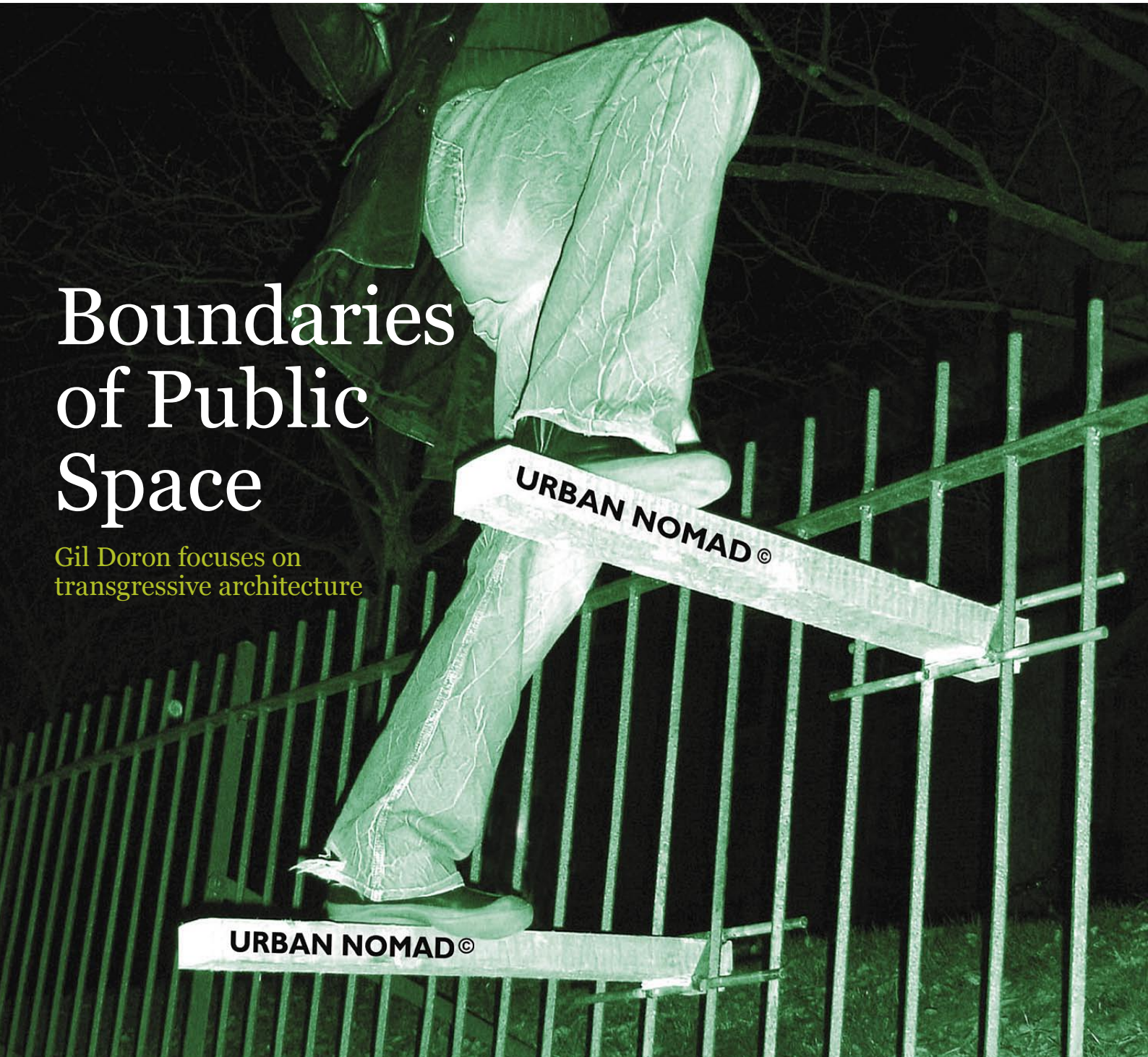


# researchnews

## Boundaries of Public Space

Gil Doron focuses on  
transgressive architecture



Swinging London  
Martin Andersen  
contributes to  
British graphic  
design

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The Beslan School  
terror by Nina  
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# researchnews

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COVER IMAGE:

**Urban Nomads' device to cross a fence in 5 minutes. Designed by: Kewer, McMahon, Attanayke, Sveen, Tubman, Harris, Goodwin.**

Full article on pages 8-9.



Men in Wall installation at The New Art Gallery Walsall (photo by Billy Cowie)

## Screen Dance News Professor Liz Aggiss and Billy Cowie

Professor Liz Aggiss and Billy Cowie (School of Arts and Communication) have received an Arts Council England (ACE) Capture 4 Award in which they have been commissioned to create a site-based screen-dance installation especially for the New Art Gallery Walsall. This new work *Doppelgänger* will be previewed next year in a joint exhibition with

Jeremy Deller (Turner Prize winner 2004) and the show will run from 10th February to the 23rd April 2006 at The New Art Gallery before touring.

Devised and directed by Liz Aggiss and Billy Cowie *Doppelgänger* will be a seven-screen installation of looped projections innovatively exploring nano-choreography and the distillation of photographic fragments. Screen dance is an interdisciplinary art form that merges two distinct disciplines and languages, dance and film, in a two-way discussion and which manipulates each process to produce an innovative relationship. Screen dance is thus a hybrid site made up of a multiplicity of aesthetic practices, resulting in a fluid body that challenges and disrupts symbolic boundaries. Screen dance installation breaks into the visual art domain that denotes gallery as 'home' and reveals a current and complex debate in terms of the curation of screen dance work within gallery sites. This commission reflects further developments in the genre and is yet another groundbreaking opportunity for Aggiss and Cowie.

*Men in the Wall* was an ACE Capture 2 commission which also received support from the Faculty of Research Support Fund (FRSF), and has been exhibited during 2004/5 as part of the Capture Group Exhibition to: The New Art Gallery Walsall, Leamington Spa Pump Rooms, Worcester City Art Gallery and Museum, Corn Exchange Newbury, ICA London, NRLA Glasgow. 'Liz Aggiss and Billy Cowie's lifesize installation *Men in the Wall* is perhaps the most radical, with 3-D figures that appear to detach themselves from the screen and inhabit the same space as the viewer' The Guardian, Judith Mackrell. Additionally it was installed during Moving Pictures Dance Film Festival at Trinity Square Gallery Toronto, November/December 2004. *Men in the Wall* will be presented in Brighton at the Unitarian Church during IMZ International Screen Dance Festival and Architecture Week June 16th – 24th.

Aggiss/Cowie's book *Anarchic Dance*, published by Routledge, will be available February 2006 containing sixteen essays reviewing their work over the last twenty five years and containing a three hour DVD of extracts from their films and performances.

## Connections within the House of Dreams: the work of Lucy Orta

As part of the Centre for Contemporary Visual Arts research programme at the University of Brighton, the international artist Lucy Orta was invited to exhibit a number of new works in the University Gallery from the 18th March to 15th May.

Since the early 1990s Orta's work has made connections with the disciplines of fashion, architecture and performance that in turn led her to construct many socially active projects involving participants from different social and cultural backgrounds. This aspect of her work examines the social bonds within communities and their environments bringing to our attention the possibility for new kinds of relationships and responses to the challenges of contemporary urban life. Her objects and performance activities bring into question the relationship between research and practice without referring to previous theoretical assumptions and function within museums and galleries as well as on the street within 'real life' situations.

Some works take the form of 'survival kits' that are both playful and practical, as well as acting as portable shelters for emergency situations. The series of works, which the artist describes as *Body Architecture*, comprise of refuge suits and tents, which people are invited to wear or use in participative exhibitions and performances. Nexus Architecture describes a series of uniforms that are similar to boiler suits worn by industrial workers, which can be connected to the next in such a way as to create a long snake of people, which can be infinitely extended. The idea of the physical connection between people can allude to many different groupings depending on the places and people involved acting as a symbolic nexus of common intentions. By employing strategies within the context of contemporary visual art Orta has succeeded in transgressing the boundaries of architecture and fashion.

