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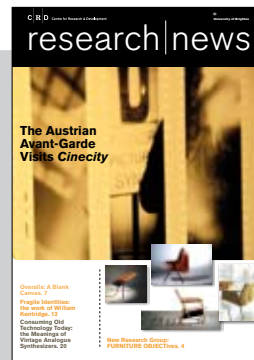
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Paul Burgess wins 'In Weekly' Guardian Magazine photographic competition



Sex Pistols fans by Paul Burgess

Paul Burgess (School of Arts and Communication) recently won the Guardian Magazine's weekly 'In Pictures' photographic competition. His photograph of aged Sex Pistols fans at a concert at Brixton Academy last November captured perfectly the moment youth meets middle age.

Paul Burgess is the author of the book 'Satellite: Sex Pistols Graphic Design and Memorabilia' (Abstract Sounds Publishing 1999) and has contributed regularly to various music and design publications. He is an adviser to Sotheby's on the subject of 'Punk Graphics and Clothing' and has written numerous articles on the subject in the music press. He has worked with the Sex Pistols on many occasions as a graphic designer and photographer.



Magnum and the Southbank Centre commissions Martin Andersen

The new Southbank Centre recently commissioned Martin Andersen (School of Arts and Communication) and his work partner Line Andersen (Andersen M Studio) to create the new campaign for their *Classical Season 2007-08*. The campaign involved creating seven animations for each of the classical strands playing out over the next year. Each one is projected onto the walls of the Centre and also appears on the plasma screens within the various concert halls. Martin worked from single sheets of A4 paper to create the intricate 10-20 second films, cutting and shaping the material to create a range of objects related to each composer and it's music theme (such as a papermodel landscape of Venice; The bird musical notations by Messaien, musical instruments and composer's faces).

The final designs and animations were selected as "Pick of the Month" by visual communication magazine *Creative Review* (December 2007). The catalogue covers and the films can be viewed at www.andersenm.com.

Martin has also been commissioned by the photography agency Magnum and UK book publisher Thames and Hudson to create and edit the photography book, *Magnum Magnum*, the biggest book ever published by Thames and Hudson. The book measures 18 x 13.9 x 2.8 inches, weights: 13.3 pounds and comes in a specially designed box with a handle.



The Southbank Centre – Classical Season 2007-08. Animation stills by Andersen M Studio (2008).



The Southbank Centre – Classical Season 2007-08. Catalogue cover photography by Martin Andersen / Andersen M Studio.



Magnum Magnum, published by Thames and Hudson. Design by Andersen M Studio.

The book features over 400 images by many of the acknowledged greats of 20th-century photography as well as the modern masters and rising stars of today (including Professor Mark Power, School of Arts and Communication). Each photographer is represented by six works, which are chosen by, and accompanied by a critical text from another member.

The images are accompanied by biographies of all the featured photographers, a history of Magnum Photos and a thorough bibliography. On the release date in December, the book sold out in its first week. A review in *The Times* said the book was "... reproduced on a lavish scale and with equal quality ... beautiful and a pleasure to leaf through".

Other recent commissions have included, amongst many, creating design and photography work for American Express, Big Brother (Channel 4), Martini, The Manchester Arts Festival and Unilever.

New Research Group

FURNITURE OBJECTives



St Anns table mono print by Chris Rose.



Red Altar by Patrick Letschka.



Corpus by Steven Smith.

Furniture design is an intrinsic part of contemporary visual and material culture, grounded by a set of mature object typologies, haptic knowledge and one off & mass production. It engages with everyday life, both practically and philosophically. Its research related outputs include designs, artefacts, prototypes, patents, design briefs, presentation media, advisory reports, exhibitions, curatorship, books, articles, databases and the creation of specialist archival collections & databases to support research infrastructure.

Research is understood by the Research Assessment Exercise (RAE) as an 'original' investigation undertaken in order to gain knowledge and understanding. It includes work of direct relevance to the needs of commerce, industry, and to the public and voluntary sectors; scholarship; the invention and generation of ideas, images, performances, artefacts including design, where these lead to new or substantially improved insights; and the use of existing knowledge in experimental development to produce new or substantially improved materials, devices, products and processes, including design and construction.'

Design research can be both quantitative and qualitative in its methodology. It is inherently interdisciplinary and multidisciplinary. Materials, structure, technologies, techniques, anthropometrics, human factors, sustainability, market, business, inclusivity, audience, consumption, health, well being, interaction, cultural identity are as-

pects of the creative design process.

The FURNITURE OBJECTives research group has formed to develop this culturally significant field of Creative Arts and Design research through common disciplinary interests and a collaborative approach. The members of the group are: - Dr Jyri Kermik, Patrick Letschka, Professor Maxine Naylor, Chris Rose, Stefano Santilli and Steven Smith.

The group's combined research interests encompass visual research, cognitive practices, experimentation through materials, design practice, sustainable practices, cultural heritage, the pedagogy of design, visualization & representation of design, technologies & techniques, the design development & production of furniture in public, corporate, contract, religious, educational, residential and domestic contexts, creativity & innovation, creative expressive value, and the everyday. FURNITURE OBJECTives intends to develop a design-led collaboration, which recognises the contribution of the individual researcher to an investigation. The existing design work of each the group's members provides a diverse cross section of approaches to furniture design that will inform its research. This cross section reflects the profile of the discipline and the professional community. The group is in the process of developing its first research project and funding proposal.



Polypropagation by Professor Maxine Naylor.



Tactile Bench by Stefano Santilli



AKSI Arm Chair by Jyri Kermik.



St Radigunds project

Now completed

Back in 2005, Tom Grimsey (School of Historical and Critical Studies) was selected to direct the Arts Council funded *St Radigunds* project in Dover. Working with the architect, the landscape designer and directly with local people, he undertook extensive consultation with schools, community groups and the local authority in this project. *St Radigunds* engaged the local community in the regeneration of a 2.5 acre site.

Since then funding in excess of £70k was raised from: the Foundation for Sports and the Arts; Kent County Council; the London Fancy Box Company; Sure Start; and Arts for All. Tom developed an overarching narrative for the 2.5 acre site to integrate three artworks developing identifiable places for different constituencies of the community. By summer 2007 all three were finally completed.

St Radigunds Forest

The bleak 200 meter boundary fence of the local nursery was re-cut and painted to form a new forest-scape. This was a purposely inclusive project, using huge stencils made in conjunction with local schools, youth clubs and user groups. Thorough public consultation and involvement (part of the strategy to position the project to attract the next phases of funding) paid real dividends as 18 months on there is absolutely no graffiti on what is a potentially vulnerable public site.

The Liquid Landscape

For the final stage of the project the previously contaminated site was dressed with hundreds of tons of topsoil before planting proved an opportunity for major sculptural re-modeling. This work gives a new physical rational to the site. Existing objects, trees, fences and boards appear to be set in a liquid landscape, each generating radiating ripples of undulating grass. Other ripples are caused by phantom objects yet to appear.



Building The Dover 'Live' Screen

Dover 'Live Screen'

Dover *'Live Screen'* is an out-door concrete fully functional screening and performance space in the form of a giant television. Tom was inspired by Johan Huizinga's ideas of 'Homo Ludens', where a simple object becomes the setting for involved and inventive play without over-direction. The space was conceived in the spirit of a contemporary bandstand where a band might perform once a month but for most of the time the structure provides the focus for meeting and informal play.

The prepared landscape forms a natural amphitheatre for the setting of the new structure. As if the TV had fallen from the sky, a huge grassy hollow is formed with concentric waves rippling out into the surrounding gardens

Tom worked with 'Black Fish' Physical Theatre Company and various video and performance artists, including some past Brighton students, to produce an inaugural event with dance, drama, music and video.

Promotion for the structure and the event was in the form of assembled cardboard televisions with pull through screens. Designed in conjunction with the 'The London Fancy Box Company', these proved invaluable tools for workshops in local schools and youth groups.



The Dover 'Live Screen'

Mobility of the Line

An Interdisciplinary Conversation

The international symposium and exhibition *Mobility of the Line: an Interdisciplinary Conversation* evolved as a result of postgraduate debate on the nature of drawing and architectural space. The project created a space for conversations between disciplines, between postgraduate students, between national and international theoreticians and practitioners.

The student-led symposium and exhibition event was held at the Sallis Benney theatre, University of Brighton, on the 10th, 11th and 12th of January was successfully organized by the MA Architectural and Urban Studies Postgraduate students and overseen by their programme leader Dr. Ivana Wingham as a part of their final Master Work course unit of study. Parallel to the organization of this event, the students also provided their own two-part design dissertation that dealt broadly with the ideas of how the line can acquire mobility in an urban, imaginary, experiential and surreal space and their practice-led research has been individually displayed in an exhibition.

The opening day of the student event was introduced by Professor Jonathan Woodham, Director of the Centre for Research and Development, and focused on practice-led research and growing postgraduate culture at the University of Brighton. Three sessions *Mapping the Invisible Lines*, *Travelling and Imaginary Lines* and *Meaning and making of Lines* featured MA and PhD student presentations. The accompanying exhibition of each of the Postgraduate organizers' own conceptual approach to the theme in seven projects and seven drawings dealt with the mobile line as a tool of generating urban and architectural designed spaces. The mobile line took on different roles and became an urban wavelength, a light projecting metaphor, a map travelogue, an immaterial trace of pedestrians, an invisible city framework, a mediator between 2-D and 3-D surfaces and a tool for re-appropriating designed space. The students were engaged with how their constructed lines could re-shape the experience, the effect or even an actual space itself. The changeability of the mobile line had been explored in a range of design disciplines in order to inform a new way of perceiving the line within architectural design.

This inter-disciplinary event's symposium included international and national speakers on the 11th and 12th from disciplines like architecture, graphic design, sculpture, photography, media and communications, art and other design disciplines. The opening address speech given by Dean of Arts and Architecture Faculty, Anne Boddington, praised student learning and introduced five sessions: *Placing the Line*, *Line as a Metaphor*, *Performance of the Line*, *Line as a Message* and *Drawing of Lines*. The list of speakers included Dr. Tracey Bowen, Angus Leadley Brown, Shirley Chubb, Sean Clute, Professor George Hardie, Brian Hatton, Professor Jonathan Hill, Professor Charlie Hooker, Michael Howe, Kristen Kreider, Professor Neil Leach, Igor Marjanovic, Will Nash, Professor Maxine Naylor, Giacomo Picca, Chris Rose, Anne Peirson Smith, Dr. Teresa Stoppani, Dr. Maria Theodorou, Professor Greg Votolato and Dr. Ivana Wingham. The event was widely attended and allowed students the opportunity



Frank O'Sullivan moderates the Meaning and Making Lines session. Speakers: Christos Papastergiou, Jorge Santos and Christiana Ioannou.

to listen to a broad range of lectures and approaches on the theme of how line may be interpreted within variety of disciplines. The symposium enabled for conversations to arise between the speakers and the audience.

