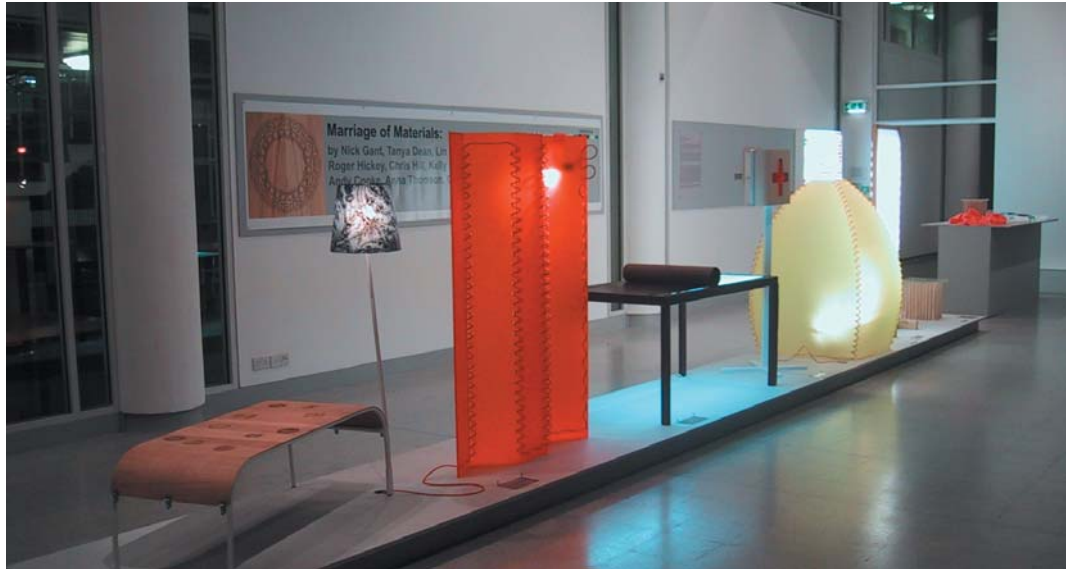




Above: 'Marriage of Materials' exhibition by Nick Gant

Right: 'Embodied Interfaces' exhibition by Mette Ramsgaard Thomsen



## New Research in Architecture and Design

**'Embodied Interfaces' and 'The Marriage of Materials' opened in the Gallery at Grand Parade on the 6th December 2002. These two shows were the first presentation of research and development work from the School of Architecture and Design for nearly two years, and represent the diversity of research being explored across the School by staff and also former graduates.**

It also served to demonstrate the potential opportunities offered through drawing architecture and interiors into the context of the Faculty of Arts and Architecture, both across and beyond the boundaries of this school.

The two shows successfully exhibited positive contrasts between the materiality, exploration and testing of materials to their limits in designing and making of objects and artefacts alongside the magical experience of occupying and entering new kinds of spaces and engaging with the temporal and sensual fuzziness of mixed realities. Neither exhibition could have been achieved without the recognition and support of a number of external bodies, particularly the AHRB in the case of 'Embodied Interfaces' and

the Perspex Brand and the Crafts Council in the case of 'Marriage of Materials'.

### The Marriage of Materials

The marriage of materials was conceived, designed and co-ordinated by Nick Gant and Tanya Dean, who joined the staff of the school two and a half years ago. Nick and Tanya are both graduates from the Wood, Metal, Plastics & Ceramics course (WMC&P) and are now directors of their own very successful design consultancy, BoBo design. This year marks the 25th anniversary of the first graduating cohort of this course and their work is exemplary of its tradition of developing a language of design and making through the exploration of materials; most notably in their case, in plastics, 'Perspex' and its various derivatives.

The exhibition was first shown at 100% design in September 2002 and grew from Nick and Tanya's desire to collaborate with other artists and designers from a wide range of disciplinary backgrounds who brought their insight and inventiveness to explore a single material - in this case 'Perspex'. This generated a series of stimulating discussions and produced not only a series of extraordinary pieces but also the potential for new commercial applications. Their collaborators include sculptors, jewelers, metal and wood designers, ceramicists and product designers.

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### Embodied Interfaces

Mette Ramsgaard Thomsen teaches on the BA course in Interior Architecture and joined the School two years ago. She was educated as an Architect and completed her postgraduate studies at the Bartlett School of the Built Environment, University College London. She is currently completing an inter-disciplinary PhD there, researching the subject of mixed realities, co-supervised by professors from the Bartlett and the department of Computer Science. Both installations exhibited in the gallery were conceived and designed by Mette together with various collaborators, Jasminko Novak (for "Drawing Spaces") and Chris Parker, Jesper Mortensen and David Swapp ("I See What you Hear").

"Drawing Spaces" and "I See What you Hear" playfully embodied her research in this field by challenging the relationship between the users of these spaces and computed environments. By proposing new intuitive and body-centred interfaces she offered visitors to these spaces a sense of entry, or a presence within a digital dimension through exploring a virtual space, generated through their interaction with it – hence the exhibition title 'Embodied Interfaces'. The experience of these two installations brought the remoteness usually encountered in relation to virtual spaces, to the immediacy of physical space through excluding the devices such as a screen and mouse and transforming the experience into more fuzzy and fluid sense of presence.

Alongside this exhibition the Faculty also hosted a one-day symposium of the same name on Saturday 7th December which brought together practitioners such as architects, fine artists and performing artists all working in the field of mixed realities. This was well attended and it is intended that the presentations made will be edited and extended later in the year.

## Digital Dialogues; Technology and The Hand

**Chris Rose, Academic Programme Leader in 3D and Materials Practice in the School of Architecture and Design, attended the 'Digital Dialogues: Technology & The Hand' event, which was a multidisciplinary symposium held by the M.I.T. Media Lab and Haystack Mountain School of Crafts, Deer Isle, Maine, September 2002. Chris was invited to give an illustrated presentation on the history of the relationship between Craft and Technology.**

For this grant-aided "art meets science" one-off event, which was two years in planning, an unusually comprehensive range of practitioners, researchers, teachers, writers and research students were invited to share insights into how we work with our hands, the language we use to appreciate the phenomena involved, and the assumptions we tend to make in the process. The four-day event became a developing dialogue around aesthetics, technology, experience, craft, knowledge and expression. Studio work with ceramics, metal, paper, wood and fibres was brought together with digital media such as fibre-optics, microcomputers, computer-controlled etching, video imaging, motion sensing and virtual control systems.

Unlike a conference format, the symposium was creatively organised around a collection of materials workshop projects, each of which was instigated by an artist/scientist pairing, each workshop attempting to create hybrid projects which could draw in participants or provide unforeseen examples of collaborative process. One example of this approach was blacksmith Tom Joyce working with Justine Cassell from the Gesture and Narrative Language Group from the Media Lab, who together fabricated a forged sculpture that retained and replayed 'memories' of the stages of its making process through sound and motion sensors linked with video. Another example was ceramicist Bill Daley working with Mandayam Srinivasan from the Touch Lab, who despite his knowledge with virtual interface design for remote surgical technology, experienced for the first time the design, and making by hand, a ceramic vessel using Bill's method of prototyping forms with heavy tarpaper. These very physical arenas gave powerful departure points for the dialogues, which while being rooted in complex experience, quickly extended to the challenges of our understanding of the hand in apparently disparate fields.