In 2004 Orta was invited to make an intervention in the city of Buonconvento, Tuscany in Italy as part of the *Arte all'Arte* project curated by Achille Bonito Oliva and James Putnam. This led to her most recent work *Totipotent Architecture* that marks an important development in her practice as she moves away from creating structures close to the body, to developing permanent structures for an urban space. Totipotent Architecture comprises of a series of architectural models with 'organic'

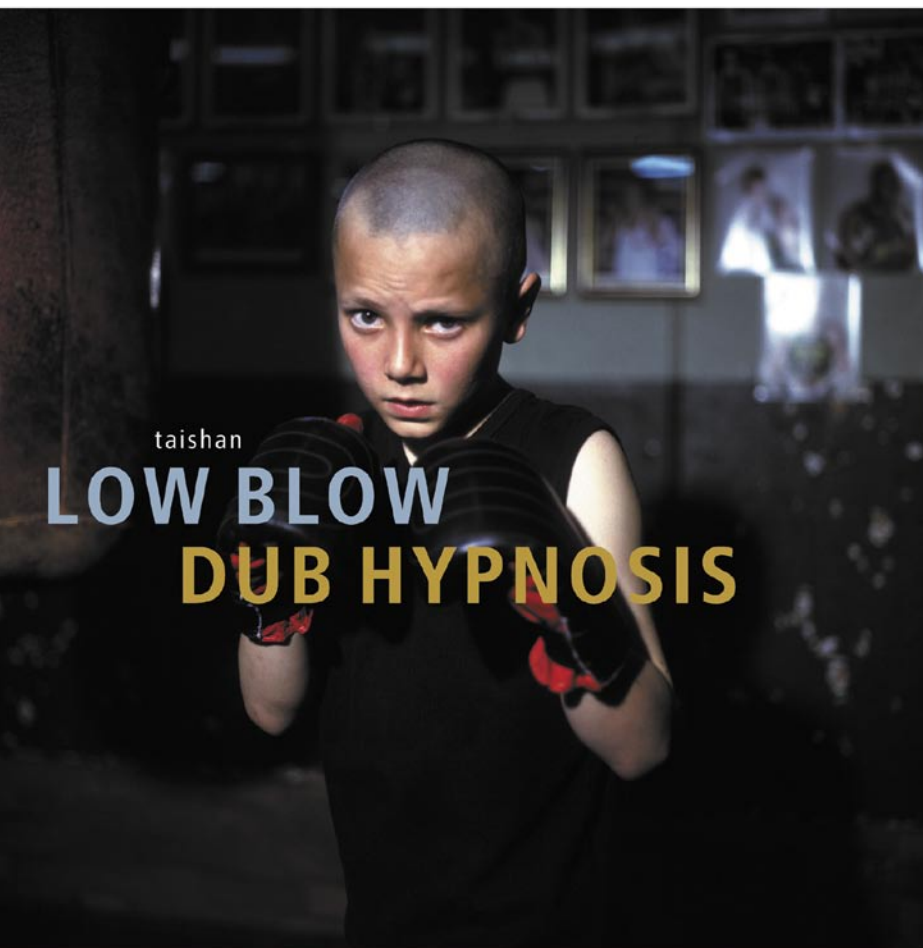


New Work on Organic Architectural Forms

*Body Architecture is comprised of refuge suits and tents, which people are invited to wear or use in participative exhibitions and performances*

crystal-blown extensions. These works are inspired by her recent research on the microstructure of the human body's architecture, and the potential to create new architectural forms- 'cells of habitation'. These new architectural maquettes express a 'vision' or birth of futuristic architectural forms as 'organic' extensions in response to the historical Tuscan buildings. One example is the work called *The House of Dreams*; the base of the sculpture has a mirrored surface on which visitors were invited to place their dreams, which in turn multiply against the reflections.

Lucy Orta was born in London in 1966 and moved to Paris where she now lives. She is currently the Rootstein Hopkins Chair of fashion at the London College of Fashion, University of the Arts London.



Clockwise from above: 'Taishan - Low Blow', 'Queenadreena - Drink Me' and 'Piano Magic - Disaffected'. Art direction, design and photography by Martin Andersen

## Swinging London: Graphic art and music today

Martin Andersen (School of Arts and Communication) works as a photographer and graphic artist under Andersen M Studio, which was set up in 2001 ([www.andersenm.com](http://www.andersenm.com)). A graduate from the Royal College of Art, Martin worked with v23 (Vaughan Oliver) before starting his own studio to focus on graphic design and photography, for music and publishing, as well as art photography, music and films. His recent projects include designing a new Magnum photography book for Thames & Hudson; photography for the Flaming Lips, Fourtet, Belle and Sebastian and Air; CD sleeves for Githead, Piano Magic and July Skies.

This year, Martin received research funding to participate in *Swinging London - Graphic art and music today*: an exhibition at La Rampe, for Le Mois du Graphisme D'Echirrolles, Echirrolles, France, which took place from 19th November 2004 - 15th January 2005.

There were 17 other designers who were invited to participate: Jonathan Barnbrook, Big Active, Form, Anthony Burrill, Anton Corbijn, Designers Republic, Eklektic (Julian Morey), Tom Hingston, Insect, Vaughan Oliver (v23), Onedotzero, Out put, Laurence Stevens, Stylorouge, Tomato, Up the Resolution and Zip Design. (Big Active, Anthony Burrill, Laurence Stevens, Zip Design have since visited Brighton University as guest Lecturers.)

The exhibition formed part of Le Mois du Graphisme, an annual showcase of designers and artists from all over the world, founded in 1990 by Diego Zaccaria. Each year the exhibitions focus on work from different countries and with different themes. Czech Republic, Holland, China, Iran and USA have featured over the years. Previous exhibitors have included: Milton Glaser (1992), Henryk Tomaszewski (1995), Rick Vermeulen (2000), Merce Cunningham (2001) and Emigré (2002).

For curator Michel Bouvet the aim of this year's exhibition was not only to capture the inventive music graphic design coming from England, but also provide insight into British designers' sensibilities, creativity and varied approaches. One of his key objectives was to provide international design students with special access to the best working designers within the music industry. Therefore it was important to include images of their inspirations, environments and working methods. A DVD with video interviews of each designer screened as part of the exhibition, capturing the thinking and philosophies behind each design practice as well as their relationship to the industry.

Each designer exhibited their work on walls differentiated by colours, through record covers and CD sleeves, posters and web graphics. A catalogue of biographies and examples of work was also produced for sale at the bookshop.

Alongside *Swinging London* this year's festival featured three other exhibitions: Joost Swarte (Dutch illustrator); *Vodka/Tequila* (an exhibition of Mexican and Russian film posters), and *Montluçon: Graphisme et Pouvoir*.

For more information please see: [www.graphisme-echirrolles.com](http://www.graphisme-echirrolles.com)



# The Public Sculpture of Sussex Conventional Statues and Monumental Works

The University of Brighton is set to become the base for the latest Regional Archive Centre (RAC) as part of the National Recording Project organised by the Public Monuments and Sculpture Association (PMSA). Jill Seddon (School of Historical and Critical Studies) and Peter Seddon (School of Arts and Communication) have undertaken to conduct a survey of the public sculpture of Sussex and to edit the accompanying volume in the *Public Sculpture of Britain* series, published by Liverpool University Press.

The project is organised along the lines of Nikolaus Pevsner's Buildings of England series, with archives and publications devoted either to large metropolitan areas or to whole counties. There are at present some fifteen RACs, covering roughly two-thirds of the country, which have contributed more than 9,300 entries to the national database and provided the research material for volumes such as *Public Sculpture of the City of London* by Philip Ward-Jackson and *Public Sculpture of Glasgow* by Ray Mackenzie. Until recently, however, there has been no coverage of the rich and diverse range of sculptures and monuments in the cities, towns and villages of Sussex.

