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**Cover image** George III Commode, Three Draw George English Ash. 1090 x 810 x 510 cm. Photo: James Champion.

**Cover bottom image:** "Where are they?" Photographs of the disappeared cling to the timber skeleton of a former torture centre known as Jose Domingo Cañas.

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# Welcome to the Spring edition of Research News

In a world increasingly challenged by shifts of perceived core values and the pressures to respond to the language and imperatives of raw commerce, the arts and humanities continue to tackle questions as to how we are human, what our perceptions are telling us, and how the world is shaped through thought and creative intervention.

In this latest edition of *Research News* we are pleased to recognise the breadth of scholarship, which can inform our understanding of what it is to be human, both as individuals and as a society.

Our urban environment is rapidly changing, with revised notions of its functions and its importance. At the forefront of how urban space can offer space for food growth Katrin Bohn and Professor André Viljoen gained RIBA acknowledgement for their ten year research project on Continuous Productive Urban Landscape.

The mediation of vital issues in environment and climate change are at the heart of Dr Julie Doyle's and Helen Kennedy's collaborative research project that seeks to address understanding of these issues with young people through creativity and play. Also in the rich investigation of media engagement, Dr Lance Dann brings a fascinating range of approaches that highlight the vital relationship between a number of practices: including the practice of performance and broadcast, industry-informed interview and exploration and critically sharp theoretical intervention.

Dr Lucy Noakes reports in this issue on Culture and Conflict: Perspectives from the Past and the Present, one of five events the AHRC held with key partners in the United States to celebrate its tenth anniversary in 2015; while Dr Annebella Pollen introduces her new book and exhibition, which, as part of wider work on the British woodcraft movements, examine a little known camping, campaigning and craft organisation, The Kindred of the Kibbo Kift.

Dr Gareth Neal talks about how he informs debates on the new craftsman, rigorously investigating the interplay and potential of natural materials, handmade crafting traditions and current technologies. Craft is also addressed in the report on The Making Futures International Research Conference, which explored the notion of craft and the (re)turn of the maker in a post global sustainably aware society.

Further research reports come from the Fourth International Visual Methods Conference, hosted by the University of Brighton in September 2015, and from four of our doctoral students. Uschi Klein links her involvement at the IVMC in Brighton with her experience at the second International Visual Methods Seminar at the University of Antwerp and Tania Messell reports on a research trip to investigate the International Council of Societies of Industrial Design (ICSID). Two other students both address issues of memory in their research; Struan Gray writes about his research trip to Chile, where he explored how cultural memories of state repression are constructed and contested in film whilst Ian Cantoni reports on the opening of the *Mémorial de Camp de Rivesaltes* in France.

## The Editorial Team

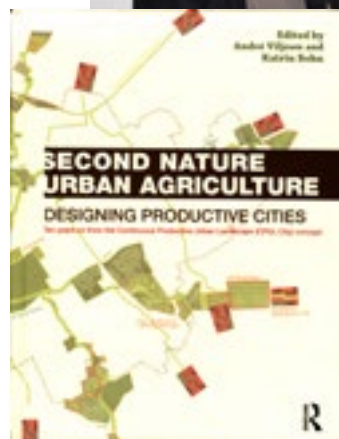
# NEWS

## International Award for Research into the Urban and Architectural Design Consequences of Sustainable Urban Food Systems

Katrin Bohn and Professor André Viljoen from the School of Art Design and Media, have each won the prestigious 2015 Royal Institute of British Architects (RIBA) President's Award for Outstanding University-Located Research. These international awards recognise 'talent, promote innovation, and encourage excellence in the study of architecture worldwide'.

The awards are based on Viljoen and Bohn's body of design research collated and presented in their book, *Second Nature Urban Agriculture: Designing productive cities* (2014). This book continues to deepen and expand the Continuous Productive Urban Landscape (CPUL) design concept that they defined in the early 2000s. It addresses the combined imperatives of finding sustainable and desirable models for urban living in the context of unprecedented levels of urbanisation and increasing concerns related to the environmental impact of, and inequitable access to, healthy food systems.