The international symposium and exhibition 'An Interdisciplinary Conversation: Mobility of the Line' evolved as a result of postgraduate debate on the nature of drawing and architectural space.

This educationally innovative project was kindly supported by The Centre for Excellence in Teaching and Learning through Design (CETLD) and its Director and Dean of Art and Design Faculty Anne Boddington. Additional support was kindly offered by the University of Brighton and the Head of Architecture and Design Dr Catherine Harper. The funding for the printing of the booklet was kindly provided by Scott Brownrigg and DLA Design Group.



Brian Hatton chairs a panel with Will Nash and Shirley Chubb at the conference



Overalls – A Blank Canvas Book and DVD now published

Alice Fox and Jane Fox (School of Arts and Communication) have recently had a book published about their pedagogic research project *Overalls*. The book and short film documents their exciting teaching based research which explored the use of artists overalls as a creative learning tool on the award winning Access to Art project. *Overalls* offers a new and creative look at ways of engaging in reflective practice and proposes a shift in how students gather, reflect upon and reveal their thoughts around learning. The book introduces an innovative, transferable model for inclusive learning across subjects, which is of use to mainstream and learning disabled students alike.

Access to Art (now known as a2a) is a radical and ambitious visual arts course in which students with learning disabilities work with undergraduate students from the Faculty of Arts and Architecture at the University of Brighton. It has established an excellent model for inclusive learning envisaged in the 2001 Special Educational Needs and Disability Act, recently gaining a HEFCE Student Volunteering Opportunities Award, whose panel commended it as 'an innovative model which should be adopted far and wide. With the aid of Arts Council funding, a2a graduate artists with learning disabilities have now established their own artists group, the 'a2a Rockets', with a studio space at the Phoenix Arts Association in Brighton, where the course itself also takes place.

The *Overalls* project grew from an informal use of protective clothing – ordinary white overalls - by some participants in a2a sessions to record or collect images. Alice Fox and Jane Fox wanted to explore whether this impromptu activity could be developed into a useful reflective tool. As well as gathering the marks and traces of the day's activities, the overalls would provide a blank canvas (with 11 pockets) for participants to reflect on and record their experiences and thoughts in a more deliberate fashion while they were working and in whatever medium they were using (e.g. drawing, mono print, screen printing, photographic image, felt pen, lino cut, paint).

For the a2a students and Rockets artists, the overalls could be used as a visual and tactile memory aid, to note down their learning around art making- mixing colours, making decisions, developing creative ideas, remembering appropriate tools or references and noting discoveries. The university students also used them to reflect on their learning whilst facilitating and supporting people with learning disabilities, and developing communication skills.

For all the participants, the overalls have provided an opportunity to record experiences, record their learning and reference and remember discoveries, while accumulating a visible record of work that is worn about their person. This is a more inclusive and arguably more appropriate approach for art education than traditional word-based reflection. The evaluation practices remain within the processes of art making, and the knowledge gained is recorded in a visible and accessible form.

Louella Forrest



Mike and Carla talking about overalls

Because they are worn, the overalls become a documentation of practice by literally becoming part of that process- inhabiting the site of practice along with the artist who is 'doing'. What builds up on the overalls over time is two fold...the traces of the day's activities and deliberate reflective action. In this way the overalls begin to record experiences on different levels and offer a range of ways for participants to recall experience and make sense of what they are learning.

By taking part in this form of documentation the students and artists hold their learning within a visual language that crosses boundaries within an inclusive learning environment. During the sessions the university students are supporting the a2a students and Rocket Artists in the development of their artistic skills, including the recording of learning on overalls. They are assisting in a practical sense and also by supporting the formation of artistic ideas. In addition the university students are enabling the people with learning disabilities to think about what they are learning and find ways of recording it for future reference.

By unravelling their own experience of arts practice and learning in order to begin to facilitate others the university students are required to break down and communicate what they know about art making and support the teaching of that. By engaging in this the students are developing a range of skills, thoughts and questions that can be usefully recorded on their own overalls. These skills are both practical



Sara's overalls



Louella's overalls



- it may be that they are unfamiliar with the medium or materials used - and connected to the development of awareness. The university students are specifically guided towards assisting integration within the workshops and with the Phoenix Arts Association as a whole. They are learning advocacy support - either assisting the development of self advocacy skills or speaking up on some-one's behalf in order to gain access or combat discrimination - and disability awareness. In developing strategies for appropriate and effective support the students are processing and making sense of shifting perspectives as stereotypes are broken down. This in turn allows them to reflect on themselves and their own position in society. On all levels the university students are learning to explore different ways of communicating and feel their way along the complex boundaries between limiting and enabling the creative activities of another.

The overalls inspired a strong sense of ownership sometimes from a position of resistance or confusion. They were a demanding and highly visible element of the a2a project this term and students were required to work hard to record their learning alongside their practice. During the sessions some interesting issues around notions of 'wearing your thoughts' and privacy were raised. Students were able to make their learning either very public (by placing it on the bib of the overall for example) or to keep a thought quietly in a pocket or under a flap. It was very interesting to see the different points of ownership that were reached and how the participants began to 'make them their own' through various means.

They began to explore an alternative approach to documentation, broadening the medium in which learning can be communicated. Although the university students relied quite heavily on text to re-

fect on their experiences, they also needed to consider medium and make aesthetic choices to capture those thoughts. This allowed them to move a step closer to communicating their learning by making use of some aspects of the complex visual languages that their practical work is based in. Specific moments of learning or tiny events that needed to be remembered could be recorded through a variety of means. Choice of colour, scale and materials, placing of thoughts and images in relation to other ideas already on the overalls all come into play. In this way students begin to employ the skills embedded in image making in order to capture their learning.

Although this project developed directly from the very specific conditions of the a2a course, it has attracted considerable interest from academic staff in other subjects, both at Brighton and nationally. This is partly due to the growth in importance of reflective practice across the HE sector. Students in many subjects, particularly those leading to professional accreditation, are now expected to become 'reflective practitioners', able to undertake critical analysis of their own actions and those of their colleagues, to learn from experience and draw out underlying principles to guide future action. Reflective practice is also an element in a related national policy initiative requires all universities to support their students to undertake a process of personal development planning (PDP) throughout their degree, and encourage a more autonomous approach to their own learning. However, most models of reflective practice are based on reflective writing - valuable in itself but not always the most appropriate format for some students, some contexts, or for the kind of learning that may be the subject of reflection. There is also a concern, especially where such reflection is formally assessed rather than carried out purely for the students' own purposes, that students may learn how to produce a strategic simulation of reflective writing, missing out on the intended benefits.

The interest of the *Overalls* project has been that it offers an alternative way of thinking about reflection - a non-linear 'mapping' of ideas that can be layered and added to on a weekly basis, so that students can place ideas and thoughts in relation to each other rather than be bound by a chronological capturing of ideas. This method of documenting learning is also a shared experience, a vehicle for making learning visible within integrated sessions.

The immediacy of access allowed a focus for exchanges and remembering between participants as well as offering instant access for reference. In some instances people gathered around moments of learning, both reinforcing the importance of it and capturing it together for future reference. Over the weeks the amount of work and learning accumulated and became visible (in this case literally 'worn') and in some cases built up a sense of esteem and achievement...a visible accumulation of learning and progression.

In a group where communication is varied and challenging it embraced some of the needs around 'showing' rather than 'telling' and challenged the university students to think about visual communication within a new context. By the end of the unit the students were able to talk from a position rooted in practice and reflect on what they had actually done, recorded and learnt. The overalls were still being worn for this final session, and offered the surprising gift of animated input, as the students used these richly meaningful artefacts to talk from and use to share their learning journey with tutors and each other.

Overalls (including DVD) was launched in January 2008. To order your free copy contact Alice Fox on 01273 643059 or a.v.fox@brighton.ac.uk.



University of Brighton and Seoul National University PMI2 Funding Proposals

The *Prime Minister's Initiative for International Education* (PMI2) launched in April 2006 is a five-year strategy. It builds on the first PMI to secure the UK's position as a leader in international education and sustain the managed growth of UK international education delivered both in the UK and overseas. The first PMI showed the value of integrating the activities and resources of the government, education institutions from all sectors, and the British Council to position UK education overseas. The PMI2 focuses on new countries as well as strengthening relationships in countries where there are well-established ties. The funding is available to encourage the building of strong strategic alliances and partnerships for the following areas: -

Research Co-operation: to build the foundations for long term relationships and grow high quality research co-operation between higher education institutions in the UK and agreed priority countries. The funding is intended as pump priming to initiate and stimulate projects of excellence that have the potential to be sustainable in the long term.

Collaborative Programme Delivery: to encourage the development of joint / dual awards programmes and collaborative programme delivery at undergraduate and postgraduate levels.

International Mobility of UK Students: encouraging UK students to take up overseas study opportunities is a key component of the UK's internationalisation agenda. Bids are invited from UK higher education institutions interested in developing and delivering innovative programmes to facilitate the outward mobility of UK students.

Partnership Development Grants: to develop strategic alliances and partnerships with international institutions requires careful planning and communication. The grants are available to UK institutions for this purpose.

Professor Maxine Naylor has submitted, on behalf of the Faculty of Arts and Architecture, two PMI2 funding proposals with the Seoul National University. One proposal is for Research Cooperation and will cover travel and accommodation costs for researchers and research students and activities associated with the research project. The other proposal is for International Mobility of UK Students a focused study abroad visit programme for a group of 5 Faculty of Arts and Architecture students for 1 month at the College of Fine Arts, Seoul National University. The proposals are for a total of £51,000. The PMI2 funding results will be announced in late February or early March.

Dress history research well represented at the V&A conference

Dress history research undertaken by past, present and current undergraduates, PhD students and staff from the University of Brighton was prominently in evidence at the V&A's international dress history conference, *Unravelling Couture Culture* (6-17 November 2007), to discuss issues raised in the museum's major and highly successful Autumn/Winter 2007-8 exhibition, *The Golden Age of Couture*.