There is great potential here, since the PMSA's guidelines encourage the recording of, 'conventional statues, monumental works, architectural sculpture, art sculpture, memorial clocks, towers and fountains'. The Public Art Working Group of Brighton and Hove Council has already expressed some interest in the possibility of collaboration on the mapping of public art in the city and a subsequent publication of a guide to the major features. The project will also include the tracing of some sculptures which have 'disappeared'; the whereabouts of the seemingly unlamented *Spirit of Brighton* by William Mitchell, removed in the redevelopment of Churchill Square and thought to be lying on its back in a Sussex field, are currently being tracked down. A further fascinating aspect of the research is the reporting of the many inauguration ceremonies that have taken place, in which public sculpture takes on a performative dimension. On the opening of the Victoria Fountain in the Steine, for example, shops closed for the afternoon as the crowds were entertained by a *Fete Champetre* featuring a specially composed 'Fountain Quadrille' by local composer Charles Coote and a Grand Fancy Bazaar held in the Royal York Hotel.

The Faculty Research Support Fund has provided initial funding to enable bids to the Arts and Humanities Research Council (AHRC), British Academy and Heritage Lottery Fund to be compiled. If successful, these will be used to reimburse a project coordinator and photographer as well as supporting teaching release. Such a major undertaking could not proceed without the involvement of teams of volunteers; two graduates of the BA (Hons) History of Decorative Arts and Crafts course have already carried out valuable research on public sculpture in Seaford, Hassocks and Burgess Hill. Local history societies have also been approached as a potential source of further volunteers, particularly to cover West Sussex.

If anyone has information about local monuments and sculptures,



Top: Peace Memorial, 1912, sculptor Newbury A. Trent, bottom: Victoria Fountain, 1846, designer A.H. Wild

or knows of potential volunteers, please contact Jill Seddon email: [j.seddon@bton.ac.uk](mailto:j.seddon@bton.ac.uk) or tel: 01273 643046.

# DETM The future of design education

Lawrence Zeegen (School of Arts and Communication) recently attended Design Education: Tradition and Modernity (DETM) 05, the first international design conference of its kind, at the National Institute of Design (NID) in Ahmedabad, India, presenting his paper *It's not the Winning: it's the Taking Part*.

NID, host to DETM 2005, attracts candidates from across India and the continent. The institute offers professional programmes in Product Design, Furniture and Interior Design, Ceramic & Glass Design, Textile Design, Apparel Design & Merchandising, Lifestyle Accessory Design, Toy Design & Development, Exhibition Design, Graphic Design, Animation Film Design, Film & Video Communications, New Media Design, Information & Digital Design, Software & User Interface Design and Strategic Design Management.

Design Education: Tradition and Modernity, the first international conference of its kind in the Indian sub-continent, invited 60 speakers from around the globe to participate. The over-arching theme for the conference encompassed aspects of design education across the world that reflected a diverse spectrum of economic, regional and social dynamics. Whilst many traditions in design education continue to incorporate regional aspirations many design educators, students and researchers are breaking regional barriers and are crossing continents in search of new sensibilities, alternative methodologies and collaborative opportunities, the 'global village' has become a reality due to technological developments in recent years.

Dr. Darlie O Koshy, Executive Director for NID, in his opening remarks stated that 'the 21st century has been ushered in with a refreshing change in the world economic order. The Asian economies, after years of sluggish growth and diffidence, are now riding on a new wave of impressive economic performances and growth ambitions.' He went on to reinforce this message 'Asia is emerging as the new manufacturing

*'Too many courses in design have been trapped in a stranglehold of conformity, trapped by assessment regulations and inflexible modular structures'*

hub of the world and China is euphemistically called the 'factory to the world'. Asian economies are slowly but surely growing out of their domestic mindset and are rapidly integrating with a globalising world'. Design education must continue to adapt to global changes, Koshey went on to call for 'a fresh approach, shaking out the old - like the tails of lizards by themselves, with an open mind towards new academic structures, curricula, integration of design and technology and adoption of new teaching and learning pedagogy and methodologies'.

The three-day event saw academics representing institutes from countries across the globe. Speakers came from countries that included Australia, Brazil, Bulgaria, Botswana, China, Germany, Hong Kong, Hungary, Italy, The Netherlands, New Zealand, Portugal, Singapore, South Africa, South Korea, United Arab Emirates, United Kingdom and USA.

Zeegen presented his paper on the first day of the conference



DETM 05

focussing on issues faced by today's design educators. The opening statement of Zeegen's paper reflected the broader topic he proceeded to cover – 'Design education can't win. Or so it seems. Sat between a rock and hard place, the best courses in design education seek to create forward-thinking, motivated and talented designers with a thirst for knowledge, enquiring minds and ecologically and socially responsible attitudes' he stated. 'On the outside, looking in, the design industry rarely acknowledges or demands such positive attributes from graduates entering the work place, preferring to seek the short term fixes of strong computing skills, current design practice awareness and the ability to work hard for long hours for little pay without question' he added.

Zeegen's paper proceeded to discuss the issues facing design educators from education itself – 'Matters may be no better from within: many educational institutions often placing more value on issues such as admission and retention rates, external accreditation and health and safety monitoring than providing a conducive learning environment' he stated. The paper continued - 'too many courses in design have been trapped in a stranglehold of conformity, trapped by assessment regulations and inflexible modular structures, trapped by systems that work against and hinder rather than encourage and support the flow of creativity. Breaking boundaries, challenging rules and attempting new, untried and untested methods can move knowledge and understanding of the discipline forward; taking risks is integral to successful design education. And that is risk-taking by staff as well as students'.

DETM 05 received national interest in India, reported upon by national television news channels and newspapers. The Times of India noted that the conference had attracted over '300 design practitioners and educationists from around the world'. Koshey's hopes for modern design education creating 'Global' designers had moved a little closer by the close of the conference.



SOME KIND OF HEADER HERE TO INTRODUCE THIS PICTURE? MAYBE JUST THE ARTIST'S NAME?



Artist in the remains of the gym in Beslan's School No1. See page 14 for *The Heavy Weight*, a photographic installation from the remainder of the school building at Beslan.

## Globalisation and Representation Conference Report

The *Globalisation and Representation* conference, held in the Faculty from March 18th to March 20th 2005, was the third and by far the most ambitious such conference to be hosted at the university. Its theme *Globalisation and Representation* was also the most extensive in terms of Globalisation, its theories and debates, and certainly the most broad-ranging in pulling in participants from across the entire spectrum of the Faculty's work. A cursory glance at the titles of the eight strands available in the conference would confirm this: visual cultures, modernism and our post-modern condition, architecture and town planning, design, environmentalism, political economy and politics.