In introducing the award winners, David Gloster, RIBA Director of Education, commented on the recognition Bohn and Viljoen received for their early and original identification of the architectural and urban design consequences of a sustainable urban food system. Furthermore he noted their prescience in identifying the significance of this topic and helping to shift it from an underrepresented topic to one that is now receiving extensive international attention. In doing so he referred to their sustained and critical engagement in this inherently multi-disciplinary research area and to the importance of their earlier book presenting the CPUL concept, *Continuous Productive Urban Landscapes (CPULs): Designing Urban Agriculture for Sustainable Cities* (Viljoen, 2005), shortlisted for the 2007 RIBA President's Award for Outstanding University-Located Research.



Above: RIBA 2015 President's Awards for Outstanding University-Located Research. Left to right: Professor Flora Samuel, University of Reading and Chair of the RIBA Research and Innovation Group, Professor André Viljoen and Katrin Bohn, University of Brighton, School of Architecture, Design and Urbanism and Jane Duncan, President of the RIBA. Photo: Andrew Hendry, 2 December 2015, courtesy of RIBA. Left: Bohn and Viljoen's *Second Nature Urban Agriculture: Designing productive cities* was awarded the 2015 RIBA President's award for outstanding university located research.

Currently, Viljoen is leading an Arts and Humanities Research Council funded international network exploring pathways from practice to policy for productive urban landscapes. Bohn has recently concluded a major productive urban landscape prototype, designed and implemented during her tenure between 2010 and 2014 as Guest Professor at the Technical University of Berlin.

In addition to their award, Irene Klokari, University of Brighton Masters in Architecture student, received a commendation for her RIBA Part 2 Dissertation, *Memories of Famagusta: recapturing the image of the city through the memories of refugees*. Dr Karin Jaschke, Senior Lecturer and Subject Leader in Postgraduate Architectural Humanities, was a member of the Dissertation Judging Panel. Successes in the 2015 awards continues a

fruitful run of three years during which students from Brighton's architecture program have been nominated for awards: in 2014 Oliver Riviere won the RIBA Serjeant Award for Excellence in Drawing and in 2013 Holly Crosbie was shortlisted for the RIBA Bronze Medal for Undergraduate Design.

In attendance at the awards were research collaborators Dr Mikey Tomkins (PhD 2014, University of Brighton) and Dr Howard Lee (Hadlow College) as well as Professor Anne Boddington, Dean of the College of Arts and Humanities, and Professor Gillian Youngs, Professor of Digital Economy, both from the University of Brighton.

<http://arts.brighton.ac.uk/staff/andre-viljoen>

<http://arts.brighton.ac.uk/staff/katrin-bohn>





**Main Reading Room of the Library of Congress in the Thomas Jefferson Building. Photo: Carol M Highsmith [Public domain], via Wikimedia Commons.**

# Culture and Conflict: Past and Present Perspectives

In November 2015 Dr Lucy Noakes, Reader in History in the School of Humanities, was invited to attend the Arts and Humanities Research Council (AHRC) symposium, *Culture and Conflict: Perspectives from the Past and the Present*, held in the impressive surroundings of the Library of Congress, Washington DC. The symposium was one of five events the AHRC held with key partners in the United States to celebrate its tenth anniversary in 2015.

Twenty scholars and practitioners in the field of conflict studies from the United Kingdom and the United States attended the two-day event, hosted by the John W Kluge Center at the Library of Congress, and co-organised by the National History Centre at George Washington University. A key aim of the symposium was to provide a platform for enhanced trans-Atlantic cooperation in this critical field;

brokering new partnerships, providing the stimulus for new interdisciplinary research projects and delivering outputs of sustained impact and cross-sector importance.

