Library, the Mass-Observation Archive at the University of Sussex and the Tressell Collection in Hastings.

The aim of the Centre is both to enable researchers across a range of disciplines within the University, interested in the areas of memory, narrative and histories, to engage in dialogue with one another, and to provide an institutional home for emerging work in these areas. The Centre provides a space for researchers to meet and to share their work, and an institutional focus for disciplinary and interdisciplinary work in the humanities, arts and social sciences.

Symposium and seminars series

The Centre was launched with a successful symposium on 6 December with a range of invited speakers from outside of the University to present papers addressing cultural memory, archives, life history writing, creative writing and public and community histories. Most of the papers presented at the symposium will be included in the forthcoming edited collection *Memory, Narrative, Histories*. The aim of the symposium is to act as a catalyst, stimulating discussion amongst a diverse group of researchers across the University of Brighton (and with colleagues from the University of Sussex and wider afield) about developments in and across these linked fields of activity, and encouraging critical reflection on evolving traditions, new directions and future possibilities.

Since December, the Centre has run a lively and successful seminar series, with invited speakers from within the University presenting papers on their research related to the themes of memory, narrative and histories. The areas covered, and the methodologies used, have been wide ranging and varied: ranging from traditional academic papers looking at war, memory and the internet (Lucy Noakes), memories of the miner's strike in Britain (Katy Shaw) and the use of wartime discourses of austerity in the contemporary media (Rebecca Bramall) to a performance and practice based visual arts presentation by Suzanne Hutchinson exploring themes of memory, loss and death. The seminars have taken place across different faculties within the university

and have been well attended by researchers from across a range of disciplines, providing a space for interdisciplinary engagement with the themes of memory, narrative and histories.

Building a national and international profile

Within the wider research culture of the university, the centre intends to build a national and international profile as a centre for research in the fields of memory, narrative and histories, acting as a central point through which this work can be promoted, accessed and disseminated. Dr Lucy Noakes and Graham Dawson recently participated in organising an international and interdisciplinary conference on 'War, Gender and Myths of Military Conquest' held at the University of Oldenburg, Germany and members of the Centre's Steering Group are involved in the forthcoming 'Analysing David Peace: A Critical Symposium', supported by Faber & Faber at Grand Parade on 3 June 2009.

Part of building this profile revolves around attracting post graduate students working in the fields of memory, narrative and histories to taught and research degrees at the University, and the Centre has links to the MA in Psychosocial Practice, the new MRes in English Language and Linguistics, and the MA programme in Histories and Cultures. One of the aims of the Centre is to provide a collaborative space for students on these and other postgraduate degrees to engage in debate and dialogue with established researchers, and thus encourage the further recruitment of PhD students in these fields. With these aims in mind, a post-graduate research day has been organised for June 3rd 2009 in collaboration with the Centre for Life History and Life Writing Research at the University of Sussex to enable post graduate students from both Universities to meet in a creative environment and present on aspects of their work that relates to memory, narrative and histories.



For further information on the Centre for Research in Memory, Narrative and Histories please visit our website: <http://artsresearch.brighton.ac.uk/research/projects/memhis>

Digitising Our Cultural Heritage

A 3D record of Sussex sculpture

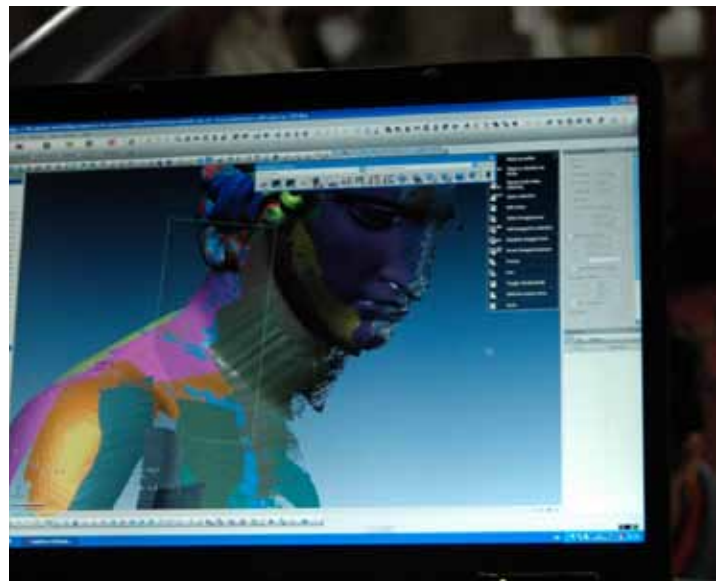
A collaboration of researchers across the University of Brighton has recently begun using 3D technology to record, document and display sculptures from one of Sussex's most famous heritage sites, Petworth House. The internationally important art collection is being scanned and digitised and processed into a 3D record.

Funded by the European Community's Seventh Framework Programme, the 3D-Coform consortium is led by Professor David Arnold, Dean of the Faculty of Management and Information Sciences and builds on research already taking place in the Faculty of Arts & Architecture to safeguard our heritage. In particular the work of the Public Monuments and Sculpture Association's National Recording Project under the leadership of Peter Seddon and Jill Seddon.

Further collaborations within the University involve the School of Computing, Mathematics and Information Sciences, the School of Historical and Critical Studies and the Product Development Centre. This work involves practical exercises of digitisation, documentation and dissemination of the cultural heritage of the Sussex region.