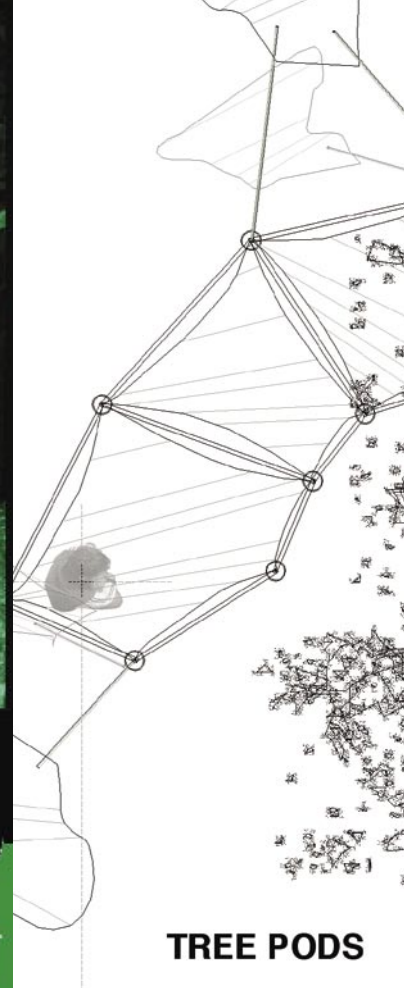
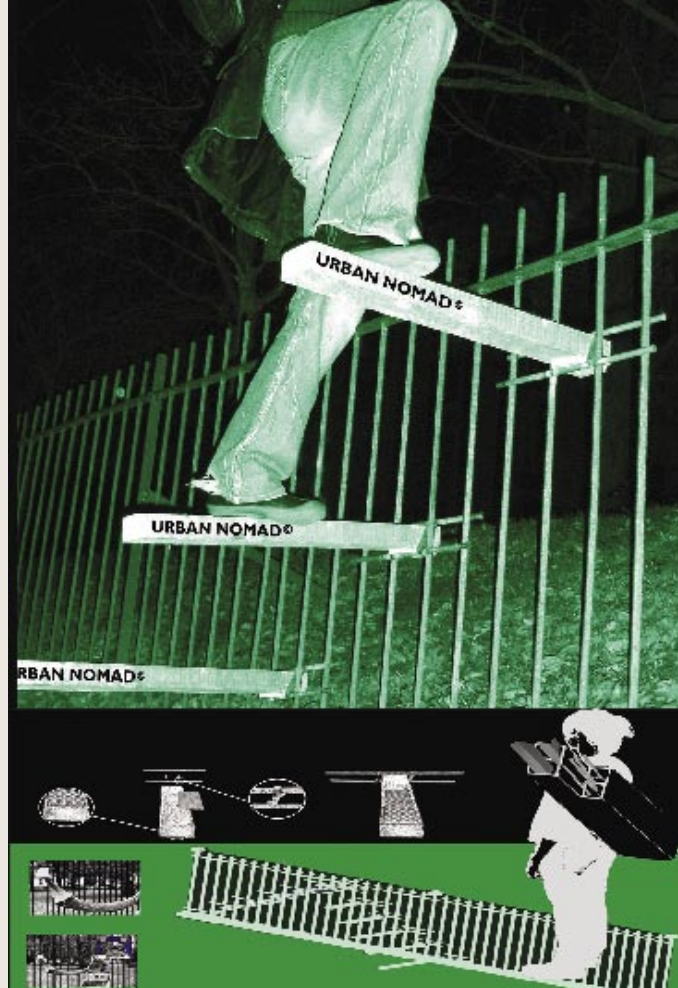
The range of participants was impressive, including major academics, cultural theorists, post-graduate researchers, students and activists. In this a parallel could be drawn with *History Workshop Conferences* and its mixture of academics and activists. There were

major figures participating in this conference from the worlds of art and design history. Tim Clark, Charles Harrison and Julian Stallabrass, for example, are well known for groundbreaking work in the fields of art history and cultural ideas. More significant figures from such worlds could not be found and they all gave papers and contributed to plenary sessions.

Also notable was the presence of practitioners whose research interests intersected with the major themes of the conference. The global reach of the conference was appropriately significant with participants from the US, Taiwan, Japan, India, Palestine/Israel, Mongolia, France, Greece and Australia; every Continent in the world (apart from Antarctica) was represented. In addition members of the School of Arts and Communication and Faculty generally were well represented as givers of papers, chairs of plenary sessions and strands across a range of key themes.

Perhaps the most notable achievement, from our colleagues in the Humanities section of SHACS who organised the conference, was that careful and considered intersection between practice, art and design history and those necessary influences from political, sociological, cultural and environmental theory and debate that has so informed, and continues to inform, the world of art and design practice and theory.

Right: *Urban Nomads' device to cross a fence in 5 minutes.* Designed by: Kewer, McMahon, Attanayke, Sveen, Tubman, Harris, Goodwin.



TREE PODS

# The Limits of Inclusiveness Transgressive Architecture

A collaboration between the art and architecture group Transgressive Architecture and Studio 3, Interior Architecture, School of Architecture and Design has led to an exhibition at 66 East: Centre for Urban Culture, Amsterdam. The studio tutors are Gil Doron (School of Architecture and Design) and Architect Federico Grazzini.

The exhibition *Limits of Inclusiveness* examines the socio-political and architectural boundaries of the public space in London, and specifically, of Russell Square. In the past five years, as part of his PhD, Doron, the group's founder, has followed the ongoing sanitization of London's public spaces. This sanitization has manifested through the eviction of rough sleepers, street vendors, and beggars from various public spaces; the closure at night of public squares; the attempts to 'clean up' the sex industry in Soho; the plan to transform Leicester Square into a 'family zone' and the implementations of 'zero tolerance' zones. Doron has published several articles about this situation and the group work; the latest ones are in Loud Paper, Vol. 4, Issue 3, Art & Architecture issue, and in the refereed publication *UmBau (Institut für Architekturherie TU Wien)* Issue 20.

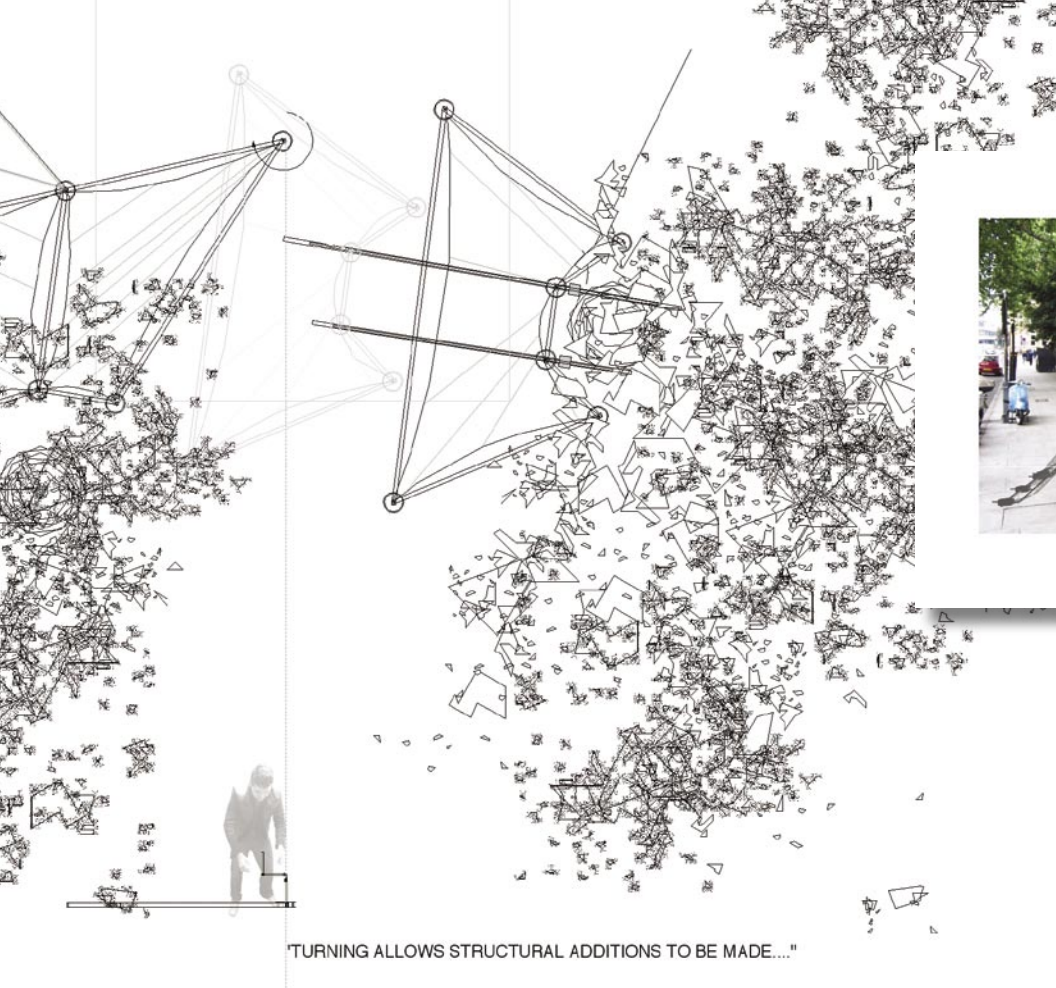
The group's main objective in the *Limits of Inclusiveness* and in past

projects can be summarized by a question Bernard Tschumi posed 30 year ago, which is still relevant today: 'How [can] architects avoid seeing architecture and planning as a faithful product of dominant society, viewing their craft on the contrary, as a catalyst for change? [Can] architects reverse the proposition and, instead of serving a conservative society that acted upon our cities, have the city itself act upon society?'

