

# researchnews

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project as the Artist in  
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Above: Local News (1951)

Left: Band of Hope Demonstration (1913)



## SEFVA Online film archive

The South East Film and Video Archive (SEFVA) is currently conducting a three-year AHRB-funded project which will create a unique online film archive resource bringing significant SEFVA films and related material to the desktops of academics and members of the public interested in the study of British regional film, and social and cultural history.

The project is in the process of developing an enhanced catalogue of selected key items from the SEFVA collection and it will include contextual information, bibliographic references and links to associated materials and other collections that relate to the history of each film. The resource will also present introductory essays, commentaries, stills and downloadable video clips to accompany selected films.

As part of the content development for this resource, SEFVA is now running a series of academic seminars, looking at many of the different themes, which arise from the collection. These seminars showcase some of the fascinating films from the archive and invite discussion on the issues that arise from both the material and the work of the archive.

So far SEFVA has held seminars on the theme of the seaside, wartime, family life and working life. The next seminar will focus on the theme of commemoration and will be held on Wednesday 2nd March 2005 5.30-7.00pm in the Boardroom, Grand Parade at the University of Brighton. Future seminars on themes such as public services, urban and rural communities, transport, tourism, and early film history will be scheduled later in the year. For further information about the project or the seminars, please contact: Elaine Sheppard (AHRB Project Manager) tel: 01273 643212, email: e.sheppard@bton.ac.uk



All images: Jim Cooke *Untitled*

## Jim Cooke Artist in Residence at the British Engineerium

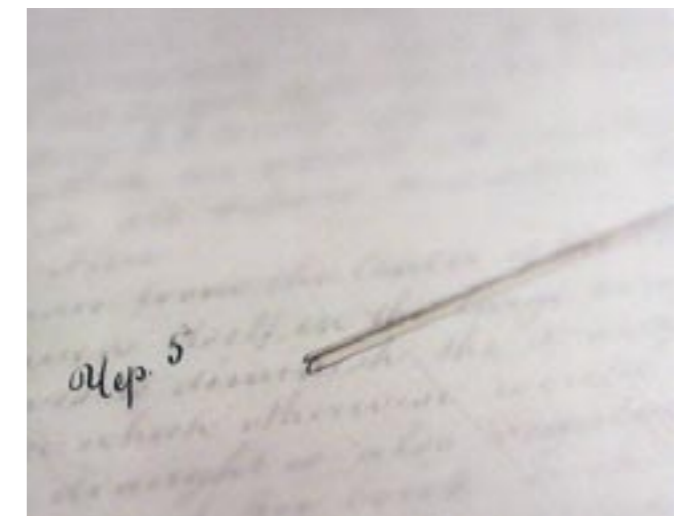
Building on his experience of a number of successful research projects exploring sites of industrial development in Britain and mainland Europe, Jim Cooke began a dialogue with the staff of the British Engineerium, an important industrial museum and heritage site, in April 2004. This resulted in the establishment of an Artist in Residence scheme that was supported financially by Arts Council South East (which also provided mentoring support), the Centre for Research Development (Arts and Architecture) at the University, Spectrum Photographic and Photoworks.

Cooke's interest in the location derived from his photographic exploration of the changing uses of urban and rural landscape and he has been working on site making photographs of the collection of machinery and component parts, as well as the archive of industrial drawings. Using 10x8 cameras, 35mm, 6x7 and video he is engaged in a process that seeks to define both the qualities of the location and the personal history that draws him to such locations. He is working closely with Matt Packer, an MA Curation student from Goldsmiths College, who is writing to contextualise the photographic works and also with David Chandler of Photoworks who continues to act in a mentoring role.

An exhibition of Cooke's Engineerium works is being prepared that will integrate these new images with the site, by placing them alongside the

displays of machinery. A catalogue will be published. The photographic works will be placed with the Zelda Cheatele Gallery in London, the Yancey Richardson Gallery in New York and the Tatar Gallery in Toronto.

The British Engineerium is housed in the Goldstone Pumping Station that was built in 1886 in response to the growing demand for water in the Brighton area. Initially powered by steam, and later by electricity, it continued to provide this function until 1952. By 1971 the redundant site was earmarked for demolition but the Department of the Environment placed a preservation order on the site in 1972. Two years later Jonathan Minns, with the co-operation of the Southern Water Authority, founded the Engineerium and in 1975 restoration work began. The museum was opened to the public in 1976.





Left: Paul Montford, in white smock, with his cockatoo and studio team, circa 1929. On the far left is the young Lyndon Dadswell (1908-1986) who went on to become one of Australia's best-known twentieth century sculptors

are apprehended within a matrix of commissioning, process, consumption and representation. The concerns of this project are, more precisely, the local dynamics of what we call practice, how does an artist really work, how does a working day really take shape, and what can this tell us?

The sculpture of Paul Montford has not attracted much attention, though as a student he won many medals at the Royal Academy schools including the Gold Medal and travelling studentship in 1891. Based in London, Montford went on to establish a reputation as a sculptor of architectural and monumental works. His major projects include:

a statue of Sir Henry Campbell Bannerman, City Hall, Cardiff (1906); four impressive bronze figurative groups on the Kelvin Bridge, Stirling, Glasgow (1914-24); Battersea Town Hall and Polytechnic, London, the Home Office, Whitehall (1893); a memorial to Campbell Bannerman, Westminster Abbey (1908); and Croydon War Memorial (1921). Today, Montford is not well-known because his work does not feature in established histories of British sculpture, and in histories of modern sculpture his work would be regarded as the antithesis of everything that the coming generations, the Epsteins and the Moores, were seeking to achieve.

After his move to Melbourne, Montford struggled to establish himself. He eventually secured prestigious commissions; his most significant projects being the sculpture on the National War Memorial of Victoria, known as the Shrine of Remembrance (1934) and statues of Adam Lindsay Gordon (1934) and John Wesley (1935). He made many other public monuments, sculptures, war memorials and plaques that are little known. His busts of local businessmen and professionals played an important part in structuring the political identity and geography of the expanding metropolis, at a time when the Federal Government was about to re-locate to Canberra. An enthusiasm for busts and medallions for domestic display matched this demand for sculpture in public spaces, and Montford's wife, Marian, an accomplished painter of miniatures, found a market for portraits of children. Montford was president of the Victorian Artists Society 1930-1932 and a foundation member of the short-lived and controversial Australian Academy of Art.

The letters that survive with the Montford family in Brighton - without whose full support this project would be untenable - provide insights into Montford's professional life of great potential value to historians of architecture and sculpture. They detail the planning and sequencing of projects; cash flow problems; the priorities, concerns and foibles of clients; and relations with studio assistants and contractors of many kinds. They are intertwined with descriptions of family life, illnesses, outings, education and financial difficulties. As such, the letters also form an important and candid 'life document' revealing much about attitudes to work and leisure, gender and social relations, parenting and health care, transport, communications and domestic consumption.

Accompanying the letters is a fascinating collection of photographs that reveal how closely the home and studio were entwined. Together they comprise an engaging and often enchanting archive of this ambitious, affectionate and accomplished sculptor.

## Creating a Commemorative Landscape in 1920s Melbourne: The letters of Paul Raphael Montford (1868-1930)

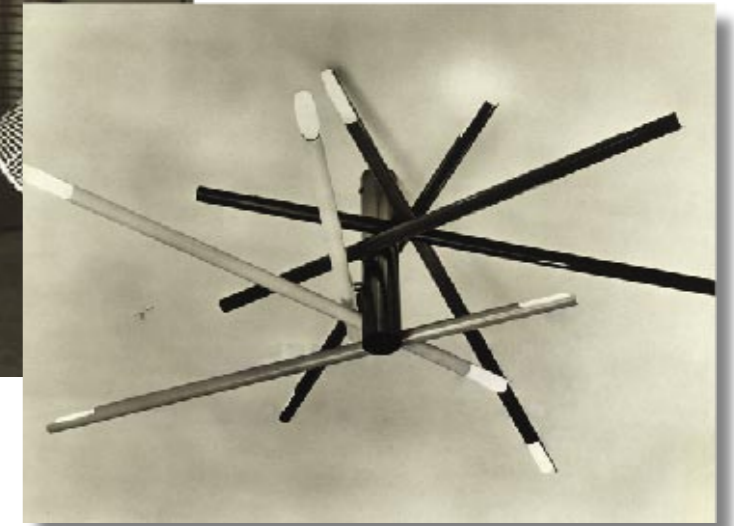
Throughout Spring 2005, Curator of the Design Archives, Catherine Moriarty, will be based at the University of Melbourne, having won an Australian Bicentennial Fellowship from the Menzies Centre, King's College, London, an award from the British Academy, and support from the Faculty Research Support Fund. She will be working from the University of Melbourne's Australian Centre, which has achieved national and international recognition for its teaching and research in Australian Studies and for fostering an appreciation and critical examination of Australian society. The Centre's interdisciplinary teaching, research and outreach programs are committed to investigating Australian identity and issues of cultural and environmental diversity, with an emphasis on forms of public culture and public space. Moriarty's project complements this work; it is an examination of an unpublished source, located in Brighton, which reveals much about Melbourne's cultural makeup and the practice of one sculptor in particular during the 1920s.

Moriarty's project is founded on the transcription and editing of the letters, sculptor Paul Montford, wrote to his brother during the 1920s. Montford emigrated to Melbourne with his family in 1923 and wrote, on a monthly basis in a fluent conversational style, detailed and revealing letters about his work and life in this Australian city. The letters evoke his feelings and concerns, mapping the family's assimilation into Melbourne society while they maintained a distinct English, bohemian identity.