The new project's objective, which started in December 2008 and will last for 4 years, is to advance the state of the art in 3D digitisation and to make 3D documentation an everyday practical choice for the cultural heritage sector. Over the next two years the team aim to revolutionise the way heritage information by continuing 3D digitisation of sculptures and monuments across Sussex and to support the deployment of software for volunteers to acquire and store other cultural heritage information nationally and internationally.

The project will address all aspects of 3D capture, 3D processing, metadata and provenance, search, research and dissemination to the public and professional alike. Hence, the project involves a technical research program complemented by research into practical business aspects: business models for exploitation of 3D assets, workflow planning and execution for mass digitisation, socio-economic



3D Scanning of Pastoral Apollo at the North Gallery of Petworth, West Sussex, UK

impact assessment; and above all the creation of a Virtual Centre of Competence in 3D digitization in Europe.

The project is due in to include some demonstrations of the formation of 3D collections and their potential use during the later stages of the project, including the proposal to mounts a distributed exhibition in 2012 with digital assets complementing and extending the physical assets at each of the contributing venues. As a result, the ambitious work plan of 3D-Coform will act as a catalyst in enhancing the Cultural Heritage sector's capacity for mass digitization of 3D assets – the tangible artefacts of the physical cultural heritage of the world.

‘No-one remembers now’

White Creole identity in Jean Rhys’s *Smile Please* and *Wide Sargasso Sea*

Jessica Hamlin has recently completed the MA in Histories and Cultures run by the School of Historical and Critical Studies. Her final dissertation focussed on white Creole identity in the Caribbean and the cultural memory of slavery. Using Rhys’s autobiography *Smile Please*, and her acclaimed novel *Wide Sargasso Sea* as her focus, Hamlin raised questions about how the memory of slavery is negotiated by this distinct cultural group, whilst exploring how the silences surrounding the traumatic legacy of the past are revealed within both texts.

The framework for the study was informed by theories of Creoleness, studies of the historical legacy of slavery, the gendered writing of the Caribbean subject and approaches to cultural memory; all of which brought into sharp focus the particularities of both *Smile Please* and *Wide Sargasso Sea*. Hamlin centred her research primarily within the discipline of literary criticism, incorporating both postcolonial and feminist theory, while also addressing debates about the constructions of subjectivity in terms of a troubled history. Similarly, the use of the memory studies methodology allowed Hamlin to illuminate the processes that occur when remembering traumatic experiences, as well as crystallising debate around the ethics of memory. Her research was informed by post-colonial theorists, notably Stuart Hall and Peter Hulme, whilst the work of Kim Lacy Rogers, Selma Leydesdorff and Graham Dawson on trauma and life stories proved essential in the analysis of *Wide Sargasso Sea*.

Having mapped out a theoretical and historical framework, Hamlin’s research moved on to textual analysis, firstly of *Smile Please*. By mapping the history of the autobiographical genre, she was able to explore what it meant for Rhys to tell her life story using this often debated form. Close study of the text revealed that Rhys, who had her roots in the ex-plantation class, internalised colonial stereotypes of race and was a participant in a wider social silence that existed amongst the ex-plantation class with regards to slavery and the violent colonial legacy. Following on from this, the final part of the dissertation explored Rhys’s novel *Wide Sargasso Sea*. Here, Hamlin argued not only that Rhys used the novel to explore the fragile nature of the white Creole subject, but also that her representations of white Creoles such as the

Rather, this refusal to acknowledge the past is indicative of the cultural amnesia that exists surrounding the part played by white Creoles in the project of colonialism



Jean Rhys

character of Antoinette, actively silence the memory of slavery and make little attempt to come to terms with the legacy of the colonial past. Rather, this refusal to acknowledge the past is indicative of the cultural amnesia that exists surrounding the part played by white Creoles in the project of colonialism. Instead, the marginal voice of unsympathetic minor character Daniel Cosway, is a lone voice in acknowledging the horrors of the past. Indeed, through this character it is possible to see an active criticism by Rhys of dominant white Creole discourses such as Antoinette’s, which silence the past and elude historical events.

Hamlin has submitted a paper on the same subject for the postgraduate research conference on *Memories, Narratives and Histories*, jointly organised by the Universities of Brighton and Sussex, which is being held on 3rd June. She is currently in the process of applying to start PhD study in September 2009.



Myths, Gender and the Military Conquest of Air and Sea

A collaborative, interdisciplinary conference at the Carl Von Ossietzky University, Oldenburg, Germany

In April 2009 Dr Graham Dawson and Dr Lucy Noakes travelled to the Carl Von Ossietzky University, Oldenburg, Germany to participate in a three-day conference investigating comparative memories of war and conflict in Germany and Britain.

