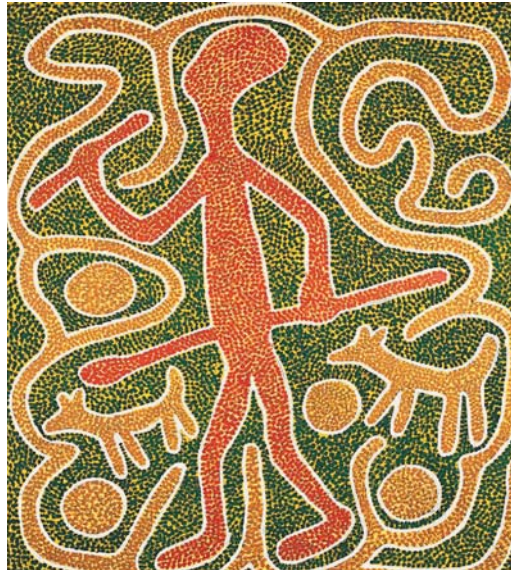


Right: Image from 'Dream Traces: A Celebration of Contemporary Australian Aboriginal Art'

Far right and below: Images from the Exhibition 'Jan Jedlicka: Maremma'



Ground-Breaking Shows at the University of Brighton

From Maremma, Italy to Arnhem Land, Australia: Ground-Breaking Shows at the University of Brighton Gallery in March, April and May 2003.

The University of Brighton Gallery featured the work of the distinguished Czech multimedia artist Jan Jedlicka in the show, 'Maremma 1980-2001' which opened on Monday 10th March and runs to 12th April. Curated by Professor Michael Tucker, the show profiles in depth the results of the two decades' work which the Zurich-domiciled Jedlicka created while visiting the Maremma, an extraordinary, part natural, part man-made region on the coast of Southern Tuscany. The show features all the media which Jedlicka has employed to convey the spirit of place of the Maremma with a painterly and lyrical quality all his own. Well known in Europe, Jedlicka has had a solo show at the National Gallery, Prague and his work is often featured on the front covers of the distinguished record company ECM, Munich. The show was opened by the Czech Ambassador, Mr Stefan Füle and will travel in the Summer and Autumn to the Museo Cantonale d'Arte, Lugano and the Josef Albers Museum, Böttrop. The Directors of both institutions attended the private view, which was also supported by the Czech Embassy and the Czech Centre, London as well as the Swiss Embassy. A



fully illustrated hardback book accompanies the exhibition, published by the University of Brighton in association with the noted European publishing company Walther König Verlag, Cologne.

Michael has also curated the exhibition from Australia, which opens on April 22nd and runs to May 24th. This is 'Dream Traces: A Celebration of Contemporary Australian Aboriginal Art', which the University of Brighton is presenting in association with the Rebecca Hossack Gallery, London. This is the largest presentation of Aboriginal Art in Britain since the 1993 'Aratjara: Art of the First Australians' show at the Hayward Gallery, London and features a wide range of paintings, batiks, sculpture, printmaking, video and photography. Michael spent two years researching the show with the Rebecca Hossack Gallery and with the help of a variety of experts in Australia, including Will Stubbs of Yirrkala Arts, Arnhem Land and Daniel Tobin of Urban Art Projects, Brisbane.

This show has been developed with the approval of the Australian High Commission and will be

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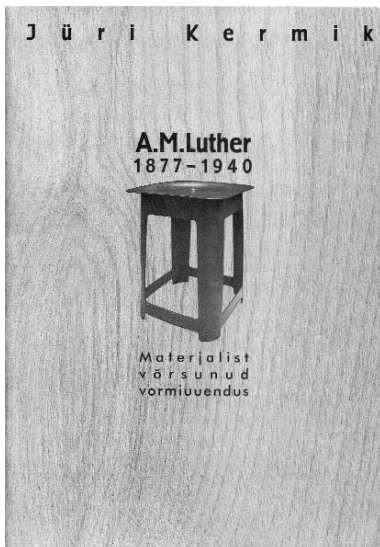
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Above: AM Luther, 1877-1940. Material and Product Innovation by Jyri Kermik

Main image: AM Luther: plywood stool 1930s by Jyri Kermik

opened by His Excellency, Mr Michael L'Estrange, the High Commissioner, on Wednesday 23rd April 2003. A particular feature of the show is its blend of the ancient and archetypal with the completely contemporary, a blend which is celebrated in both the show itself and the accompanying fully illustrated book which is published by the University of Brighton. Edited by Michael, this features contributions from leading Australian poets Kath Walker and Kevin Gilbert as well as storyteller Herb Wharton, together with essays by Rebecca Hossack, Nevill Drury, Will Stubbs, Anna Voigt, Pat Lowe and Michael. The University will also publish a volume on the work of photographer John Cato, one of the two non-Aboriginal artists featured in the show. This will feature essays by Rebecca Hossack and Michael.