Art historians and critics tend to talk a lot about an artist's practice and understand that this is a significant factor in the appearance and meaning of the final work. Similarly, they seek to understand contexts of patronage, as well as patterns of circulation and distribution: works of art



Sculpture and Design Symposium



## Sculpture and Design An International Symposium at The University of Brighton

Supported by the British Academy, the Henry Moore Foundation, the Faculty of Arts and Architecture at the University of Brighton, and the Loughborough University School of Art and Design, an international symposium exploring the theme of *Sculpture and Design* was held in Brighton on 14th and 15th January 2005. The conference convenors, Drs Catherine Moriarty (the Design Archives, University of Brighton) and Gillian Whiteley (Loughborough University School of Art and Design), sought to explore the ways in which 'sculpture has colonised domestic, industrial and social space, whereas industrial design and functional objects now occupy the gallery'. Such connections were explored in the thirteen papers delivered over the two days in connection with issues of 'education, authorship, making and manufacture, display, consumption and critical reception'. Attended by delegates from Britain, mainland Europe and the United States papers were given from a wide range of perspectives. The keynote address was delivered by Barbara Bloemink, Curatorial Director at the National Design Museum (Cooper-Hewitt), Smithsonian Institution, New York. In it she used her first exhibition at the National Design Museum, *Design ≠ Art: Functional Objects from Donald Judd to*

*Rachael Whiteread*, as the core of her interrogation of the crossover between sculpture and design. The National Design Museum was the first American museum to show the virtually unknown design work of many of the most significant artists of the past 50 years who expanded the vocabulary of art through their exploration of a Minimalist vocabulary in the production of furniture and design. Other papers included *Fashion and Sculpture: Exploring Parallels and Interactions at FAB* by Nick Ryan (University of the Arts, London), *Sculpture and Design: Signs of Equivalence* by Penelope Curtis (Henry Moore Institute, Leeds), *Finding the Tap-roots: Ceramic sculpture in the USA in the 1930s* by Cheryl Buckley (University of Northumbria), *From Socialist Aspiration to Bourgeois Consumption: Design, Sculpture and the Crafts in Italy 1946-1956* by Jonathan Woodham (University of Brighton), and *Iconography, Cybernetics and the Designed 'Shell': Paolozzi's Sculptures, late 1960s* by Jennifer Way (University of North Texas). The paper on *Beyond the West to South Africa: Sculpture and Design in Rural Africa* by Marion Arnold (Loughborough University School of Art & Design) served as an important reminder to delegates that conventional western dominated perspectives and approaches to 'sculpture' and 'design' were problematic when looking at indigenous South African production, often inadequately approached from an outlook inherited from nineteenth century colonialism. Two of the four sessions were also chaired by researchers from the University of Brighton, Catherine Moriarty and Chris Rose (School of Architecture and Design), and a number of lively discussions were enjoined across the two days. It is intended that the proceedings will result in a publication and that the event will be the first of a series that will take further a number of the issues broached during the event.



A Senior Concern

## A Senior Concern Yung-Hsien Chen

Organized by Taipei City Department of Cultural Affairs and Eslite Bookstore, *A Senior Concern* by Yung-Hsien Chen, a recent PhD graduate from the School of Arts and Communication, excels at using his bodily experiences as the subject matter for his artistic creation. In a series of video installation works, he used his own head as the subject of his expression. By separating the image of his head from his own body, he rejected the sensual feeling of dependence on the body, searching for the meaning of life outside the fleshly frame.

*A Senior Concern* was his workshop presented as part of *Taipei on the Move*. It was designed for elderly individuals suffering from tormenting pain. Many senior citizens are bedridden with illness. Others live alone without family. Some have been left alone in nursing homes. Others even wander the streets. How do they respond to physical agony and economic vulnerability? And as they anticipate the end of life, how do they express their anxieties, loneliness, apprehensions, dreams and hopes? Through interviews and media documentation, Yung-Hsien Chen tells the life story of this group of aging warriors and their

struggles with life, silently casting light on the inner world of senior citizens, and expressing through video images a fully realized viewpoint on the elderly.

Yung-Hsien Chen used video installation to present a life record of each of the elderly people in *A Senior Concern*. He placed television sets on different kinds of chairs: Bamboo chairs, wooden chairs, stools, wheelchairs, rocking chairs, armchairs. The senior citizens in the television screens sat by themselves, ate, went to bed, washed or did physical therapy. Each image presented an observation of the lives of this group of senior citizens, contrasting with the image of youths in youths in *Groove to the Music* in a different corner of the exhibition space. Their place in the home or in society, have been forgotten in a corner of the city. On a wall, four images appear in a row: an elderly person sitting in a wheelchair, another sleeping deeply, a close-up of a facial expression. Through a highly poetic vocabulary, the artists have documented the solitude in which elderly people confront the end of life.

The creative concept of *A Senior Concern* was an expression of silent care. Through interviews and documentation in words and images, the artist and his co-workers objectively reflected on the issue of the elderly, in the hope of awakening the cold and distant members of urban society, the government agencies that formulate senior citizen policy, and the media to this invisible group in Taipei City.

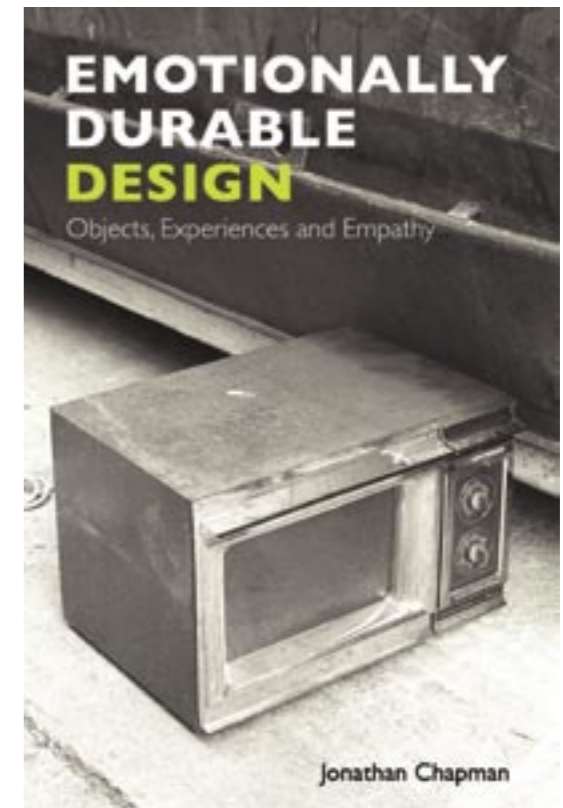
## Emotionally Durable Design: Objects, Experiences and Empathy A new book by Jonathan Chapman

In 2002 Jonathan Chapman (School of Architecture and Design) was awarded a Wingate Scholarship to undertake the writing of a 60,000-word book on product life. After over three years of research and writing, his book entitled, *Emotionally Durable Design: Objects, Experiences and Empathy* is now complete and will be published by Earthscan in June 2005.

Belonging to the growing knowledge field of sustainable design, this book presents a critical exploration into product lifetimes; exploring the essential question, *why do users discard of products that still work?* Landfills around the globe are overloaded with fully functional appliances - freezers that still freeze and toasters that still toast - their only crime being a failure to sustain empathy with their users. Waste of this nature can thus be seen as nothing more than a *symptom* of a failed relationship, and the origin of the ecological crisis we face therefore may be said to lurk deep within one single yet profoundly universal inconsistency - consumer desires relentlessly grow and flex whilst material possessions remain relatively frozen in time. Jonathan Chapman states that this incapacity for mutual evolution renders most products incapable of sustaining a durable relationship with their users. The mountain of waste this single inconsistency generates is apocalyptic, coming at increasing cost to legislation-swamped manufacturers and the Natural World.

*Emotionally Durable Design* is amongst the first in its genre to attend to the causes rather than the *symptoms* of the ecological predicament; projecting the reader beyond symptom-focussed approaches to sustainable design such as recycling, biodegradability and design for disassembly, to address the deeper underlying causes of the problems we currently face. For decades now, the consumer machine has raged forth practically unchanged leaving designers to attend the periphery; healing mere symptoms of what is in essence a fundamentally flawed system; meanwhile consumers continue wastefully on, but now they do so with recycled materials instead of virgin ones. In this timely book, Jonathan Chapman explains how sustainability is a highly abstract notion and well-intentioned efforts to minimise our destruction of the biosphere frequently overlook the deeper origins of the problem; by failing to understand the actual drivers underpinning the human consumption and waste of goods, design resigns itself to a peripheral activity rather than