More specific issues that the project has tried to answer are: How can the public space accommodate contesting communities and activities in a fragmented society, and in cities where the population continues to grow and to diversify, while space is becoming scarce? And what can architects offer nomadic street communities, who are generally ignored since they cannot be considered a client group?

The first major work by the group tried to address these questions, through a series of installations, *the Bad Sheets*, which were placed in contested public spaces in London between March and July 2001. The installation led to a dialogue with Lord Richard Rogers and, as a response to the group's stance, Rogers stated at the end of his lecture at the RIBA in March 2001 that he supported these streets communities' right to





"TURNING ALLOWS STRUCTURAL ADDITIONS TO BE MADE...."



**Left and above: Dave McMahon:** The project creates a technological apparatus that enable the crossing of the fence and at the same time creates an inhabitable structure. The apparatus is a wrench, which stabilizes the structure allowing the crossing but also result in a formation of a shelter with fabric stretched along line of rods between each wrench. The scale of the structure varies and depends on the number of wrenches.

the public space. However, he acknowledged that the architectural profession finds it difficult to accommodate these communities within the standard methods and practices of architectural production.

As a response to this predicament, Doron, via Transgressive Architecture's work, and his teaching in various schools of architecture, has been looking into methods and designs that work with street communities and do not design them out (see for example Doron: Archis 02.2002).

When Doron was invited to curate and create a project for 66 East Centre for Urban Culture, and came to teach in Brighton, he decided to investigate the division of interior and exterior in relation to public space. This theme was particularly relevant in the context of Interior Architecture. As the main research site Doron chose Russell Square that was a previous site for the TA's interventions.

The TA's project with Studio 3 was named after the Italian group Stalker's project *The Transborderline*. Originally installed by Stalker along the border between Italy and Yugoslavia, the work was a structure based on the spiral shape of a border's barbed wire. The project provided both a shelter and a passage and 'allowed borders to be crossed and transcended without being wiped out'. Relocating the concept of the Transborderline to the urban setting of Russell Square, Doron asked the students to acknowledge that while national borders, at least inside Europe, are weakening, boundaries are being created, often with the architectural profession contribution, in the midst of our cities.

To test such a boundary, the way it can be transgressed, and what architecture can spring from this transgression, the students designed and built a device to cross Russell Square's fence. To introduce back to the square the sense of interiority that was purged from it by a recent 'redevelopment', these devices were also designed to provide a shelter or intimate space. Reflecting on Bernard Tschumi's ideas of

the Architecture of Transgression, the Transborderlines act as practical, theoretical and rhetorical objects. These light and easy to assemble structures were meant to be installed on the fence during an overnight intervention. Unfortunately, but as expected, the local council refused to give permission for these installations on this particular site because 'of the risk of a security breach into the park at night and [that] the local residents do not wish it to occur'. In a way, the Transborderlines, as transgressive devices, marked the limits of accessibility of public space, without even being erected physically on the fence. Some of the installations, drawings and collage work from this project will form part of the exhibition.

In addition, the group will show the primary stage of a new design for Russell Square. This includes a short oral history deco film 'notes from a cruising ground'; photos from the Urban Nomads photography project by Doron carried out in 21 cities in Asia, Europe and America; and series of conceptual collages. **The exhibition will act also as a site of research where the visitors will be asked to voice their opinion on issues presented via a questionnaire, and to contribute ideas for the re-design of the square. The questionnaire can be found on the gallery's website ([www.66east.org](http://www.66east.org)); on the TA's website ([www.transgressivearchitecture.org](http://www.transgressivearchitecture.org)) and the group will be grateful for your collaboration in filling it in.**

The project was presented at these conferences: The Right to the City, London Social Forum, Bartlett School of Architecture (10/2004); Include, RCA, London (04/05), Open Space: People Space, Edinburgh College of Art (10/04). It was mentioned in Building Design (03/03) and Architectural Journal (03/03).

The exhibition was supported by the School of Architecture and Design, the British Council and Marks-Barfield Architects. A 12-page catalogue of the exhibition can be obtained from Gil Doron, in the Interior Architecture office, Mithras House.



Charlie Hooker: left, The Bjerknes Centre for Climate Research, Bergen, and right, view from the Bjerknes Centre Observatory, showing a Sunshine Recorder.

## Staff News

### ANDRE VILJOEN

The Open Architecture Studio, set up by Andre Viljoen in the School of Architecture and Design, as a practice based studio under the Universities' Brighton and Sussex Knowledge Exchange (BSCKE) and Community University Partnership Project (CUPP), has been invited by EB4U to participate in a limited architectural competition, with five other practices, to make proposals for a planned Children's Centre in Whitehawk. The overall budget for this is £930,000. Open Architecture, currently consists of Andre Viljoen and three research assistants, Mike Aling, Philip Miller and Tom Lacey.

The Royal Commission on Environmental Pollution, which will be undertaking an investigation into Urban Development, in the coming months are making reference to two publications with significant input from Katrin Bohn and Andre Viljoen, these are the recently launched book, *Continuous Productive Urban Landscapes (CPULs)* and a report titled, *London Thames Gateway: Proposals for implementing CPULs in London Riverside and the Lea Valley*, prepared with the support of the GLA's Architecture and Urbanism Unit and Dr Jorge Pena Diaz from Havana.

Andre Viljoen has been invited to address an international conference in Dublin entitled *What Will We Eat As The Oil Runs Out? - Food*

*Security in an Energy-Scarce World*. It will focus on the threat of the looming energy crisis to food supply systems that are already threatened by accelerating environmental degradation and decreasing democratic control. The event is being organised by FESTA, the Foundation for the Economics of Sustainability in association with the Faculty of Agri-Food and the Environment at University College Dublin, Ireland, and it will be held at UCD on 23rd - 25th June, 2005.

For details see: [www.feasta.org/events/foodconf/food\\_conference.htm](http://www.feasta.org/events/foodconf/food_conference.htm)

### DR. CHRISTOPHER PIERCE

Dr. Christopher Pierce (School of Architecture and Design) has recently returned from speaking at two international conferences. He was invited to present a paper, *To The Netherlands and Beyond: Italian Ideas in Dutch Colonies, 1647-1682*, in the Historians of Netherlandish Art session: *The Uses of Italy and Antiquity: Reviewing a Renaissance in the Netherlands and Germany, 1400-1700* at the College Art Association 93rd Annual Conference in Atlanta, February 16th - 19th, 2005. An extended version of which is forthcoming in a 2006 publication by Brepols. He was also invited to present a paper, *The Koolhaas Effect: The Office for Metropolitan Architecture and Modern American Culture, at Going Dutch: Holland in America, 1609-2009* at the University of Denver, March 25th - 26th, 2005. An extended version of this lecture is

forthcoming in an edited collection of selected papers to be published in 2006.

### CHARLIE HOOKER

As a result of his collaborative work with meteorologists at the University of Reading, Charlie Hooker (School of Arts and Communication) was invited to lecture and discuss possible collaborations at the Bjerknes Centre for Climate Research in Bergen, Norway.

He visited the centre between 6th - 10th April, giving his lecture to postgraduate students, researchers and lecturers on 7th April. The lecture was entitled *MAKING TRACKS: Recent Collaborations* and was largely based on documentation from his *RUB-A-DUB/WAVE-WALL III* exhibition. This was very well received and it is likely that Charlie will shortly return to Bergen to produce some music for the BCCR meteorological website.