There will be a symposium to explore issues raised by the exhibition, which takes place in the Sallis Benney Theatre and Gallery on Saturday May 3rd. The show has also generated a comprehensive schools outreach programme plus a six-item programme of Aboriginal films at the Duke of York's Cinema. A Brighton Festival show, 'Dream Traces' is complemented by the premiere showing in

England of the world-famous Donald Kahn Collection of Western Desert Australian Aboriginal Paintings, which will be shown throughout the festival in the Founders Room and adjacent spaces in the Dome Complex in the heart of Brighton.

Estonian Government Cultural Award

Dr Jyri Kermik, who recently joined the School of Architecture and Design, has been awarded a major Cultural Award 2002 by the Estonian Government. The annual national award, which was given in five categories, including literature, music, arts and architecture, came as a recognition for Kermik's recent research on Estonian AM Luther Plywood and Furniture Factory, and developments in plywood technology and design both in Estonia and the UK.

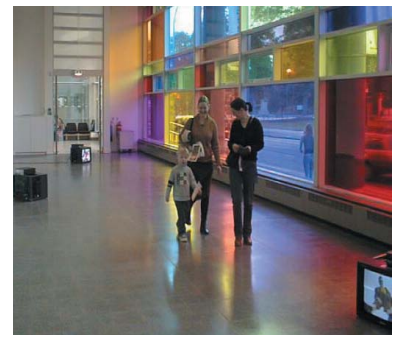
Kermik's research was published in Estonia in August 2002 (AM Luther, 1877-1940. Material and Product Innovation. ISBN: 9985-9398-8-3). Prompted by the success of this publication, the

Museum of Estonian Architecture has decided to hold an exhibition on the subject and has invited Kermik to lead the project as a curator. The exhibition, which will be partly funded by the Cultural Endowment of Estonia, is scheduled for the summer of 2004 and it is anticipated it will also be shown in other countries (e.g. Finland and UK). The Museum of Architecture will be publishing an extended catalogue to accompany the exhibition. The catalogue, to be published in English and Estonian, will include texts from the original research as well as up-dated visual and archive records of plywood-related products by the AM Luther Company.

CCVA - Towards an Understanding of Practice

Over the last fifteen years there has been a growth of curator degree courses, both in this country and abroad, which has led to a discourse about the function and theory of curatorial practice in relationship to the methodological practice of artists, designer and performers. A particular form of practice has evolved which has progressively blurred the boundaries between artistic production and the form and method of its presentation. There are many different examples where it is unclear whether the premise of an exhibition is the presentation of the product of current artistic practice, or the emphasis is more on an act of theorising by a curator. The exhibition, 'Days Like These', currently showing at the Tate Britain is a particular case in point and could benefit from the discussion of the relationship of the artist and curator.

In order to function as a laboratory for contemporary visual arts, CCVA has placed an emphasis on artists and designers practice as being the source material for research and study, rather than the subject of curatorial manipulation. The purpose of this approach is to separate production from interpretation for a moment in order to understand the context of both activities. As part of the 2002 programme, CCVA invited two international artists, Douglas Gordon and Ugo Rondinone to exhibit their work in the gallery at Grand Parade. The curatorial decision was to ask both artists to respond in their own way to the very particular physical demands of the gallery space. Both artists used this opportunity to extend the context of their work and in the case of Rondinone he was inspired to create a new work especially for the space. This curatorial methodology allowed visitors to these exhibitions the opportunity not only to see the artists work, but also to contemplate, at source, the artists decision-making process in relation to the production and presentation of



Above: Image from Ugo Rondinone exhibition 'One Magic Hour'

Left: Image from Douglas Gordon exhibition 'What you Want me to Say'

their work. Continuing this aspect of CCVA programming in which the emphasis is placed upon the understanding of practice as being the source material for interpretation, CCVA invited two artists and an architect to talk about their work. On 20th March 2003 in the Sallis Benney theatre, Bruce McLean and Wily Alsop talked about their collaborative projects. On 27th March 2003 Tracey Emin will talk about her work and practice, also in the Sallis Benney theatre.

Green Light for the AHRC

The green light has just been given for the creation of an Arts and Humanities Research Council, the first new research council to be established in a decade. In a joint statement, the Government and Devolved Administrations have accepted the recommendation - arising from a Government review of the funding for arts and humanities research - that the Arts and Humanities Research Board (AHRB) should become a fully-fledged research council.

"This announcement is excellent news for arts and humanities researchers throughout the UK", said Professor Geoffrey Crossick, Chief Executive of the AHRB. "The decision to establish an AHRC illustrates the increased awareness of the important contribution that high-quality research in the arts and humanities plays in maintaining the UK's reputation in the world, and its contribution to the cultural, creative and economic life of the country." As with the existing research councils, the AHRC will be created by Royal

Charter and Act of Parliament, operate on a UK-wide basis and be funded by the Office of Science and Technology (OST).

"The move to the OST will enhance our input into national life, providing a coherent route to Government policy making, and allow us to collaborate more effectively with the existing research councils", added Professor Crossick. "The importance of research in the arts and humanities has been recognised, and they will now take their place alongside the natural, physical and social sciences, at the heart of the country's research activities". The AHRB was established as an interim and transitional body, pending a decision from Government on the recommendation in the Dearing Report in July 1997. It has grown significantly since its launch in October 1998, prior to which no dedicated source of funding for project research in the arts and humanities existed. With a budget of almost £70 million per year, the AHRB provides a portfolio of programmes supporting the highest quality research in the arts and humanities.