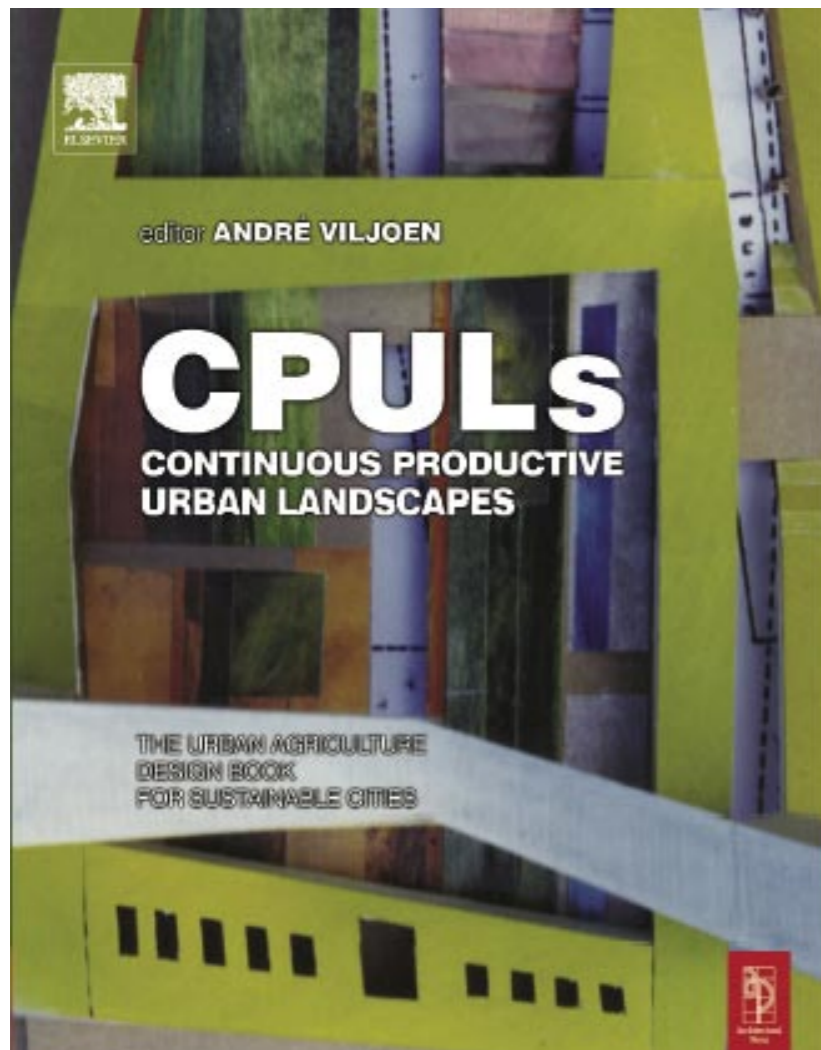
*By failing to understand the actual drivers underpinning the human consumption and waste of goods, design resigns itself to a peripheral activity rather than the central pioneer of positive social change that it potentially could be.*

Jonathan Chapman's *Emotionally Durable Design: Objects, Experiences and Empathy*

the central pioneer of positive social change that it potentially could be.

As growing legislation continues to turn up the heat on designers and manufacturers the pressure to be ecologically accountable is increasing fast. Manufacturers face loss by being ill-prepared for ensuing EU environmental legislation, making way for competitors in home and export markets whose products have greater environmental appeal. Indeed, when set against the commercial backdrop of continually newer and shinier things, a discussion on desirable ageing strategies appears somewhat impromptu. Yet despite this, the author presents a convincing argument for the commercial viability of slower and less transient modes of production and consumption, and is currently developing this particular aspect of his research further by undertaking a practice-based PhD.

*Emotionally Durable Design: Objects, Experiences and Empathy* is not a moralizing tale, nor does it claim to present any singular universal truth. Rather, like a much needed food parcel strategically dropped into a defined region of growing concern, this book delivers timely reappraisal of both economic and environmental sustainability in a destructive age of transient consumption and grossly misplaced sustainable agendas.



*A significant amount of research has been undertaken into how landscape and open urban space can complement sustainable construction*

## Andre Viljoen Book launch

*Continuous Productive Urban Landscapes (CPULs): designing urban agriculture for sustainable cities* is the new book which is being published in February 2005 and edited by Andre Viljoen (School of Architecture and Design).

George Ferguson, the president of the Royal Institute of British Architects and John Vidal, environment correspondent for The Guardian will be speaking at the launch of *Continuous Productive Urban Landscapes (CPULs): designing urban agriculture for sustainable cities*.

The book, *CPULs*, which is being published by the Architectural Press has been produced by Andre Viljoen and Katrin Bohn (School of Architecture and Design) and presents current research findings from their ongoing project investigating sustainable urban landscape strategies.

Since the publication of Lord Rogers' *Urban Task Force Report*, into sustainable urban design, a significant amount of research has been undertaken into how landscape and open urban space can complement sustainable construction. One of the primary findings in recent years has been the significant negative environmental impact of remote industrialised food production. This is due to a number of factors including the long distances food is transported (food miles), especially

by air, the environmental impact of agro chemicals (which also require the additional use of scarce water for dissolving chemicals) and the indirect costs which result from the displacement of indigenous farmers off their land.

The CPUL book investigates the possibility of introducing, at a commercially viable scale, urban agriculture, capable of supplying a significant proportion of the fresh fruit and vegetable requirements of city dwellers. It proposes that urban agriculture should be bound into a coherent open space strategy, which includes circulation routes for pedestrians and cyclists, sports and recreation areas, known as a Continuous Productive Urban Landscape (CPUL). CPULs provide a number of benefits beyond environmental sustainability, including health and quality of life advantages.

An overarching sequence of chapters by Kartin Bohn, Andre Viljoen and Dr Joe Howe (University of Manchester, School of Planning) presents the case and design studies for CPULs. These are supported by specialist chapters developing particular issues.

Jac Smit, the US planner, President of the Urban Agriculture Network and founding member of the Global Resources Centre for Urban Agriculture, describes the book as follows:

"This book is a 21st century breakthrough in defining an urban design/planning conceptual approach to re-incorporating a productive landscape, including agriculture, into the human settlement (CPULs)".

## Curtain is a New Word for Curator: Peter Seddon and Curatorial Interventions

For some reason, with the exception of the most recent version, spell checker within Microsoft word rejects the words curate, curator, curation, curatorial, and comes up with alternatives such as duration, curtain, carnation, citation, causation. In its most recent version, Microsoft Word has 'clocked' the fact that the word curate and its family of similar terms are in common usage and now only questions the word 'curation' from the list.

Does this indicate a shifting and rather fluid set of meanings when used within the current art world? I was reminded of this inherent slipperiness when, on a recent visit to Paris, I saw the exhibition De Ma Fenetre at the Ecole Des Beaux Arts Galleries. This exhibition contained a video work, *Portrait of a Curator 2002*, by Polish art group Azorro. The four artists in this group presented their smiling selves in the foreground to the camera. Rather like the term 'art dealer' which in some circles is a byword for shady operator, the term 'curator' has taken on an ambiguous cast; implying an overly-clever manipulator of artists works, someone who recontextualises artworks and often, in the process shifting meanings and the intentions of the artist inappropriately. Azorro's work could be read in precisely this way as a witty comment on the notion of the curator as a manipulator holding real power behind the scene.

## Who's Who? 2005

Two members of the Faculty of Arts and Architecture were included in the new 2005 edition of *Who's Who*, Professor Jonathan Woodham, the Director of the CRD (Arts and Architecture) and Professor Ian McKeever, Visiting Professor of Painting at the University. Ian McKeever was elected as a Royal Academician in May 2003 and has had a distinguished career as a painter. His first solo show was mounted at the ICA in 1973. More recently he has had solo exhibitions at the 2004 Louisiana Museum of Modern Art, Humlebaek, Denmark (2004), the Galleri Susanne Ottesen, Copenhagen, Denmark (2003) and the Galerie Wolfgang Exner, Vienna, Austria (2003).

*Publication of Edition 11 of the newsletter is anticipated for 13th May 2005 with deadline for receipt of copy being 13th April 2005*

Whilst watching this work, I overheard the remark "What is this word curator. What does it mean?" This reminded me that the French term for museum curator is '*conservateur*'; implying to English ears that the older use of the term is someone who responsibly conserves, looks after and displays a collection. The French term for the curator (often freelance), who deftly brings together images and objects for whatever argument or position, is '*comissionaire d'exposition*', carrying perhaps a more mundane notion of exhibition organiser.

My point in these observations are that the role and relation of the curator to other art world personnel, including artists, is shifting. What seems to be the inexorable rise of the curator as a creative personality is a reflection or symptom of wider current change in the art world and beyond. The critic, Peter Suchin, a recent visitor to this Faculty, has suggested that the rise of the curator could be seen as art establishment's revenge against the conceptual art of the late sixties when art groups like 'Art/Language' attempted to take full control of their extended practices including that of curating.

The research activities of the curatorial interventions grouping in the faculty is one that aims to both reflect upon, and contribute to, what is an increasingly fluid situation that contains two aspects. On the one hand, we have what curator and gallerist, Andrew Wheatley, has referred to as the curatorial strategy of didactic/thematic exhibition-making becoming a bankrupt professionalized rhetoric in visual art administration. On the other hand there is the notion that, as Wheatley puts it, 'the art of curatorship is an act of subversion against the rationalisation of bureaucrats.' This research grouping intends its activities to draw curtains apart rather than closing them?

This two-day conference provides a critical forum to debate the relationship between globalisation and the problem of representation. Can globalisation be represented, or is globalisation a further challenge to the possibility of representation itself? It brings together academics, practitioners, journalists and activists to transgress the traditional disciplinary boundaries and the theory/practice divide.