The Bjerknes Centre is world renowned for its meteorological work. Part of Hooker's visit involved a laboratory demonstration, where palaeoclimatologists showed him a 6 metre-long lacustrine core taken from a bore into the bottom of a lake in Eastern Norway, revealing 11,000 years of climate data. One of the more dramatic events revealed by the core is sediment from the catastrophic 'Storofsen' mega-flood in 1789.

It is likely that he will create an installation from these cores during the Bergen International Festival next year, as well as visiting the



Eastern Norway lake sites and meteorological observation stations in Svalbard, close to the North Pole.

### CYNTHIA COUSENS

Cynthia Cousens (School of Architecture and Design) has had an oxidized silver necklace *Sticks* purchased by the Birmingham Museum and Art Gallery.

*Sticks* was made as part of the necklace series 1995-1998 (a body of work that included around 25 necklaces, photograms, and textile necklace studies) which developed from research on the South Downs, funded with the South East Arts Major Craft Award 1994. The necklace was exhibited in the solo exhibition *Shift—towards new jewellery* at Hove Museum and Art Gallery, Angel Row Nottingham and MAC Birmingham 2003; *Beyond Material* at Oriel Mostyn and tour 1998 and in the solo exhibition at Hipotesi, Barcelona, Spain 1997.

It will accompany a series of necklace studies *Winter* in textile, paper and twig, which were purchased by the Contemporary Arts Society and gifted to the museum in 1997.

### VIKKI HAFFENDEN

Vikki Haffenden (School of Architecture and Design) has just completed partnering a book about hand knitting with Nicki Trench, owner of Laughing Hens internet knitting business ([www.laughinghens.com](http://www.laughinghens.com)). Vikki designed and developed sample garments, provided practical and theoretical technical guidance and styled the fashion photographs. Jayne Rota, also from the Department of Fashion Textiles provided additional garment designs.

The book is entitled *A Cool Girls Guide to Knitting* and is due for publication in summer 2005. This project is a direct response to the recent increased interest in the craft of hand knitting on an international scale, and is particularly aimed at the younger population.

Celebrity knitting has received much press recently, pictures of Geri Halliwell, Uma Thurman and even Russell Crowe practising the skill have been used to illustrate the phenomenon. Not since the 1930s, when images of Bette Davis and Joan Crawford knitting encouraged a new generation to pick up needles, has such a high profile celebrity status been attributed to the craft. Self motivating knitting groups such as Cast-Off in London and Stitch 'n' Bitch in the USA and Canada laid the foundation for this re-appraisal of the values attached to creating rather than 'end-gaining'. 'Guerilla knitting', as it is termed when taken from its traditional,

female milieu of the living room and re-sited in pubs, clubs and on public transport, introduces the practise to the public gaze.

### PROFESSOR LOU TAYLOR

Professor Lou Taylor (School of Historical and Critical Studies) has received invitations to present keynote papers at two major international conferences in the Autumn Term.

October 2005 *Fashion and Dress Cultures*, at Copenhagen: an Interdisciplinary conference called by the Danish Museum of Art and Design and the Danmarks Designskole: paper titled: *Mind over Matter or Matter over Mind? Issues of Good Practice in writing and exhibiting on dress*.

December 2005 *Se Vêtir*, at the Pompidou Centre, Paris, called by the Institute d'Histoire du Temps Présent and the Design Museum of the Pompidou Centre; paper titled *L'Influence Anglaise*.



### DR. ELIZABETH DARLING

Dr. Elizabeth Darling (School of Architecture and Design) has been appointed to the Editorial Board of the Journal of Design History.

Dr. Elizabeth Darling gave a paper, *Evolving Modernisms: Britain Today at Expo '67* at the Conference, *Montreal at Street Level: revisiting the material, visual and spatial cultures of the 1960s*, held at Concordia University and the Canadian Centre for Architecture in early April.

### JULIA DWYER

Two lecturers from the School of Architecture and Design were invited to contribute to an interdisciplinary symposium *Technologies of Place - Political implications for public and private space in the context of emerging new media and technology* - held in March 2005 as part of a sequence of events organized by

the Akademie Schloss Solitude, Stuttgart. The Akademie is a foundation based in the outbuildings of a Baroque castle set in forest on the outskirts of Stuttgart, which 'operates at the border zone between architecture, art, science and business, technology and enterprise'.

Julia Dwyer is an architect and senior lecturer and Teresa Hoskyns is a designer and part time lecturer; both are part of Taking Place, a group of architects, academics and artists which was invited to structure the final series of events in the symposium. Papers were delivered as a series of events during a walk through the Akademie's interiors and the grounds of the Schloss.

The three-day symposium was directed by two residential fellows at the Akademie, Helen Stratford (architect and contributor to Taking Place) and Judith Gieseler, (Technical University of Berlin). Keynote addresses were by Yehuda Safran (Columbia University) and Beatriz Colomina (Princeton).

### PROFESSOR MICHAEL TUCKER

Professor Michael Tucker (School of Historical and Critical Studies) has edited and contributed an introduction to a volume of three essays by Visiting Professor Ian McKeever. Titled *In Praise of Painting*, the volume, which is published by the CCVA at the University, includes a full bibliography of McKeever's writings on art. Other recent publications by Michael are: *Magic Man: Alan Davie, printmaker, Printmaking Today*, vol. 14 nr 1 Spring 2005; *Space, Energy, Light: The Shamanic Element in Kenneth White* in Bowd, G, Forsdick, C & Bissell, N (eds.) *Grounding a World: Essays on the work of Kenneth White*, Alba Editions, Glasgow 2005 (proceedings of the October 2003 St Andrews colloquium) and *Jan Garbarek: Weaver of (Jazz?) Dreams*, Third Door Review nr 7, Spring 2005.

### SUE GOLLIFER

In April Sue Gollifer (School of Arts and Communication) gave a paper at an AHRC Workshop, entitled *Freedom and Constraint in the Creative Process in Digital Fine Art*. Held in association with the 5th Creativity and Cognition Conference 2005 Hosted by Goldsmiths College, London. See: <http://research.it.uts.edu.au/creative/candc5>

She has also visited Russia, where a retrospective exhibition of ArCade (The UK Open International Biennale Exhibition of Electronic Fine Art Prints), which she has curated from 1997 - 2005, was being shown in the Novosibirsk State Art Museum, Siberia.

Whilst she was in Novosibirsk she gave a number of presentations about ArCade and about her involvement with the SIGGRAPH'04 Conference. See: [gallery.nsc.ru/Exhibitions/](http://gallery.nsc.ru/Exhibitions/)

Sue has also shown the SIGGRAPH'04 Computer Animation Festival DVD, at the ACM SIGGRAPH France Professional and Students Chapter, at La Villette, Paris - Numerique 2004 (October 2004) and CitÉ des Sciences et de l'industrie, 'Imageries: Du Dessin l'image de synthÈse' (March 2005).

#### DR KERSTEN GLANDIEN

Dr Kersten Glandien (School of Arts and Communication) presented a paper at The School of Sound in London (30th March – 2nd April 2005). This unique symposium explores the art of sound in conjunction with the moving image and now, in its sixth year, attracts participants from 22 countries for an exchange of ideas, concepts and techniques. As part of the conference's general extension into related fields, Dr. Glandien brought the German composer-director Heiner Goebbels to speak about his groundbreaking concept of music theatre. She introduced his presentation with a theoretical paper on the aesthetics of his work with sound and music.

## Funding Opportunities

#### ARTS AND HUMANITIES RESEARCH COUNCIL (AHRC) - 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. From October 2004, this scheme will operate without formal deadlines. You will be able to submit applications at any time of the year and you will be informed of the outcome of your application within a maximum period of four months.

#### AHRC 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. For the next deadline for this scheme please contact the CRD.

#### AHRC 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. For the next deadline for this scheme please contact the CRD.