The successful history of the Faculty of Arts & Architecture's Dress History Research Centre was highlighted as past and present students presented research papers along with Dr Adelheid Rasche, Fine Art Museum, Berlin and Beatrice Behlen (Historic Royal Palaces) on Princess Margaret and Dior to over 300 participants from all over the world, including couture clients and dressmakers, fashion journalists as well as many students and university staff.

Dr Lesley Miller, who completed her PhD entitled *Designers in the 18th Century Lyons Silk Industry in 1987*, and is now Head of Textiles at the Victoria and Albert Museum, presented a conference paper, to mark her new book of the same title, dealing with *Balenciaga*.

Dr Alexandra Palmer, who completed her PhD entitled *The Consumption, Social Function and Style of Couture in Canada... 1945-60* in 1995, and is now Keeper of Costume and Textiles at the

Royal Ontario Museum, Toronto, presented a paper entitled '*Couture Tales – Collections and Histories*'.

Amy De La Haye, University of Brighton Design History graduate, writer and co-programme leader for the MA in Museum Curating at the London College of Fashion, gave a lecture on '*Miss Lachasse*,' a couture doll with a complete wardrobe designed in 1953.

Jane Hattrick currently undertaking AHRC-funded PhD research on '*The Life and Death of British Couture: The House of Norman Hartnell, 1924-1990*', presented her current research on *The 'Pagoda Look' for a 'Golden Age': The Work of Norman Hartnell in the Post-War Period*.

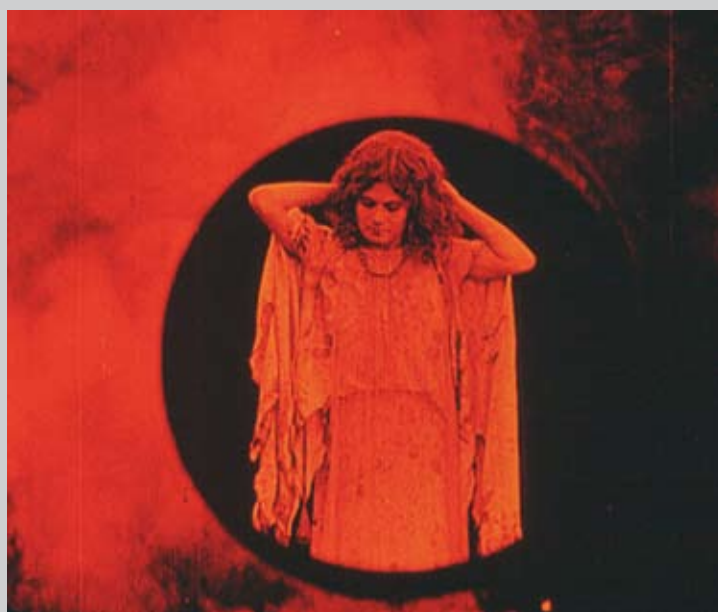
Professor Lou Taylor (School of Historical and Critical Studies) programme organiser for the MA in Design History and Material Culture, provided the background setting for the V&A exhibition with her presentation on *Paris Couture and Lyon Fashion Textiles on Nazi and Vichy Terms: issues of design, manufacture, consumption and recovery: 1940-4* - including the showing of an extract from Catherine Bernstein's recent and very moving documentary film, *La Mort d'Une Modiste- Fanny Bernstein*, generously lent by the Director for this unique occasion.

The Austrian Avant-Garde Visits Cinecity



Still from *Film Ist* (2002) by Gustav Deutsch

Cinecity the Brighton Film Festival is an annual moving image festival presented by Screen Archive South East and the Duke of York's Picturehouse in conjunction with the University of Brighton. Since its inception in 2003, the festival has focused a great deal of its attention on moving images made by artists, reflecting the variety, innovation and excitement of this field. Our interest in this work encompasses: the historical and the contemporary; the regional, the national and the international; from the single screen to multi-screen installations; the analogue and the digital – the use of all formats and gauges (from film to video to digital); the appropriation of archive film; the historical and critical exploration of themes and genres. *Cinecity* is committed to engaging with all aspects of this art through screenings, installations, presentations, masterclasses, discussion and debate. Given *Cinecity's* involvement with the teaching, learning and research at the University and the work of Screen Archive South East, we are interested particularly in the many ways that artists' cinema engages with subjects such as form, place, memory, identity and history.



Still from *Film Ist* (2002) by Gustav Deutsch

Thanks to the financial support from Arts Council England and the Faculty of Arts and Architecture's Research Strategy Support Fund, at *Cinecity 07* we were able to present a special programme entitled *24 x a Second: Austrian Avant-Garde Cinema* at the Sallis Benney Theatre (23-25 November 2007). The essential qualities of cinema – light, movement, space, time – have been rigorously explored by Austrian avant-garde cinema. Probably more than any other national artists' cinema, these film-makers have engaged with the materiality of film to create a cinema of purity and intensity. Collectively, these Austrian artists have a remarkable and distinguished place within the international history of artists' films. Our programme, consisting of six events over three days, was devoted to three key figures: Martin Arnold, Gustav Deutsch and Peter Tscherkassky.

The Friday evening explored the work of Martin Arnold. He has established his reputation over the last two decades for his exploration of gestures found within familiar Hollywood films. By stretching and manipulating this material, Arnold transforms the insignificant into remarkable experimental works. At *Cinecity* we screened *Piece Touchée* (1989), *Alone. Life Wastes Andy Hardy* (1998) and *Passage A L'acte* (1993). Saturday began with an overview of the Austrian avant-garde through the collection of sixpackfilm. Founded in 1990, it is devoted to the international distribution and promotion of Austrian film and video art. Dietmar Schwärzler of sixpackfilm introduced many of the key themes found in the Austrian school, such as the use of found footage, the deconstruction of popular narratives and the exploration of the human form and urban spaces, and screened work by Peter Kubelka, Kurt Kren, Valie Export, and Mara Mattuschka.

The next three sessions focused on the work of Gustav Deutsch. Since 1996, he has been visiting film archives, retrieving fragments of film and adding them to his ongoing project: *Film Ist*. (Film is.). We screened Chapters 7-12 of *Film Ist*. (2002) on 35mm, it being the second part in this series of 'tableau films'. The chapters are discreet works that may be shown in any order but they build into a profound reflection on the nature of cinema. Made with the assistance of five major film archives, 7-12 features hand-tinted, scratched and decayed moving images from the first thirty years of cinema and reflects this period's fascination with tricks, humour and theatre.



Throughout his masterclass, Deutsche explored aspects of the origins of *Film Ist.*, introducing the historical context of the found footage incorporated into this film and its ability to generate a plurality of aesthetic and philosophical meanings when brought together within his unique composition. Deutsch's thesis was how forgotten and seemingly ephemeral moving images can be given alchemical and metaphorical power when placed within collage structures. For him, this creates a distinctive experience and perspective for the viewer, encouraging her/him to meditate on the imagery and their representations of history, memory and ideology. Intelligent and perceptive questions and Deutsch's careful and thoughtful answers concluded this absorbing session.

It provided a perfect introduction to his latest work: *World Mirror Cinema (Welt Spiegel Kino)* of 2005. In this found footage collage, Deutsch combines three thirty-minute films of found footage from Vienna, Surabaya (Indonesia) and Porto (Portugal). Each episode consists of an initial panning shot of a city square or street containing a cinema and the films periodically focus on different parts of the image – an individual, a vehicle, a cinema poster. The passers-by become chance protagonists in a series of micro-tales which report on cinematic and world history. For Deutsch, the cinema belongs to these "ordinary people" - the supporting actors of history.

The remainder of *24 x a Second* was devoted to Peter Tscherkassky, one of the world's most acclaimed experimental film-makers. His spectacular projects, such as his *Cinemascope Trilogy*, explore the limits and artifice of film. For over a decade, he has been making films without the use of a camera or any other optical apparatus. Instead, every single frame is painstakingly fashioned by hand, using a laborious technique of exposing the film to light. Found footage serves as the source material, usually from Hollywood productions. Tscherkassky refers to his method as 'manufacture'. He copies details from the original films one frame at a time, such as isolated views, individual performers, body parts and background objects. His practice can be described as *painting with light* as he uses tiny flashlights and laser pointers to copy the original film. This painterly and labour intensive process leaves visible traces that foreground the materiality of the medium itself. Qualities irrelevant to the source material become exposed: scratches, dirt, loss of resolution and instabilities in the image. These re-worked fragments are then 'reconstellated' within a new non-narrative structure. He said,

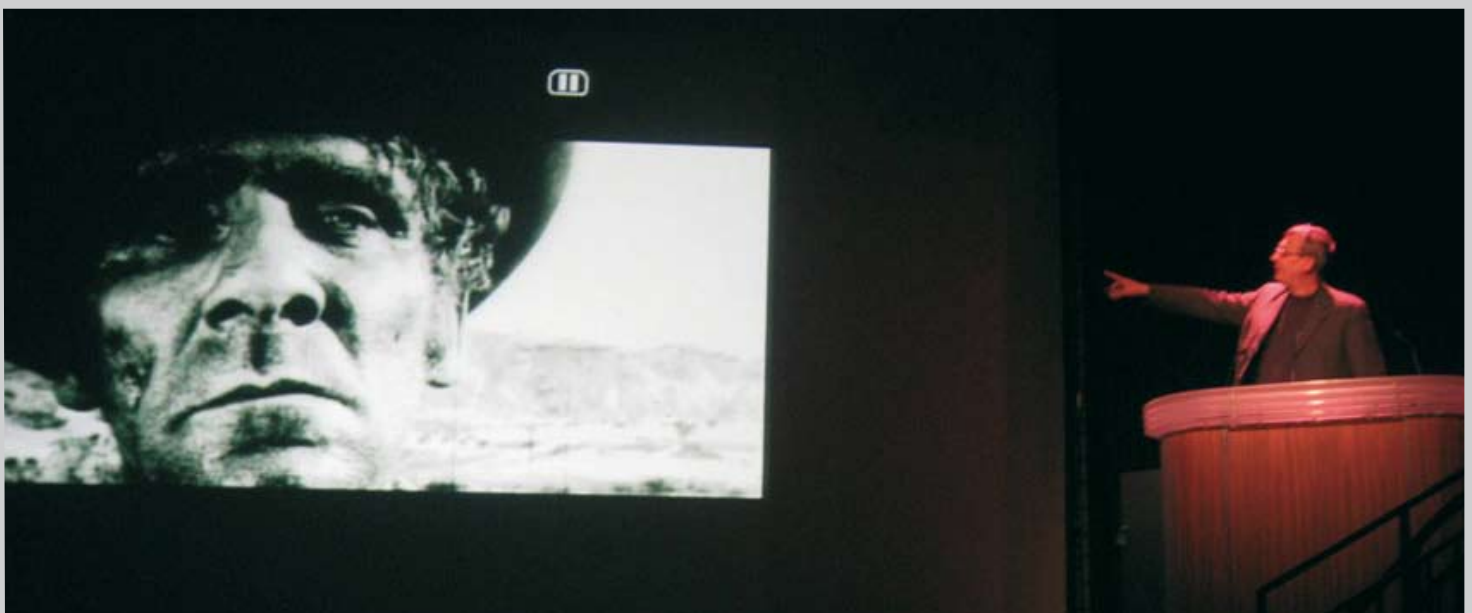


Peter Tscherkassky in front of *Frame by Frame*

"There are three factors that influence my work permanently: working with found footage, working directly on the film stock (together with the possibility of physical manipulation of the film) and, in general, the capacity of the film medium to evoke a dreamlike atmosphere."