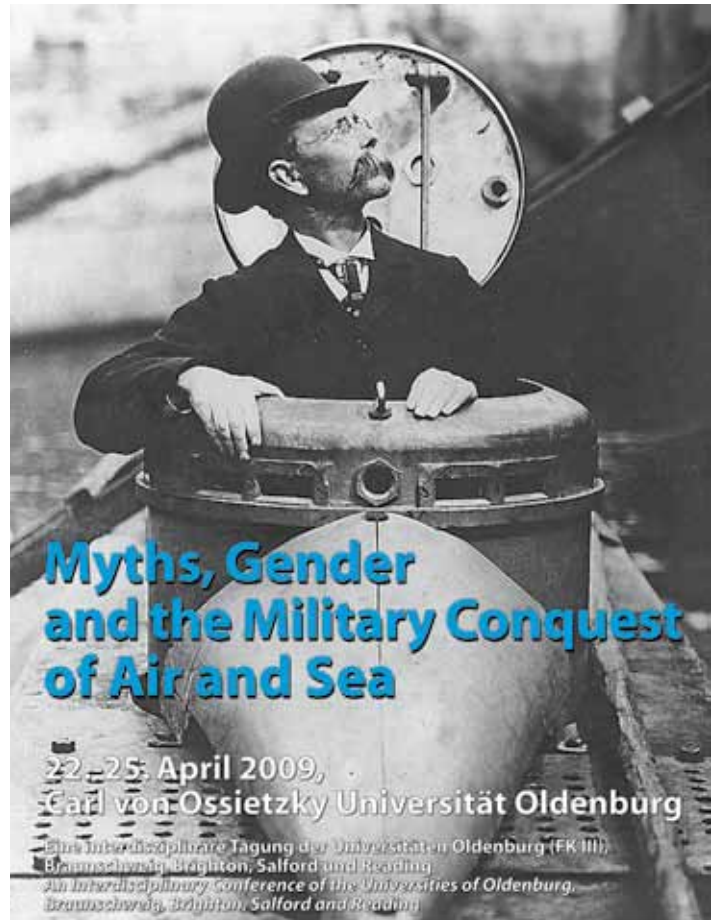
The conference invited researchers from Germany, Switzerland, Britain and the United States, working in the fields of cultural memory, literary and cultural studies, art history, military, cultural and social history and international relations to reflect upon the construction on myths and memories of war. A particular emphasis was on the ways that these memories might be gendered, on the remembrance of war in the air and war at sea, and on the ways that technologies can both shape memory. For example, submarine war tends to be remembered in the recent plethora of websites that invite and represent memories of war.

Among many areas discussed at the Conference were the construction of the male, military hero in Britain and Germany, technologies of conflict and technologies of memory, family memories of warfare, and

In Britain the popular memory of the Second World War functions as a motif for national identity, embodying all that is commonly believed to be 'best' about Britain

the construction and reception of 'sites of memory' such as museums and films in the national and international arena. An edited collection of the Conference papers is planned, as is a wider collaborative project comparing memories of warfare in Britain and Germany.

Myths and memories of warfare are found across all nations and, in Europe, can perhaps be seen especially clearly within contemporary Britain and Germany. In Britain the popular memory of the Second World War functions as a motif for national identity, embodying all that is commonly believed to be 'best' about Britain. Whilst in Germany the memory of that war is particularly problematic, with memories of the Holocaust and of the allied bombing of German cities often being understood as existing in conflict with one another. For example, the remembrance of civilian victims of the bombing raids have been mobilised by groups on the far right as a means of attempting to relativise remembrance of the Holocaust. In both nations however, the military has been understood as playing an important role in the construction of national identities. Prussian militarism is still being invoked as a causal factor in Germany's 20th century history whilst in Britain key battles of the First and Second World war, such as the battle of the Somme in July



1916, the 'Battle of Britain' in 1940 and the D Day landings of 1944 are seen as seminal events in national history.

The Conference was supported by the Centre for Research in Memory, Narrative and Histories at the University of Brighton and with a Research Grant from the German Research Council the Deutsche Forschungsgemeinschaft, with the support of the Carl Von Ossietzky University, Oldenburg, the University of Salford and the University of Reading.

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



‘Dig for Victory!’ The cultural politics of the new austerity

Dig for Victory poster at Oval tube station

As the credit crunch bites and the ecological crisis looms, popular cultural references to the Home Front policies of the Second World War, and to Britain's post-war austerity, are becoming increasingly widespread. Museums have set up 'dig for victory' gardens, and 'make do and mend' sewing and craft workshops are popular once more. An intensification of interest in this period of history demands critical attention: in particular, what role do images and discourses associated with 'austerity Britain' perform in the cultural politics of the present?

Dr Rebecca Bramall, Senior Lecturer in Media Studies in the School of Computing, Mathematical and Information Sciences, presented a paper on this theme as part of the first seminar series of the Centre for Research in Memory, Narrative and Histories. Bramall began her consideration of the 'new austerity' discourse by asking how and why comparisons were currently being made to the 1940s. She described how talk about 'digging for victory' and 'make do and mend' often has a

progressive orientation: the intention is to encourage us to lead more sustainable, less wasteful lives. But when one considers these discourses in relation to other mobilisations of the national past, she argued it is by no means clear that these ideas will remain associated with progressive projects. Exploring how the 'new austerity' discourse was being deployed by a variety of social and cultural actors – from green activists to TV chefs to the leadership of the Conservative Party – Bramall argued that it had become an important site of ongoing cultural struggle over competing versions of an environmental agenda.

Bramall's paper concluded by surveying some of the methodological and theoretical resources available for work in this area, focusing on the cultural studies concept of 'articulation' and on new work on 'political consumerism'. She pointed to a relative lack of attention, in this field, to the use of the past in discourses of environmentalism and sustainability, an issue that she plans to address in a forthcoming research project.

Bramall joined the University in August 2008, and leads the media studies/production joint honours pathway at University Centre Hastings. Her current research interests have developed out of her PhD research (University of East London, 2003-7) on the concept of 'cultural amnesia'. The seminar attracted colleagues from across the university and beyond, and provided an opportunity for the discussion of connections between Bramall's research and other projects, including the 'Edible Campus' scheme, and new work at the Mass Observation Archive. Bramall has several journal articles on 'dig for victory' in the pipeline, and has plans for an edited collection of essays on the cultural politics of the 'new austerity'.