The meeting brought together scholars from historical, political and literary studies with practitioners from non-government organisations, cultural organisations and state departments. This enabled the presentation of new research ideas, the comparison of methodological, theoretical, disciplinary and practical approaches to the field of conflict and a productive discussion of conflicts and conflict resolution past and present and around the globe. Keynote addresses were delivered by Professor Richard Overy (University of Exeter, UK) on incendiary bombing in the Second World War and Professor Mary Dudziak (Emory University, USA) on photography and total war in the twentieth-century

USA. Panels ranged across a number of topics, including the politics of reparation, legacies of colonialism, refugees, war and gender, and civil conflict.

Noakes was invited to speak on her current research project, which examines the history of death in Second World War Britain. Focusing on the contentious issue of the mass burial of civilians by the state following air raids, she discussed the relationship between the political meaning of bodies and the emotional impact of bereavement. Discussion across the two days was productive and wide ranging, and it is hoped that future collaborative projects will develop out of the meeting.

Further information on the AHRC's programme of tenth anniversary events can be found here: <http://www.ahrc.ac.uk/ahrc10/>  
<http://arts.brighton.ac.uk/staff/lucy-noakes>

# Histories of the Future: Crafting Alternatives

A new book and exhibition by Dr Annebella Pollen examines a little known camping, campaigning and craft organisation, The Kindred of the Kibbo Kift. Founded after the First World War to offer a pacifist, all-ages and co-educational alternative to the Scouts, the movement aimed to reform all aspects of cultural and social life. Despite attracting the attention and support of a range of high-profile figures in the 1920s, from DH Lawrence to HG Wells, the vision and achievements of Kibbo Kift remain surprisingly little-known.

Pollen, Principal Lecturer in the History of the Art and Design, is halfway through a two-year AHRC Fellowship researching the history of the British woodcraft movement. With thousands of members in the interwar years drawn from artists and writers, spiritual seekers and political campaigners, pacifists and former suffragettes, woodcraft groups experimented with radical new approaches to education, economics, design and dress. Although their ideas are nearly a hundred years old, many woodcraft ambitions continue to resonate in the present day and can be felt in continuing youth movements, green politics, anti-capitalist campaigns and the return to craft.

*Intellectual Barbarians: The Kibbo Kift Kindred*, co-curated with Nayia Yiakoumaki of Whitechapel Gallery, showcases the cultural production of the most aesthetically ambitious of all woodcraft groups. Kibbo Kift was led by commercial artist, John Hargrave, and attracted a wide range of creative practitioners. Together they developed a distinctive theory and practice of outdoor living, mystical religion and utopian politics. With over a hundred exhibits sourced from public and private collections, the display revisits and reinterprets the group's major educational exhibition at Whitechapel Gallery in 1929 and includes examples of the group's original costume, craft and campaign materials. These reveal the group's varied inspirations, from the folk revival to futurist advertising. Staged in the Archive Gallery, the exhibition also includes contextual correspondence,



**Kibbo Kift Gleeman and Gleemaidens, 1928. Photo: Angus McBean.**  
Courtesy of the Stanley Dixon Collection and Tim Turner.

organisational ephemera and moving image footage. It runs until March 2016 and is accompanied by a curator tour, a late night social event and a study day, Art, Politics and Magic, which examines Kibbo Kift's original social and cultural context and their twenty-first century legacies.

Pollen's accompanying book is based on several years of detailed archival research and offers the first full-length account of Kibbo Kift's artistic production and occult beliefs. Published by Donlon Books to an innovative design by Roland Brauchli, it includes over a hundred images and specially commissioned artefact photography including previously unpublished work by celebrated theatrical photographer Angus McBean. McBean first developed his skills as a photographer, performer, stage designer, mask maker and puppeteer while he was a Kibbo Kift member. A generous grant to support the book's production was awarded

by Lee Miller and Roland Penrose's Elephant Trust, which supports art projects 'that depart from the routine and signal new, distinct and imaginative sets of possibilities.' *The Kindred of the Kibbo Kift: Intellectual Barbarians* has been the subject of a recent feature article in The Guardian. Cultural historian Jon Savage described the book as 'a revelation', stating, 'it reconstructs a radical moment lost to history, a future that never happened.'