To give the event some shape and to draw all of the sixty-odd participants together periodically, a number of short prepared presentations were made to explore defined or specialised areas of interest, and to set the scene for another difficult challenge addressed by one of the research projects; that of capturing or providing access to everything that happens at complex meetings. This was achieved with a virtual storyboarding project, the website address of which is given below.

Artists and craftspeople at this event were perplexed at the contradiction between the apparent sophistication of the technology when applied to tools and equipment for example, and the unpleasant crudeness of the interface devices when placed

in the artists realm of say, drawing in space or producing a surface in CAD modelling, with results which could be 'felt' rather than seen. It emerged that touch is evidently more sophisticated, and with more degrees of freedom, sensitivity and complexity than is vision. Since craft practice specialises in the synthesis of touch and vision, it is easy for artists to overlook the distinction. In exploring this issue with the scientists it emerged that such additional vectors, and especially in combination with each other, have only just recently begun to be explored in applications to date. Often such applications are very selective in what they use, for example the virtual surgical interface was dealing with a 'touch = pressure' metaphor. This can be seen to be almost useless if you try to throw a ceramic pot, as Mandayam Srinivasan did in fact do for the first time in his life.

The Digital Dialogues and the Hand event is the subject of a monograph (No. 14 in the Haystack series) and the website is at: <http://weblogs.media.mit.edu/digitaldialogues/about.html>.

Contact details for Haystack Mountain School of Crafts, Deer Isle, Maine USA 04627-0518 [haystack@haystack-mtn.org](mailto:haystack@haystack-mtn.org). Chris Rose can be contacted at [c.rose@brighton.ac.uk](mailto:c.rose@brighton.ac.uk).

## Staff Funding Successes

The Centre for Research and Development is pleased to inform you that two members of Arts and Architecture staff have recently been successful with external funding applications.

### Dr Lesley Whitworth, Assistant Curator, Design History Research Centre

Lesley Whitworth's project 'Toward a Participatory Consumer Democracy: Britain 1937 - 1987' is one of sixteen projects to be supported nationally by the Economic and Social Research Council/Arts & Humanities Research Board new Cultures of Consumption programme. The £62,931 funding will allow her to concentrate full-time for a 24 month period on the archival research which will assess the role of retailers in mediating Council messages about robust consumption practices among the post-war British buying public.

Lesley's proposal was one of 16 successful entries to receive funding out of the 264 received by the Economic and Social Research Council/Arts & Humanities Research Board. Part of the award will pay for a replacement member of staff in the DHRC Archives to allow Lesley to work full-time over the next two years on her investigation of the Council of

Industrial Design/Design Council's relationship with retailers and consumers. In conjunction with the project Lesley will also become a Visiting Research Fellow in the Business History Unit at the London School of Economics. This research project is due to start in February 2003.

### Frank Gray and the South East Film and Video Archive (SEFVA)

SEFVA has been awarded £200,520, over three years, from the AHRB resource enhancement scheme. This is the highest level of AHRB funding received by the University to date. The project is a digital access project and as part of this research project a case study investigation was conducted in the Autumn of 2001 into the views and experiences of those using public sector film archives. A sample of academics in arts and humanities disciplines were interviewed and it was discovered that few of the interviewees knew of the work of SEFVA and few had considered the potential of the archive for their research. The findings of this case study indicated that this project - an on-line resource with detailed catalogue entries, contextual documents and downloadable video files - would provide the academic community with a new and potentially very valuable gateway to SEFVA. Elaine Sheppard, SEFVA's current AHRB research fellow, will be this new project's manager. The project is due to start on 1st July 2003.

**The symposium was creatively organised around a collection of materials workshop projects, each of which was instigated by an artist/scientist pairing, each workshop attempting to create hybrid projects which could draw in participants or provide unforeseen examples of collaborative process. Chris Rose, Digital Dialogues.**

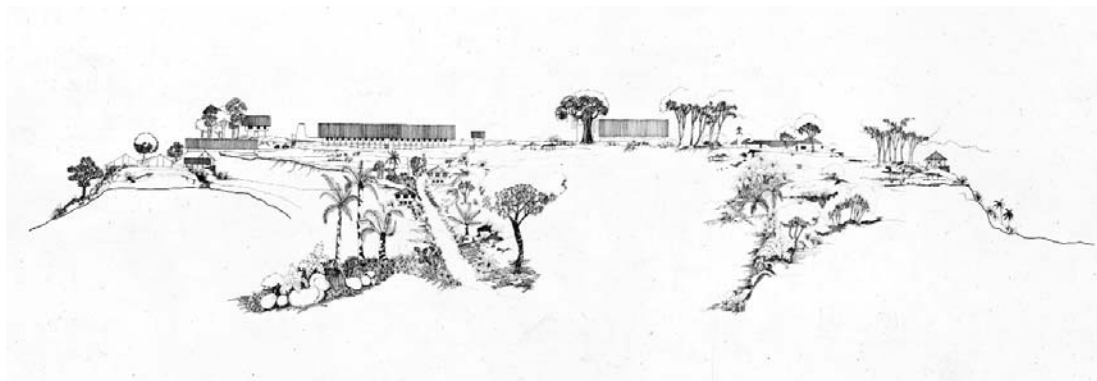
In addition to these two successes, the faculty currently has a number of pending AHRB grant applications and FRSF applications that will be assessed this term. Further details regarding these will be forwarded when the relevant announcements are made.

### ADC-LTSN

Linda Ball is funded to work as part-time Academic Developer with responsibility for Employability in the Art, Design and Communication Learning and Teaching Support



Panorama of Yahapath Endera Farm School, Hanwella 1965-71 from 'Geoffrey Bawa The Complete Works'



Portrait of Geoffrey Bawa from 'Geoffrey Bawa The Complete Works'

Network Centre (ADC-LTSN) at 68 Grand Parade, following a successful application to HEFCE resulting in £10,000 for 2002 and a further £5,000 in 2003. The ADC-LTSN is one of eight Subject Centres taking part in a pilot project, co-ordinated by the Enhancing Student Employability Co-ordination Team (ESECT) at the LTSN Generic Centre in York. Some of the things the HE employability agenda intends to focus on are curriculum integration of employability skills, extra-curricular activities and vocational and work based provision.

She has also been successful in attracting further funding of £4,800 for 2003 from a consortium of higher education institutions involved in the 1999 National Destinations and Reflections study of the Careers of British Art, Craft Design Graduates, and CHEAD (Council for Higher Education in Art and Design) to produce a strategy for future employability research in the creative industries.

If you would like to know more about this work, or if you are involved in curriculum development or research in these areas in relation to the creative industries, then Linda would be delighted to hear from you. Email: l.ball@bton.ac.uk. ADC-LTSN website: <http://www.bton.ac.uk/adc-ltsn>.