#### BRITISH ACADEMY: SMALL GRANTS

British Academy small grants provide up to £7,500 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. For the next deadline for this scheme please contact the CRD.

#### FACULTY RESEARCH SUPPORT FUND

For the academic year 2005/06 the Faculty Research Support Fund (FRSF) has been significantly updated and expanded and the overall project fund has been split into a number of categories so that targeted funding can be made available across the schemes that are detailed in this section.

During 2004/05 the FRSF made a total of 20 awards across all three schools and to continue this research investment, applications are invited for this year for new and innovative research projects. In framing the criteria by which applications will be assessed, particular attention has been paid to the criteria that RAE Panels follow and the criteria that are used in external funding applications. The FRSF is split into the following categories:

- Faculty Research Support Fund – Small Project Fund

- New Ideas and Innovation Fund
- Strategic Research Initiatives Fund
- New and Emerging Researchers Project Fund

For complete details of the FRSF funding schemes and application deadlines please see the recently updated *Research Funding Handbook* or contact the CRD.

## Conferences and Events

#### FABRICA: MEMORY STICKS

Michele Walker's (AHRC Research Fellow) sculptural installation *Memory Sticks* will be on show at Fabrica from 23rd April – 30th May 2005.

Michele uses quilting techniques as a metaphor for the complex social and personal histories that make up the fabric of our lives. *Maker Unknown*, her new commission for Fabrica, is a haunting sculptural work, developed in response to her inquiry into sashiko, a traditional, Japanese quilting technique employed by women to make work clothing. Totemic in feel, this installation is an outsider's perception of rural Japanese life, a response to a fading tradition and an acknowledgement of its marginalized workers. Memory and identity are repeated themes in Michele Walker's work. *Memorium*, also on display at the exhibition, is a plastic and wire wool quilt stitched in the pattern of her own skin. Made in 2002, this piece evolved from the artist's memories of her mother's mental decline and subsequent loss of identity.

#### ARMCHAIR CRITICS

Armchair critics will take place on Thursday 19th May 7-8pm, Fabrica's regular forum for discussion and debate. *Memory Sticks* explores the relationship between memory and identity. Does our concept of self rely on the continuity of memory? Does a person or a community lose their identity if they have lost significant memories? Polly Carter will be in conversation with Philip Anthony, Head of Philosophy and Classics at Brighton, Hove and Sussex Sixth Form College.

#### ARTEFACT & IDENTITY: MOIRA VINCENTELLI IN CONVERSATION WITH MICHELE WALKER

In partnership with the University of Brighton, Moira Vincentelli, Lecturer in Art History and



Curator of Ceramics at the University of Wales, Aberystwyth and Michele Walker will be at Fabrica on Tuesday 31st May 2005 at 4-5pm.

Moira Vincentelli is an established writer and lecturer on gender issues, non-western art and traditions and their interface with contemporary culture and material culture and co-edited, *Our Sister's Land* (1994), a survey of the changing identities of women in Wales.

### THE BIG KNIT-IN

There will be a Knit-In organised by Vikki Haffenden from the Department of Fashion Textiles on Sunday 5th June as part of the Degree Exhibition weekend events at Grand Parade. The event is being sponsored by an internet knitting yarn retailer and yarn manufacturers. Visitors to the exhibition will be encouraged to participate in low key 'guerilla knitting' enjoy learning or re-visiting the skill and hopefully experience a brief taste of the 'zen' of knitting, see [homepage.ntlworld.com/haffenden/](http://homepage.ntlworld.com/haffenden/) for further details.

### 1ST INTERNATIONAL DIGITAL CURATION CONFERENCE, 29TH-30TH SEPTEMBER 2005, HILTON BATH CITY, BATH, UK

The UK Digital Curation Centre (DCC) is pleased to announce the dates of the 1st International Digital Curation Conference which will be held at the Hilton Bath City 29th-30th September 2005.

Digital Curation Centre (DCC) is jointly funded by the JISC (Joint Information Systems Committee) and the EPSRC (Engineering & Physical Sciences Research Council) on behalf of the UK Research Councils. The DCC provides a focus on research into digital curation expertise and best practice for the storage, management and preservation of digital information to enable its use and reuse over time.

The overarching aim of the DCC is to provide leadership in digital curation and data preservation. The conference will provide an important forum, helping to raise awareness of the key issues and encouraging active participation and feedback from all stakeholder communities. The programme, which includes Keynote Speakers, will provide an overview of the work of the DCC and an opportunity via a "Symposium" to discuss the concepts and principles of Digital Curation. There will also be a series of parallel sessions, which will look in more detail at specific topics including Socio-Legal Issues, Format Registries, Storage Media, Training and Staff Development and Certification.

The Conference will be of interest to individuals, organisations and institutions across all disciplines and domains that are engaged in the creation, use and management of digital data from researchers and curators through to policy makers and funders.

The Conference will be chaired by Chris Rusbridge, the Director of the DCC, with contributions from the DCC Directorate. Confirmed speakers are: Professor Peter Buneman - DCC Research Director; Dr David Giarretta - DCC Associate Director - Development; Dr Liz Lyon - DCC Associate Director - Outreach & Community Support; Professor Seamus Ross - DCC Associate Director - Services and Clifford Lynch, Director of the Coalition for Networked Information (CNI) will provide the closing address.

For further information regarding the conference please contact [events@ukoln.ac.uk](mailto:events@ukoln.ac.uk)

## Student News

### FERN ELSDON-BAKER

Fern Elsdon-Baker, who is currently completing a PhD in the History and Philosophy of Evolutionary Science at the School of Historical and Critical Studies (SHACS) has recently created and become chair of a pan-university network/society for the advancement of multidisciplinary research in History, Philosophy and the Sciences, The Lateral Science Network. The Faculty of Arts and Architecture at the University of Brighton has kindly offered the LSN its first funding in order to set up its own website, [www.lateralsciencenetwork.org.uk](http://www.lateralsciencenetwork.org.uk), which will be live in June.

The Lateral Science Network will at first take the form of an administered internet forum which will aim to provide academics with a platform for multidisciplinary communication. It is hoped this type of intellectual exchange will stimulate research that not only traverses disciplinary boundaries but also enables the further development of individual specialities.

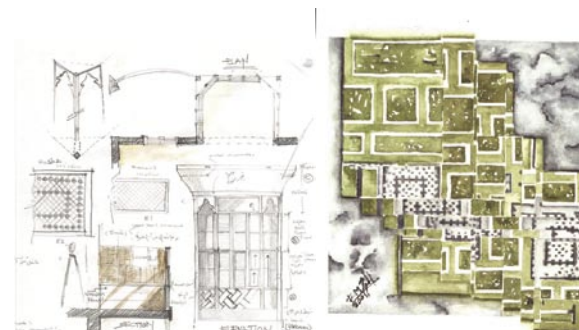
The Lateral Science Network is founded upon the belief that conversations and collaborations between historians, philosophers and scientists are beneficial for the development of all interrelated subject areas. Members, including experts in their field as well as postgraduate students recently entering academia, will be encouraged to comment on ideas both inside and outside their specialty, working cooperatively to offer

fresh research perspectives.

Through this multidisciplinary communication, which will expand to include a programme of workshops and symposia, the Lateral Science Network strives to generate innovative and radical solutions to long recognised problems.

Fern will also, with the help of members of the LSN, be organising the British Society for the History of Science Postgraduate Conference, which is to be held at SHACS from 4th - 6th January 2006. A call for papers will appear on the BSHS website and the LSN website during the summer.

For further information, please contact the chair of the Lateral Science Network, Fern Elsdon-Baker, at [ferneldson\\_baker@yahoo.co.uk](mailto:ferneldson_baker@yahoo.co.uk) for more information.