'Silence' or 'Secrets'

An examination of Spanish Republican memory Post-Civil War

Chris Matthews has recently completed an MA in Histories and Cultures within the School of Historical and Critical Studies, and his dissertation was supervised by Dr Graham Dawson. The focus of the dissertation was Spanish Republican memory post-Civil War, and was driven by recent developments in Spain, in particular the exhumation of mass-graves and attempts by the present government to address the country's violent past.

The study drew upon the concepts of 'silence', 'amnesia' and 'oblivion' posited by Aguilar, Cenarro, Passerini and Richards, and examined their adequacy in explaining the implications of the continual suppression of Republican memory of the Spanish Civil War throughout the last seventy years, and its recent emergence in public discourse. Matthews argues that what occurred in Spain was not the total silencing and eradication of Republican memories. Instead, whilst Republican memory was suppressed and kept out of the public arena, memories were not lost, but remained under the surface waiting for the right time to emerge.

In order to create a theoretical framework within which to examine and explain the history of Republican memory, the study began with an analysis of key concepts and theories relating to the areas of silence and memory. It examined the work of Aguilar, Cenarro and Richards, all of which is grounded in the Halbwachsian paradigm of collective memory, and identified their limitations in relation to explaining what had occurred in Spain during the last seventy years, and in particular the relationship between the public and private domains. These limitations were addressed through the identification and introduction of other theories, such as the conflict model of hegemony developed by Ashplant et al, which offered a suitable counterbalance to the concepts of amnesia and oblivion, and the notion of 'secrets' identified by Merridale as an alternative to 'silence'.

This theoretical framework was then utilised in order to carry out an historical analysis of the three major epochs from the Civil War to the present. The first concentrated on the repression of memory under

the Franco regime, examining the concepts of legitimacy and official discourse. Whilst it would appear that opposing memories have been 'silenced', pockets of Republican counter-memory can be identified throughout this period lying beneath the surface, surviving at a private and individual level. In 1975, with the death of Franco, Spain began its transition toward democracy. Integral to the process was the fear of repeating past mistakes, a fear addressed through a deliberate

Whilst it would appear that opposing memories have been 'silenced', pockets of Republican counter-memory can be identified throughout this period lying beneath the surface, surviving at a private and individual level

agreement to 'forget' the past; this agreement was named the Pacto del Olvido (the Pact of Forgetting). During this period, whilst there was an emergence of Republican narratives into the public sphere, they did not secure recognition within official memory but instead remained as 'marginalised' memories. The third epoch examined is the period from 2000 to present. This period is marked by an engagement with the past at both grassroots and political levels. This engagement has been sparked by the exhumation of unmarked mass graves, located through the testimonies and memories of survivors.

Matthews has submitted a paper on this subject for presentation at the postgraduate research conference on Memories, Narratives, and Histories jointly organised by the Universities of Brighton and Sussex on June 3rd. He is currently in the process of applying to commence his PhD, expanding upon his dissertation topic, in September 2009.

Ofelia Ferrán:

Those aspects of Spain's past that had tried to be forgotten, repressed, will inevitably return, and they will function as 'lapses in syntax', 'resistances' to the official historical narrative of the transition that explains the past away while trying to enshrine the present in an unquestionable plot of historical progress and development.

from 'Memory and Forgetting, Resistance and Noise in the Spanish Transition: Semprún and Vázquez Montalbán' in Joan Ramon Resina (ed) *Disremembering the Dictatorship: The Politics of Memory in the Spanish Transition to Democracy* (p 198, 2003)

A Virtual Jewish Tunisia

The language of memory on Harissa.com

In May Dr Dora Carpenter-Latiri looked at another aspect of the Tunisian Jewish diaspora for the 2009 seminar series of the Centre for Research in Memory, Narrative and Histories. The focus was the Harissa.com website, home to a virtual community exchanging memories and handing on tradition for a nostalgic diaspora dispersed from Tunisia and for whom language has deep powers of evocation. The name *harissa* comes from the emblematic spice paste typical of Tunisian cuisine. The main language of the site is French, but contributors constantly switch to Judeo-Arabic (a variety of Tunisian Arabic), confirming an identity rooted in Tunisia, whilst borrowings from different languages (Italian, Spanish, English) reflect traces of a long history in Tunisia but also different layers of migration in Tunisia and from Tunisia. The use of Hebrew reflects not only the religious culture but also a migration or a dream of migration to Israel.

For Carpenter-Latiri, this code-switching is a symbol of a variety of sometimes opposing narratives within the site: the main narrative celebrates a single shared heritage and defines a diaspora from Tunisia, while the other narratives reveal a more fragmented and complex Jewish/Tunisian identity and question the transmission of this ethnicity for the generations born outside of Tunisia. To explain the meaning of this post-modern quest for a Jewish Tunisian ethnicity, a number of hypotheses suggest themselves: the loss of distinctiveness in the drive towards assimilation in France and Israel, the rise of a new anti-Semitism in France and the constant state of war in Israel. Jewish nostalgia for an idealised Tunisia reveals a desire for a lost haven; the discourse about the diaspora from Tunisia is a reinvention of the old diaspora discourse for the Promised Land.

The research about the website is part of a large project on electronic writing sponsored by the CNRS in France involving academics from Rouen and Le Havre in France, Bergamo in Italy and Brighton, Surrey and Goldsmiths in the UK. It has been awarded a grant of 22,000 Euros.