"The decision to establish an AHRC illustrates the increased awareness of the important contribution that high-quality research in the arts and humanities plays in maintaining the UK's reputation in the world, and its contribution to the cultural, creative and economic life of the country." Professor Geoffrey Crossick, Chief Executive of the AHRB.

"By its very nature, the AHRB is responsible for supporting studies of central importance to the national and regional identities of the different parts of the UK", continued Professor Crossick. "Consequently, we have given priority to establishing effective dialogue with key stakeholders throughout the UK. We look forward to engaging further with relevant Government departments, in Whitehall and the Devolved Administrations, to ensure that our move to research council status also enhances our distinctive contribution to the research landscape of the UK as a whole."

The creation of an AHRC has received strong support from universities throughout the UK. Professor Roderick Floud, President of Universities UK, noted that: "An AHRC will enable us to fully exploit - and nurture - the contribution arts and humanities research makes to the higher education sector, the

economy, and our society as a whole." Professor Sir Graeme Davies, Principal and Vice-Chancellor of the University of Glasgow, added that: "The transition to research council status is warmly endorsed throughout the UK." Professor Judy Simons, Chair of the Council of University Deans of Arts and Humanities, echoed this support. "The AHRB has played a pivotal role in enhancing research opportunities, and the quality of research, throughout the UK. The move to research council status ensures that arts and humanities research receives the recognition it deserves".

There is a good deal of work to be done over the next year to establish the new AHRC. Professor Crossick expressed his hope that the implementation group, which would now be established under the leadership of the Department for Education and Skills and the OST would work as rapidly as possible. "The arts and humanities research community has waited a long time for entry to the mainstream of UK research funding. It is important that the process is completed in time for the AHRC to benefit from the OST's allocation from the Spending Review 2004."

Staff News

Bob Brecher The Philosophy Society has run a full programme this term. Papers given included a discussion of the implications of the Human Rights Act by Professor Richard Bellamy (Government, Essex); 'All you ever wanted to know about Wittgenstein' by Professor Graham McFee (Chelsea School); and a new theory of 'the extended mind' by Rupert Sheldrake (Biology, Plymouth).

Forthcoming in May in the Journal of Applied Philosophy is a paper co-authored by Bob Brecher and Doris Schroeder (Lancaster) on 'Transgenerational Obligations: 21st Century Germany and the Holocaust'.

In April 2003 Bob Brecher is giving a paper at the Association for Legal and Social Philosophy's annual conference in Newcastle entitled 'Breaking the Law: Conscience or Kant?', and has been invited to give papers on aspects of communitarianism and 'The Third Way' at international conferences in the Czech Republic and in France in the summer.

Kay Lynn - A European Dialogue on the Bologna Process in the Arts Kay Lynn (Academic Programme Leader for Visual and Performing Arts,) has co-ordinated a group of Dance institutions in Europe in the thematic network project on the 'Bologna Declaration', led by the European League of International Arts and funded by the European Commission.

Elizabeth Darling

In the second of our featured article series, Dr Elizabeth Darling, School of Architecture and Design, reviews her involvement with a research centre established by the Catholic University of Leuven and funded by the Belgian Government.

In January 2002, Dr Elizabeth Darling and Professor John McKean of the School of Architecture and Design were invited to join a new research community established at the Catholic University of Leuven, Belgium. This was convened by Professor Jan de Maeyer, Director of KADOC, an interfaculty research centre which focuses on the Roman Catholic faith and its impact on society, politics and culture, and members of the Department of Architecture, Planning and Urban Design. Funding has been provided for a five-year programme, by the Belgian National Fund for Scientific Research.

Under the theme 'Cultural Identity, World Views and Western Architecture, 1815-1940', the aim was to bring together architectural historians from across Europe to propose a programme of comparative research. This first meeting, which drew scholars from Paris, (Ecole Pratique des Hautes Etudes); Ghent (University of Ghent); Brussels (Free University); Maastricht (University of Maastricht); Zurich (EHT); Amsterdam (Free University); Venice (IUAV) as well as Leuven and the Brighton representatives, set up four research sub-groups who then met independently during 2002, to formulate separate research programmes.

These programmes were formally agreed in January this year and comprise a mixture of

seminars, workshops and colloquiums, the proceedings of which will be published by the University of Leuven press. The groups are:

Group 1: Rationalism, Nationalism and Universalism (19th century); Group 2: Regionalism (19th and 20th centuries); Group 3: Modernity and Community (20th century, especially Interwar Period); Group 4: Living with History: Europe in the 20th century – Reconstruction and Heritage.

Group 2: Regionalism, to which John McKean belongs, concerns itself with the period 1870-1914. Its focus is to attempt to tease apart different senses of the notion of a 'regionalist' identity as expressed in architectural production (competition entries, drawings and writings as well as buildings). These themes will be explored through two workshops. The first, in December 2003, will consider 'Les Sources du Régionalisme' and will be held in Ghent; the second, in Spring 2006 will consider 'Regionalisme et Modernité' and will be held in Brussels.