*The Global City International Relations Democracy, Politics and Economics Virtuality and Representation Texts and Locations Globalising Identity Objects and Spaces: Architecture and Design Culture Industry Revisited Imaging The Globe: Art And Ethics*

CALL FOR PAPERS  
**Globalisation & Representation**

12-13 March 2005  
School of Historical and Critical Studies  
Faculty of Arts and Architecture  
University of Brighton

Mike Davis  
Susan Buck-Morss  
Achille Mbembe  
Charles Harrison  
Lindsey German  
Terry Eagleton  
Sue Gollifer  
John McKean  
T J Clarke  
Julian Stallabrass  
Kate Soper  
Geoff Eley  
Alex Callinicos  
Neil Lazarus  
Jonathan Woodham

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

For further information contact:  
[a.rupprecht@brighton.ac.uk](mailto:a.rupprecht@brighton.ac.uk)

University of Brighton

# Rub-a-Dub/ WAVE-WALL III Charlie Hooker's exhibition

In May 2004, during the Brighton Festival, Charlie Hooker (School of Arts and Communication) presented an exhibition at Grand Parade entitled *Rub-a-Dub/WAVE-WALL III*. This two-part show featured a large audio installation comprising three giant wall-mounted pendulums and 'stained glass' window diagrams in one gallery, with a series of prints, sculptures, drawings and audio works in the other. Both parts relate to Hooker's on-going research into links between art and science within the Department of Meteorology at the University of Reading, where he is collaborating with scientists to produce artworks derived from weather data and other natural phenomena.

The dynamic pendulum installation *WAVE-WALL III* is the first installation that Hooker produced featuring such phenomena and is owned by the Arts Council England. In this third presentation of the work, its abstract musical notation was reproduced as translucent diagrams designed to cover the large gallery windows and so allow sunlight to project coloured notation onto the wall on which the three giant pendulums continually swung. Radio-cassette players, acting as bob weights at the base of each pendulum, produced crescendos of music written by Hooker and derived from sound samples of a variety of natural and man-made wave forms (radio waves, the wind and sea etc.). The work was photographed by local photo-journalist Roger Bamber and it featured on the front page of *The Guardian*.

The second part of the exhibition, *Rub-a-Dub*, was generated from Hooker's current research project. It featured meteorological instruments juxtaposed in display cabinets with small three-dimensional sketches and proposals as well as a series of free-standing sculptures, prints and drawings – all of which featured aspects of science-related sound, providing a gentle background of ambient music as the viewer walked through the gallery. In conjunction with the exhibition, Hooker chaired a panel discussion, hosted by Blip at the Sussex Arts Club, featuring artists and scientists from a variety of specialisms, entitled *Cloud Dynamics: Perspectives from Art and Science*. It is intended that a video and text from this event will shortly be available.

This exhibition has come midway through Hooker's meteorological research project. The scientific data that he is investigating comprises three main aspects:

**Climate Science**, which uses computer models of the Earth System, including atmosphere, oceans, ice, rocks, vegetation and global economy to explore climate scenarios for the future; **Laboratory-**



All images: *Wave-Wall III*



**based Meteorology**, handling chaotic systems, studying small pieces of detailed information and creating conceptual yet tangible models of real phenomena; and **Synoptic Meteorology**, which involves carrying out field work utilising specialist measurement equipment, as well as weather forecast models to study and predict everyday weather.

To do this, he is combining visits to Reading with periods of experimentation in his sound and sculpture studio. At Reading, he is currently photographing set experiments in the departmental Fluid Laboratory in which miniature-scale weather patterns and waveforms mimicking the oceans are developed. He is also helping to develop a set of ink-on-paper prints created by air turbulence caused by objects set out in the laboratory wind tunnel, some of which will shortly feature within Reading's Virtual Laboratory website, designed by Dr Janet Barlow.

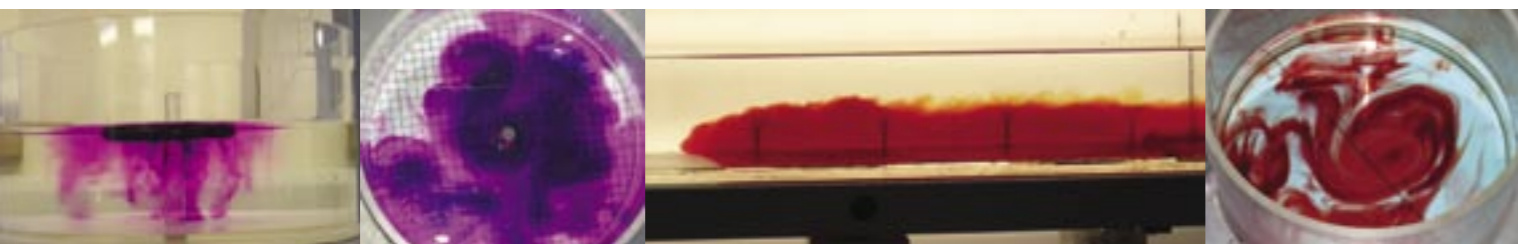
The main part of his research to date has involved reprocessing the digital data that is conventionally reproduced in graph form to generate sound files from which he is creating music and audio installations. The majority of this is based on 'The North Atlantic Oscillation Index' (the

main system that affects our weather in the Northern Hemisphere). Results from this, produced in collaboration with Dr David Stephenson, can be heard on the Department of Meteorology's web page and are prototypes for a 'live' global work that Hooker is currently developing, combining streamed internet data from weather stations, which is translated into sound to produce continually changing music set within environmental audio installations. He has recently been successful in an Arts Council grant application to help develop this work.

Other projects that are commencing as part of his research at Reading involve working with scientists to improve graphic visualisations of data, particularly with respect to people with colour-deficient vision; helping to redesign the interior layout of the departmental building with regard to its meteorological instrument and data displays. Most recently; in collaboration with Dr Giles Harrison, he has been creating a new sound installation featuring a series of meteorological Geiger Counters, which are triggered by the cosmic rays that continually flow through our bodies, the buildings we inhabit and the Earth. Fluctuations in the specially-prepared sounds triggered by the Geiger Counters are an ongoing record of changes in solar activity, such as sunspots, and similar events that continually transmit radiation from more distant stars, light-years away.

Hooker is working with Principal Research Fellow Barry Barker in an attempt to tour *Rub-a-Dub / WAVE-WALL III* and discussions are currently under way with Arts Council England to feature the show in their gallery overlooking Yorkshire Sculpture Park. An audio CD, DVD, slide and electronic images documenting the exhibition will shortly be available at St Peter's House Library and the Faculty website.

*Hooker is developing a global work that combines streamed internet data from weather stations, which is translated into sound to produce continually changing music set within environmental audio installations.*





# Synaesthesia

## SIGGRAPH'04 Art Gallery: Synaesthesia chaired by Sue Gollifer

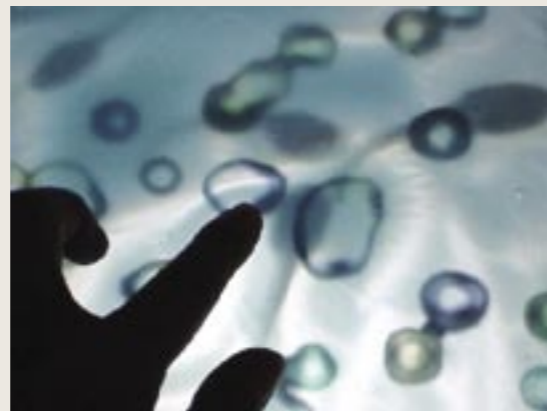
In October 2002 Sue Gollifer was selected by ACM SIGGRAPH as SIGGRAPH'04 Art Gallery Chair – the first European to hold this prestigious post. The annual SIGGRAPH Art Gallery has achieved worldwide recognition for excellence in showing digital and electronic art. The SIGGRAPH'04 Art Gallery exhibition was held during the 31st Annual International SIGGRAPH Conference on Computer Graphics and Interactive Techniques 8th – 12th August 2004 at The Los Angeles Convention, USA.

Sue has been involved over a number of years with the SIGGRAPH Art Gallery, having been a member of the subcommittee from 2000-2002. Each year a new Chair for the Art Gallery is appointed, bringing their own unique vision to curating the show.

As well as working as a shadow to the previous Chairs, each year the Chairs of the various positions within the conference and contractors meet regularly during the two-year period to the run up of the conference to enable crossovers and collaboration to take place. The Chairs in '04 compiled of those of the Computer Animation Festival (CAF), Emerging Technology (Etech), Courses, Education, Networking, Papers, Panels, Sketches and Webgraphics. The Chair of the SIGGRAPH'04 conference, Dena Slowther (Stanford University) facilitated these strategy meetings, aided by Conference Management (Capstone).

Sue's first task when appointed as Chair was to establish her goal and vision for the Art Gallery 2004. She wanted to have a specific title for the Gallery, one that was broad enough to cover the diverse area of what one could loosely call 'Digital Art'. She also wanted to show artwork in a very traditional Art Gallery situation. The aim was to showcase all aspects of digital art in its broadest terms; from 2D/3D, screen-based work, installations, sound pieces, and animations; from touch-screen technology, to simple interactive auditory pieces. Additionally, there would be a series of referred Papers and Round Table discussions by renowned theorists and media arts practitioners. This rich diversity is what makes the SIGGRAPH Art Gallery so unique.

All submissions to the Art Gallery were submitted online, including images, artists' statements, technical statements and full papers, and were divided into three categories: 2D/3D work, Screenbased and Papers. For each of these categories there were separate jury members selected from eminent international digital practitioners. These included Roy Ascot (The Planetary Collegium), Paul Brown, (Fine Art Forum) Gerfried



Stocker (Ars Electronica), George Fiefield (Boston Cyberarts Festival). The Papers and Screenbased jury peer reviewed the work totally through the ESub submissions, although the 2/3D jury met in person at the University of Brighton over a three-day period in February 2004.