Carpenter-Latiri teaches in the School of Language, Literature and Communication and her research focuses on minorities, identities, gender and intercultural issues. She has a special interest in relations between the Jewish and Muslim communities of her native Tunisia, and at Easter she gave a paper in Amman, Jordan at the conference on Tourism, Heritage and Cultural Change in the Middle East and North Africa Region. She spoke there about the impacts of the pilgrimage to the ancient Ghriba synagogue in the island of Jerba, which each year attracts Jews of Tunisian extraction from France, Israel and elsewhere. She had previously explored another aspect of the pilgrimage for the Diamond Jubilee Conference of the Association of Social Anthropologists, and has contributed a chapter to a forthcoming book, *Shared Shrines*, to be published by Berghahn.

Dr Dora Carpenter-Latiri is a Senior Lecturer in the School of Language, Literature and Communication. <http://artsresearch.brighton.ac.uk/research/academic/carpenter-latiri>



Top: Dora Carpenter-Latiri on fieldwork during the 2007 Ghriba pilgrimage

Above: A screenshot from the harissa website showing the veteran Jerbian musician Yacoub B'chiri. Nostalgia to Tunisia is built into the site: not only does it get its name from the national spice, the wallpaper represents the country's famous pink marble

FEATURES

Teaching & Learning through Demonstration Publication of Conference Paper

Alma Boyes, Cynthia Cousens and Helen Stuart from 3D Materials Practice, School of Architecture & Design, have a presentation included in the Centre for Learning & Teaching in Art & Design (CLTAD), 4th International Conference publication *Enhancing Curricula: using research and enquiry to inform student learning in the disciplines*. The conference was held in New York 2008 and focused on the enhancement and redefinition of traditional disciplines in art and design as a result of the outcomes of research and enquiry.

The presentation, '*Exploring the role of demonstration in practice-based courses*', addressed the following questions:

- How do we teach and students learn through technical demonstrations?
- How does this inform the creative process?
- How effective is live demonstration and what is its relevance?
- What parallels can be drawn for teaching and learning across the disciplines in Art and Design?

It was informed by the overarching research project '*Exploring the relationship between teaching and learning through practice*' funded by Centre for Excellence in Teaching and Learning through Design (CETLD), which grew out of the researchers' practical experience as makers, and role as teachers and demonstrators on the 3D Materials Practice course. In this, demonstrations, where a student is physically shown how to do a process, technique or use a piece of equipment, are the chief way that technical knowledge is acquired and therefore hold a fundamental place in the curriculum.

The objective of the research was to ascertain the most effective way to deliver demonstration on practice-based courses in Higher Education and to enable changes to be made to curricula as a result of the outcomes.

The research data was primarily qualitative; through case studies of a series of demonstrations in Metal and Ceramics and also other practice-based disciplines such as Pharmacology, Dance, Culinary Arts and Physiotherapy. Data was collected by observation: as participant



Raku Firing; expert and student working together

observers demonstrating as learners taking part in demonstrations, and as detached observers of demonstrations. Information was recorded by video and audio and through student interview and questionnaires. Analysis took place through group discussions, with the student voice central to the process at all levels.

The paper outlines the complex range of communication employed in delivery including spoken word, gesture, and the senses of sound, smell and touch. It found a variety of approaches ranging from interpretative to prescriptive, and that learning and creativity was affected by the differing student role in either following or working in conjunction with the expert, or by leading the demonstration.

Live demonstration has positive benefits: sensory communication; flexibility, allowing for evolution and instant tailoring to the individual needs of the learner; and the heightened performance and engagement of student attention through risk and unpredictability. Experiential learning through student involvement and interaction with the demonstration is key to the student's confidence to work with the processes and techniques shown.

The findings indicate that there is not a total replacement for live demonstration and there is value in teaching by example alongside the student's practical experience. Video also has an important role in supporting live demonstration but needs to be brought closer to the working process. The process of creating short video clips on MP3 players/mobile phones for student's use in the workshops at the point of making was developed in *Learning tool - video support for live demonstration Boyes/Cousens/Stuart 2009* (funded by CETL Learn Higher).

The research will be built on by a further CETLD funded project '*Observational Learning Through Professional Studio Practice*' in 2009. This research questions 'What is the value for students in learning by direct observation of professionals in the practice-based arts discipline of 3D Materials Practice?'

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

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

'The book the nation is waiting for'

Mass Participation photography from bestseller list to social history archive

Annebella Pollen presented her paper *The book the nation is waiting for*, at the Photobook Conference, Birkbeck College, University of London, 3-4 April 2009. The conference was developed through an AHRC-funded collaborative research network of photographic historians and theorists that includes Professor Liz Wells, Ian Walker and David Company. The conference brought together speakers from different disciplines to discuss new ideas and approaches to reading, touching, and looking at the photobook in its totality. Finished papers are to be published as *The Photobook from Talbot to Ruscha and Beyond*, edited by Patrizia di Bello, Gabriel Koureas and Colette Wilson, Ashgate, 2010.