#### Awards from the Faculty Research Support Fund

Professor John McKean was granted an FRSF award for his research on Giancarlo De Carlo. Centre Pompidou has decided to hold an exhibition of his work which is scheduled for early 2004. Centre Pompidou has committed to publishing a book to accompany the exhibition; this will be entirely written by John McKean, as a new book developing from his ongoing work, which will also act as their exhibition catalogue. The exhibition will also be going to Geneva, Frankfurt, Chicago and Berkeley and there are ongoing discussions about Italian and UK venues. The book will be published simultaneously in French and English language co-editions – something Pompidou has never done before.

Dr Graham Dawson was awarded an FRSF grant for his project 'Remembering the Brighton Bomb: Memory, Commemoration and Local Legacies of the Irish Troubles in England' which will examine how the IRA's bombing campaign in England has been remembered, focusing on the 1984 Brighton Bomb. Cynthia Cousens has been granted an FRSF award to complete her project 'Transcience - new research and jewellery based on landscape of New Zealand'. Mette Ramsgard Thomsen was granted an FRSF award for her AHRB funded exhibition 'Embodied Interfaces: Intuitive Interfaces for Mixed Realities'.

## Staff News

#### Professor David Robson

Professor David Robson, School of Architecture and Design has written a book on Geoffrey Bawa, the Sri-Lankan architect.

David Robson first met Bawa in 1970, and developed a profound admiration for his work. Bawa had come late to architecture, having started his practice in 1957 at the age of thirty-eight. During the 1980s he began to gain recognition abroad, and finally embarked on his two most significant projects, the Sri Lanka Parliament at Kotte and the Ruhunu University Campus at Matara. After 1990 David wrote a number of articles on Bawa's work, and in 1997 Bawa invited him to collaborate on an ambitious monograph, which would serve as his final testament. However, this project was nipped in the bud in March 1998 when the architect suffered a terrible stroke, which left him paralysed and unable to communicate.

In 2001 Bawa's work received the ultimate recognition when he gained the special chairman's prize in the eighth cycle of the Aga Khan Award for Architecture, becoming only the third architect and the first non-Muslim to be honoured. David was then invited to write the main article in the award book Frampton K., Correa C. & Robson D. 'Modernity and Community,

Architecture in the Islamic World' Thames and Hudson 2001), and attended the award ceremony in Syria where he gave the main acceptance speech on Bawa's behalf. In April 2002 David was invited to Colombo to a special ceremony hosted by the President of Sri Lanka to celebrate the Aga Khan Award, and delivered a tribute to Bawa before a gathering of his friends and collaborators.

The monograph was published in November 2002 by Thames and Hudson under the title "Bawa, the complete works" to critical acclaim.

During 2002 David curated three separate exhibitions of Bawa drawings, at the Paradise Road Gallery in Colombo, the Architectural Association in London and the iPreciation Gallery in Singapore. He is now working with Bawa's Trustees to create a Bawa Archive based largely on material which he has collected over the years and which is currently stored in Brighton. This material will form the basis of a major retrospective exhibition, which he has been commissioned to curate for the Deutsches Architektur Museum in Frankfurt in 2004. The exhibition will travel to Barcelona, Singapore and Tokyo, before finally returning to Sri Lanka where it will hopefully form the core of permanent Bawa Archive in Colombo.

#### Re-making Londoners: Models of a Healthy Society in the Nation's Capital, 1918-1939

Dr Elizabeth Darling of the School of Architecture and Design co-convoked with Dr Andrea Tanner of Kingston University this inter-disciplinary workshop, which was held under the auspices of the University of London's Centre for Metropolitan History on Wednesday 13th November 2002.

The aim of the workshop was to create a forum in which scholars could speak about recent research into the discourse of social reform and modernity in the fields of housing and health in the 1930s. Speakers included Dr John Stewart, Director of the Centre for Health, Medicine and Society: Past and Present, at Oxford Brookes University, Stuart Evans of Central Saint Martins College of Art and Design and Dr Timothy Boon, Head of Collections at the Science Museum, London. Elizabeth Darling also gave a paper.

Papers considered - inter alia - the activities of the Pioneer Health Centre in Peckham; the work of Medical Officers of Health in South London; and the use of film in the construction of a discourse of reform. It is anticipated that the papers will be published as a special issue of the London Journal.

#### Professor Mike Tucker

Professor Tucker has received 22,000 Swiss francs from the Swiss AAS Council Pro Helvetia, for the forthcoming exhibition in March 2003, 'Jedlicka: Maremma 1980-2001'. This is equivalent to an award of £10,000 and is to be shared with the other institution which the exhibition is going to, Museo d'Arte, Cantonale, Lugano.

Mike has also received a grant from South East Arts for the University of Brighton Festival Show 'Dream Traces: A Celebration of Contemporary Aboriginal Art'. This grant was received as a result of Professor Tucker's work in conjunction with freelance fundraiser Mr Richard Davies.

#### Sue Gollifer

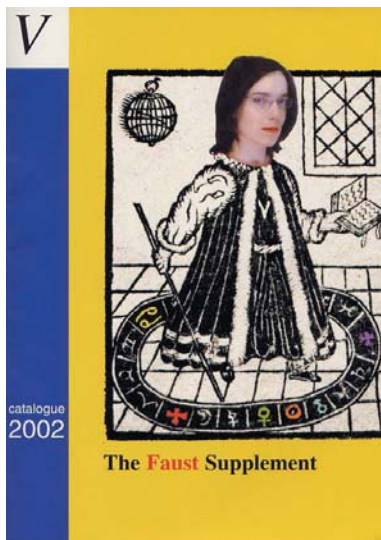
Sue Gollifer is giving a paper at the 91st Annual Conference of the College Art Association, which will be held in New York City from February 19th - 22nd, 2003. She is on a panel titled Reproducing Likeness: To Change the Teaching of Print Media and her paper is on 'The Impact of New Technology on the Nature of Teaching Printmaking in the 21st Century.'

The USA Annual Conference of the College Art Association is the largest national forum for professionals in the visual arts. The Conference program incorporates over one hundred sessions, including

## Dr Graham Dawson's project 'Remembering the Brighton Bomb: Memory, Commemoration and Local Legacies of the Irish Troubles in England' examines how the IRA's bombing campaign in England has been remembered, focusing on the 1984 Brighton Bomb. Staff Funding Successes

those sponsored by committees and affiliated societies. Sue is a selected member of the CAA Education Committee, which promotes the visual arts as an essential aspect of human activity, both as a creative endeavour and as the subject of historical inquiry and criticism. It focuses on pedagogy at the higher education level in art history, studio, aesthetics, and art criticism and the interface between teaching and learning research and practice.

Sue is also to be a participant on the Education Committee panel at the conferences, 'What Makes You Think That Whatever You Do...Works? Theories/Strategies for Art/Art History Pedagogy'



The Faust Supplement' by Mary Anne Francis

and the Professional Practices Committees panel: 'Online Education: Teaching, Learning, and Professional Concerns'.