In his masterclass, Tscherkassky spoke for over ninety minutes on his working methods, examining in detail the processes he employed in order to create his 2005 film, *Instructions For A Light And Sound Machine*. This film 're-presents' and 're-visions' fragments from Sergio Leone's *The Good, The Bad And The Ugly*. Stripped of their original colour, form and meaning, Tscherkassky describes the work as, "an attempt to transform a Roman western into a Greek tragedy."

After an intensive and illuminating hour of Q & A with the artist, the final session of *24 x a Second* presented a spectacular wide screen presentation of Tscherkassky's *Cinemascope Trilogy: L'arrivee* (1998), *Outer Space* (1999) and *Dream Work* (2002). This 35mm film fully captures Tscherkassky's intense and hypnotic practice. Running in parallel with our Austrian programme was Tscherkassky's installation, *Frame-by-Frame*. Consisting of two plasma screens and two lightboxes, this intricate work was devoted to two films: *Instructions For A Light And Sound Machine* and *Dream Work*. It enabled two metre long strips from these two films to be carefully inspected, each one revealing his very particular methodology. The installation played con-



Peter Tscherkassky masterclass



Film still from *Cinemascope Trilogy - Outer Space* (1999) by Peter Tscherkassky

tinuously in the University gallery closest to the theatre for the duration of the festival, introducing literally thousands to Tscherkassky's work.

Complementing the Austrian weekend was also a wider programme of artists' work at *Cinecity*. It included:

- Ian Helliwell's exploration the World's Fair in Montreal in 1967, emphasising its celebration of the avant-garde and the future;
- Andrew Kotting's *In The Wake Of A Deadad* (2006), his new work that combines his fascination with landscape and memory;
- John Gianvito's cine-poem, *Profit Motive And The Whispering Wind* (2007), on the graves and monuments that commemorate the 'other' America of the civil rights movement;
- Addictive TV's fusing of moving images and music through a layered and protean multi-media collage made possible by DVD turntables;
- William Kentridge's *Nine Films For Performance*: a unique live cinema event featuring Philip Miller's score for Kentridge's nine films that chronicle his anti-hero Soho Eckstein against the backdrop of South Africa's shifting political landscape;
- a Dance for Camera festival organised by South East Dance on historical and contemporary aspects of this genre.

Underpinning the 2007 artists' programme were a number of very positive infrastructural changes for *Cinecity*. A new website was launched with podcasts and online ticketing and we installed a 35mm projector in the Sallis Benney Theatre. The latter created effectively a new cinema in Brighton & Hove. We are now preparing our plans for this year including the development of the Sallis Benney as a specialist year-round venue for artists' cinema. We also look forward to our participation in the two new degree programmes that will be launched in the Faculty this autumn: the Moving Image and Screen Studies. Our website documents the 2007 festival and will chronicle the evolution of the 2008 programme.

For further information please visit

www.cine-city.co.uk



Film still from *Instructions for a Light and Sound Machine* by Peter Tscherkassky



Film still from *Cinemascope Trilogy - L'Arrivee* (1998) by Peter Tscherkassky

Fragile Identities

the work of William Kentridge

Driving into central Brighton, or walking along Grand Parade, in the autumn of 2007, produced a distinctive experience of the city. Alongside the exterior of The Gallery, back-projected onto the plate glass windows, were the nine films by William Kentridge in homage to the work of Georges Méliès. Choreographed ants described celestial patterns on the windows; espresso pots substituted themselves for spaceships; the artist films himself, doing apparently doing impossible stunts, through the use of film reversal and superimposition, and steps in and out of his work continually, bringing attention to bear on the process of making. Sometimes bemused and always fascinated passers-by line the pavement nightly to spectate the scenes.

This partial animation of the city's exterior architectural fabric was only the most visible of the elements of the recently concluded Kentridge exhibition, curated by Peter Seddon (School of Arts and Communication) and Tom Hickey (School of Historical and Critical Studies). However dramatic it was, it was not the show's most exciting aspect. That designation has to be reserved for the part of the exhibition mounted at The Regency Town House. This building, in one of the city's most prestigious Regency squares, has been undergoing restoration as a heritage site for many years. Still in the midst of that process, it remains a space in which the scars and stains and other marks of time are still inscribed upon its internal surfaces, the material signs of the building's past, and the materialised elements of memory on which we draw when we construct our histories. This venue was ideal for exhibiting the collection of related work provoked by reflections on the Italian invasion and colonisation of Abyssinia (today's Ethiopia) in 1935.

Kentridge's anamorphic film *What is to Come Has Already Come* was projected down onto a circular table and then viewed on a mir-



Bird Catching 6 from the Birdcatching series, produced in preparation for the artist's production of Mozart's *The Magic Flute*. Sugarlift and Drypoint on Paper.



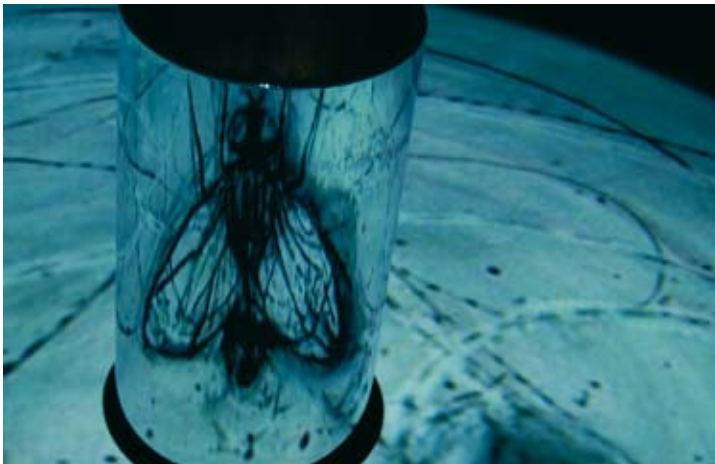
'Gas Mask' in the series *L'inesorabile Avanzata*, sugarlift on paper (2007)



Zeno Writing (Panther), photogravure, drypoint and burnishing on paper (2002)

rored cylinder at the table's centre. To the haunting sounds of a popular Italian Fascist ballad, interspersed with African drums and vocalists and the noise of machine guns and other engines of war, wounded and dismembered bodies collapsed across the cylinder and displaced persons marched away from their burning villages. Tanks and planes swirled around them like horses to be ridden on a carousel. The poignant echo down the decades to contemporary versions of imperial adventures and barbarities was enhanced by the setting – a dining room, restored to the muted purple colour that late 18th century civility considered appropriate for aiding digestion.

Elsewhere on the site were mounted the five newsprint reproductions and the original prints of Kentridge's series, named with crushing irony, *L'inesorabile Avanzata* (The Inexorable Advance). These were the objects of a remarkable decision by the editors of the Italian business



Fragment from the anamorphic film 'What Will Come (Has Already Come)' seen in the mirrored cylinder.



'The World Walking' large scale drawing for the series *L'inesorabile Avanzata*, as exhibited in the stairwell of The Regency Town House.



Fragments of two of the back-projected films from the 'Homage to George Méliès' series on the outside of The Gallery



The four stereoscopes in the gallery.

daily, *Il solo 24 ore*. In successive weeks in March and April 2007, they printed on full pages of the paper enlarged versions of Kentridge's prints to mark this shameful moment in Italian history, and to register its resonances with the contemporary threats to people of global displacement and of contemporary imperialism in Darfur, Iraq and elsewhere.

In The Gallery of the University were displayed a remarkable series of print sets dating from the early 1980s to the present, and an installation of stereoscopic photo-gravures. Amongst the prints, were a new set constructed as reflections in preparation for a new operatic project. In these Kentridge played with the iconic images of Russian constructivism conjoined with graphic representations, drawn from iconic photographs of key political figures of the Russian Revolution and its decay into Stalinism. In 2010, Kentridge's production of the Shostakovich's opera, *The Nose*, will be staged by the Metropolitan Opera in New York.

In addition to the dual-site exhibition, the Kentridge project also presented, in the Sallis Benney Theatre, the *Nine Films for Performance*. These animations of graphic work in charcoal, produced in the period from the last years of Apartheid to the conflicts and struggles in South Africa today, investigated the corrosive effect of racism and exploitation on all those affected by it, both oppressors and oppressed, exploiters and exploited. Kentridge's distinctive animation technique in these short films is what secured his international reputation. The films were screened with live music by the South African composer

Philip Miller, performed by the Achima Quartet from Italy, and vocalist Tumelo Molo from South Africa. The performances were introduced by Kentridge and by Miller.

Supplementing the exhibition and performances was a two-day symposium held at the Regency Town House which addressed the issue of the relationship between politics and art-making in the 21st century. The symposium, supported by the Haunch of Venison Gallery, included contributions from Tamar Garb, Douglas Dodds, Esther Leslie, Jessica Dubow, Charles Harrison, Philip Miller and William Kentridge. Elements of the event, in addition to images and commentary from the exhibition, will be published on the Kentridge website later in the year as an ongoing resource for scholars and artists. DVD films of the exhibition, of interviews with Kentridge, and discussions with other South African and British artists and commentators, made by Ian McDonald of the Chelsea School, will be released later in 2008.