Book: *The Kindred of the Kibbo Kift: Intellectual Barbarians*. <http://donlonbooks.com/products/the-kindred-of-the-kibbo-kift-intellectual-barbarians-by-annebella-pollen>

Exhibition: *Intellectual Barbarians: The Kibbo Kift Kindred*, Whitechapel Gallery, London. <http://www.whitechapelgallery.org/exhibitions/intellectual-barbarians-the-kibbo-kift-kindred/>

<http://arts.brighton.ac.uk/staff/annebella-pollen>



# Combining Innovation with Tradition in Design Practice

Researcher and designer Gareth Neal's work informs debates on the new craftsman, rigorously investigating the interplay and potential of natural materials, handmade crafting traditions and current technologies.

In 2015 Neal's work with architect Zaha Hadid won the Bespoke category for the Wood Awards; he also won The Great Bodging Race with Heal's department store. Meanwhile, his profile at the V&A permanent collection was enhanced and he ran a programme of talks and workshops for the British Council in Kazakhstan.

In 2015 Neal was involved in the American Hardwood Export Council and Benchmark Furniture, The Wish List initiative. This brought together a stellar list of architects and designers for a unique collaborative project, which saw Neal paired with The Royal Institute of British Architects (RIBA) Gold Medal-winning architect, Zaha Hadid. Her brief was simple and open: to create some form of tableware made from wood.

Neal said: 'I approached the project by thinking about the fluid dynamic of Zaha Hadid's designs. The water carafe idea emerged from considering the liquid nature of her work, but juxtaposing it with a functional element to contain water within.'

I was keen to take advantage of the Hadid studio's advanced computer modelling software, pushing the boundaries of digital tools. I was particularly interested in the idiosyncrasies of traditional hand processes such as a hand thrown pot, or a raised piece of silverware and how simulating these could be achieved through digital imitation.'

The result is a range of fluid sculptural vessels. 'Through using the traditional vessel form as a starting point and subverting its appearance to dramatic extremes, mimicking traditional carving technique I hope the pieces imbue the design with a sense of the handmade through the arm of a robot, questioning the viewer's perceptions of craft and the handmade.' The vessels are currently on show at Design Miami, a US-based global forum for museum-quality designs.

This project won the Wood Awards, the UK's premier competition for excellence in architecture and product design, which aims to recognise, encourage and promote outstanding design, craftsmanship and installation using wood. Neal's work was displayed alongside other shortlisted objects at 100% Design at London's Olympia during the London Design Festival.

This is the highly developed territory of Neal's

**Achieved through the combination of a computer-controlled routing machine, hand-carving using traditional craft techniques, and contemporary design practices, Neal's Cut and Groove designs involve 'finding' the shape and curves of a 1780's George III commode contained within the block of English ash wood.**

**Gareth Neal's winning chair design in the 'Great Bodging Race' on display at Heal's. Photo: James Champion.**





**Left: George Bureau Cabinet, displayed by American gallery Todd Merrill at the Winter Antiques Show, New York, 22 – 31 January 2016. Photo: James Champion. Right: Two vessels produced by Gareth Neal for his collaboration with international architect Zaha Hadid, 2014. American white oak, 75.5 × 44 × 32 cm, 34 × 87.5 × 30 cm. Courtesy of Sarah Myerscough Gallery, London. Photo: Petr Krejcl.**



**Neal sees his practice as an intersecting point between art, design and craft that evades any simple categorisation into a specific discipline and has an overarching aim to make pieces that are environmentally sustainable**

research work and a key element in his educating of future designers. Extrapolating from the known and the familiar, Neal offers a starting point for a refreshed consciousness of those boundaries between the raw material and the crafted form, between handmade and machine-created. His initial thinking and the development of that thought using practice, guides the user or viewer to questions on the nature of the crafted artefact, its sources and its ultimate destination.