Group 3: 'Modernity & Community', to which Elizabeth Darling belongs, focuses its research on the ways in which various ideologies of modernity (such as those developed by faith groups; political organisations or professional bodies like architects and town planners) were mapped in new spatial forms in the inter-war period. To further this research the group plans to hold a colloquium, provisionally entitled 'Making a New World', in September 2005 which will take place at Brighton.

This is an exciting opportunity for architectural historians in the School of Architecture and Design. The Catholic University of Leuven is home to a vibrant and very active research community and we hope that the collaboration will continue beyond the initial programme.

Kay received £8,500 from the European Commission for the first phase of research, which resulted in a report with recommendations. A copy of this report is lodged with the Centre for Research and Development. This research is now in its second phase with further funding from the European Commission and culminating in an event organized by ELIA at the University of Music and the Performing Arts in Vienna 10th-12th April 2003.

The focus of the event is on Arts and Music Universities, Hochschulen, Conservatories and Academies in Europe that are deeply involved with the consequences of the 'Bologna Declaration', aiming at the gradual convergence of educational

structures in Europe. As the 'Bologna process' gains momentum, AEC and ELIA are consulting with the Ministries for Education and Culture in the 33 'Bologna Countries', exchanging views on aspects of the 'Bologna process' important for higher education in the arts. The outcome of this event will be reported to the conference of European Education Ministers in Berlin in September 2003.

Kay will be presenting the results of the second phase of research on the impact of Bologna on Dance, in Vienna, alongside other presentations from Music, Theatre and Fine Arts. Her presentation will include examples of good practice in collaborative

student projects and joint European Masters courses in Dance and the Arts.

One of the examples will be from the VPA academic programme areas' Dance and Visual Art course development, in a pilot Design MA by Independent project which was completed by Emilia Bouriti last year. This pilot MA was developed in collaboration with the MA Design by Independent Project, led by George Hardie, jointly supervised by Kay Lynn, Liz Aggiss and Eva Blazikowa (the Director of the Duncan Centre in Prague, Czech Republic). Another will be the internet project, 'Eurodans' performed in the ELIA conference in Dublin in November 2002, involving second year students from the Dance and Visual Arts degree course. Emilia (who is now following a PhD programme at the University of Athens) will also take an active part in the Bologna debates in Vienna.

The ArCade IV print exhibition demonstrates the shift from a celebration of the digital process to concentrate on technical and aesthetic progress within a discipline continuous with the traditions of printmaking. Sue Gollifer, Staff News

Institutions taking part in the research are: Visual and Performing Arts (University of Brighton, research co-ordinator); Theaterschool (Amsterdam); Turku Polytechnic (Finland); Laban Centre (London); Duncan Centre (Prague); Escola Superior de Danca (Lisbon); University College of Dance (Stockholm); Fontys Dansacademie (Netherlands); University of Leeds, School of Performance and Cultural Industries. Support received from Sally Butler, International Relations, University of Brighton.

Ministries of Education and Culture of all 33 'Bologna Countries' have been invited to attend and the invitation has also been extended to ministries in countries that recently joined the 'Bologna process' (Croatia, Cyprus, Malta & Turkey). Deans, teaching staff and students from higher arts education institutes as well as representatives from the European Commission, European Parliament, the Bologna preparatory group and European and national organisations in higher education will also be participating.

Lesley Whitworth DHRC The Design History Research Centre Archives are pleased to announce that they have recently recruited Amira Driscoll as Archive Assistant and she will take on many of the responsibilities previously dealt with by Lesley Whitworth. Amira joins us from the SPRU Special Collection at Sussex University on 1st April 2003.

From that date she can be contacted on x3209, and Lesley who will begin her research on the same date will move to x3304. Erratum: Lesley's ESRC/AHRB funding is in the amount of £70,705 not £62,931 as appeared previously.

Professor John McKean John McKean will be presenting a 3,000 word paper at the Nordic Association Of Architectural Research conference, which is being held 25th – 27th April 2003 in Oslo.

The aim of the conference is to take a broad look at historical and critical studies of man-made objects and environments by exploring the relations between paradigms, philosophies of history, historiographies, and historical validation in the context of architectural and design practice. What are the paradigms that underpin contemporary historiographies? How do these affect architects and designers conceptions of history? And, in turn, what are the relations between these historical conceptions and the role of history in the practice of architecture and design?

Sue Gollifer Sue Gollifer will be curating her fourth ArCade Exhibition, the UK's Open International Exhibition of Electronic Fine Art Prints, as part of CADE '03, Computers in Art and Design Conference, to be held at Lincoln/Hull University 22nd-25th April 2003. This exhibition provides an opportunity to see a wide range of original, limited edition, artists' prints, which at some stage in their production have involved the use of computers to generate and/or to manipulate their imagery. The exhibition is supported by Apple Europe and Adobe UK and will travel extensively throughout the UK, Russia, Slovakia and Denmark during 2003/4. It will include work by selected and invited digital artists and printmakers from all over the world. The work in the exhibition covers a vast spectrum of styles and a whole range of digital printmaking processes. ArCade IV demonstrates the shift from a celebration of the digital process, and an introductory survey of the available spectrum of styles – represented in the first ArCade – to concentrate on technical and aesthetic progress within a discipline continuous with the traditions of printmaking.