#### Dr Mary Anne Francis

In November, the Centre for Research and Development hosted the launch of 'The Faust Supplement' from Variety Press, featuring the multifarious work of the artist M A Faust. This publication was produced as part of an AHRB Small Grant award made to Dr Mary Anne Francis.

#### Dr Anita Rupprecht and Tom Hickey, SHACS Politics, Culture, Resistance: Globalisation and its Discontents 2

This second, international conference held at Brighton took place on 3rd November 2002, and was again a marked success.

Nick is currently developing a new frameless geodesic dome structure to be a disposable or recyclable exterior building. Nick Gant, Staff News

Drawing colleagues from San Diego, Michigan, UCLA, Paris and Victoria, as well as from the UK, it was opened by Professor Stuart Laing, Pro-Vice-Chancellor for Academic Affairs, and registered over 220 participants. Issues addressed included: the relationships between 'globalisation', international relations and war in the contemporary world system; the impact of globalisation on higher education and its institutions; the relationship between Islam and Western liberalism; the nature of the different 'anti-globalisation' movements; patterns of representation in a global culture; changing social structures across continents at different level of development; prospects for economic stability and instability; and the growing economic, financial and fiduciary importance of death in a global capital market.

Of interest to colleagues in Arts and Architecture was the semiotic lesson of the conference consequent on the response to its publicity material. The dramatic representation of the dramatic issues to be discussed generated confusion and unease amongst some.

This conference, like its predecessor in 2001, was aimed at involving more than the normal participation in academic debates. It aspired to draw together the scholarly reflection of colleagues in the academy with the experiences of those directly or indirectly affected by the globalisation process, and/or who are involved in activity to mould or contain it. It

was an aspiration achieved, and thanks must go not only to the speakers and the participants in workshop discussions but also to all the students from SHACS without whose work it would not have been possible, and to the janitorial, technical and catering staff at Grand Parade whose effort, energy and enthusiasm were exemplary, and made a major contribution to the success of the event. Thanks must also be registered for the support received from the Centre for Research & Development.

The proceedings of the conference will not be published but an edited collection of essays will be produced later in the year. In line with the ethos of the event itself, these essays will be designed and written as contributions to the development of the relationship between academic reflection on, and engagement with, their respective issues. Details of publication will be notified in a future issue of the Newsletter.

Next year, the event (Globalisation and its discontents3) will also be in the Autumn term. Amongst others, it is hoped to have as speakers: Noam Chomsky from MIT, the journalist and writer Melanie Klein, Frederick Jameson from Duke, and Daniel Bensaid from Paris.

#### The Degradation of Higher Education in the UK

This one-day conference held in UCL on 25th January 2002, was organised by colleagues from Brighton and London, and had speakers from both the old and the new universities, contributions from the Presidents of the AUT and of NATFHE, the HE lecturers' unions, and a keynote address from the Director of The School of Oriental and African Studies, London University, Colin Bundy.

Amongst the issues discussed were: the decades of underfunding and the stretching of resources, the fragmentation of knowledge consequent on the modular Americanisation of learning, the disruption of the learning environment caused by the semesterisation of delivery patterns, the impact of information and communications technology on teaching and learning styles, and the affect of standards regimes and quality assessment processes on the academic environment.

Speakers from Brighton included Peter Seddon (School of Arts & Communication), Bob Brecher and Tom Hickey (SHACS), and Richard Faragher (Pharmacy). Others included Mary Davis (History, London Met), Alice Roberts (Anatomy, Bristol), Gerry Mars (Business, Newcastle), Cécile Deer (Economics, Balliol), Paul Taylor (SocSci, Salford), Miriam David (Education, Keele), David Weir (Management, Ceram, France).

## Between the 'Studio' and the 'Library'

**In the first of our featured articles, Peter Seddon, Academic Programme Leader for Fine Art, reflects on the demands of practice and the place of research in relation to his recent AHRB small grant application, and his work with the Artists Professional Development Scheme.**

Many artists working in the art schools get a little tetchy, even harassed, when the topic of 'practice' and research raises its head. Definitions and approaches to practice, its twists and turns developed over the years of a career, sometimes do, but even more frequently don't, sit very comfortably with the kind of plotted out projects, methodologies and outcomes demanded by for example, AHRB application forms. The fact that the AHRB sees no visual evidence but depends solely on peer assessment of written descriptions raises even more suspicion that the quirky unpredictability of 'the studio' is somehow not quite accounted for.

Over the last twenty months I have been in the intriguing position of contrasting the demands of 'practice' and the demands of 'research' in two schemes of work running simultaneously. These were a programme of 'practice based research' mapped by a successful AHRB small grants application and an opportunity to be mentored by Andrew Wheatley, a curator, under the Artists Professional Development Scheme (APDS) run by the independent arts organisation 'Education Through Art'.

The AHRB is concerned with defining the research questions to be asked, the methodologies to be employed, and the outcomes in which the findings of the research will be demonstrated. The practice, particularly individual studio practice, tends to be seen as a 'given' in which the research is demonstrated or disseminated to an audience.

The APDS in contrast is emphatically not about outcomes. It is not, and this is its great advantage, part of academia. It is about seeking out what is missing about uncertainty, about reconfiguring, reconstructing, practice through intense conversations which allow time to reconsider things. It is an uncomfortable process in which your work is questioned and gets reshaped. It requires trust and an ability to listen on both sides and it seems to me can only

work with distance; with someone from outside without too much familiarity or history.

My AHRB grant was to support a highly specific project detailing the historiography of images associated with the British Civil Wars of the Cromwellian period 1640-1660. I was worried how this might clash with the more speculative intentions of the APDS mentoring scheme. In the end the AHRB did provide some kind of focus for the APDS and the APDS reshaped the original ideas behind the AHRB in unexpectedly fruitful ways. The APDS is conversation based with mentoring sessions lasting two to three hours. It sounds like 'therapy for practitioners' or a form of counselling, but it is more like having a walking companion whilst traversing difficult terrain. The work I was doing was in a sense cumbersome and slow, overly beholden as the mentor suggested to its references rather than its materials. We determined the practice should be paper-based, faster paced in terms of output, cheaply produced using image and text and digital means. This would turn the restrictions of my studio space at home into an advantage. This meant bringing together literally and metaphorically my studio and my library. As a consequence of this my AHRB project has been refocused and will result in an exhibition in Rochdale City Art Gallery together with an accompanying booklet of conversations and exchanges between Andrew Wheatley and myself.

This, based on APDS experience leads me finally to some observations about research supervision. A great strength of the APDS, is its separation from educational bureaucracy and its connections into the professional art and gallery world. Nevertheless something could be carried over such as the demand that PhD by practice students regularly test out work by exhibiting it, not just to supervisors but to the wider research community in the faculty at appropriate stages in the academic year. Every artist is different but the sites of practice in this more inclusive sense of library and seminar room as well as studio should be a conscious part of every PhD by practice student's agenda. One part of the APDS I found especially useful, was the regular writing up and reflections upon the conversations and arguments I had with Andrew and others. This is perhaps our equivalent of the laboratory note book and perhaps one of the ways of mapping a path through inevitable uncertainty of the fog of practice.