It was a feature of Neal's now well known Cut and Groove designs, which use current digital manufacturing technology to produce inventive reinterpretations of historical design. Achieved through the combination of a computer-controlled routing machine, hand-carving using traditional craft techniques, and contemporary design practices, Neal's Cut and Groove designs involve 'finding' the shape and curves of a 1780's George III commode contained within the block of English ash wood. An example of the George III commode is held in the V&A's

permanent collection and is displayed as a key piece in its Furniture Gallery. Neal describes the design as having 'A rugged sophistication only visible in certain lights and at various angles, which reveal that the commode is cut throughout the block.'

Neal has also completed a new George Cabinet design, which is his largest piece to date in the Cut and Groove range; displayed by American gallery Todd Merrill at the Winter Antiques Show, Park Avenue Armory in New York from 22 – 31 January 2016.

The process of 'finding' the design object within the natural materials is at the heart of the bodging process, a traditional woodturning craft, which utilises the natural properties of green, unseasoned wood. The Great Bodging Race took place in the window of Heal's famous flagship store in London's Tottenham Court Road store. The competition followed the 2014 launch of Heal's Modern Craft Market and challenged six renowned furniture designers in a race against

time, and each other, to produce a chair using a range of offcuts from the Ercol and Sitting Firm companies. The designers (Neal, Chris Eckersley, William Warren, Sarah Kay, Carl Clerkin and Koji Katsuragi) used traditional chair-making techniques to create unique, one-off designs. Originally made in the window of Heal's flagship Tottenham Court Road store, Neal's winning design is now also on sale at the company's Brighton branch. Press and customers, who were invited to participate, voted for the design. He said: 'The chair tries to be honest with its production, revealing the craftsmanship through the tacit quality of material and simple jointing detailing.' Neal's collaboration with Heal's is on going and he plans to show students' work and making in the store's window next year.

Neal's work also has an international focus and in August 2015 he visited Almaty, the largest and rapidly developing city in Kazakhstan, to run a programme of talks and workshops for the British Council. His aim was to share his knowledge and practice and thereby help to develop skills for emerging Kazakhstani designers. Neal said: 'There is an increasing interest in fostering a local design scene in Kazakhstan, however, designers face major challenges, including lack of industry infrastructure and access to suppliers and producers to enable them to make and sell products. I was excited to meet the designers and learn more about Kazakhstan's rich cultural heritage.'

**'I was particularly interested in the idiosyncrasies of traditional hand processes such as a hand thrown pot, or a raised piece of silverware and how simulating these could be achieved through digital imitation.'**

Recognised for this range of major influence and success, Neal's studio is featured in a new collector's style publication produced by Hoxton Mini Press. *Makers of East London* takes a tour of local studios in London's East End to see what it takes to be a maker in a world of mass production. The East End is now the creative hub of one of the world's most dynamic cities and is seeing a resurgence of craftspeople who are breathing life back into traditional disciplines. Annie Warburton of the Crafts Council describes the *Makers of East London* as 'Capturing the energy and spirit of a unique part of the capital. Evocative photography alongside insightful profiles of makers reveals hidden processes behind objects both everyday and exceptional.'

Neal's East London design studio has a varied spectrum of clients ranging from the production of individual pieces for the international collectors market, bespoke commissions for private clients, to the design of production pieces for industry. His work has been sold and exhibited internationally from the V&A Museum, London to the Museum of Arts and Design in New York. His impressive list of clients, sponsors and associates includes: The Arts Council, BMW, The Crafts Council, Sotheby's and Vauxhall Motors.

Lecturing on the university design programme since 2012, Neal's experience at the highest end of the industry, alongside the expertise,



**Top: Cover of *Makers of East London*, produced by Hoxton Mini Press. Bottom: Gareth Neal pictured second right with the reception desk he was commissioned to create for John Jones bespoke picture framers. Photo: James Champion.**

patience and precision of modern craft practice, all inform his work educating the new generation of designers.

Neal's aim for himself and his students is 'material inventiveness, curiosity, and reinterpretation'. Combining academic work with his London-based design practice, Neal's practice-led research examines the tacit qualities of materials, drawing on his knowledge of design history and traditional making processes.