The exhibition will be held at the University's EICH gallery, University of Lincoln, City Campus, George Street, Hull HU1 3BW, UK on 23rd April-28th May 2003. There is to be an evening reception on 22nd April 2003 supported by Apple Europe.

The fifth Computers in Art and Design Education conference (CADE3), is to be a forum for sharing ideas, good practice, creative solutions. There will be debate around the impact that cutting edge technologies have on our working practices and their

changing role within our institutions. There will be a mix of panel discussions, papers, presentations, demonstrations, tutorials, exhibitions/performances and workshops. Keynote speakers include Gerhard Blechinger, Anthony Rowe and Brian Minards. <http://www.interactive.humber.ac.uk/cade2003/>

Sue is Vice Chair of CADE and is organising and chairing a panel at the conference 'Digital Knowledge', which will be examining UK projects and resources, for use in digital learning, teaching and research. The presenters will include:

- Artifact, the arts and creative industries hub of the Resource Discovery Network (RDN). <http://www.artifact.ac.uk>
- The Resource Guide for Arts and Humanities, which provides information, data, materials and services – accessible via the Internet. <http://www.jisc.ac.uk/subject/arts-hum/>.
- DACS, The Design and Artists Copyright Society Limited (DACS) is the copyright and collecting society for visual artists in the UK. <http://www.dacs.org>
- Designing Britain: the visual experience of post-war society 1945-1975. This eighteen-month project was managed by the Design History Research Centre Archives in the Faculty of Arts and Architecture at the University of Brighton. <http://www.brighton.ac.uk/designingbritain/>

There will also be the 9th CADE postgraduate forum, which will take place on Tuesday, 22nd April at the Hull School of Art and Design - the day before the main CADE 2003 conference. All postgraduate research students in art, design and media practice are invited to contribute to this forum with a short presentation about their new, ongoing or recently completed research. They are seeking papers from postgraduate research students who use digital technologies for creative practice, or who explore its use by others. Research from students with a background in computing is also welcome if the subject matter is relevant to art or design practice. They are able to offer expenses to some participants.

CADE is also keen to encourage anybody considering a career within research to attend the event. A session will be devoted to questions about how one becomes involved with research. If anybody wishes to flag particular questions before the event they are welcome to forward these for possible inclusion in the program. Please send your questions or proposals, of around 200 words (as an email Word attachment) to Dr Mark Palmer - Mark.Palmer@uwe.ac.uk.

Mary Anne Francis Mary Anne Francis gave a talk in January around the question 'What is a good



Image from ArCade IV Exhibition 'The Wilder Building: Rochester NY' by Cynthia Beth Rubin

idea?' at the Hastings Museum and Art Gallery. This was part of artist Susan Diab's Experimental Spaces (2003) residency exploring good and bad ideas. Other speakers were Joanna Gore and Judith Stewart. Mary Anne's talk took the form of a performance which pursued the question through various (dis)guises, including that of a 'good eye'd dear'.

Holger Zschenderlein held Sonic Arts workshops at the University of Brighton, addressing the changing role of the 'composer'/sonic designer working with audio technologies and questioning the validity of traditional boundaries between art forms. Holger Zschenderlein, Staff News

Dr Kersten Glandien In November 2002, Dr Kersten Glandien, senior lecturer in Sound Art/Digital Music, presented a paper at the Sound Art Symposium at Saarbrücken, Germany. The Stadtgalerie Saarbrücken has long been a centre of Sound Art presentation, having included Sound Art as a permanent feature in its gallery programming for the last two decades.

The symposium was part of the Resonanzen Sound Art Event organised by the gallery, which also featured a two part exhibition of work by 10 prominent sound artists from around the world.

Sound Art practitioners, organisers, curators, scientists and theoreticians were invited to discuss a wide range of topics related to Sound Art and its current development. Dr Glandien's paper, part of her ongoing research project, proposed a new methodological approach to this hybrid and complex art form.

Pedagogic Research in Arts & Architecture Group (PRAAG) is a new Faculty pedagogic research group with a focus on the subject areas of art, design, history of art & design, performing arts, music, architecture and related fields in higher education. ADC-LTSN

Holger Zschenderlein Holger Zschenderlein presented a paper in October 2002 on 'The evocative Power of Sound - Creative Applications of Audio Technology' and held Sonic Arts workshops for delegates during the RE:visions seminar as part of the RE:visions festival at the University of Brighton, addressing the changing role of the 'composer'/sonic designer working with audio technologies and questioning the validity of traditional boundaries between art forms.

Holger was also involved in a panel discussion addressing the role of the Higher Education Institution and Research, which took part during the Lighthouse 'Hospital Festival' for Sound Art in Brighton November 2002.

ADC-LTSN

Announcing the launch of PRAAG (Pedagogic Research in Arts & Architecture Group) - a new Faculty pedagogic research group with a focus on the subject areas of art, design, history of art & design, performing arts, music, architecture and related fields in HE.