*Peter Seddon, Academic Programme Leader for Fine Art.*





### Nick Gant

Commencing in 2000, Nick created and presented the ongoing 'Realspace' virtual and physical materials exploration and promotion project at 100% Design (Oct 2000), to critical acclaim and comprehensive press coverage, including: Blueprint, FX, Design Week, Elle Decoration, and the project was picked as 'best of show by' in the exhibition/showroom edition of International 'Frame' magazine. This project has been evolving continually and has received over 100,000 hits to the website.

Work from Nick and Tanya Dean's design consultancy BoBo, was presented to the Colour Group Conference held at the Royal Society of Arts 'One Step Beyond' and the Colour Marketing Group of America International Conference in Boston, USA 'European Future.' Also due to be shown at American (Ideal) Standard and conference and to Samsung 'Futures' group- shown by Russell studio consultants.

The extensive ICOGRADA Archive comprises more than 1,070 posters from 33 countries dating from the early 1960s through to the late 1980s. Design Archives at Brighton

In 2001, one of BoBo's new products - BoBo 'Frosted Glonuts' made front page of the Independent and Independent magazine and was finalist in the Independent's top 50 lighting products selection. This product also received coverage in Design Week, The Times, The Sunday Times, Frame magazine, The Telegraph, World of Interiors, Architecture Today, Lighting Design magazine, Exposure (Japan), Azure (Canada), The London Evening Standard, Moebel Interior Design (EUR) and Elle Voken (NL), amongst others. The product has been chosen as the icon product to represent the future for the 100% Design Show 2002 featuring in all promotional publicity literature and information. It has also been entered into the Peugeot Design Awards 2002.



Nick is currently developing a new frameless geodesic dome structure to be launched in 2003 as a flat pack, disposable/recyclable or semi-permanent architectural product from a prototype commissioned by the Ministry of Defence in collaboration with Cheltec Ltd. Also to be developed as a disposable exterior building.

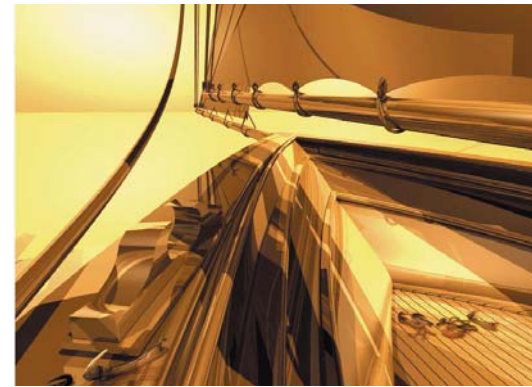
## Design Archives at Brighton

### ICOGRADA Poster Collection

The extensive holdings of the ICOGRADA Archive, much of which has now been delivered to the University, includes the organisation's historically and aesthetically significant poster archive. Comprising more than 1,070 posters from 33 countries dating from the early 1960s through to the late 1980s, the collection affords the opportunity to study aspects of the visual history of countries whose output has been largely overlooked in mainstream histories of design. As might be expected from an organisation whose origins were European, the major holdings are represented by Germany (170 posters), Britain (130), the former Czechoslovakia (108), the USA (86) and Switzerland (83). Nonetheless, there are also a number of interesting groups of posters from elsewhere including Japan (57), Belgium (52), Poland (31), Italy (25), Iran (24), India (22), the former GDR (22), Hungary (16) and Cuba (16), as well as a significant number from Scandinavia (totalling 86). Although it is believed that there is a basic catalogue of this particular collection (formerly located at the Typography Department at the University of Reading), the production of a definitive version will be a high priority in order to make the poster collection accessible to researchers at the earliest opportunity.

### Emberton Archive of Architecture and Design

Not always recognised today as the historically significant and revealing Modernist architect and designer that he was - even if he sought to distance himself from the term - Joseph Emberton (1889-



1956) was seen as sufficiently important to be included in the Museum of Modern Art, New York's second architectural exhibition, Modern Architecture in England - 1937. A significant, though modestly-sized, collection of his papers, photographs and related materials have recently come to the Design Archives at Brighton following discussions with his daughter Jocelyn Underwood and family. It is particularly fitting that these should join a small number of the films that Emberton made that are held in the South East Film and Video Archive (SEFVA) at the University.

Though most widely known in architectural histories for his modernist Royal Corinthian Yacht Club (1931), other important Emberton commissions of the inter-war years included Simpson's in Piccadilly, London (1936) - for which he designed the building, interiors, lighting, furniture and fittings - and the HMV Store in Oxford Street, London (1939). His prolific output included housing, shops, factories, offices, international exhibition buildings (including the British Empire Exhibitions of 1924 and 1938 and Exposition Internationale at Paris 1937) and entertainment buildings. The latter included a number of buildings at Blackpool Pleasure Beach in the late 1930s, including the Fun House (1935), the Grand National (1936) and the Casino (1939). Interestingly Blackpool was included in the Mass Observation 'Worktown' Project, papers relating to which can be seen at the MO Archive at the University of Sussex. Important post-war work included housing developments as well as his interesting and striking proposals for the redevelopment of the Paternoster site near St Paul's, London (1956). The Emberton Archive will need to be catalogued prior to making it more widely available to researchers.

## Student News

**Rick Sheridan**, PhD Student, who teaches at California State University, was recently awarded a grant for the second year in a row to further develop his accelerated learning website. This



Images from 'Navigating Stevenson' exhibition by Sara Gadd

Rick Sheridan's accelerated learning website has a brief description of several established accelerated learning techniques, such as Neuro-Linguistic Programming, mindmapping, speed reading, brainstorming, and others.

## Student News

site has a brief description of several established accelerated learning techniques, such as Neuro-Linguistic Programming (NLP), mindmapping, speed reading, brainstorming, and others. Also included are links and descriptions of several Internet research tools, such as multiple search engines and Web robots (bots), along with other methods of improving anyone's online research and learning skills. The site is available to anyone at: <http://www.accel-learning.com/> and <http://www.accel-learning.com/>.

**Sara Gadd**, MPhil/PhD student, is undertaking an exhibition 'Navigating Stevenson', which opens at the Scottish National Portrait Gallery on 1st February 2003 running until 11th May 2003. The project is a visual portrait of the 19th century Scottish writer Robert Louis Stevenson, as he crossed the South Pacific Ocean at the end of the nineteenth century. The exhibition consists of nine digital artworks. The Stevenson family photograph albums and the Count Nerli Oil Portrait from the SNPG. The work is an amalgamation of photography, digital imaging and 3D CAD design.

The exhibition will tour to Callendar House, Falkirk 13th-14th November 2003; Collins Gallery, Strathclyde University, Glasgow 29th November-23rd December 2003 and Brighton Museum & Art Gallery in October 2004.