Neal sees his practice as an intersecting point between art, design and craft that evades any simple categorisation into a specific discipline and has an overarching aim to make pieces that are environmentally sustainable.

Neal says that his designs 'endeavour to adhere to the idea of creating lifelong relationships between the pieces I produce and their owners for a more sustainable future'.

<http://arts.brighton.ac.uk/staff/gareth-neal>





**FutureCoast Youth voicemails image: Dorothy Stringer students create their own climate voicemails from the future in the FutureBooth at ONCA, September 2015. Photo: Julie Doyle. Right: FutureCoast Youth launch: Project partners (left to right, Jack Darach, Julie Doyle and Persephone Pearl) play in character as members of the FutureCoast team dedicated to addressing climate change through positive action and personal agency. ONCA, September 2015. Photo: Emily Cowan.**

## Creative Climate Play: Engaging Young People with Climate Change

Climate change is the most pressing issue of our time, but is often the most difficult to communicate and to engage people with. Dr Julie Doyle is currently involved in a collaborative research project that seeks to address this problem by using creativity and play to explore young people's perceptions of climate change. As a recipient of a CUPP Seed Fund Award, Doyle, along with media colleague Helen Kennedy, is working with ONCA Centre for Arts and Ecology and Dorothy Stringer High School on a project titled FutureCoast Youth: Creative Collaboration for a Changing Climate. The project aims to empower young people – the generation who will be most affected by climate change, but who are often given the least voice – to imagine and explore their responses to climate change, through participatory storytelling, play and performance.

FutureCoast Youth extends the FutureCoast storytelling project developed by US games designer, Ken Eklund, in collaboration with the PoLAR Institute at Columbia University: an international online digital storytelling project which asks audiences to imagine and create voicemails from a range of possible climatically changed futures. FutureCoast Youth builds on this participatory imaginative premise to bring climate change to young people in Brighton. Through a series of workshops that use play, storytelling, ideas of time and of how to relate climate change to the everyday, Doyle and ONCA (led by its Creative Director, Persephone Pearl) are working with Dorothy Stringer's Environmental Science GCSE students to explore their responses to climate change.

As members of the FutureCoast Youth team, the Dorothy Stringer Environmental Science students were introduced to the project through a participatory and immersive play event at ONCA Centre for Arts and

Ecology in September 2015. Doyle, along with Persephone Pearl and Jack Darach (independent arts facilitator), played in character as members of the fictional FutureCoast team, representing an international network of grassroots organisations addressing climate change through positive action and personal agency. Through interactive play, which included dissenting voices and humour, the students were able to engage with the issue of climate change in a playful way and go on to create their own voicemails from the future.

Subsequent workshops at Dorothy Stringer School (aided by Keith Ellis, independent arts facilitator) have used elements of play to help students become more confident and to enable them to explore and develop their own creative research projects related to climate change. With topics ranging from renewable energy and geo-engineering, to food miles and species extinction, students are currently preparing to present their creative projects in role as members of the FutureCoast Youth Climate Delegation at ONCA on 30 November 2015, to coincide with the opening of the UN Climate Conference, COP21 in Paris. Educational resources from the project are being shared via the project website, and further funding is being sought to expand the project beyond Brighton.

Doyle's involvement with FutureCoast Youth is part of her wider on-going research into climate change communication and engagement. Author of *Mediating Climate Change* (2011), the first monograph to explore climate change from a visual culture and communication perspective, Doyle has previously worked with the artist David Harradine on a Leverhulme Trust Funded Artist in Residence project that sought to create new visualisations of climate change, culminating in the film, *It's the Skin You're Living In* (2012). Most recently, at the invitation of Intergovernmental Panel of Climate Change (IPCC) contributing author, Dr Carlos Gay Garcia, Doyle gave a keynote on 'Climate change imagery and science communication', at the Fifth National Conference on Climate Change Research, National Autonomous University of Mexico, Mexico City.