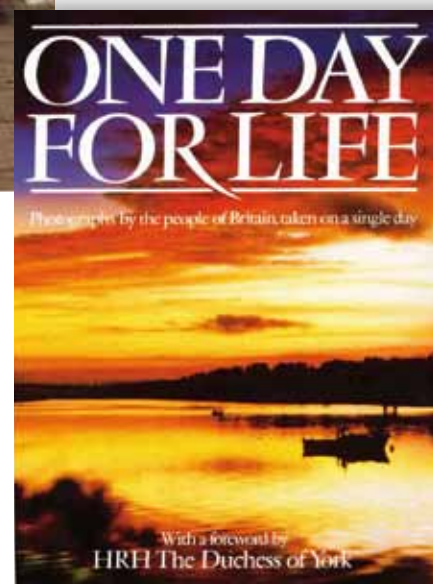
Pollen's AHRC-funded PhD research (2006-2010) asks key questions about the nature of 'majority' photography and its role in the making of community history, national identity and social memory, examining as a sample the vast and previously unanalysed One Day for Life photography collection. The research focuses on this large collection of amateur photographs of everyday life in Britain, taken on a single day in 1987 for an ambitious charity fundraising endeavour, One Day for Life. Pollen's defence of the complex personal and social significance of a photographic practice, frequently dismissed as lacking in intention, ambition and consequence, is informed by extensive social biographical research into the origins, effects and afterlife of the One Day for Life fundraising project, close analysis of the archival holdings and interviews with participants, organisers, publishers, curators and archivists.

The 55,000 photographs of the One Day for Life collection, which are now housed in the Mass Observation Archive at the University of Sussex, include the winning, shortlisted and rejected entrants to a competition that aimed to be 'the largest photographic event the world had ever seen'. Submitted prints were to be accompanied by a pound donation to raise money for cancer research, and entrants competed for a place in a commemorative book. This publication, *One Day for Life: Photographs*, by the people of Britain taken on a single day was the best-selling British non-fiction book of Christmas 1987, selling close to a quarter of a million copies. Structured around a 24-hour format, the book's intention was to "represent the creation – and character – of ordinary people everywhere" through "an image of the nation in all its moods".

The 350 images represented in the book, however, make up less than 1% of the total submissions, which form a compelling and sometimes critical counter-narrative to the public face of the project. In addition, the two-stage selection process – whereby entries were chosen firstly by camera clubs and later by 'celebrity photographers' – illuminates the way that photography's hierarchies are structured and maintained. Informed by interviews with the book's designer, project organisers, judges and 120 participants, Pollen's paper, 'The book the nation is waiting for', considered the final edit as a product of conflicting multiple intentions, resulting in a book that aimed to be 'a national family album', a democratic historical record, a celebrity-studded charity spectacle, a



Above: (c) Search 88. With kind permission of the Trustees of the Mass Observation Archive



public display of compassion, a photographic competition and 'a perfect Christmas present'.

A version of 'The book the nation is waiting for' will be Pollen's contribution to Stuff and Things, The University of Brighton's Postgraduate Design History Society symposium at the Centre for Research and Development, 19 June 2009. She will also giving a presentation, *A Fitting Memorial : History and Memory in the One Day for Life Photography Collection* at the Memories, Narratives and Histories post-graduate conference at InQbate, University of Sussex, 3 June 2009 and a further paper *Without considering the merits of the photograph : Identity, memory and compassion beyond the frame of the image* has been selected for the international conference *Visuality/ Materiality*, Royal Institute of British Architects, 9-11 July 2009.

Annebella Pollen lectures in Visual Culture and Design History at the School of Historical and Critical Studies and is an AHRC-funded research student at London College of Communication, University of the Arts, London.



Susannah Hagan

Research Profile

Left: An aerial photo of a site Susannah Hagan was working on in Sao Paulo. Right: A diagram of the same site showing what happens if you lead with the environment in urban design, in this case to counter toxic flooding and noise pollution with one of several strategies

Professor Susannah Hagan was recently appointed to Professor in Architecture in the Faculty of Arts & Architecture. Susannah Hagan's current research addresses the contemporary political and architectural fixation on the 'sustainable city'.

My current research addresses models of city's future, which currently seem to be polarising as two very different sets of narratives collide. Ecological narratives and their modes of practice are embryonic, cultural narratives much older, and their modes of practice varied and embedded, from the nostalgia of New Urbanism to the neuralgia of 'post-urbanism'.

On one side are gathering the proponents of a new 'hairy' city, engineered and/or handmade, in which metabolic processes and ecological systems dominate. With so many cities suffering from environmental pathologies, albeit pathologies that have social and economic causes and effects, such a focus is necessary.

At the urban scale, the environmental goal now is to create 'artificial ecosystems': cities that, metabolically, achieve the same interdependent efficiencies as natural ecosystems. The emphasis is not on recovering some lost ecological past, but in assessing and exploiting the natural resources available on site, to reduce the environmental impact of any intervention and beyond. Environmental design is an extreme form of 'performativity' - it produces: renewable energy, filtered water, improved physical quality of interior and exterior environments, and by extension, improved public health. It is unashamedly empirical, parametric and quantifying, its roots firmly in engineering soil.

On the other side are defenders of the 'mineral city' as the locus of citizenship, however threatened, and the urbane typologies and densities that support it – or used to. It is an opposition, however, that doesn't begin to cover the wealth of positions on the city, or indeed on 'eco-urbanism'. There are more complex synthetic positions available,

between the hairy and the urbane, the grown and the built, the top-down and the bottom-up, and there will be more to come, as environmental design ceases to be culturally illiterate, and urban design ceases to be environmentally illiterate.

Interdisciplinary research is needed to avoid any increase in a gestural 'eco-urbanism' (the uncovering of springs running under streets, the smothering of every available urban surface in generic greenery) that has very little to do with the re-formation of the city as artificial ecosystem, or the integration of the city of cultural performance (in its broadest sense) with the city of tuned-up metabolic performance.