Artists whose work could be broadly termed as installation art were asked to submit their work to the Emerging Technology (Etech) jury process. The Etech Chair Heather Elliot and Sue wanted to create a natural crossover between Etech and the Art Gallery.

All the Art Animation submissions were all also sent to the Computer Animation Festival (CAF). Sue attended the CAF jury (March 2004) and was involved in the selection for the Electronic Theatre (ET) and the Animation Theatre (AT) and the Art Gallery, selecting two Academy Prize Winners for *Best Animated Short and Jury Prize*.

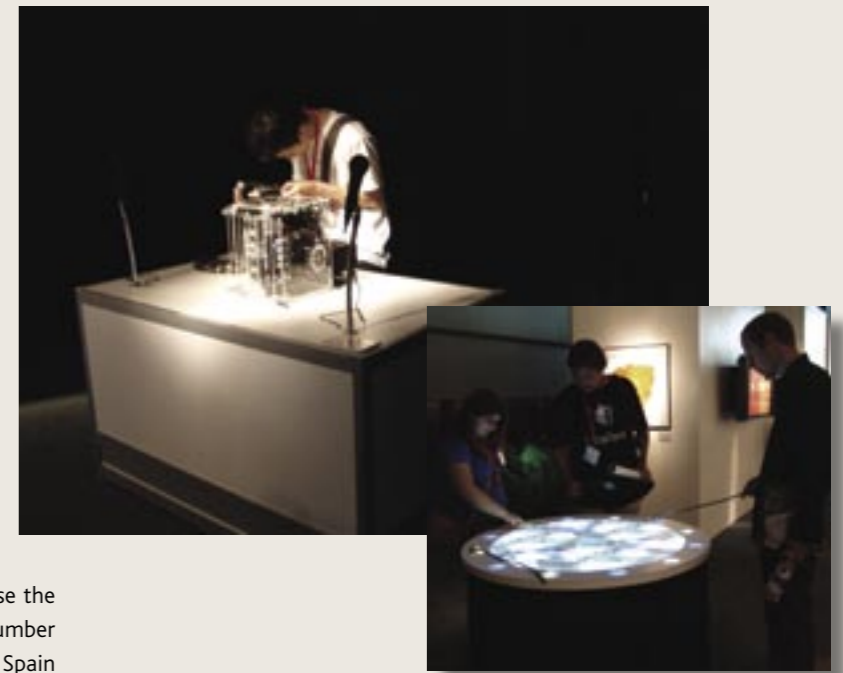
A record number of 950 pieces were finally submitted to the Art Gallery in February 2004. One of Sue's aims had been to raise the profile of the SIGGRAPH Art Gallery in Europe, with a significant number selected from the UK, Belgium, Sweden, Germany, France, Greece, Spain and Italy. A large percentage of the European artists received grants from their countries to exhibit and attend the conference. This included UK funding from the British Council and Arts Council England (ACE), plus institutional and Arts and Humanities Research Board (AHRB) support.

Included in this year's gallery were the work of three artists who were prize-winners and exhibitors at the prestigious Ars Electronica 2003 (Linz, Austria). The work ranged from low-tech digital plotters to high-end computer graphics and animation and also featured work from both digital art pioneers, such as Roman Verostko and Hans Dehlinger and younger contemporary artists such as Casey Rees. Work was also selected from past University of Brighton students, including *Semiconductor*, who also had their animation also selected for the Animation Theatre. All the information about this work is now published online and in the Electronic Art and Animation Catalogue (EAAC), and conference DVD.

During the lead up to the conference Sue's Press Release, Fact Sheet and Video Promo were dispatched to major computer graphics publications. This culminated in a series of interviews/articles and websites being produced.

Once onsite in LA, Sue had seven volunteer subcommittee members, who were both artists, critics and academics, plus her (Brighton) PA, Alice Ross, to help her facilitate the Art Gallery Exhibition and its Programme. They were Roy Ascott (University of Plymouth), Rick Barry (Pratt institute), Karla Loring (Museum of Contemporary Art Chicago), Madge Gleeson (Western Washington University), Bonnie Mitchell (Bowling Green State University), Ruth West (University of California, San Diego), Tracy Colby (Otis College of Art & Design), plus a number of student volunteers. They all had designated roles within the Art Gallery.

*The aim was to showcase all aspects of digital art in its broadest terms; from 2D/3D, screen-based work, installations, sound pieces, and animations; from touch-screen technology, to simple interactive auditory pieces.*



Three days were set aside to install and hang the work before the conference opened. Artists who had installation pieces supervised their own placement of work. A total of 14 workstations were donated for the duration of the to show the individual screenbased work. The Art Papers and the Round tables were delivered in a more formal location, which was shared with Etech. A series of Round table presentations included: *25 years of the Digital Avant-Garde: Celebrating 25 Years of Ars Electronica*, *\* Researching the future: (\*CAiiA-STAR-and the Planetary Collegium) and Synaesthesia*. There were also 12 Artists Talks, delivered during the conference from a range of exhibiting artists. There was one live performance piece *Guinevere's Globe*, which was projected on to an Omniglobe system. *An Artist in Conversation* was also held between David Em and Yoichiro Kawaguchi (The University of Tokyo). The Art Animations were played continuously throughout the conference.

An opening reception of the Art Gallery was held at the start of the conference on Sunday 8th August, in the Art Gallery space, followed by the annual Art Gallery event, the Sake Barrel Opening and the 17th Anniversary CG Performances (The University of Tokyo). This was an opportunity for the exhibiting artists who were able to attend the conference to meet and to network.

Overall the SIGGRAPH'04 conference was a resounding success with well over 27,000 animators, educators, artists designers, researchers, scientists, software developers and 250 companies attending and exhibiting at the show. The Science Fiction Writer Bruce Sterling gave the opening Keynote Address.

Dena Slowther the SIGGRAPH'04 Conference Chair summed up the importance of the event thus:

'One of the challenges faced by artists and designers in the age of digital media is how to use technology to provide a new range of visual opportunities while not allowing the technology to dictate the form. SIGGRAPH is a place where you will find artists and designers who are interested in shaping the tools of the future.'

More information and about the Art Gallery'04 can be found at: <http://www.siggraph.org/artdesign/gallery/S04/> and <http://www.cggrand.jp/committee04.html>

## Staff News

### JONATHAN BALDWIN

Jonathan Baldwin (Art, Design and Media Subject Centre, part of the Higher Education Academy) is co-authoring a book for AVA Academic entitled *Visual Communication* with Lucienne Roberts, which is due for publication in the summer of 2005. Illustrations will be provided by Carrie May, a third year BA (Hons) Illustration student.

Jonathan has also been invited to act as expert editor and contributor to another AVA book, *More Than A Name*, which is aimed at giving graphic design students a look into the processes that go into branding before they would normally be involved. *More Than A Name* is to be published in several international editions in the first half of 2005.

Jonathan's paper on *Student Conceptions of Assessment in Art and Design* appeared in *Improving Student Learning: Theory, Research and Scholarship*, published by Oxford Brookes University in 2004.

### DR PAUL JOBLING

Dr Paul Jobling (School of Historical and Critical Studies) has recently joined the editorial board of *The Art Book*, a quarterly review published by the Association of Art Historians, to co-ordinate contributions on design history and visual culture, including photography, graphic communications and advertising. His own article, *The Birth of the Author: Jacques Henri Lartigue, from the margins to the mainstream*, will appear in the next issue (Spring 2005). Another article, *Virility in Design: Advertising Austin Reed and the 'New Tailoring' during the Interwar Period in Britain*, appears in *Fashion Theory*, Spring 2005. He has been awarded study leave during the Spring Term by the Faculty Research Support Fund (FRSF) in order to research graphic materials in the Design History Research Centre (DHRC) with a view to evolving a series of exhibitions and publications.

### DR ELIZABETH DARLING

Dr Elizabeth Darling (School of Architecture and Design) has recently returned from Montreal where she was carrying out research for her book on modernism in British architecture. Appointed Research Associate at the Canadian Centre for Architecture, her two-month residency allowed her to study in-depth the papers held at the Centre of the architect Wells Coates who was a key figure in British



Stall, by Mary Anne Francis

modernism (and the designer of Embassy Court on Brighton's seafront). Dr Darling also travelled to New York during this time to study the archives of the Museum of Modern Art.

### CYNTHIA COUSENS

Cynthia Cousens (School of Architecture and Design) is exhibiting three necklaces in the exhibition *Hanging in the Balance - 42 contemporary necklaces*, which opened on the 20th January 2005 at the Stanlee and Gerald Rubin Centre for Visual arts at the University of Texas at El Paso USA. The exhibition will tour USA in 2005 and shows work by 14 international jewellers including Bettina Dittlemann (Germany), Sandra Enterline (USA) and Dorothy Hogg (Scotland). A publication has also been produced to accompany the exhibition, for further details see [www.utep.edu](http://www.utep.edu)

### PROFESSOR MICHAEL TUCKER

In December 2004 Professor Michael Tucker (School of Historical and Critical Studies) was invited by the Cecil Higgins Art Gallery, Bedford to open the major show of Alan Davie's prints, which was on display at the Gallery to mid-March 2005. In February, Michael gave a lecture at the Gallery on Alan Davie's work and has written an illustrated article on the recent prints of Davie (a Visiting Professor at the University of Brighton) which will be published in the Spring 2005 edition of *Printmaking Today*. In January, Michael was invited by the Mayor of Munich to attend the Kulturellen Ehrenpreis 2004 ceremony where

the head of ECM Records, Manfred Eicher - who holds the Honorary Degree of Doctor of Letters from the University of Brighton - was awarded Munich's most prestigious culture prize. Michael has been commissioned by ECM to contribute a central article, *ECM and the North*, to the forthcoming *Granta* publication on ECM Records, produced to coincide with the release of the one thousandth ECM record in 2006. Michael's 1998 publication on one of ECM's major artists, *Jan Garbarek: Deep Song*, has recently been commissioned for an Italian translation and publication by the leading Italian jazz publishers Nuovi Equilibri.