The Kentridge project emerged as a result of continuing collaborations between colleagues in the School of Art and Communication and the School of Historical and Critical Studies on the relationship between art practice and political context, notions of critical curatorship, and on the relationship between art forms and issues of democracy and participation.

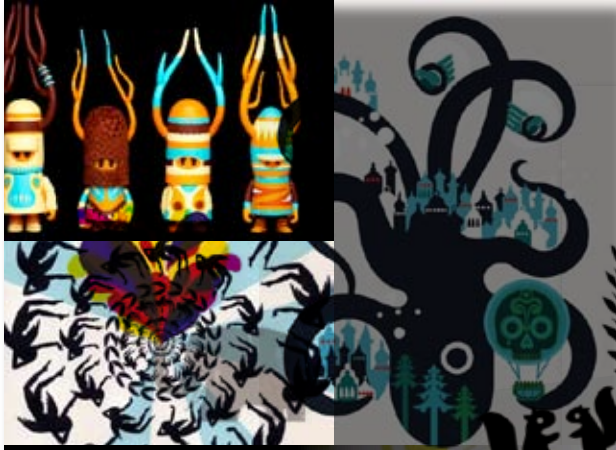
This University of Brighton project was supported by the Arts Council, without whose assistance it would not have been possible, and by the Haunch of Venison Gallery.

www.brighton.ac.uk/kentridge



Further Adventures in Illustration

A Discipline in Flux



secrets of digital illustration
a masterclass in digital image making
lawrence zeegen

on in illustration

As well as getting the right kind of teaching, getting in front of the kit was problematic. At the time, Rota's work, now a unique blend of collage with hand- and digitally-rendered drawing and painting, wasn't going anywhere. "I was unhappy with the direction my work was taking, so I turned to the computer. I thought it could help solve the aesthetic problems I was experiencing." Rota now works regularly for clients across the globe, recently for the *New York Times*, the *Daily Telegraph*, *QJ* magazine, and *Elle* the Oprah Magazine. "The degree in which I draw or collage and my use of the digital

tools. "At the time most of the people using the computer at college were graphic design students, so I didn't get the help I needed. As well as getting the right kind of teaching, getting in front of the kit was problematic. At the time, Rota's work, now a unique blend of collage with hand- and digitally-rendered drawing and painting, wasn't going anywhere. "I was unhappy with the direction my work was taking, so I turned to the computer. I thought it could help solve the aesthetic problems I was experiencing." Rota now works regularly for clients across the globe, recently for the *New York Times*, the *Daily Telegraph*, *QJ* magazine, and *Elle* the Oprah Magazine. "The degree in which I draw or collage and my use of the digital

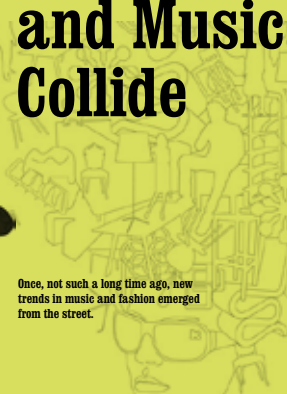
13. The McLaren, Peter of Cider Mouth Green, The Lodge Music Publishing

14. Peter Dinklage, Mike, An Artist's 100th Birthday

15. David Byrne, Warner in A Man's World, Telegraph, 2008

16. Michael Haskins, Peter Dinklage, self-portrait

17. Peter Dinklage, Michael Haskins, Peter Dinklage



Chapter 2: Where Fashion and Music Collide

Once, not such a long time ago, new trends in music and fashion emerged from the street.



Chapter 3: Where Fashion and Music Collide

Rock and roll

Street culture was once a rapidly changing affair. The first music created by and for teenagers—rock and roll—gave rise to the badly boys of the 1950s and evolved into a constantly changing musical landscape that inspired new sounds and new styles: the mods, beatniks, and hippies of the 1960s; the skinheads, punks, and new romantics of the 1970s; and beyond. These lively youth movements were energized by a constant need for accessories.

"It could be argued that both the teenage and youth cultures were born in the US. Rock and roll was a resolutely American invention, although quickly absorbed and rethought by teens throughout the West."



Chapter 3: Where Fashion and Music Collide

1. Steven Granth, Steven, Death Cab For Cutie, Music Poster
2. Robert Aronoff, T-Shirt Design, Paul Smith, Fashion
3. Karoly Kaszalai, Mr. Ward's 100th Birthday, London, 2008

'Secrets Of Digital Illustration' Cover and Spreads

Lawrence Zeegen, (School of Arts and Communication) launched his third book, *Secrets of Digital Illustration* (RotoVision), on Friday 14th December 2007. Lawrence's accompanying illustrated lecture, delivered in the Sallis Benney Theatre, entitled 'Further Adventures in Illustration' began by exploring the variety of publications, to have emerged in recent years, documenting rather than investigating contemporary practice in illustration. Lawrence acknowledged that it was time for the discipline to be more self-critical at a time when issues of fashion and style were taking the place of a more critical, reflective and contextual debate.

Lawrence's lecture highlighted the themes and issues within his latest book; he described how *Secrets of Digital Illustration* charts the pre-history and resurgence of illustration since the introduction of constantly evolving digital practices, within changing professional and educational contexts. He described how the book explores illustration practice internationally with regard to how illustrators have sought to challenge the boundaries of associated disciplines such as graphic design, fine art, animation, photography and the moving image. Lawrence presented the book's primary focus; the growing

confidence and optimism in illustration through illustrator-led self-authorship, websites, online publications and shops and the increasing development of accessories and products emerging from narrative and character development into 'designer' toys and artefacts. He went on to discuss the book's exploration of the diversity of current work, and speculated on future developments in the field, looking at how illustrators develop and sustain their own ideas and intellect through involvement and engagement in contemporary culture, alongside their work for commercial clients, in a context where this balance has fundamentally altered.

Secrets of Digital Illustration concentrates on the working processes

and professional practice underpinning contemporary illustration, exploring creative thinking and ideas and the illustrator's role as a visual problem-solver. Lawrence investigates the relationship between analogue and digital working methods, looking particularly at those contemporary practitioners whose work spans traditional and digital practices. Recognising the huge influence on design and illustration that fashion and music have played, Lawrence turned the tables by identifying specific projects representative of the role and the contribution that illustration has made to the fashion and music industries. Detailing and documenting the art of character design and the rise of the 'designer toy', he also examines the move towards self-authorship and non-commercial projects as a method, not only of income-generation, but also for informing commercial projects with new thinking and working methods.

Throughout *Secrets of Illustration* and Zeegen's two previous books, *Digital Illustration – A Master Class in Creative Image-Making*

(Rotovision) and *The Fundamentals of Illustration* (AVA), he has sought to include examples of work from across the globe – the countries represented include Argentina, Australia, Belgium, Canada, Denmark, Finland, France, Germany, Holland, Italy, Japan, Portugal, Singapore, South Africa, Spain, Sweden, Turkey, USA as well as work by illustrators across the UK. Lawrence's three books include images, selected from over 4000 submissions by over 400 illustrators, with 200 individual contributors being selected for publication. The three books feature numerous interviews with many leading contemporary illustrators about their practice. The books have been published in many countries and translated into Japanese, Spanish, French and German.

Lawrence is currently writing three further books for publication in 2009 and 2010; *What is Illustration?* (Rotovision) and *The Design Graduate's Survival Manual* and *Fifty Years of Illustration* (both Laurence King).

Former MAVA Students National and International Successes

Former students of the University of Brighton's Performance & Visual Arts programmes are making ripples in regional, national and even international press.

Natasha Khan (MAVA), the multi instrumentalist singer/songwriter and fronts the all female band Bats for Lashes, tipped to win the Mercury music prize, sited in *The Guardian* G2 19 December 2007 as one of seven most notable Women of the Year 2007.

Michael Pinsky (MAVA), 1991 graduate, has been featured by publications such as Contemporary, Art Monthly, Art Review, The Guardian, The Times, The Telegraph, Time Out, Blueprint and AN Magazine. His published solo catalogues include: *Transparent Room* with text by Helen Sloan and *Pinsky Projections* with text by Gavin Wade. A catalogue *Panacea* with an additional Pinsky monograph is to be published in 2007 with texts by JJ Charlesworth & Judicael Lavrador.

Since graduating from Brighton in 1991, Michael completed his Masters at the Royal College and PhD in 2000. Dr Pinsky is currently Senior Lecturer at East London University and has given public talks at the BALTIC, Newcastle, the Royal College of Art, London, The 1st National Public Art Conference, London, The Best of Heritage, Dubrovnik and at Wiretap, Rotterdam. Exhibiting extensively both nationally and internationally, Pinsky's work explores relationships between architectural spaces and perceptions of time. Taking the combined roles of urban planner, activist, researcher, resident and artist, he uses the medium of video combined with other art forms such as performance, mapping systems and three-dimensional modeling. For each new project Pinsky responds site-specifically to the physical and sociological space in which the work exists. Context is crucial, providing both the content and the platform for the work. Pinsky's work has gravitated to an area, which he calls 'found performance'. Through the use of video, live and prerecorded, the preexisting actions of people and objects create the visual substance of his work. (www.michaelpinsky.com).

Louise Rennison's (DAVA) award winning book *Angus Thongs and Full Frontal* published by Harper Collins in 2000 has now been turned into a major Hollywood film to be released in 2008. Louise has since written a further 8 books which charts her fictional character Georgia Nicolson. Her latest book is *Luurve Is a Many Trousered Thing*.

Colin Winston Fletcher (MAVA) has been composing music for film and television since 1997. His drama work includes *After Thomas*, whose score was nominated for an Ivor Novello 2007, and *Footballers Wives* 2002-7 for ITV. His documentary work includes *New York Firefighters – the Brotherhood of 9/11* (Global) and *I killed John Lennon* (Ch4). His works also features in Lonely Planet series and in children's TV Balamory for CBeebies. (www.colinwinstonfletcher.com).

Magali Charrier (DAVA) screen dance film *Tralala* has been selected as part of the prestigious TALENT 3 video art compilation launched on the 17th of October 2006 in Paris with Beaux-Arts Magazine. It will be available in selected french bookshops from then on. 'TALENTS 3 CONNECTIONS' will be released on next 20th October. (www.talentsvideo.com/fr/issues/talents_3).