'Sustainable' urban design owes a debt to the emerging theory and practice of landscape urbanism, which has produced performative and imaginative responses to post-industrial sites of many kinds. The cultural implications of using living materials (landscape), at least in part, are entirely different to those of using inanimate materials (urbanism), however. The new concern for designers is the relationship between design and the datascape common to both landscape urbanism and environmental design. A site loaded with information about ecological and infrastructural potential may be a cue for designing the horizontal plane, but provides little direction for the built fabric. Can it? Should it? The city is freighted with a history of incarnations – classical, industrial, modernist – that are unwitting rather than orchestrated parts of an urban ecology. Beyond solar access, how does the designer negotiate the discontinuity between cultural palimpsest and environmental datascape in existing cities? The generation of non-linear forms to ape the non-linear in nature is an irrelevance in terms of performance. Orthogonal buildings and layouts do as well, and are easier to build. What then is the relationship between buildings and the new datascape? Can the second generate the layout and form of the first? Should/can data determine plan?

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

RESEARCH STUDENT NEWS

Organic cotton Fashion for the future in West Africa

The Save Our Skills (SOS) pilot charity project, to address the serious decline in traditional craft in West Africa, is the subject of practice-based research for a PhD thesis by Katherine Ladd. The project's initial trial is based in Burkina Faso a tiny landlocked country, which although desperately poor, is also one of Africa's largest producers of cotton. Most of the cotton is exported in its raw state, with local people seeing little or no benefit from its sale, but the quality of the raw material is extremely fine. SOS has already established the growing of organic cotton without the use of the chemical pesticides that are prohibitively expensive for local farmers, and which have a devastating effect on the environment. The charity is also committed to the use of natural dyes. SOS hopes to add value to locally-made, organic cotton products by inviting designers to develop a collection of fashion and interior accessories.

In November 2008 SOS brought together a team to travel to Burkina Faso in West Africa. This comprised of Joseph Hunwick (the fashion photographer who recently produced a book on the ancient Korans of Timbuctu), Rosanne Gray (business manager at Shell Foundation), Florence Edmond (fashion designer from Martinique and Creative Director of SOS) and Katherine Ladd (to help to set up an exhibition at the Musée Nationale de Burkina in the capital, Ouagadougou).



Studio shot by Joseph Hunwick

The Musée Nationale de Burkina exhibition was the first exhibition that addressed the full story of strip weaving, part of Burkina's ancient craft heritage, and brought it into the Burkinabé public gaze. It showed how strip woven cotton is made, using artefacts from surrounding villages. The cotton is woven on the simplest double-heddle stick loom that is easily portable from village to village. Known as 'country cloth', strip weaving is seen as 'lower class' and 'rural' by the people of Burkina themselves. The weavers, who came to the museum to set up such a loom

in the centre of the gallery, themselves asked why their humble clothes and artefacts were hanging in such a place. The exhibition featured a collection of fabric panels designed and made by Ladd, which combined traditional hand-woven broadloom cloth with modern 'Dutch Wax' prints, which practically all West African women wear. Initially the pieces were produced as cushion samples for SOS. They were developed into decorative wall panels that could be commissioned by interior designers.

SOS Director, Karin Phillips, is determined



Catwalk, Hotel Mercure, Ouagadougou



Exhibition on the story of weaving, Musée Nationale de Bukina



Wall panels of traditional woven West African cloth

to challenge notions of taste by exposing the people of Burkina to their forgotten history and in particular to the story of the village of Sulgo, 40km from the capital. This village is charged with weaving the funeral cloth of each Emperor of the Mossi, the dominant people in the area around the capital, and has done so for centuries. A western-style fashion show was devised and produced by Phillips. The catwalk featured designs made exclusively from strip weaving and locally hand-woven, traditional broadloom cloth. Timed to coincide with a major international conference on cotton policy that was being held in Ouagadougou in November 2008. The fashion show was a prominent showcase for the SOS cotton products launch. The event was recorded with stunning photographs by Hunwick, who worked with the

team of local, amateur models in sessions using a portable 'bush' studio made from bamboo and waste cotton cloth to produce a series of fashion portraits for SOS.

Both events brought several issues into sharp relief, not least the circumstances in which the cloth is woven, compared to the luxury market for which they are intended. The design concept for the clothes on the catwalk was a mixture of an imagined African rural idyll and a modern European interpretation of traditional African dress. One major issue is how to sell these clothes to a sophisticated European market that, while appreciating the hand-made, expects a very high level of finishing to match elevated retail prices. How sustainable this is in the long run is a major research issue for Ladd's thesis, *A Handmade*

Future: Exploring the impact of design on the production and consumption of contemporary African Craft.

Ladd's collection of children's animal cushions for SOS, based on traditional West African imagery, will be launched at the ICFE New York in May 2009.

Katherine Ladd is a full-time research student in the School of Historical and Critical Studies. A professional product designer, Katherine is currently undertaking an AHRC funded, practice-based PhD which looks at how craft in Africa is adapted by Western designers for development purposes.

Her research trip was supported by a contribution from the Research Support Fund.

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



1858 photograph of the Clark family of Street wearing anti-slavery 'free' cotton, as sold in Eleanor Clark's Free Labour Cotton Depot

The Clarks of Street

Transatlantic Co-operation and the Free Produce Movement in the 1850s

On 24 April 2009 Anne Vaughan Kett presented her current PhD research at *Liberating Sojourn 2: Transatlantic Abolitionists 1845 – 1860*, School of Latin American Studies, University of Liverpool. Kett's paper titled 'The Clarks of Street: Transatlantic Co-operation and the Free Produce Movement in the 1850s' presented the development of the British free produce movement during the 1850s, in particular the prominent role of West Country Quakers, Eleanor Stephens Clark and her husband James, of the shoemaking firm C. & J. Clark in Street, Somerset.