There will be an accompanying publication with the exhibition which includes texts by Dr Catherine Moriarty - Senior Curator, Design

Left to right: 'Cauldon Blue & White Plate', 'Carlton Stadium Model', and 'Goss Pot'



The British Empire Exhibition was huge. It attracted 17.5 million visitors, covered 216 acres (Wembley stadium covered less than a tenth of the site), and was served by three new railway stations. Jenny Hill, Student News

History Research Centre, University of Brighton, Dr Duncan Forbes - Senior Curator of Photography, The Scottish National Photography Collection; Dr Jim Lawson - Edinburgh University and Elaine Greig, Curator, The Writers Museum.

**Nick Warr**, who is currently completing his PhD in the School of Historical and Critical Studies, has recently had a paper published by the Institut Wiener Kreis in Vienna. The paper, entitled "Siegfried Kracauer's Extraterritorial Critique", appears in the volume "Intellectual Migration and Cultural Transformation. Refugees from National Socialism in the English-speaking World (Wien/New York: Springer, 2002)". This collection of essays, edited by Edward Timms and Jon Hughes, were originally presented as papers at the international conference "Intellectual Migration and Cultural Transformation: The Movement of Ideas from German-speaking Europe to the Anglo-Saxon World" organised by the Centre for German-Jewish Studies at the University of Sussex in September 2000.

**Jenny Hill:** British Empire Exhibition (1924-25): Commemorative Ceramics

The British Empire Exhibition (BEE) was the most prestigious inter-war event in the UK. Designed to encourage trade between Britain and its Empire in a time of economic struggle for Britain, it attracted 17.5 million visitors in the 1924 season. For comparison, the Great Exhibition of 1851 attracted just six million over a similar period. The BEE was huge, covering 216 acres and served by three new railway stations. It was mainly built in concrete, a contemporary material reflecting the desired image of a modern Britain.

Countries from all over the Empire took part. To give an idea of its vast scale, Wembley stadium covered less than a tenth of the site.

Many companies, including Goss, Cauldon, Wembley China, Ashtead Potters and Paragon, produced commemorative pottery for the BEE, mainly crested china. These items were small, mostly inexpensive and came in a vast array of shapes to encourage collecting. They were sold in shops, stalls and kiosks at the BEE. This article highlights the main firms to make BEE commemorative ceramics, showing the different crests made by each company and some of the various shapes produced. The lion featured strongly, being a theme of the exhibition. Buildings from the Exhibition were also popular, such as the Palace of Industry and Wembley Stadium.

The first half of Jenny's 16 page article appears in the Exhibition Study Group Journal, no. 67, Winter 2002.

## Student Successes

### Turner Prize – 1st for Brighton

**Keith Tyson**, winner of the Turner Prize at The Tate, Britain is a past graduate of the University of Brighton.

Since leaving the University of Brighton Keith returned in 2001 to have his work included in an important exhibition, entitled 'Makeshift' (curated by David Green) here in the University gallery. The piece he showed in this exhibition was entitled 'Ram Goblet with Nibbles Bowl'. This was generated by Keith's invention of the ArtMachine - a software system of computer flowcharts and spreadsheets that he used to generate proposals for artworks. These became the basis for an algorithmic flowchart that progressively narrowed the number of possible options used to produce the final art object.

Professor Bruce Brown commenting on this year's prize noted that "Throughout Keith's career as a student the great promise he demonstrated makes the

winning of this year's Turner prize an inevitability we are delighted to see, and which he much deserves."

### Yung-Hsien Chen: December 2002

A previous winner of a Beck's Award for Film (TIME OUT April 2002) who had a one man show at SoviArt Gallery in London 2002 Yung-Hsien Chen is one of 12 artists showing at Jeff Hsu's gallery (the biggest in Taipei). He contributes 'Heart Sutra' and three paintings. The exhibition repeats the basic structure of the installation shown at the International Container Arts exhibition in 2001, opened by the President of Taiwan, and a great critical success. For further information see <http://www.adh.bton.ac.uk/schoolofdesign/MA.COURSE/0/YH4.htm>

From January to March 2003 Yung-Hsien has been invited to contribute to a large show in Taipei Fine Art Museum joining a group of predominately German artists. His piece will be an installation using imagery of seagulls shot in Brighton. The work is entitled 'Free Flying' and the exhibition title 'Streams of Encounter', the show will be curated by Andreas Walther. Below is an excerpt taken from the catalogue introduction.

"I was looking over the sea towards the horizon and my attention was caught by the gulls circling over the waves. For one moment they would fly together in order, the next they reeled off in seeming chaos, flapping off in no discernible direction. I wondered then whether they knew where they were going to or whether they were just enjoying the feeling of flying so much that they had forgotten where there was supposed to be a reason for it."

"As I stood there, staring into the sky, I fell into a mild meditation about the gulls... So relaxed I had become, that I lay on my back on the pebbly beach and just stared into the sky. There was so much to consider here: if I were a bird, what would I feel?"

How would I move? How would I know when to join one of those flying circles and then break away? As the questions crowded into my mind, I slipped into a deeper meditation in which I began to mentally fly using my own breath and examined the ideas of order and disorder, which gradually became a consideration on the role of freedom in my life."

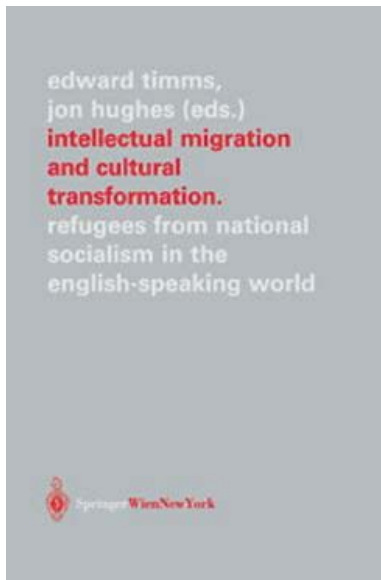
Yung Hsien is presently in the process of writing up his thesis for the School of Arts and Communication at the University of Brighton.

### Adele Carroll 'One Continuous Take'

After her successful prizewinning documentary 'This is the League that Jane Joined...The Women's League of Health and Beauty', Adele Carroll extended her PhD researches with the University to another film on the film-maker Kay Mander (b.1915), 'One Continuous Take'. Adele's film about this unjustly neglected woman director was made in London and in Kay's home in Scotland. It also involves interviews with colleagues such as the Oscar winning Director of Photography David Watkin and the distinguished photographer and cameraman Wolfgang Suschitzky. Adele's film traces Kay's life in film, from work in the international film congress set up by Joseph Goebbels in the nineteen thirties through to work for the UN and Malay Film Unit, and includes her blacklisting as a unionist activist in the nineteen fifties.

'One Continuous Take' was shown at the Curzon, Soho, London on Saturday 7th December 2002. Kay Mander will talk to the audience after the screening on a platform with Adele and David Watkin (who is supervising her thesis with the School of Arts and Communication).

The film has generated much interest and enthusiasm in advance of its showing, and the event will be an excuse for the meeting and celebration of



'Siegfried Kracauer's Extraterritorial Critique' by Nick Warr



Kay Mander's generation of people involved in British Film.