Former students also have a major impact on educational courses and promotional areas of Performance in Brighton, Lewes, Eastbourne and Worthing. **Dan Finlay** (TAVA) is currently Head of Acting at ACT Brighton, and also Head of BTEC Performing Arts Brighton and Hove City College. Since leaving VPA in '87 he acted in the West End and the Lyric Hammersmith, took film and TV roles, directed many productions and coached both the private and corporate sector. **James Poulter** (TAVA) is currently Performing Arts Manager at Sussex Downs College a centre of vocational excellence for the performing arts, **John Cunningham** (TAVA) is Head of Music at the BTEC Performing Arts course Brighton and Hove City College, **Adrian Court** (DAVA) teaches dance and physical theatre at BTEC Northbrook. **Alistair O'Loughlin** (TAVA) and **Miranda Henderson** (DAVA) are responsible for the curation, and artists support and development at The Nightingale Theatre.



STAFF NEWS

Professor Liz Aggiss

Men in the Wall, a screen dance installation by Professor Liz Aggiss (School of Arts and Communication) recently received the Dance Camera West Festival Award 20007 for innovation in the field of digital media.

Men in the Wall was exhibited at 18th Street Street Arts Centre Santa Monica Los Angeles from 20th – 30th July 2007. 18th Street grew out of *High Performance Magazine*, an internationally recognized performance art review published from 1977-1998. The three pioneering artist/writers moved the magazine from Los Angeles to several warehouses in Santa Monica. The property included Judy Chicago's old studio where the *Dinner Party* was created. Named the 18th Street Arts Complex, many artists were invited to take up residence and several arts organizations were founded including *Highways Performance Space*, *Side Street Projects*, *CARS*, and *Electronic Cafe International*. This combination of artists and organizations has created a thriving, innovative arts community with local and international impact. *Men in the Wall* was well received most notably from the *3D Society* of Los Angeles who spent several happy hours at the exhibition and interviewing Aggiss/Cowie for *Stereoscopic Magazine*.

In August and September Liz shot and edited her new screen dance short *Diva*. This film has been acquired by Channel 4 Dance4 Film programme. It emerged from Liz's research into solo dances from the early 20th century. *Diva* is where fact and fiction collide, archive and reportage rupture. This film was made with support from the Arts and Architecture Faculty Research Support Fund. It was previewed within the Dance4 Film 75 minute programme at Australia House on 6th December 2007 and will be transmitted on Channel 4 and on ABC Australia in Spring 2008. *Diva* had its world premiere screening at Brighton Screen Dance Cinecity on Sunday 2nd December and was screened at DFA Walter Reade Theatre New York in January 2008.

Professor Aggiss was invited onto the IMZ 11th international festival and competition for dance films and videos screen dance jury held at The Hague 15-18 November 2007. She was elected President of this committee. Her co jury members included Hans de Wolf (Award NPS Producer), Gunilla Jensen

(Head of development Opera and Dance SVT Fiktion Stockholm), Christine Schopf Austrian (Broadcasting Corporation specializing on electronic arts), and Peter Welz (installation artist). This jury viewed over 120 shortlisted films in four days and selected the best films, nominations and award winners in the following categories; Live Performance Relay, Camera Re-Work, Documentary, Screen Choreography under 5 mins, under 15 mins. and over 15 mins, presenting the winners with trophies and citations and, in the case of the overall winner, a cheque for 15,000 Euros.

Professor Aggiss received an Arts Council South East Production Award to research, develop and create a series of new solo live works titled *Guerrilla Dances*. Using the initial research for *Diva* alongside further research into archival material from Austruckstanz tradition, *Guerrilla Dances* will be a set of short performances innovatively designed for festivals as a series of sharp self-contained performance ruptures to be presented in any theatre space prior to any event. The theme is a practical commentary on dance archive and history where each *Guerrilla Dance*, though brief, would, if viewed in totality, have a lucid context for a consistent festival-going audience. This work challenges and considers the stage space as a public place of illusion or suspension of belief and audience expectation. Additionally as a mature artist, *Guerrilla Dances* aims to raise awareness of age and dance performance and the qualities and experience that can be brought to this art form, it aims to use every opportunity to resist the pressure for dance practitioners to be a sole domain for youth, and thus hopefully to act as a role model for mature practitioners. Liz has been invited to present this new work *Guerrilla Dances* over 4 days at British Dance Edition, Liverpool January 2008. BDE is a promotional Festival for national and international producers to view the best of British Dance. *Guerrilla Dances* has also been selected by Caravan, a project in association with The British Council and the Brighton Festival.

Aggiss' screen dance film Motion Control continues its international journey and is now available on the *Dance For Camera 2* DVD produced by Kelly Hargreaves, First Run Features, in Los Angeles. The DVD features



Liz Aggiss

6 other screen dance films selected from the US, Canada and Iceland, and Aggiss features as 'the cover-girl'. The DVD is available from: www.firstrunfeatures.com. Motion Control has also been selected for the DFA screen dance festival at the Walter Reade Theatre New York in January 2008.

Jonathan Chapman

Jonathan Chapman (School of Architecture and Design) has been invited to speak at the House of Lords, London. The House of Lords Science and Technology Committee has launched an inquiry into waste reduction which will be looking at the ways in which products and production processes can be made more sustainable and therefore produce less waste. As part of this, the Committee will be examining how design can play a role in reducing the amount of waste produced, and consumer attitudes towards sustainability and waste. Jonathan Chapman has been invited to contribute to this session, presenting his research on issues of product longevity, consumer behavior and sustainable design within the context of EU environmental legislation, and associated policies.

Jonathan has been invited to present his research as part of a prestigious lecture series in April this year, to be held at the *Arhitekturni muzej Ljubljana* (The Architecture Museum Ljubljana), Slovenia. The aim is to explore and define alternatives to the prevailing logic of consumer society, and to outline the presuppositions for a new state of affairs, a new politics of collective emancipation and a sustainable ethics of design.

The 6 keynote speakers represent different nations and generations; tackling the issue(s) from different points of view, thereby creating a vivid picture of research into sustainable design.

The programme for the lecture series is as follows:

- Dieter Rams (Germany) 6 March, 2008
- Ezio Manzini (Italy) 20 March, 2008
- Jonathan Chapman (United Kingdom) 8 April, 2008

- Clive Dilnot (USA) 13 May, 2008
- Per Mollerup (Denmark) 10 June, 2008
- Victor Margolin (USA) 3 October, 2008

After the conclusion of the lectures, a book will be published entitled *Sustainable Alternatives in Design* (2009) that includes a chapter by each of the six specialists, as well as interviews with them, in both Slovene and English. The event has been organised by PEKINPAH (Cultural, publishing, and production group), Barbara Predan, Architecture Museum Ljubljana, Dr Peter Krecic and Spela Subic.

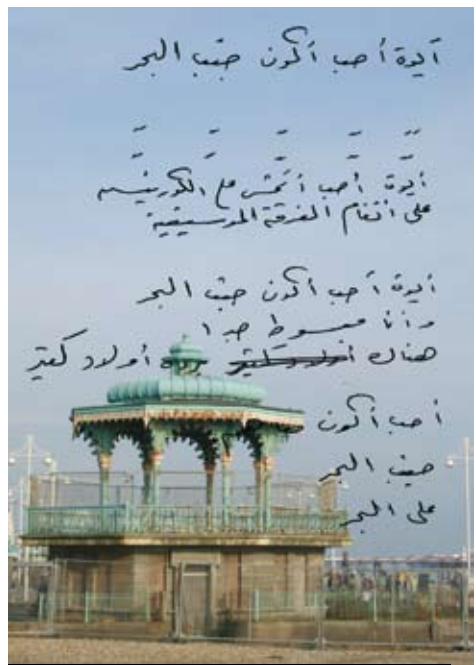
In 2006, Jonathan Chapman presented his research at the International Design & Emotion Conference hosted by Chalmers University, Sweden (26-30 September, 2006). His paper entitled, *Sustaining Relationships Between People and Things*, has just been selected as one of 20 winning papers from the event, and will be developed for inclusion in a peer reviewed book (forthcoming September, 2008). Competition was high for the 20 places within this book; over 350 abstracts were submitted to the conference in 2006, and of this number, only 125 were selected for inclusion at the conference.

Susan Diab

In Summer 2007 Susan Diab's (School of Arts and Communication) work was selected to appear in the exhibition *North & South* curated as a joint venture by six public galleries in Southampton and Sunderland. The work shown was a recording of the artist singing 'Oh, I do like to be beside the seaside!' in Arabic. *North & South* was an exhibition aiming to investigate current attitudes to 'Englishness' and the curators chose to show Diab's work in all six galleries simultaneously, as if it were a contemporary anthem or refrain of English identity. The piece was originally conceived for the exhibition *What We Did on our Holidays* devised and curated by Judith Stewart in 2001. It was then presented in 2005 in a new way together with a projected image and curated by Monica Ross in the ETA project space (before it became meta gallery) as part of the pilot project of 'finetuned'*. For *North & South* Susan Diab made a new video piece based around Hove seafront to accompany the recording. *North & South* was shown in John Hansard Gallery, Southampton City Art Gallery, Millais Gallery, Reg Vardy Gallery, National Glass Centre and Northern Gallery for Contemporary Art. The work features in the essay written for the catalogue by Peter Davidson, Professor of Renaissance Studies at the University of Aberdeen.

In February 2008 Diab's piece may travel to Iceland to a conference about contemporary attitudes to coastal resorts presented by Daniel Burdsey, Senior Lecturer in Sociology, Chelsea School as part of his paper.

The *finetuned* pilot exhibition took place there courtesy of the generous loan of the space by ETA's director, the late Deborah Rawson.



'Oh, I do like to be beside the seaside!' 2007, Susan Diab

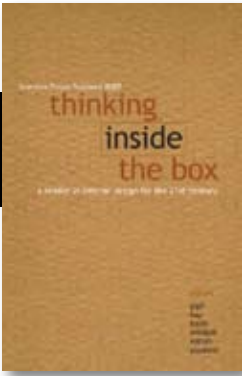
Julia Dwyer

Defining the Field is a web based project initiated by Julia Dwyer, Glenn Longden-Thurgood and Stefano Santilli, (School of Architecture and Design), aimed at evolving definitions of Interior Architecture by students, graduates and practitioners through on-line discourse, uploaded examples of practice, and precedents. Dr Stan Stanier, Learning Technologies Group manager, has harnessed ELGG software to make an interface for students similar to that available on Student Central. The project has reached the end of its first year's funding from the Centre for Education in the Built Environment (CEBE) and will be seeking additional funding to evolve the prototype and make it suitable for transfer to other courses.