The launch seminar took place on Thursday 13th March 2003. This included a presentation from Frances Corner on her research into 'Learning how to teach: qualitative research into fine art undergraduate programmes', and provided an opportunity to discuss the function and future shape of PRAAG.

The seminar programme for this academic year is as follows:

- 3rd April: David Clews (Arts & Architecture) 'The Imaging in Education Project';
- 15th May: Paul Martin (NCT) 'Challenging the perceptions of adult learners in fine art';
- 12th June: Alison Shreeve (London College of Fashion) & Jonathan Baldwin (ADC-LTSN) 'Staff and student conceptions of assessment using learning outcomes in art, design and communication'.

All seminars will be held in G63 and refreshments will be provided. For further information please contact Tina Williams on x3908 or c.m.williams@brighton.ac.uk.

Linda Drew, subject centre co-director, will be presenting the following upcoming conference papers:

- SEDA (Staff and Educational Development Association) - The Scholarship of Academic and Staff Development: Research, Evaluation and Changing Practice, 9th – 11th April, University of Bristol, 'The learning laboratory: impact evaluation of the professional learning of teachers'
- EARLI (European Association for Research on Learning and Instruction) – 10th Biennial Conference, 26th – 30th August, Padova, Italy, 'Qualitative differences in approaches to teaching, teacher satisfaction and communities of practice in art, design and communication courses' (with Keith Trigwell, University of Oxford).

The new edition of the journal Art, Design and Communication in Higher Education (Vol. 1, No 3) is out now. This themed issue had a focus on PhDs in design education.

The Design Education Association (DEED) is holding its 4th International Conference at Brighton Racecourse in association with the University of Brighton and ADC-LTSN. Entitled 'Studying Form: refining the scholarly infrastructure for learning, teaching and research in design', further details can be found at http://www.deed.ac.uk/deed_e_sf_p.htm.

Staff Funding Successes

Congratulations to the following staff who were awarded AHRB Small Grants in the Creative and Performing Arts:

Peter Seddon, School of Arts and Communication, for his research project 'Re-hanging the civil war in Rochdale: historiography as exhibition practice';

Xavier Ribas, for his research project 'Fragments of the European City: a photographic exploration of memory, violence and the city.'

The next deadline for AHRB small grants is 30th April 2003.

Sue Gollifer Sue Gollifer has recently completed her AHRB Small Grants in the Creative & Performing Arts award. The aim of this research project was to work towards creating an authoritative history of the ISEA Symposiums 1988 – 2002, and to begin to establish contacts for a future website that can be used for research into the teaching and learning of digital arts.

This project was seen only as an initial start up plan, to enable a mapping exercise to take place and to discover, identify and preserve the ISEA conference papers and accompanying artworks, that may otherwise be lost. The project also researched what information was in the public domain to find out what was missing, to then make contact with the relevant conference organisers to locate and find the relevant material and information.

By attending the ISEA '02 Symposium in Nagoya in Japan October 27/31 2002, Sue made contact with ISEA Board, who were able to give her a great deal of background information regarding all the documentation that has been attached to the Symposiums since their inception in 1997 at the Utrecht Academy of Arts. They were able to identify all the key contacts behind the conferences held in between 1992–2000. After meeting with the ISEA '02 conference organiser, she now has their digital versions of the entire ISEA '02 conference proceedings, accompanying art gallery catalogue and website.

Following the closure of the ISEA offices in Montreal in 2000, the physical ISEA archives were deposited at the Daniel Langlois Foundation for Art, Science and Technology, Montreal. To enable her to complete the second stage of this project, she visited the Foundation, in Montreal in January 2003, for her to identify, analyse and catalogue the existing and available ISEA Collection, which they presently house. They have a full record of all the conference proceedings and catalogues apart from those of 1994 and 1998. Subsequently Sue has been successful in tracing the two missing conference proceedings and is optimistic that they can be safely deposited and archived.

Sue has found that establishing the contact with the Langlois Foundation has been invaluable. The Langlois felt that their role, which is to physically preserve the documentation of ISEA and this project, could work beneficially in both instances, as this project could enhance their role as a research and documentation suppository



Portrait of Professor Maurice Wilkins by Juliet Kac

and that we could work in partnership and co-operation. Sue has also made contacts with other similar digital art archives such as the CACHE (Computer Arts, Contexts, Histories etc.) and the DAM, (Digital Art Museum) and the Leonardo Pioneers Project. The ISEA Digital Archive Project is to become part of the Critical and Archival Histories of the Electronic Arts, whose broad aims are preserving and contextualising the origins of the electronic arts. She has the full backing of the ISEA Board for this project. It is anticipated that she will make an application in 2003 under the Large Grants or Innovation Award, towards establishing a significant archive, which will be housed through the Visual Arts Data Service, (VADS) a UK managed environment for accessing high quality assured information resources on the Internet.

Funding Opportunities

Leverhulme Trust The Leverhulme Trust is offering 25 Major Research Fellowships in the humanities and social sciences, designed to enable researchers to devote themselves to a project of outstanding originality and significance.

Eligibility: Candidates holding an established post in the humanities or social sciences at UK universities who have held a post in the UK for at least the past 5 years.