### MICHELE WALKER

Michele Walker has recently transferred her Fellowship from Winchester School of Art, to the Faculty of Arts and Architecture, University of Brighton. In 2003 she was awarded an AHRB Fellowship, in the Creative and Performing Arts, over three years for a project titled, *PATTERNS OF PROTECTION - investigating the symbolism of Japanese sashiko stitching*.

Her work will be exhibited in *Memory Sticks* Fabrica, Brighton, 23rd April - 30th May 2005.

### MARY ANNE FRANCIS

Mary Anne Francis (School of Arts and Communication) has been commissioned by the Financial Services Authority, London to produce a work for their foyer on a floral theme. This display, which started in November at the FSA's Canary Wharf office, has been changing on a monthly basis. Presented as one of Mary

## Mary Anne's Stall was originally intended to be participatory - with FSA employees to take responsibility for Stall's arrangement in the role of 'stall holder'.

Anne's *Part Art* range, she designed *Stall*. The piece was originally intended to be participatory - with FSA employees to take responsibility for *Stall's* arrangement in the role of 'stall holder'. While this aspect of the work was vetoed - stalled, indeed - by the commissioner, the work did, however, serve as a prompt for many conversations between the artist and FSA employees. These largely concerned the form and role of art in the workplace, and as such, furthered Mary Anne's research into post-autonomous art.

### AHRB PEER REVIEW PANELS

The Arts and Humanities Research Board (AHRB) is seeking distinguished researchers to join its peer review panels. The panels are responsible for assessing funding applications to the AHRB's research and postgraduate awards schemes. Peer review is at the very heart of the AHRB's operation and previous members have said that the experience of serving on a panel is a rewarding one. A list of vacancies coming up in 2005 is available on our website. We encourage self nominations but also welcome nominations made by HEIs, learned societies, subject associations or by other individuals. Nominees should be able to demonstrate an active research record and the qualities required to comment authoritatively on applications. Members of both the research and postgraduate panels are now eligible to apply for awards.

The deadline for the 2005 round of nominations is Friday 18th February 2005. For further details about the role and its responsibilities, the nominating process, vacancies in 2005 and the criteria for the posts please contact Professor Woodham in the CRD or visit the AHRB website at [http://www.ahrb.ac.uk/about/peer\\_review.asp](http://www.ahrb.ac.uk/about/peer_review.asp)

### IAN WRIGHT

Ian Wright (School of Arts and Communication) is represented in the Communicate exhibition currently at the Barbican, which charts the emergence of independent British graphic design over the last forty years, featuring more than 600 exhibits. His work consists of three screen - printed posters, designed in collaboration with the design group Kerr Noble. In addition, Ian Wright was asked to be one of six international judges for the final year diploma show at the art school, Ecal in Lausanne, Switzerland.

## Funding Opportunities

### AHRB - EUROPEAN FUNDING OPPORTUNITY

Researchers in the arts and humanities are invited to submit research proposals to the European initiative on New and Emerging Science and Technology (NEST). The NEST Work Programme aims to support unconventional and visionary research with the potential to open new fields for European science and technology, as well as research on potential problems uncovered by science.

NEST is designed to be flexible, and interdisciplinary research is encouraged. There are no restrictions on the fields to be addressed except that the research carried out under NEST should cut across the thematic priority areas. NEST will not support projects which simply cannot find their home in one of the thematic priorities of the European Community's Sixth Framework Programme (FP6).

Themes of particular importance for researchers working within the AHRB's domain include *What it means to be human*

and *Measuring the impossible*. The closing date for proposals is 13th April 2005. All information can be obtained from NEST's website, <http://www.cordis.lu/nest/home.html> or contact NEST's National Contact Point for the UK, Dr. Naomi Webber, email: [Naomi.Webber@epsrc.ac.uk](mailto:Naomi.Webber@epsrc.ac.uk)

### AHRB - SMALL GRANTS IN THE CREATIVE AND PERFORMING ARTS

The Small Grants in the Creative and Performing Arts Scheme provides awards of up to £5,000 for up to one year towards costs directly related to research projects in the creative and performing arts. The scheme aims to support research activity of the highest quality conducted by individual researchers across all areas of the creative and performing arts and thereby to enable them to realise their potential to improve the depth and breadth of our knowledge of human culture both past and present.

The scheme is open to full- and part-time members of the academic and academic-related staff of HEIs directly funded by the UK Funding Councils. Applicants should be actively engaged in research and be of postdoctoral standing. Applications for funding under this scheme are invited at any time.

Full details are available from the CRD or from [www.ahrb.ac.uk](http://www.ahrb.ac.uk), or contact Gail Lambourne, Research Programme Manager, tel: 0117 987 6670, email: [g.lambourne@ahrb.ac.uk](mailto:g.lambourne@ahrb.ac.uk)

### AHRB RESEARCH GRANT SCHEME

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

*Rub-a-Dub featured meteorological instruments, 3D sketches and proposals, free-standing sculptures, prints and drawings - all of which featured aspects of science-related sound, providing a gentle background of ambient music as the viewer walked through the gallery. Rub-a-Dub/WAVE-WALL III, page 10*



justified in terms of, the length and scale of the project. For the next deadline for this scheme please contact the CRD.

#### AHRB - RESEARCH LEAVE

The Research Leave Scheme funds replacement teaching costs for periods of research leave of three or four months in order that an individual researcher may bring a significant research project to completion. The period of leave funded by the AHRB must be matched by an immediately preceding period funded by the employing institution, resulting in at least six months relief from all teaching and administrative duties. The scheme aims to enable the completion of research that will lead to important advances in knowledge, understanding or insights of interest and value both to the research community and to as broad a public as possible. The scheme is open to full- and part-time members of the academic and academic-related staff of HEIs directly funded by the UK funding councils. Applicants should be actively engaged in research and be of postdoctoral standing.

The closing date for the next round of Research Leave Awards is Friday 4th March

2005. Full details are available from the CRD or [www.ahrb.ac.uk](http://www.ahrb.ac.uk), or contact Faye Auty, Research Programme Manager, tel: 0117 987 6674, email: [f.auty@ahrb.ac.uk](mailto:f.auty@ahrb.ac.uk)

#### JOINT ELECTRONIC SUBMISSION

The Arts and Humanities Research Board will be accepting electronic applications, and applications based on the changes to the Dual Support system from September 2005. The joint Research Council/AHRB Dual Support Reform Project has compiled a list of Frequently Asked Questions arising from its recent regional seminars. These are available from [http://www.pparc.ac.uk/jes/DSR\\_FAQv1.0.htm](http://www.pparc.ac.uk/jes/DSR_FAQv1.0.htm) Further information on Dual Support Reform and Joint Electronic Submission is available from <http://www.rcuk.ac.uk/je-s/>

The University and the CRD will be running training and information events prior to the launch of this scheme.

#### BRITISH ACADEMY

The British Academy offers awards for postdoctoral research in the humanities and social sciences. Applications are invited for the following schemes.

- Extended access to the Wellcome Library and the collections.

#### WHO CAN APPLY

Any individual or organization can apply, but Alchemy Grants are mainly aimed at teachers, artists, science communicators, historians and writers. We would also like to hear from history associations, community centre groups, patient groups and voluntary organizations.

#### PRACTICAL INFORMATION

Grants will not be available for work leading directly to the award of a degree or other qualification. Projects are funded for a minimum of three months and a maximum of six. A maximum of four grants will be made each year. Individual grantholders will be expected to work on their project on a full-time basis for the period of the project. Groups will be expected to work on their project for an equivalent amount of hours (e.g. five people working a one-day week). Grantholders are expected to participate in dissemination and outreach activities during the period of the project e.g. talks, workshops.

► **SMALL RESEARCH GRANTS (UP TO £7,500)**  
Grants are available for collaborative or individual research projects.

► **BRITISH CONFERENCE GRANTS (UP TO £2,000)**

Grants are available for bringing key speakers to conferences held in the UK.

► **OVERSEAS CONFERENCE GRANTS (UP TO £800)**

Grants are available for travel expenses of a scholar delivering a paper at a conference overseas

For full information please contact the CRD or visit [www.britac.ac.uk](http://www.britac.ac.uk). The next deadline for all of these awards is Friday 15th April 2005.

#### FACULTY RESEARCH SUPPORT FUND

For the academic year 2004/05 the Faculty Research Support Fund (FRSF) has been significantly updated and expanded and the overall project fund has been split into a number of categories so that targeted funding can be made available across the schemes that are detailed in this section.