The recently published reader *Thinking Inside the Box: A Reader in Interiors for the 21st Century* addresses the under-theorized and notoriously ill-defined discipline of interior design and interior architecture, asking "how we might we speculate about the role, validity and purpose of interiors in the twenty-first century".

It includes a significant contribution from the Interior Architecture course in School of Architecture and Design, with chapters by Luis

Thinking Inside the Box: A Reader in Interiors for the 21st Century



Diaz, Julia Dwyer, Teresa Hoskyns and Terry Meade. The contributions reflect discussions that are ongoing within the Interior Architecture course at Brighton as the individual and specific research directions being followed by staff within the School.

Sue Gollifer

Sue Gollifer (School of Arts and Communication) was selected and represented UK printmaking at *The International Multiple Art Exhibition*, Gyeongnam International Art Festival 2007, in Korea (12th October – 11th December). She exhibited two of her most recent digital prints *Untitled BX1* and *Untitled BX2*.

Gyeongnam Museum is located in Chang-Won which is main city of Gyong Nam state. Chang-Won is a pre-planned city and of high-tech industry. Therefore, the 2007 Gyeongnam Art Festival focused on the diverse media and of digital imaging and sound, moving image and 3D images and investigate possibilities of enriching artistic values in these media. The festival opened a new era for the south coasts contributing to the development of Korean contemporary art industry and market through strategically making this as a part of the culture and tourism industry.

An estimated 100 artists from over 20 countries were represented by 200 art works, which were shown at the Gyeongnam Art Museum, the exhibition included printmaking, sculpture, photography, and digital art. The art works were selected with the aim to introduce to contemporary art, and understand multiple art through the art works of prestigious artists throughout the world.

Professor Michael Tucker

Professor Michael Tucker (School of Historical and Critical Studies) gave a talk in late November 2007 at The Sainsbury Centre For Visual Arts, University of East Anglia, on the theme of music, poetry and painting, in connection with the Pallant House, Chichester show Eye Music: Kandinsky, Klee & All That Jazz which toured to the Centre.



CONFERENCES AND EVENTS

The Unwanted Self: Contemporary Photography from the Low Countries

University of Brighton Gallery April 4 to May 14 2008

The Unwanted Self is a major exhibition that will showcase the work of nine internationally renowned photographers which has rarely been seen in the UK and which exemplifies current tendencies that can be taken as indicative of contemporary 'low countries' photography. Four Belgian photographers - Geert Goiris, Gert Jochems, Marie-Francoise Plissaart and Marc Trivier - and five Dutch photographers - Frank van der Salm, Gertjan Kocken, Marnix Goosens, Viviane Sassen and Maritine Stig - are included in the exhibition, which seeks to explore the relationships between the genres that each artists is working within and the national contexts and traditions that might inevitably shape and influence what they do.

A free one day symposium will be held in the

Sallis Benney Theatre on 5 April, with contributions from the participating artists and the exhibition's curators, will examine questions concerning national cultural identity and its relevance in today's era of new forms of internationalism and globalization.

The exhibition has been organised by David Green at the University of Brighton in collaboration with Jan Baetens of the University of Leuven, Frits Gierstberg of the Nederlands Fotomuseum, Rotterdam and Christoph Ruys of the PhotoMuseum Antwerp.



Francis Bacon by Marc Trivier

What's the Big Deal About Democracy? Centre for Applied Philosophy conference, 8 – 10 September 2008

First Call For Papers

It is widely assumed that it is simply self-evident that democracy is the best system of government: imperfect, but better than anything else. Why? What does democracy have to recommend it? What are the assumptions that lie behind democracy? What sort of democracy? Is representative democracy the ideal form? Is it the best guarantor of freedom? How does democracy understand

freedom? Are there any plausible alternatives either to democracy itself or to representative democracy? What might thinking about alternatives suggest about how we might organise ourselves? Does the state remain the zenith of political organisation? What might the implications be for the organisation of political life of the growth of corporate power and of corporate forms of organisation?

These and related issues will be of inter-

est to people working in, among other areas, philosophy, political theory, politics, sociology, international relations, cultural studies, history, government and law.

Abstracts of 300 words by email by 1 February 2008 to the Conference Administrator, Nicola Clewer:
nicolaclewer.hughes@ukonline.co.uk

Visit the website at: www.brighton.ac.uk/CAPPE.

RESEARCH STUDENT NEWS

Consuming Old Technology Today: the Meanings of Vintage Analogue Synthesizers

Verity Clarkson (PhD Candidate, School of Historical and Critical Studies) recently attended the conference *The Past in the Present* to present a paper, with the assistance of the Research Student Fund. Held at the Glasgow School of Art from 26-29 October 2007, this interdisciplinary conference attracted over 70 international speakers including museologists, collectors, scholars, designers, artists and architects. The conference aims were firstly, to examine the various roles of historical research and critical reflection in art, design, literature, film and architectural practice; and secondly, to debate the ways in which styles and genres from the past, both visual and written, have been reinvigorated in the present for celebratory, nostalgic, or critical ends. Keywords for this broad-based symposium included revivalism, retro, nostalgia, pastiche, appropriation, memory, amnesia, recycling, palimpsest, reverie and re-visioning.

Verity's presentation was based on research she had undertaken at the University of Brighton for her MA Design History thesis. Her paper, *Consuming Old Technology Today: the meanings of Vintage Analogue Synthesizers*, explored what happens when 'new' technology becomes 'old', and how it has been re-appropriated and re-framed. Using an object-based approach supplemented by oral testimony and participant observation, she analysed how these new meanings were constructed around all aspects of the instrument, often in contrast to prevailing contemporary digital technologies: its 'warmer', 'organic', 'unique' sounds; the tactile, knob-and-switch-covered method of performance which challenged conventional notions of musicianship; and issues of nostalgia, 'retro' and authenticity in relation to a stereotypical idea of synthesizers' iconic visual appearance, signified

by a multitude of coloured controls and wooden 'end cheeks'. She argued that the recent development of 'virtual' software versions of many old synthesizers, whilst (contentiously) recreating the sound of the early machines, has refocused attention on the physical and aesthetic qualities of vintage instruments, sometimes redefining weight, size and unreliability as positive traits. She suggested that the creation of this flexible myth of 'analogue-ness' – as opposed to the concept of cold, inhuman 'digital-ness' – is how users construct meanings around the use of this old technology.

Chaired by Nicholas Oddy, the panel also included the papers *Retro and Other Modern Rubbish* (Elizabeth Guffey, State University of New York at Purchase) and *Nulle Part: About the role of memory in the media installation 'Galileo'* (Gabriele Schmid, University of Applied Sciences, Ottersberg). The three-day conference was book-ended by keynote speeches from Professor Richard Dyer (King's College, London) on *From Sense to Marie Antoinette: The Rise and Fall of the Heritage Film* and Professor Pat Kirkham (Bard Graduate School, New York) on *The Past, the Recent Past and the Present: Ray and Charles Eames, Charlie Chaplin and supporting cast*.



A collection of vintage synthesizers

Following the conference, Verity has been invited to contribute a short piece on the subject of analogue synthesizers and retro technology to the new thrice-yearly journal *Design and Culture* which will be published from March 2009 by Berg. She has also been continuing her AHRC funded PhD research in collaboration with the Victoria and Albert Museum on *The organisation and reception of Eastern Bloc exhibitions on the British 'Cold War Home Front' c. 1945-1975*.

Extreme Ironing

Vogelfrei, 7th Biennale Darmstadt, Germany

Claudia Kappenberg's (MPhil candidate, School of Arts and Communication) *Extreme Ironing* is a site-specific performance conceived for Vogelfrei, Biennale in Darmstadt, Germany (27 October to 11 November 2007). For the intervention a small temporary greenhouse was installed in a private garden, housing the artist and the ironing board as well as allowing members of the public to watch and discuss the work.

Taking its title from a new sport, this project investigates domestic ritual, whereby autumn leaves are gathered and ironed before being returned to the garden where they came from.

The intervention purposefully collides the everyday and the absurd. The ironing of leaves is a loving gesture repeated endlessly, and through the repetition the work becomes a game that defies traditional economic logic. Within the inevitability of the seasonal decay the work creates a modest and playful interlude.

Vogelfrei has become an important art event of the Rhein-Main region since its conception in 1995, with the participation of rising numbers of international artists, this year with 46 artists from eight countries (Argentina, Germany, Finland, Great Britain, Israel, Canada, Netherlands and USA).



Claudia Kappenberg: 'Extreme Ironing', Darmstadt 2007

Knowledge Through Practice

New Open Seminar Group

A new open seminar group 'Knowledge Through Practice', started in the Autumn term in the Centre for Research and Development at Grand Parade. It has already managed to attract a wide range of fascinating international speakers to discuss and interrogate the nature of practice-based research in art and design and more specialist speakers are planned for the next term.

The aim of the group is to provide a constructive and collective learning environment for the discussion of complex ideas and current theory for those undertaking and supervising practice-based research, as well as all other interested parties.

The group is open to all members of the University of Brighton as well as the local community; therefore local artists, researchers and members of other universities interested in the subject area are also encouraged to join us.

The seminars feature presentations, demonstrations, open-discussion and

practical sessions by external and internal speakers. Speakers in the Autumn term included: Maxine Naylor (Professor of Design, Design Research Institute), Turner Prize winning artist Keith Tyson (School of Arts and Communication), renowned digital art pioneer Professor Paul Brown and African artist Jacob Jari. The Spring term's line-up includes presentations by Dr Clive Cazeaux (Reader in Aesthetics at the University of Wales Institute, Cardiff), Tom Fisher (Professor of Art and Design at Nottingham Trent University) and Barry Barker (Principal Research Fellow at the University of Brighton).

Topics of interest include:

- What does 'Practice-based research' actually mean?
- Is it possible to gain 'new knowledge' through practice-based research?
- What are the issues involved in supervising practice-based research?
- What are the current critical issues for practice-based research?

The group is organised by Anna Dumitriu (MPhil candidate School of Arts and Communication), Professor Charlie Hooker (School of Arts and Communication) and Dr. Christopher Pierce (Research Student Division Leader). Anna reported "It's great to have a forum to discuss these complex and often contentious issues that people feel so passionate about. Sometimes exchanges get quite heated but always within an environment of mutual respect. It's all about trying to work through the ideas collaboratively and the speakers are always fantastic which makes it an enjoyable exercise".