Image of dancing skeleton from The Basement Theatre Production of Faust

Support offered: The salary of a full-time replacement lecturer for 2 or 3 years and up to £3,500 per annum for research expenses.

Details of the scheme are on the Trust's website: <http://www.leverhulme.org.uk/MRFs.html>.

“This is an enjoyable and occasionally breathtaking piece of theatre...with some devilishly imaginative puppets and a really witty musical soundtrack”

The Guardian on The Basement Theatre Production of 'Faust'. Theatre & Gallery Highlights

AHRB: Small Grants in the Creative and Performing Arts Scheme The AHRB Small Grants in the Creative and Performing Arts scheme provides awards up to a maximum of £5,000 to meet the costs directly related to advanced research projects in the creative and performing arts only.

The closing date for this round is 30th April 2003.

Student News

Juliet Kac Juliet Kac, part-time PhD research student in SHACS, was commissioned by the New Zealand Royal Society to paint Professor Maurice Wilkins, the third Nobel prize-winner for the discovery of DNA. It was unveiled on 10th March 2003 at Government House in Wellington, New Zealand. In 2002, Juliet was also commissioned by the Sussex Peace Alliance to paint Bruce Kent, the peace activist. This will be on display at the Hawth Gallery, Crawley where it is on loan from the Peace Alliance, between June and August 2003.

Research Student Day CRD held a Research Student Day on Wednesday 19th March, there were student presentations by Megha Rajguru, Juliet Kac and Steve Long, and buffet and drinks were provided afterwards. This event enables research students from different schools to meet and discuss their research, as well as to meet a variety of academic staff, including research student supervisors. It is anticipated research student days will be booked in on a regular basis.

New Students

Kirsten Hardie School of Arts & Communication P/T MPhil/PhD – ‘But Who is Betty Crocker’ a study on the use of images of people in consumer packaging.

Zeynep Dagli School of Arts & Communication/ SHACS F/T MPhil/PhD ‘What Purpose can we Attribute to the Images of Death’.

Halim Choueiry School of Architecture & Design P/T PhD ‘How to Manage Creativity in the Production and Transfer of Knowledge within Complex Higher Education Organisations’.

Conferences

There are still some spaces on the CADE Postgraduate Forum in Hull on Tuesday 22nd April. Details at: http://www.interactive.humber.ac.uk/cade2003/postgrads_index.htm.

Theatre & Gallery Highlights

Events, April and May 2003

Symposium Aboriginal Art. Saturday 3rd May, 11am – 5pm. £5 or £2.50 concessions (free to University of Brighton students and staff).

This symposium features leading authorities in the field, such as Nevill Drury, Anna Voigt, Rebecca Hossack and Herb Wharton and accompanies the exhibition “Dream Traces: A Celebration of Contemporary Australian Aboriginal Art” in the University of Brighton Gallery.

Street Theatre Zap Productions Street theatre in the University of Brighton (Grand Parade) Quad garden. Friday 9th May, time TBC.

Theatre The Basement Theatre Production of Goethe’s Faust. In co-operation with the Puppet Club and the Georgian-German Society. Saturday 10th May, 7.30pm & Sunday 11th May, 2pm. £6/ £5 concessions. Performed in Georgian with English synopsis. Suitable for ages 14+.

With a stunning selection of rod-puppets plus live actors, the fourteen performers bring this tale of love and loss, selfishness and sacrifice vividly to life. Making a pact with the devil might seem a great way to get what you want but as Faust finds out, what you want and what you get, may not be the same thing.

Full of wicked humour, touching sadness plus a little bit of sauciness, this is an extraordinary performance that will stay in your memory long after the curtain comes down.

Talk Tetsuya Chiba, a prominent Manga author from

Japan. Saturday 17th May. Time and price TBC.

In 1950 Tetsuya Chiba started "Manga Club" a coterie magazine. In 1956 at the age of 17, he debuted as a professional manga writer with "Hukushu no semushi otoko". (Revenge of humpbacked man). Since then for 50 years, Chiba has written numerous hit works, attracted young and old, and gave hope and dream to young people. His representative works include Ashita no Jo, (boxing hero story), Haris no Kaze, Notari Matsutaro (Sumo wrestler story), Ore-wa Teppey and others. For his outstanding works and dedication for Manga culture, Chiba has been awarded many prizes.

Music and visuals Futon Logic. Saturday 17th May. Time and price TBC.

Futon Logic, a popular Japanese band was started in March 2001 by three top musicians from all different backgrounds, one photographer and one CG graphic artist.

Featuring Sizzle Ohtaka (vocals), born in Tokyo and known by her dazzling "Rainbow voice". Sizzle has sung for over 500 commercial songs and for her unique and beautiful voice, she is called Queen of commercial song. She was raised in a traditional Japanese music environment and went on to study and performed western classical, jazz and world music. Her music crosses borders of cultures and any genre of music and sang at the closing ceremony of the Winter Olympics in 1995.