<http://arts.brighton.ac.uk/staff/julie-doyle>

FutureCoast Youth project website: <https://futurecoastyouth.wordpress.com/>



*Flickerman* – a cross media audio project written and produced by Lance Dann between 2009 and 2011 and broadcast on ABC National Radio (Australia). Photo: Lance Dann.

# Creative Practice and Podcast: the Effects on and Development of New Audiences

## Interview with Dr Lance Dann

The 'Matthew effect' came to mind while talking about new modes of audience with broadcast media practitioner and researcher Dr Lance Dann, who lectures in Broadcast Media at the University of Brighton's Hastings Campus. This effect is often referenced when talking of money and the rich getting richer, but it is equally of relevance to those concerned with cultural collateral, the production and consumption patterns we all experience through mediated forms and which are providing a particularly vibrant area for research and exploration.

Towards the end of a busy year that has brought a number of successes, and the beginnings of exciting new opportunities, Dann spoke about his work across media production and dissemination with Dr Michael Wilson and Jacob Brown, both from the College of Arts and Humanities Academic Communications Team. There is clearly a need for research towards a better understanding of those shifting patterns of audience in the twenty-first century and the increasingly liquid state of creative practice and engagement. Of particular interest to Dann is the podcast, which, ostensibly at least, challenges earlier models of broadcast success and potentially revitalises an industry where single dominant examples have often flourished.

The Matthew effect, so termed, based on a line in the *New Testament*,

recognises a steep curve of growth and dominance by a small number of examples. In terms of audiences and producers this results in the inevitable 'long tail', which gives single primary examples massive cultural dominance. This is something that the digital revolutions were set to challenge, and yet research suggests that counter-revolutions have not democratised the podcast any more than analogue recording and broadcasting democratised music making. The world has one online bookstore, one search engine and this is an effect that in many other areas is equally extreme, even threatening.

Dann's work brings a fascinating range of approaches that highlight the vital relationship between a number of practices: the practice of performance and broadcast, the practice of industry-informed interview and exploration, and the practice of critically sharp theoretical intervention. Working across these practices, Dann is writing a book on podcasting with Dr Martin Spinelli from the University of Sussex, supported by Professor David Hendy also at Sussex and based on work with major international podcasters including: RadioLab, Welcome to Night Vale, Serial and 99% Invisible. Some of these podcasters have emerged as culturally dominant, yet the podcast itself is a system that challenges earlier forms of institutionalised broadcasting.

Listening to a podcasts is a very personal and individual pursuit,



Left: *Flickerman* – a cross media audio project written and produced by Lance Dann between 2009 and 2011 and broadcast on ABC National Radio (Australia). Photo: Lance Dann.

Below: *The Odditorium Podcast* – recorded at Brighton's Catalyst club and presented by Dr David Bramwell and David Mountfield. Produced by Lance Dann. Long Listed for a Radio Academy Production Award. Photo: David Bramwell.



## ODDITORIUM

which he will be examining data sources for an analysis as to how audiences respond to engage with digital media forms. His particular focus is fandom and fan identity, a peculiarity of contemporary cultural shift in audiences and with a particular vitality in the new markets for podcast ventures.

Dann references Henry Jenkins' role in development of fandom as a subject of study (arguably crystallising in 2006-2007 with a number of publications on identity and community in the age of the Internet) along with Matt Hill and also David Hesmondhalgh, author of *The Cultural Industries* (2002). Joining a growing forum of debate, Dann is now developing research questions that examine the particularly recent strains of fan behaviour around the podcast trend. He sets out to test the apparent appeal of podcast as a more energetic and participatory cultural product for youth engagement and to explain the cultural centrality he seems to be witnessing in his own work and in that of the many major podcasting teams and individuals he has interviewed across the English-speaking world.

What differences can we articulate between fandom and audience? What are the key triggers that shift audience members into fandom, what behaviours define this fan in terms of their commitment, style of engagement and dedication? Is there any gender bias or any clear age-range? What role has social media played, and what 'layers' can be discerned in this form of engagement?