Faredah Al-Murahhem, left: a sketch of the analysis of the roshan, and right: a watercolour painting from the big collection on watercolour and the roshan's motifs

### FAREDAH AL-MURAHHEM

Faredah Al-Murahhem a PhD student (School of Architecture and Design) has been interviewed by Kay Hill, a writer in idFX magazine

The article, *I Think therefore Islam*, focuses on a new generation of Muslim designers and artists who are cutting through prejudice, misunderstanding and traditional taboos to build bridges between communities. Faredah as an interior designer wants to bring contemporary life to some vanishing elements in traditional Islamic architecture such as a *Roshan*, the wooden projecting windows. In her long-term project, Faredah uses watercolour to highlight local motifs derived from this element to be used in modern styles, and introduces the history of the *Roshan* into her teaching in *Umm Al-Q'ura* University in Saudi. Many other mediums are considered in order to bring Islamic heritage to a wider audience. As a part of her doctoral work, Faredah is working now to document this architectural heritage and its traditional experience digitally in her thesis. For the full article please see: [www.design4design.com/articles\\_story.asp?STORYID=6396](http://www.design4design.com/articles_story.asp?STORYID=6396)

CONTINUES ON BACK COVER ►



Left: The missing roof, and right: Flowers in the corridor

### THE HEAVY WEIGHT

Nina Dimitriadi 11 (PhD student in the School of Arts and Communication) returned from North Ossetia where she took a series of the photographs of the debris at Beslan's School No.1. On 1st September 2004, when all schools in Russia celebrate the Day of Knowledge and the beginning of new education year, School No1 in Beslan was taken over by political terrorists. They captured 1,200 children and adults in the school's small gymnasium. After three days the hostages were still without water, food or medical supplies and remained in the ring of bombs and explosives, which were controlled by the 30 attackers.

As the temperature rose in the gym, which was no bigger than a basketball court, many of the hostages were stripped naked and had to drink urine in order to survive dehydration. To terrify the hostages, the attackers would from time to time open gun-fire, use the children as a human defence, and shoot the hostages who were distracting them.

On 3rd September, between 8:50am and 12noon the school became a hell of cross fire, explosions and massive killing. The majority of the children died when the roof of the gym collapsed from the blasts and explosions. This disaster took away not only 330 lives but the souls of their relatives and friends. The

cemetery of Beslan is never in peace as people are always near the lost ones. This New Year's Eve all the citizens of Beslan and the nearby cities were in the cemetery lighting candles which provided a fiery glow in the darkness.

Until now, visitors to the Beslan School and cemetery are still bringing bottles of water believing that the spirits of the dead ones are still thirsty. They also brought sandals, sweets and messages. Some grieve with no tears, some write messages to the terrorists and the authorities, while others write messages to the lost ones on the walls. The missing roof of the gym, holes from the bullets, explosives, burned wood, blood and the ruins of the school classroom interiors will remain still in the photos, bringing ice to our souls.

Nina 11 was asked by the locals to dedicate her next installation to this horror in order to remind people what happened, and to pass it on to the international community in the future via her art installations. Previously, some people had criticized using human disasters as subjects for art works. However, a strong belief and respect to the relatives of the harmed ones should always be the priority of the artist, and the will to sustain work and not to give up under pressure must be strong.

*The Heavy Weight* is the title of a series of the photographs of the remaining school building,

which will be used in different art works and future exhibitions. The concept of the artist's work is that there are things in our society which cannot be removed or justified – they will remain as a heavy weight within us.



'Water for the thirsty spirits' entrance of Beslan's School No1



## SUSAN HOUSWADE

Susan House Wade was invited to Budapest, where she was able to tour several East Asian art collections, including the Ferenc Hopp Museum of Eastern Asiatic Arts and the Gyorgy Rath Museum. Additionally, Susan looked at a number of Chinese, Japanese and Korean objects housed within the archives of the Museum of Applied Arts, which were collected by Hopp, and she toured the Ethnographical Museum.

Ferenc Hopp (1833-1919) was a successful optician with a profound interest in travel, photography and Oriental arts. Hopp was one of the earliest Hungarian travellers and circled the globe five times in all. It was he who made the most significant contribution to the appreciation of Oriental art in Hungary.

Hungarian Oriental art collections were displayed publicly for the first time in 1907 at the National Private Collectors' Exhibition in Budapest. Hopp was one of these exhibitors and, in 1919, he left his massive collection of over 4,000 objects, his grand home and associated Asian-inspired garden to the Hungarian state, which was to later become the museum which bears his name.

It has been said that, unlike Western European collector/travellers, Hungarians were actually seeking evidence of their own Eastern ancestry in their quest for knowledge and material culture of the Orient. This added a significant dimension to their perspectives and collecting habits.

Currently on view at the Ferenc Hopp is an exhibition entitled, *Living Art for the Dead—Korean Tomb Painting in the 4th Century*. The garden features a Chinese moon gate (shown), as well as a number of stone sculptures depicting various forms of Buddhist imagery.

The Gyorgy Rath Museum, located nearby, houses Asian objects collected by Hopp as well as by a number of other Hungarian travellers of the late 19th and early 20th centuries.

The photographs accompanying this article are reproduced with the very kind permission of Ms. Monika Bincsik, Curator, Japanese Art Collection, Ferenc Hopp Museum of Eastern Asiatic Arts.

*Hungarians were seeking evidence of their own Eastern ancestry in their quest for knowledge and material culture of the Orient*



Clockwise from top left: Portrait of Ferenc Hopp (1833-1919), taken by K. Koller, 1882

Chinese moon gate and Indian Jaina shrine in the garden of Ferenc Hopp's villa, Budapest, taken by Ferenc Hopp, 1892

Portable picnic set with sake bottle in the form of bamboo stem. Gold lacquer, Japan, early 18th century

Pair of pagodas. Earthenware with polychrome glazes, China, second half 18th century

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**KIRSTEN HARDIE**

Kirsten Hardie presented at the Association of Art Historians Annual International Conference at the University of Bristol (31st March – 2nd April 2005). The presentation entitled *All Consuming Images: Elvis to Mr. Whippy* was set within a conference strand that considered the various meanings, spheres and examples of kitsch. Kirsten explored the fascinating theme of kitsch and the commercial and cultural existence and value of key icons that are created and appropriated by companies in their endeavors to attract consumers and to secure sales.

Kirsten's passion for kitsch and her current research relating to brand characters enabled her to marry two very distinct areas in a most unique manner. In particular she was able to use material and examples that related to the wider edges of her current research and was able to explore and unite two areas that have not been considered in such a way before. Indeed it was surprising to find that many international conference delegates and speakers had not come across the classic pied piper-like chimes of the Mr. Whippy ice-cream van or indeed his arch rival Mr. Softee.

The presentation considered fictitious food brand characters such as the Jolly Green Giant, Chiquita Banana and Mr. Whippy as commercial creations with a distinct kitsch flavour and explored how and why these kitsch creations are used and digested within commercial and cultural contexts on a variety of levels. Kirsten's investigation of how such characters embrace and embody the key characteristics of what can



A transgressive billboard that enables crossing of the fence. Proposal for advertising campaign by Urban Outfitter shoes. Designed by: Baily, Batri, Fear, Stokes, Hawes, Prommas and Lenane. For featured article on *Transgressive Architecture* see pages 14-15

be considered to be classic kitsch stimulated lively debate as the audience delighted in the charms of these brand characters.

Kirsten also explored the commercial appropriation and manipulation of the icon of Elvis Presley as a vital marketing tool, image and commodity in current food promotion, thus suggesting that The King is very much alive and kicking in contemporary culture in a variety of shapes and contexts. In this way the conference presentation provided a unique and unusual consideration of commercial kitsch and compared and contrasted most successfully with parallel papers that related kitsch to the

more traditional territories of popular painting.

Kirsten has been invited to contribute to a published anthology of kitsch by the conference strand convenor.

## New Students

**Nissan Perez – SAC/FT** The Nazarene and other saints (the representation of Christianity in photography).

**Achilleas Tilegrafos - SAD/FT** Visual studies on airport environments.

## Next Issue

Publication of Edition 12 of the newsletter is anticipated for the Autumn term 2005 with deadline for receipt of copy being 10th October 2005

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