Grantholders will be responsible for organizing any production, marketing or distribution arrangements arising from their work and the Wellcome Trust will not normally be able to produce additional resources to facilitate this. Applicants must be based in the UK or Republic of Ireland and the activity must take place in the UK or Republic of Ireland.

#### WHAT TYPES OF PROJECTS WILL BE FUNDED?

The finished product can take a variety of forms, such as:

- Teaching packs or resources
- Exhibitions and display
- Web sites
- Video and film
- Creative works
- Workshops, talks, discussions and events.

#### HOW TO APPLY

Applications can be made at any time during the year and it is a staged process with a CV required in the first instance. If you require any further information please contact the CRD or see <http://www.wellcome.ac.uk/>

During 2003/04 the FRSF made a total of 33 awards across all three schools and to continue this research investment, applications are invited for this year for new and innovative research projects. In framing the criteria by which applications will be assessed, particular attention has been paid to the criteria that RAE Panels follow and the criteria that are used in external funding applications. The FRSF is split into the following categories:

- Faculty Research Support Fund – Small Project Fund
- New Ideas and Innovation Fund
- Strategic Research Initiatives Fund
- New and Emerging Researchers Project Fund

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

#### ARTS COUNCIL'S ART PLUS OPEN FOR BIDS FOR 2006

Following the successful launch of the *Art Plus* – Award Scheme for Art in Public Places last year, *Art Plus* is now open for bids for the 2006 Awards the deadline is Tuesday 3rd May 2005.

This is an award scheme for creative ideas. Organisations and artists in the South East stand to benefit from funding and support totalling over £250,000 for the 2006 Awards.

The ten winners of the *Art Plus* 2005 awards are currently developing their ideas at various locations around the southeast region. These include *Liquid Life* by Shoreham-based artist Malcolm Buchanan-Dick - an interactive projection of synchronised swimmers and shoals of fish onto the surface of the sea in Ramsgate, and a project involving a team of ten multi-disciplinary artists in the creative planning phase of the regeneration of Slough High Street.

*Art Plus*, is a competitive award scheme led by Arts Council England, South East and the South East England Development Agency (SEEDA) - which seeks to improve our environment – whether streets, schools or other public spaces – by including the creativity of artists in their design.

*Art Plus* offers funding to encourage both artists and a wide range of organisations to think about the positive nature of public art – from hospitals and community health teams, to developers and retailers, to heritage attractions. *Art Plus* offers financial awards for



development of up to £10,000 and final awards can be made up to £50,000 for organizations and £5,000 for individuals.

There are two categories of awards:

#### ► INDIVIDUAL ARTISTS AWARDS 06

Up to 8 development awards and up to 4 final awards will be made to artists who are at an early stage in their career, including undergraduate or postgraduate students.

#### ► ORGANISATION AWARDS 06

Up to 8 development and up to 4 final awards will be made in the following categories:

- *Community Award* where community engagement and participation must be the core element of the project. Applicants might be community organisations, youth groups, civic societies, residents' associations, or those working with them.

- *Diversity Award* for projects that are led by disabled or ethnic minority individuals or organisations, or which engage with issues relating to disability or ethnicity in the public realm, with the participation of people from these communities.

- *Environmental Award* for projects engaging with sustainability, biodiversity, recycling or other environmental issues.

- *Award for Vision* for imaginative, innovative schemes involving artists integrating their work into the public realm. Projects in this category could also engage with one or more of the other Organisation Award categories.

Organisations and artists are invited to send in their initial suggestions by Tuesday 3rd May 2005. The 16 Development Award Winners will be announced in June 2005, who will receive funding and support to produce materials for public exhibition. The final winners of the *Art Plus* Awards will be announced in March 2006 at a high profile awards ceremony. The judging panel will consist of built environment experts and

artists, together with representatives of SEEDA and Arts Council England, South East. For further information please contact the CRD or look at <http://www.artscouncil.org.uk/artplusawards>

## Staff Funding Successes

Congratulations to the following staff who were awarded Faculty Research Support Funds in January 2005.

**Dr Mary Anne Francis** (School of Arts and Communication) for her research project relating to the theory and practice of *post-autonomous art*.

**Jill Seddon and Peter Seddon** (Schools of Historical and Critical Studies and Arts and Communication) for their research project entitled *The Public Sculpture of Sussex*.

**Mr Xavier Ribas** (School of Arts and Communication) for his publication of a monograph of his work from 2000 – 2005.

**Mr Martin Andersen** (School of Arts and Communication) for his publication entitled *Swinging London – Graphic Art and Music Today*.

**Mr Charlie Hooker** (School of Arts and Communication) for his research project entitled *An investigation into Artistic and Scientific Interpretations of Meteorological Phenomena through Audio-Visual Art*.

**Mr Christopher Stewart** (School of Arts and Communication) for two inter-related photographic research projects entitled *Insecurity USA and American Icon*.

**Mr Bahman Mostighimi** (School of Architecture and Design) for his research project *Seamless Woven Fashion Wear and Prototype Development*.

**Mr Chris Rose** (School of Architecture and Design) for his research project *Vision and Knowledge in Design*.

**Dr. Mette Ramsgard-Thomsen** (School of Architecture and Design) for her research project entitled *Behaving Technologies: interactivity, performance and space*.

**Dr Lesley Whitworth** (School of Historical and Critical Studies) for her research project *Towards a Participatory Consumer Democracy: Britain 1937 – 1987*.

**Dr Paul Jobling** (School of Historical and Critical Studies) for his research project exploring the graphic archives in the DHRC (University of Brighton) and the proposed establishment

## The Wellcome Trust Alchemy Grants Can you bring the History of Medicine to life?

The Alchemy Grants, of up to £12,000, provide funding for projects that:

- Produce a body of work using the Wellcome Library's historical collections
- Communicate ideas or information about medicine and science to the public
- Stimulate thought and debate about the wider social impact of medicine and science.

Projects must span historical, social, ethical or cultural topics relating to medicine. Successful applicants will receive:

- £2,000 per month - for a minimum of 3 months and a maximum of 6 months

of an externally funded Research Centre in Graphic Design.

**The Gender and Built Space Research group** (Seddon; Darling; Scott; Whitworth) for their research publication and project entitled *Woman and the Making of Built Space: England, 1870 – 1950*.

The next deadline for the FRSF is Monday 2nd May 2005.

## Conferences and Events

### DOCTORAL SUPERVISION ART - DESIGN - MEDIA WORKSHOP

The Doctoral Supervision Art - Design - Media Workshop is to be held at the Cultural Heritage and the Science of Design, Centre, IADE, Lisbon, Portugal, on 23rd-25th May 2005.

The scope of the Doctoral Supervision Workshop is to promote doctoral studies under the general framework of design research studies. The general outcome will enhance the participant's skills both in supervision as in conducting research. Guidelines on how to conduct supervision and research will be provided.

The workshop will be an opportunity to discuss general strategies for Design Research as well as practical problems on supervision/researching.

Applicants should be either PhD supervision or PhD students or candidates for both on Design related areas.

To apply please send a Curriculum Vitae and a short essay on the issues that you want to be discussed to [unidcom@iade.pt](mailto:unidcom@iade.pt). The short essay should be written in Portuguese or in English and be a maximum of 1500 words. It should be in .doc (Word) or .rtf format. If pictures are to be included they should be JPEG's, on independent

files. The selected essays will constitute a special issue of *Idade da Imagem* magazine. This special issue will be fully refereed.

Deadline for applications Friday 25th February 2005.

The Workshop fee of 500 Euros includes a free participation on Pride & Pre-Design Conference <http://www.iade.pt/cumulus>

Presented by: Fernando Carvalho Rodrigues, NATO Science Program, UNIDCOM/IADE, Portugal. Moderation: Eduardo Côrte-Real, IADE - Escola Superior de Design, Portugal. Lecturers: Christene Nippert-Eng, Illinois Institute of Technology, USA; Karen Lisa Salamon, Denmark Designskole, Denmark; Ken Friedman, Norwegian School of Management, Oslo, Norway and Denmark's Design School, Copenhagen, Denmark; Michael Biggs, School of Art and Design, University of Hertfordshire, UK and Terence Love, Department of Design, Curtin University, Perth Western, Australia.

For further information please contact Carlos Duarte [cduarte@iade.pt](mailto:cduarte@iade.pt)

### GLOBALISATION AND REPRESENTATION CONFERENCE FACULTY OF ART AND ARCHITECTURE MARCH 12TH-13TH 2005

This two day multidisciplinary conference will host over 100 speakers from six continents. Academics, practitioners, curators, journalists and activists will be debating the politics of representation in the context of contemporary globalisation here in the Faculty. Papers and presentations will explore the impact of globalisation within a range of arts and humanities disciplines including architecture, design, visual culture, art, digital media, film, politics, cultural geography, ethnography, anthropology, literature, museology, philosophy and critical theory. Topics, amongst many others, include: architectural design and global difference, the global city, advertising and global imagery, global aesthetics, art criticism, globalization and empire, space and democracy

and the visual art of mass incarceration. Please see conference website for further details at [www.brighton.ac.uk/globalisation](http://www.brighton.ac.uk/globalisation) or email [A.Rupprecht@brighton.ac.uk](mailto:A.Rupprecht@brighton.ac.uk)

### CURATORIAL INTERVENTIONS RESEARCH GROUP

Curatorial Interventions is a loose formation of individual researchers and associated artists' set up in 2004. It is concerned with artists interventions into the spaces of museums and collections and the role of curators in contemporary art practices. It seeks out both the institutional spaces of museums and galleries as well as sites of particular historical and cultural resonance in which to situate art or exhibitions. Its activities are open to all interested staff and research students.