Meetings take place on a fortnightly basis. To be included on the mailing list please email A.C.Dumitriu@brighton.ac.uk or see www.knowledgethroughpractice.wordpress.com for detailed abstracts of past and future presentations.

Mark Abel

Mark Abel (PhD candidate, School of Historical and Critical Studies) attended the annual International Association for the Study of Popular Music conference in Dunedin, New Zealand in January 2008.

Mark's area of research is the aesthetics of time in music, and in particular to develop a theory explaining 'groove', a way of organizing rhythm which he believes is unique to Western popular music. He presented a paper, which for the first time publicly tested his theory to his peers in the rather small field of popular music studies.

Mark's paper proposed that the concept of 'groove', as he defines it, can act as a defining characteristic of Western popular music and solve the perennial problem of what should or should not fall under the designation 'popular music'. He proposed a musicological definition of groove, arguing that it is the manifestation of an orientation in Western popular music on *measured time*. This definition comprises of four elements:

1. A close adherence to metronomic pulse – certainly closer than is exhibited by 'classical' music (European art-music).
2. A high degree of syncopation – the emphasis on notes that fall off the beat, or, more accurately, fall on the off-beats of the meter (a high level of syncopation is dependent on a metronomic pulse in order that individual syncopations are not misunderstood as simply early or late versions of on-beats).
3. Self-titled 'deep metricity': the existence of metric regularity at many levels of the rhythmic structure simultaneously. This means not only that beats are grouped into bars, but also bars into hyperbars, hyperbars into choruses, and, in the other direction, beats divided into regular sub-beats.

Mark's presentation sparked off a lively debate which polarised the audience, first on Mark's attempt to provide a tight definition of the term 'groove'. Common usage of the word is rather vague and, Mark contended, sometimes confusing, with connotations of general rhythmicity, often associated with dancing. It has been used by some writers on popular music to convey the feeling of collective unity brought about by the act of music-making. Musicians tend to employ the term in a more specific way to refer to the way the elements of a musical texture combine to generate a particular rhythmic feel. The opinion was expressed that to provide a more precise definition of groove would risk losing these useful, more impressionistic senses of the term.

However, it is quite common in many fields for the same word to have both a loose, everyday sense and a more specific meaning in response to the precision demanded by theory. In music, the words 'classical' and 'blues' seem to share this feature of having both loose and tight definitions. Mark's attempt to define the 'popular' in music with recourse to the concept of groove provoked further debate between different approaches to the study of popular music. Mark's 'essentialist' definition of popular music contends that a 'culturalist' approach, informed by cultural studies, media studies, or even literature, treats popular music as 'cultural text', rather than aesthetic object, concentrating on questions of how the use and consumption of popular music relates to people's lives and the social meanings it can be said to embody. Mark proposed that while there is certainly value in understanding music primarily as practice rather than as object, it is nevertheless necessary to make distinctions between certain kinds of music by identifying the differences between their purely musical features. Mark argued for instance that some congregations sing church music that does not have groove (e.g. Anglican hymns which derive from the European art-music tradition), while other church music does, for instance the gospel music of the black Southern US churches. It is the latter which has had a direct influence on the Western popular music of the twentieth century. Although this was seen by some as pursuing a racial definition of popular music, Mark's definition of groove is drawn in part to refute this idea by arguing that groove is not found in traditional African music.

Mark refuted the familiar suggestion that groove could be explained quite simply by its relationship to the physicality of the human body engaged in the activities of dancing and sexual intercourse as though this connection is not irrelevant, not all dance music is groove-based. For example, neither European folk music nor classical ballet music has groove. Mark also contended that theory seems to rest on a crude mind-body dualism (where popular music, as music to which the body responds, is primitive, pre-cultural, 'natural', while other music, such as classical music, is more cerebral and consequently sophisticated and cultured) which, when combined with a racial explanation of Western popular music's origins, takes on racist overtones.

Faredah Al-Murahhem

Faredah Al-Murahhem (PhD candidate, School of Architecture and Design) presented a paper at the *Lost Heritage: A Memorial to*

Traditional Houses of Makkah exhibition, 9 – 30 November 2007.

Her paper, *'The Aesthetics and Poetics of the Lost Traditional Houses of Makkah'*, discussed the connection between the exhibition and her PhD thesis *Behind the Roshan* in relation to these traditional houses. The presentation focused on the way to deal with such cultural heritage issues and the benefit of multi-disciplinary in depth studies. In this case, studying architectural elements, in particular the projected wooden windows called *roshan*,



A display at Lost Heritage

through different disciplines, e.g. linguistics, cultural studies, history and psychology. The presentation also highlighted the use of digital multimedia in restoring cultural images for the coming generation.

Lost Heritage is an important project aimed at publicising the Makkah's remarkably rich but little known architectural fabric and traditional heritage. For the first time, *Lost Heritage* made these documented photos and architectural drawings accessible to a wider audience, including students, scholars and members of the general public.

In this exhibition, a variety of material was chosen to represent the lost traditional houses, including photos, and some architectural drawings of the wooden façades.

The exhibition invited awareness and knowledge to such lost heritage. It also aimed to raise greater understanding and appreciation of the artisans of the last generation. This was an individual endeavor to highlight layers of history on traditional architecture in one of the oldest cities in the Islamic world, and to reserve memories attached to this generation of old houses that no longer existed.

Relevant talks, planned to coincide with the exhibition were held at the Centre for Research & Development, 9 November 2007. Speakers included:

Dr Aylin Orbasli, Lecturer, Oxford Brookes University, who gave a presentation on *No Longer Living but not yet Lost; the Historic Towns of Saudi Arabia's North Red Sea Coast*. She talked about her experience of

working in the traditional houses of Yanbu and the historic cities of Saudi Arabia's North West Red Sea coast.

Kirsten Hardie

Kirsten Hardie (PhD candidate, School of Arts and Communication) with co-curator Pam Langdown, has created the unique *Flockage: The flock phenomenon exhibition* at the Russell-Cotes Art Gallery and Museum, Bournemouth (15 January – 6 June 2008). This exhibition brings together over 30 designers, artists manufacturers, craft-people, manufacturers and companies in the celebration of flock—uniting art, design and industry in an exciting exploration of flock. Exhibitors include Elaine Igoe, a RCA research student.

The Flockage: the flock phenomenon exhibition was accompanied by *the Flock Symposium* held at Hotel Miramar, Bournemouth on the 7th February 2008 – a one day event showcasing dynamic professionals from across the flocking industry, design history, art and manufacturer.



Flocked Gelncraft wallpaper, 1 USA



Flocked ceramic sculpture Mutations 2 by Natasha Lewer.

The Flock events relate to Kirsten's passion, and years of ongoing research relating to flock.

Jane Hattrick

Jane Hattrick (PhD candidate, School of Historical and Critical Studies) presented her current research on *The Pagoda Look for a Golden Age: The Work of Norman Hartnell in the Post-War Period* at the V&A conference- 'Unravelling Couture Culture' in November 2007. The paper was based on her PhD research *The Life and Work of the London Couturier, Norman Hartnell: Issues of Design, Business, Royal Patronage and Consumption, 1924 – 1979*, which has recently been awarded full funding by the Arts and Humanities Research Council.

Norman Hartnell (1901-1979) was Britain's most celebrated couturier in the period from 1938 to the early 1960s based in London's Mayfair, the heart of British couture. An investigation is proposed into the career and business of Hartnell as representative of the most successful levels of British couture between the wars and in the immediate post-war period. Jane's thesis will track the relationship between the public and the private in the design work of Hartnell from cutting-edge fashion designer in the nineteen twenties to Royal dress-maker, the post-war peak of his career and the business's decline. Research into the design, production and retail of Hartnell couture will examine staff hierarchy and shifts in the consumption of couture within the context of cultural and social change in Britain, and the implications of the diffusion of his Royal style worldwide. The House of Hartnell dressed the main Royal women, including Queen Mary, Queen Elizabeth, the Queen Mother, and our present Queen from 1936 until his death in 1979, establishing a Royal 'look' still evident in the way the Queen is dressed today.

Hartnell's approaches to couture as a profit-making business and his failure to expand globally into retailing branded, licensed products and ready-to-wear at mid-market successfully level during the nineteen fifties will also be analysed. Jane's doctorate will include a catalogue of the private Hartnell archive and collection to which she has exclusive access for the dura-



Norman Hartnell & Staff c1958



Workroom at Hartnell c1953

tion of her research. This will contribute to a greater understanding of the culture of the exclusive dressmaking business.

Susan House Wade

Susan House Wade (PhD candidate, School of Historical and Critical Studies) visited The Museum of Fine Arts, Houston, in January where she studied objects on loan from the National Museum of Korea, in an exhibition entitled *Korean Art and Culture Initiative*. This included designated Korean National Treasures. These objects, together with contemporary works, are being shown in the newly-opened Arts of Korea Gallery. Susan has also been invited to speak at the 2008 conference of the Exhibition Study Group, where her presentation will examine aspects of the World's Fair in Zaragoza, Spain, to take place June-August 2008.



Animating the city ... moving images of Kentridge's *Homage to George Méliès* attracting the attention of bicycles and humans. See page 13

New Students

**Julian Freeman – SHACS/FT
(PhD by Publication)**

A Double-take: Exhibiting early Modern British art at the turn of the twentieth century.

Supervisors: Dr Louise Purbrick and Dr Lara Perry

**Marek Kohn – SHACS/FT
(PhD by Publication)**

Title to be confirmed.

Supervisors: Paddy Maguire and Dr Bob Brecher

**Anna Kett – SHACS/PT
(MPhil/PhD)**

Quaker Women and the Abolition Movement: The Wedgwood Slave Medallion and Free Produce Cotton.

Supervisors: Dr Louise Purbrick and Dr Anita Rupprecht

**David McGladdery – SHACS/FT
(MPhil/PhD)**

What the Butler Saw: The Design History and Material Culture of English Slot Machines to 1971.

Supervisors: Dr Louise Purbrick and Dr Peter Jackson

Next Issue

Publication of Edition 20 of the newsletter is anticipated for the Summer term 2007 with deadline for receipt of copy being 11th April 2008. Newsletter articles, text and images to be emailed to: Rob Greens
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