The symposium, organised by the Universities of Liverpool and Central Lancashire, brought together a cohort of national and international scholars, to consider afresh the various encounters, transformations and tensions resulting from the circulation of these African American abolitionists in Britain.

Vaughn Kett presented how archival materials in London and Street have revealed the hitherto unexplored anti-slavery activity of this prominent shoemaking, Quaker family, resulting

in Eleanor Clark opening a small depot to supply 'free' labour cotton to the village. The focus of her presentation was on a photograph of the family, dressed in ethical cottons, which when matched to samples and trading documents, builds a picture of the commercial and social life of the depot within the Quaker community. By starting with the 'end product' or the clothes themselves, Kett argued that their dress communicates complex socio/political values and can be viewed as both product of society and agent of change.

The paper also contextualises Eleanor's work within local, national and transatlantic networks of Quakers and advocates of the free produce principle. Her material culture approach and images of textiles and dress was well received, sparking many questions and discussions of where it might lead.

The 'liberating sojourn' refers to the visits made by radical African American abolitionist Frederick Douglass, whose graphic evocation of his life as a slave in narrative made a deep impact on the British public, and paved the way

for many African Americans, fugitive and free to spread their abolitionist message in Britain in the 30 years leading to the American Civil War. Recurrent themes for discussion were the continuing relevance of the paradigm 'Black Atlantic' and how abolition studies are now including less familiar routes to abolition, for example in Brazil, Cuba and Africa.

Scholars from the US and Britain presented a staggering 25 papers to the receptive and discursive audience. The two keynote speakers both presented thought provoking and extremely relevant analyses – Richard Blackett on the radical black emancipationist Henry Highland Garnet and Jean Fagin Yellin on the linked lives of a 19th century slave girl and America's First Lady. Dr Anita Rupprecht, from the School of Historical & Critical Studies also attended the symposium.

The presentation was kindly funded by the Research Student Fund.

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



PhD Completions

For Naser Al-Rifaei and Marek Kohn

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

Dr Naser Al-Rifaei (School of Arts & Communication) was supervised by Peter Seddon and Dr Paddy Maguire. His thesis, *Aesthetics of Design in the Art of Moroccan Woodwork as a source of inspiration for contemporary artistic applications*, investigated new ways of dealing with the artistic achievements of Islamic art in the light of contemporary requirements, based on understanding the importance of promoting and developing its traditional principles. The project involved forming a new concept which is based on a deeper understanding of the relationship between aesthetic values as constants, and the design elements and techniques of forming patterns as variables that can be changed, developed and complied to meet the requirements and purposes of the artwork. Therefore, the work involved finding appropriate changes and working methods to link these long-established forms with contemporary concepts of fine art. The project explored the practical application of this notion, producing two and three-dimensional artworks.

Dr Marek Kohn (School of Historical & Critical Studies) was supervised by Dr Paddy Maguire and Dr Bob Brecher. His thesis, *“Meanings of difference and effects of selection: an inquiry into the implications*



Top: *The Three Lines*, 90 x 70 cm, batik on cotton fabric, 2007 by Naser Al-Rifaei
Bottom: *The African King*, 120 x 90, acrylic on canvas, 2005 by Naser Al-Rifaei



of biological thinking for human nature and society”, explored how biological perspectives are playing an increasing role in discussions about human diversity and human nature. The question of whether race is a biologically meaningful concept has re-emerged in the context of developments in genetic research and of hereditarian arguments about group differences in intelligence. Kohn's thesis, by previous publication, discusses a programme of research and interpretation: based on four books published between 1992 and 2004, it engages with these challenges and develops a strategy for a productive engagement between science and other forms of understanding. Kohn comments that 'over the course of the project I have come to regard evolutionary perspectives on human psychology as necessary, intellectually productive and socially

valuable, while remaining highly sceptical of hereditarian claims about racial difference. The strategy I have developed, which seeks to develop communication between academic and general opinion as well as between science and other approaches to knowledge, continues to guide my work.'

Kohn is to join the ESRC and AHRC funded project *The Challenges To Trust-Building in Nuclear Worlds* an international multidisciplinary group exploring the concept of trust-building in relation to nuclear-armed and arming states.

Our congratulations to these two researchers and their supervisors.

<http://artsresearch.brighton.ac.uk/research/student/al-rifaei>

<http://artsresearch.brighton.ac.uk/research/student/marek-kohn>



Win £10 Book Voucher

Feedback wanted

Since its inception in October 1999, Research News has grown from a four-page word newsletter to a 32-page publication.

Research News aims to inform faculty and university colleagues as well as external partners about the research community and research activities in the Faculty of Arts & Architecture.

To inform our yearly review of Research News we would like your opinion on how we can improve, what we could change, and to whom we could distribute to outside the University of Brighton.

A lucky winner will be randomly selected and will receive £10 book voucher.

To provide feedback please complete our short questionnaire at <http://tinyurl.com/qrr4q4>

Thank you for your participation,
The Editorial Group

Next Issue

Publication of Edition 24 of the newsletter is anticipated for the Autumn term with deadline for receipt of copy being Friday 9th October 2009. The theme for Edition 24 will be announced shortly.

Newsletter articles, text and images to be emailed to:

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Faculty Research Website

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

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Criteria and Good Practice Guide

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

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