Etsuko Takezawa was born in Ishikawa prefecture and was one of the most noted members of the Sawai School (Koto School) in Japan. She performs many avant garde and contemporary pieces and participated in the Thai Jazz Festival. She teaches Japanese traditional instruments and wrote the music and text for "New Koto" published by Ongaku no Tomosha. She recently collaborated with Game music "Kabukon" Sony Play Station.

Morgan Fisher (Arrange/Keyboard), born in London, was a core member of Mott the Hoople. He has created many hits including "All the Young Dudes" produced by David Bowie and joined Queen's Europe tour as keyboard player. He moved to Japan in 1985 and has, since then, been more inspired by Japanese culture and sound. He collaborates with The Boom and many famous and popular Japanese artists.

Also featuring Bruce Osborn (Photographer) who published the "KAZOKU (family) series" from Kadokawa publishing company and "Oyako – parents and children" – from Incs Co. Kozo Chiba is a young and CG artist at the cutting edge. He creates CD jacket and animation for TV and video. Kozo's recent activities focus on VJ.

Sizzle Ohtaka, known for her dazzling "Rainbow voice", has sung for over 500 commercial songs and is called Queen of commercial song.

Futon Logic, Music and Visuals, Theatre & Gallery Highlights

Workshop Red Zebra Omniculture workshop. Saturday 24th May, 11am-6pm. £5/£4 concessions (Price includes free entry to Omniculture Night).

Get involved in the creation of the UK's largest Hip Hop Orchestra by joining workshops led by top artists in their field:

- Afro-Cuban dance
- Afro-Cuban percussion
- Break dance
- Gospel
- Orchestral Hip Hop
- Rap
- Samba Hip Hop
- Soul

Workshop groups will be invited to perform individually at the Omniculture Night. They will then join in a spectacular finale to perform together as the Hip Hop Orchestra.

DJs, dance and video Red Zebra Omniculture night. Saturday 24th May, 9pm-2am. £5/£4 concessions.

Come along to a night of non-stop sensory exploration!

- Live performance from the newly formed Hip Hop Orchestra,
- Individual performances from the Omniculture Workshops,
- Open Mic sessions showcasing established and new collaborations,
- Spontaneous dance pieces, from tango to tap, from clog dance to breakdance,
- A selection of top local DJs to make you dance,
- Experimental live video footage projected on a wide screen.
- Quality food from around the world available all day at the Omniculture Food Village.

Exhibitions University of Brighton Gallery, Grand Parade, Brighton, BN2 0JY Tel 01273 643010

Free entry, open Monday-Saturday 10am-5pm also Sundays during Brighton Festival 2-5pm. Closed bank holiday Monday.

Jan Jedlicka: Maremma 1980-2001 10th March-12th April 2003.

Domiciled in Zurich, the Czech multi-media artist Jan Jedlicka (born Prague, 1944) has spent over 20 years working in the coastal Maremma region of southern Tuscany, investigating the many facets of this extraordinary, part natural, part man-made environment. He works in a variety of media: painting and printmaking, watercolour, pure line drawing, photography and film. The show documents both the essentially lyrical quality of his work in all these media and the various levels of interaction between them. Jedlicka has exhibited widely in Europe and this is his first one-person exhibition in Britain. His work was featured in the University of Brighton Gallery 1999 Selected Signs exhibition of work associated with the record label ECM (Edition of Contemporary Music).

Jan Jedlicka: Maremma 1980-2001 is a University of Brighton touring exhibition and is touring on to Museo d'Arte, Cantonale, Lugano. A fully illustrated publication accompanies the exhibition with essays by Dieter Schwarz, Gerhard Mack, Alan Sillitoe and Michael Tucker.

The exhibition documents the creativity of Aboriginal communities with a show of painting, printmaking, sculpture, video and photography – the largest showing in England since 1997.
Dream Traces, Theatre & Gallery Highlights

Dream Traces: A Celebration of Contemporary Australian Aboriginal Art A Brighton Festival Exhibition. 22nd April-24th May 2003. Open Monday-Saturday 10am-5pm, Sundays 2-5pm. Closed bank holiday weekend.

The Sydney Olympics in 2000 helped draw the world's attention to the quality of art and music being made by Aboriginal communities in Australia today. The exhibition documents that creativity with a multi-media show of traditional and contemporary painting, printmaking, sculpture, video and photography. Drawn from the most productive and exciting areas of Aboriginal life today, from Arnhem Land in the north of Australia to Sydney in the South, the exhibition focuses in part the role that women have played recently in generating some of the most memorable contemporary art inspired by the archetypal idea of the Dream Time.

There will be a contextual film programme at the Duke of Yorks and a substantial educational outreach programme. The accompanying symposium on 3rd May features leading authorities in the field, such as Nevill Drury, Anna Voigt, Rebecca Hossack and Herb Wharton. There will be a publication to accompany the exhibition and related events, with contributions from Rebecca Hossack, Herb Wharton, Nevill Drury, Anna Voigt and Michael Tucker. The exhibition will be complemented by a showing of the Donald Khan collection of Western Desert Aboriginal paintings in the Dome complex, as part of the Brighton Festival.

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Newsletter articles, text and images to be emailed to

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

Centre for Research Development

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

Faculty Research Website

www.brighton.ac.uk/arts/research