## New Students

**Fawzi Al Zamil**, School of Architecture & Design F/T New Route MPhil/PhD started January 2003 - Design Elements and Their Impact on Kuwaiti Family Interaction;

**Jenny Hill**, SHACS F/T MPhil/PhD started January 2003 - Britain v France: a Comparison of the State of the Decorative Arts in Britain and France in the 1920's with Particular Reference to Ceramics;

**Nicola Ashmore**, SHACS F/T MPhil/PhD started January 2003 - A Critical Study of the Shifting Role of Museums, Curators and Collections.

## Funding Opportunities

The Japan Design Foundation has sent the CRD details of the International Design Competition Osaka (IDCO) for 2003. This 10th competition from IDCO aims to form a bridge between design and business by making proposals to solve various social issues facing the world today. Any individual or group from any design field from anywhere in the world is eligible to enter under a number of categories. Entries are accepted between February 1st 2003 and March 31st 2003 and funding/prizes range from \$3,000 to \$20,000. If you would like more specific details on the IDCO and this competition please contact the Centre for Research and Development. There is also a supporting website at: <http://www.jdf.or.jp/>

'Throughout Keith's career as a student the great promise he demonstrated makes the winning of this year's Turner prize an inevitability we are delighted to see, and which he much deserves.'

Prof. Bruce Brown on Turner Prize winner,  
Keith Tyson, Student News

### Bogliasco Foundation Fellowship Programme

The Bogliasco Foundation invites applications under its fellowship program. Fellowships are for scholars or artists to work at the Liguria Study Center in Bogliasco, Italy. They are open to qualified persons doing advanced creative work or

scholarly research in the following disciplines: archaeology, architecture, classics, dance, film or video, history, landscape architecture, literature, music, philosophy, theatre and visual arts. Fellowships usually have a duration of one month or, in some cases, a half semester. Residencies of other lengths may possibly be approved. There are two opportunities to apply each year, the current deadline for Winter-Spring semester 2003 is 15th April 2003. See [http://www.researchresearch.com/jump.cfm/fop/EN/\\_/107159](http://www.researchresearch.com/jump.cfm/fop/EN/_/107159) also the website at <http://www.liguriastudycenter.org/>

### Arts and Humanities Research Board

#### Small Grants in the Creative and Performing Arts

The 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. The scheme will support research activity of the highest quality conducted by individual scholars across all areas of the creative and performing arts and thereby to enable them to realise their potential to improve the depth and breadth of our knowledge of human culture both past and present. The next deadline for this scheme is 30th April 2003.

#### Research Grant Scheme

The Research Grants scheme is designed to support both small and large-scale projects of various lengths and costs. You can apply for awards from £5,000 to £500,000. The maximum length of an award is five years, with maximum expenditure of £100,000 permitted in any one year. Amounts applied for and awarded should be directly related to, and justified in terms of, the length and scale of the project. The next deadline for this scheme is 30th May 2003.

#### Research Leave

This scheme provides funds for periods of research leave of three or four months. The period of leave funded by the Board must be matched by an immediately preceding period funded by the employing institution. The Board meets the full salary costs of the award-holder during the research leave period that it funds. The next deadline for this scheme is 31st March 2003.

#### ACE/AHRB Arts and Science Research Fellowship

The AHRB (in conjunction with the Arts Council of

England) have recently released details of a joint fellowship scheme to support collaborative research in arts and science. The Fellowship must be hosted by a Higher Education Institution (HEI) directly funded by the Higher Education Funding Council for England (HEFCE).

Applications should be made by the person within the HEI who will have direct responsibility for the project. This person could - but need not necessarily - be involved directly in the actual research, and would have responsibility on behalf of the HEI for managing the project for the duration of the Fellowship. The proposed Fellow must:

- Be a professional working in any aspect of the creative and performing arts;
- Be able to demonstrate a commitment to pursuing research;
- Have a proven record of high quality work;
- Be able to demonstrate some experience of successful collaboration;
- Be able to demonstrate experience of undertaking successfully other funded projects;
- Be able to demonstrate research skills and experience.

The complete guidance notes and an application form can be found on <http://www.ahrb.ac.uk/>. In the first instance potential applicants should contact Sean Tonkin in CRD, and their Head of School, if they require further details of this programme or have an interest in making an application. The deadline for applications is 14th March 2003.

#### British Academy: Small Grants

British Academy small grants provide up to £5,000 over periods of up to 12 months and are available for the direct costs of primary research including: travel and maintenance away from home; consumables and specialist software; costs of interpreters in the field; research assistance and in certain cases, costs of preparing illustrative material and fees for reproduction rights of text or other images. The next deadline for this scheme is 28th February 2003.

## Conferences & Seminars

### DHRC Seminar Series

Lesley Whitworth and Elizabeth Darling, DHRC Series Co-ordinators, have great pleasure in announcing the programme for the forthcoming series of Design History Research Centre Seminars, in association with the Research Department of the V&A and the School of Architecture & Design for 2003, to which all are welcome.

Deafway Theatre's 'Sign#1' will be a unique theatrical experience. The language used throughout the performance will be British Sign Language. No voice will be used by the actors. Theatre & Gallery Highlights

Sessions will take place in the Board Room, Mezzanine, Grand Parade, except those asterisked, which will be held in room G7, Pavilion Parade. Start time is 5.45pm; papers are fifty minutes long and questions follow.

- 4th February: Professor John McKean, University of Brighton. *Hermeneutic methods: speaking in whose voice? A discussion of the architect Giancarlo De Carlo*;
- 11th February: Professor Craig Clunas, University of Sussex. *Design History and Global History - who has the right stuff?*;
- 18th February: Trevor Keeble, Kingston University. *The social life of the Victorian interior*;
- 25th February: Mark Haworth-Booth, Acting Head of Research and Curator of Photography, V&A. *Seeing Things: the photography of objects and the photograph as object*;
- 4th March: Rachel Bowlby, University of York. *Full of Shopping: How Consumer Culture is (Always) Taking Over*;
- 11th March: Professor Hilde Heynen, Katholieke Universiteit Leuven, Belgium. *Domesticity in Modern Architecture*;
- 18th March: Ben Campkin, PhD candidate, The Bartlett, UCL. *Degeneration/Regeneration: the accumulation and eradication of dirt in King's Cross*;
- 25th March: Taine Rikala, University of Bath. *Paper will deal with the work of housing reformer Catherine Bauer*;
- 29th April: Jane Pavitt, University of Brighton Research Fellow at the V&A. *A New 20th Century Gallery for the V&A: Context and Approaches*.

### Politics, Philosophy, Aesthetics Seminar Series

This new series, primarily aimed at Faculty members and post-graduate students, continues this Spring term, with talks and discussions on 6th February, 6th March and 20th March. The talks commence at 6pm in the Board Room, Mezzanine Floor, Grand Parade, and are followed by a glass of wine before the discussion ensues. All are welcome. Last term, the series hosted Simon Critchley, Jan Campbell and Julian Stallabrass.

This term's visiting lecturers include the following. Full details of the talks will be provided to all staff by e-mail, and will be advertised by poster and hand-outs to students.