Currently it runs a series of research seminars with invited speakers. So far participants have been, James Putnam, (June 2004) ex British Museum and now freelance curator presenting a paper on his book *Art and Artifact: artists' interventions into Museums and collections*; Tim Brennan, AHRB Research Fellow at Sunderland University talking in November 2004 about his work on the archives associated with the Peterlee new town project in the North East of England and in February 2005, Gerrie Van Noord, curator and arts organiser talking about changes in curatorship and curatorial education in recent years.

Curatorial Interventions also organises its own interventions by artists into particular collections and spaces. These include Peter Seddon's exhibition and publication [civilwar@rochdale.uk](mailto:civilwar@rochdale.uk) in 2003 and an intervention into the Regency House in Brunswick Square, Brighton, by the internationally acclaimed artist John Murphy, organised by Barry Barker and Jill Seddon.

Planned events for the near future include an intervention in the Regency House by the Scottish artist and installationist Richard Wright and a proposed symposium/conference on curatorial approaches by both artists and curators later in the 2005.

## Student News

### AHRB POSTGRADUATE COMPETITION 2005

There are three postgraduate schemes, which are administered by the AHRB. These are designed to provide support for high-calibre students of proven ability to enable them to pursue high-quality courses of postgraduate study in the arts and humanities. Applicants, in conjunction with their institution, must determine which scheme is appropriate for the course of study they wish to pursue.

The Research Preparation Master's Scheme supports students undertaking Master's courses that focus on advanced study and research training explicitly intended to provide a foundation for further research at doctoral level. Awards are available for up to two years full-time study and up to four years part-time study.

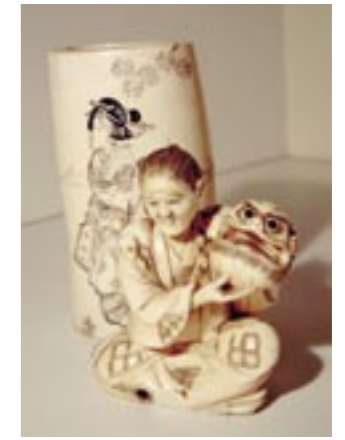
The Professional Preparation Master's Scheme supports students undertaking Master's or Postgraduate Diploma courses that focus on developing high-level skills and competencies for professional practice. Awards are available for up to one years full-time study and up to two years part-time study.

Doctoral Awards are provided to support up to three years of full-time study or up to five years of part-time study leading to a doctoral degree. Institutions submitting doctoral applications to the AHRB are now required to submit a statement outlining their research training provision, by Tuesday 3rd May 2005. This year we are also making available a small number of ring-fenced doctoral awards in five selected subject areas of strategic importance.

Applicants in the Master's schemes should be a graduate of a recognised higher education institution, or be an undergraduate expecting to complete their first degree before 31st July 2005. Applicants in the doctoral competition should normally have gained, or be about to gain, a Master's degree. Candidates without a Master's qualification may apply only if they can demonstrate that they have gained equivalent experience through another route.

The closing date for all Postgraduate schemes is Tuesday 3rd May 2005. Applications forms and guidance notes for the 2005 competition for Master's and Doctoral Awards are now available to download on the website, [www.ahr.ac.uk](http://www.ahr.ac.uk)

The AHRB website also features feedback from the AHRB's postgraduate panels on the



Wares similar to those sold by Siegfried Bing:

Clockwise from above: Japanese cloisonné vase c. 1895; Japanese carved ivory figures c. 1900; and Satsuma export ceramic plate c. 1910

applications received in the 2004 competition. This includes specific reports on the ring-fenced doctoral awards and the statements of research training provision.

For further information, please contact the CRD or visit the AHRB website: [www.ahr.ac.uk](http://www.ahr.ac.uk), or contact the Postgraduate Division on 0117 987 6543, email: [pgoffice@ahr.ac.uk](mailto:pgoffice@ahr.ac.uk)

### SUSAN HOUSE WADE

Susan House Wade attended an international symposium in Amsterdam entitled *Art Nouveau: the Bing Empire* from 13th-14th January 2005, which was held in conjunction with the exhibition, *L'Art Nouveau--La Maison Bing*, organised by the Van Gogh Museum in conjunction with the Musée des Arts décoratifs, Paris, being held from 26th November 2004-27th February 2005 at the Van Gogh Museum in Amsterdam.

Siegfried Bing (1838-1905) began as a collector of East Asian art, and played an important role as a promoter of not only Oriental art, which was to have a great influence on numerous 19th century artists, including Van

Gogh, Whistler and Monet, but also the work of these and other Impressionist artists as well. Van Gogh and his contemporaries purchased Japanese woodblock prints from Bing.

Bing opened his Paris gallery, *L'Art Nouveau*, in 1895, with the intention of promoting a modern style by bringing together the visual and the applied arts in innovative interiors with a contemporary design. One of Bing's most widely recognised achievements was his exhibition at the 1900 Paris Exposition Universelle.

The symposium featured speakers who explored artists and themes which had a clear relation to the Bing enterprise, including co-curator Professor Gabriel Weisburg, Professor of art history, University of Minnesota at Minneapolis and Yoko Takagi, associate Professor of art history, Bunka Jōshū University, Tokyo.

The exhibition continues in Museum Villa Stuck, Munich, from 17th March until 31st July 2005; Caixa Forum in Barcelona from 6th September 2005 to 29th January 2006, and Musée des Arts décoratifs in Paris from March to July 2006.

*Paul Montford emigrated to Melbourne with his family in 1923 and wrote detailed and revealing letters about his work and life. The letters map the family's assimilation into Melbourne society while they maintained a distinct English, bohemian identity. Creating a Commemorative Landscape in 1920s Melbourne, page 4*



SIGGRAPH'04 Art Gallery: Synaesthesia

### NINA DIMITRIADI

Nina Dimitriadi (School of Arts and Communication) received funding from the CRD for her trip to Taiwan to attend the Kaohsiung Museum of Fine Arts, for the curatorial selection of her *Exhausted Body* Contemporary Visual Arts exhibition, which presents the works of 10 international artists including current and former students from Brighton University such as herself, Zeyno Dagli and Yung-Hsien Chen (School of Arts and Communication). This exhibition was selected by the Museum's committee to be shown from 17th August until 23rd October 2005.

All of the art works share the concept of using or even exhausting the Human Body for the sake of art. Artists participating in the exhibition such as Oleg Kulik and Yung-Hsien

Chen use their own bodies for the film performance to evoke a social and political message to us. Meanwhile, artists as Neale Worley (paintings, etchings and monotypes), Allan Jenkins (photography) and Norbert Francis Attard (large scale installation) use models who play an important part through their physical struggle during the creation of the art works.

Alcoholism and old age are two aspects of human physical degradation. Film Director Chris Durlacher's fictitious film about one old man dying alone at home is a shocking image of reality and Neale Worley's documentary film showing us the life of an alcoholic, who Neale paints in his canvases, is almost impossible to believe in today's London.

The *Exhausted Body* exhibition not only depicts the ways in which artists use their own body and the body of others for the sake of the art work but it also explains important objects which allude to the level of our physical exhaustion, for example – shoes, a gas mask and alcohol bottles.

Nina Dimitriadi 11 (she uses the number 11 as her nick name) plays not only the role of curator in her exhibition but also the role of artist. Her *Self Portrait* painted by pressing her face directly on to the canvas is a striking image of the personal view of her self. At the

same time her small-scale installation *Hope for Better Consequences*, which presents the stages of her friend's degradation through drinking alcohol. Finally she pays tribute to the Taiwanese disaster in 2003 when SARS took the lives of many people. At that time Nina was arriving in Taiwan wearing the part of her installation: a *Gas Mask*, which she wore for 16 hours on the plane.

Human life constantly uses the body: physically, mentally and environmentally but depicting the still moment of this exhaustion requires the eyes of the artists which *The Exhausted Body* exhibition attempts to gather.

## New Students

**Miranda Buck - SAD/PT** How can Architects be assisted to successfully engage with sustainable design - explorations of meaning, making and materials.

**Michael Sadd - SAD/FT** The migration of variant forms from archetypes and the precipitation of design lineages: possibilities in representation.

**Melanie Absolon - SAC/PT** From the place of the object: Identification from the scenes of Freud's writing to the practice of everyday life.

**Jonathan Chapman - SAD/PT** The Role of Empathy in Sustaining User Relationships with Portable Electronic Objects.

**Hamad Husein - SAD/FT** Will CATIA be the catalyst for a new paradigm in architectural design.

## Next Issue

**Publication of Edition 11 of the newsletter is anticipated for 13th May 2005 with deadline for receipt of copy being 13th April 2005**

**Newsletter articles, text and images to be emailed to: Elaine Fuoco-Lang, t: 01273 643894 / f: 01273 643039 / e: efl@bton.ac.uk**

**Centre for Research and Development: G62, Faculty of Arts and Architecture, University of Brighton, Grand Parade, Brighton BN2 0JY**

**Faculty Research Website: [www.brighton.ac.uk/arts/research](http://www.brighton.ac.uk/arts/research)**

**Editorial Board: Elaine Fuoco-Lang (CRD); Sean Tonkin (CRD); Professor Jonathan Woodham; Chris Pierce (School of Architecture and Design) and Christopher Stewart (School of Arts and Communication)**