- Laura Mulvey, lecturer in Film Studies at Birkbeck College;
- Marcus Wood, lecturer in the School of English and American Studies, University of Sussex, and artist and film maker;
- Jess Dubow, cultural geographer from the Department of Geography, University of Nottingham; and
- Alan Findlayson, lecturer in cultural studies and media, Department of Politics, University of Wales in Swansea.

For more information about the series, contact Dr Anita Rupprecht or Mark Devenney in the School of Historical and Critical Studies.

## Theatre & Gallery Highlights

**Global Beats presents: 'The Carnival Fiesta'** Sat 15th February 8pm. Tickets £8/£6.

The Official Global Beats Festival Finale coinciding with the Fiesta in Spain and Carnival in the Southern Hemisphere.

**Joji Hirota and the Taiko Drummers Plus Tamashii Daiko** Friday 21st February 8pm. A South West Anglo-Japanese Society promotion. Tickets £10/£8.50 from the Dome Box Office 01273 709709.

Joji Hirota is a remarkable percussionist, whose The Gate album has earned him a new audience for his Shakuhachi (Japanese bamboo Flute), voice and percussion interpretations of his homeland memories. Joji branched out from his classical training many years ago and is much in demand with his various collaborations the most regular of which are Joji

Hirota and the Taiko Drummers and 'Taiko to Tabla' with fellow percussionist extraordinaire Pete Locket. Joji is also much in demand for sound track work and composing which can be heard on 'The Gate' which he performs live utilizing a string ensemble.

**Eric Bibb** Sat 1st March, doors 8pm. Tickets £12/10.

**Julie Felix** Thurs 6th March, 8pm. Tickets £6.

**Batafon Arts** Sat 15th March.

Batafon Arts is a vibrant West African group presenting it's own brand of powerful West African rhythm and dance. In this special performance, professional musicians from Guinea Conakry and The Gambia come together to share their heritage through music.

### Theatre

**Deafway Theatre presents 'Sign#1'** Sat 22nd March, 8pm. Directed by Paula Garfield and Jessica Higgs and produced by Deafway. Funded by Southern and South East Arts Board. Tickets £5/£2.50.

This will be a unique theatrical experience. The language used throughout the performance will be British Sign Language. No voice will be used by the actors. The performance will be made accessible to hearing members of the audience by sign language interpreters who will provide live 'voice-over' for the actors.

**Fashion show** Wed 26th March. Tickets £5 -at the door or email cy@brighton.ac.uk.

The Sallis Benney Theatre will be hosting the hugely popular charity show, with garment designs from first and second year students on the fashion and textiles BA. hons courses. There will be many raffle sales, proceeds for which will be divided between part funding of final year students collection and the Breast cancer Care charity.

### Open Lectures

All lectures are free and open to the public unless otherwise stated.

**Ian Mc Keever** Wed 5th March.

Ian is a visiting Professor of Painting at the University of Brighton. He will be presenting the second of a series of lectures entitled Thinking about Painting, addressing some of the basic questions relating to painting. Across the three lectures he will try to evolve a line of thought which addresses such questions as what is omnipresent

in painting, what does it mean to be 'abstract' and what is 'time' in and for painting.

**Joint University of Brighton/Costume Society Study Day** Wed 5th February, 10.45am.

**Bell and Posy Simmonds - Satire, Cartoons & Fashion**

'Graphic satires of society and dress of the Georgian Period and of today.'

Brighton Museum is now hosting a major Arts Council exhibition Followers of Fashion-graphic satires from the Georgian period. Curated by Prof. Diana Donald of Manchester Metropolitan University, who joins us for this day, this exhibition contains over 90 cartoons dating from 1746-1814, including work by Hogarth, Rowlandson and Cruickshank as well as 18 cartoons by Posy Simmonds.

To celebrate the work of the cartoonist today, Posy Simmonds and Steve Bell will discuss their work and the role that dress plays within it, and Rebecca Quinton, Asst. Curator of Costume in Brighton Museum, will identify the clothing satirized in the Regency cartoons.

**Professor Sergei Sazhin Inaugural Lecture. "Modelling and Reality"** Tue 4th March 6.30pm.

**Patrick Moore talk** Thursday 6th February, 7.30pm. Tickets £10/£8.

### Exhibitions

**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 and 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 cover sleeves he designed for the record label ECM (Edition of Contemporary Music).

Jan Jedlicka: Maremma 1980-2001 is a University of Brighton touring exhibition and is continuing on to Museo d'Arte, Cantonale Lugano. A fully illustrated publication accompanies the exhibition.

**Dream Traces: A Celebration of Contemporary Australian Aboriginal Art** will demonstrate the extraordinary quality and freshness of recent Aboriginal art, across a variety of media including painting, printmaking, sculpture, batiks, photography and film. **Theatre & Gallery Highlights**

### Teatime Gallery Talks

The gallery continues it's successful programme of informal afternoon talks with a number of events hosted by artists and curators that explore some of the ideas behind Jan Jedlicka's work. Please call 01273 643728 or visit the web site for further information and a programme.

**Dream Traces: A Celebration of Contemporary Australian Aboriginal Art** 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, Arnhem Land in the north of Australia to Sydney in the South, the exhibition focuses on 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.

This will be the biggest showing of Australian Aboriginal contemporary art in Britain since the 1993 and 1997 shows at the Hayward Gallery, London and the Museum of Modern Art, Oxford. The exhibition will demonstrate the extraordinary quality and freshness of recent Aboriginal art, across a variety of media including painting, printmaking, sculpture, batiks, photography and film. There will be a contextual film programme at the Duke of Yorks and a substantial educational outreach programme. The accompanying symposium on 3/4 May features lead authorities in the field, such as Nevill Drury, Anna Voigt, Rebecca Hossack and Herb Wharton. There will be visits from Aboriginal artists and storytellers. All in all, this will be the most important cultural event of its kind since the 1993 Hayward exhibi-



'Embodied Interfaces' exhibition by Mette Ramsgaard Thomsen



tion and the most important exposition of Australian Aboriginal art and culture ever mounted in the south of England. 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 plus an extensive contemporary selective bibliography.

The exhibition and publication will make a major contribution to the documentation and development of contemporary Australian Aboriginal art. It will stimulate wider debates in the contemporary art world concerning the development of imagery today, taking into account factors of indigenous and European art history, politics, history and myth.

## CRD News

### **New Administrative Assistant in the Centre for Research Development**

Lena Warming started with the CRD on 9th December as the new full time research student administrator. Lena will be running the administration of the Research Student Division in Arts and Architecture and will contact staff in relation to student interviews and all related progress meetings.

In addition Lena will be co-ordinating the Research Student Days and the next one of these is now scheduled for the end of March. Further details of this event will be announced shortly.

**Next Issue** This is the first issue of the re-designed Faculty Research Newsletter which has been designed to compliment the style of other recent CRD publications including the website and faculty e-papers. The new newsletter will be published twice a term and the deadline for articles for the next issue is 7th March 2003 with an anticipated publication date of 24th March 2003.

### **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**

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### **Faculty Research Website**

[www.brighton.ac.uk/arts/research](http://www.brighton.ac.uk/arts/research)