The implications of this research could be considerable. 2015 witnessed

akin to a secret club – a strong personal allegiance to a community that does not meet face-to-face. Defying the early notions of shared domestic experiences around the radio or television, audiences for podcasts take a download in their own time and then connect with the content, the broadcasters and their fellow audience members in other, often digital, ways and often build a collective intelligence network with a complex fan base.

Dann uses his own work in podcasting to form case studies and samples for research and comparison. His production project *The Odditorium* <http://oddpodcast.com>, featuring spoken word pieces and lectures, launched its second season at the end of November, entering the podcasting top 100, and will run through to summer 2016. It was shortlisted for a Radio Academy Production award 2015, will again be up for an award in 2016, and has grown from the Brighton-based Catalyst Club. It describes itself as 'a portal into the fringes of culture; its mavericks and pranksters, adventurers and occultists, artists, comics, eroticists and even the odd chef', and has evolved a fan base through the format of live recordings and engaging hosts, Dr Bramwell and Mr Mounfield.

This is one of Dann's detailed case studies for the book, through

**The range of academic insight in Dann and Connolly's work is considerably enhanced through engagement in production aspects as well as analysis and close theorisation.**





new political changes around examples of behaviour that can be considered typical of the fan and its social media-fuelled evolution. Equally however, and challenging the Matthew principle, multi-participation fan-based narrative forms have led to fans taking elements of culture and reusing them, in for example [www.theflickerman.com](http://www.theflickerman.com). These new style participatory audiences suggest a potential abrasion of time-honoured systems of close references, intellectual property and the earlier use of websites.

Lance and his co-researcher, Phil Connolly, both based on the university's Hastings Campus, received Wellcome Trust funding this autumn to develop a fictional drama for podcast *Bleeding Edge*. Bringing an understanding of audience development to the commercial trade in blood, *Bleeding Edge* will be presented as a dramatic techno thriller, drawing its audience in with an exhilarating and engaging story.

This will be distributed as a podcast, the form being a major means to engage younger audiences with spoken-word audio. Dann and Connolly want to capture this audience and the energy that surrounds the form. A website will embed film clips, text, links, images and maps into a player that will reveal the various web materials in sync with the audio drama. This will be a 'layered experience' where more dedicated fans can interact with the rich array of web-materials.

This draws on research into the 'collective intelligence' around digital sharing which results in the collective of online fans becoming experts, not just on the history of the show but on the themes and theories generated by the devised content. *Bleeding Edge* will engage audiences with real science in a way that is shared through a 'epostempahilic' pleasure not in simply knowing but in exchanging knowledge. Audiences are expected to develop independent expertise and re-share through the collective interaction they will have with each other and may then feed their collective intelligence back into the podcast either to the platform set up by the creators or, more likely, in their own space through, for example, fan fiction.

**The implications of this research could be considerable. 2015 witnessed new political changes around examples of behaviour that can be considered typical of the fan and its social media-fuelled evolution.**



All images: *Flickerman* – a cross media audio project written and produced by Lance Dann between 2009 and 2011 and broadcast on ABC National Radio (Australia). Photo: Lance Dann.

Jenkins writes in *Interactive audiences? The "collective intelligence" of media fans* (2006), 'collective intelligence expands a community's productive capacity because it frees individual members from the limitations of their memory and enables the group to act upon a broader range of expertise.'

Again, the range of academic insight in Dann and Connolly's work is considerably enhanced through engagement in production aspects as well as analysis and close theorisation. Writers scripting a drama bring their awareness of the podcast audience, the fan audience and the potential mashing, quoting and reusing processes that are part of contemporary audience engagement – with that in mind, do they write differently?

Dann is ambitious for his understanding of the podcast through research practices to bring audience-led developments. 'One of the anticipated consequences of the project having an open ended narrative is that fans or power users will interact with one another positing their own theories about and endings of the story,' he says. '*Bleeding Edge* is set up in such a way that emergent fan behaviours, including the creation of related blogs, spin-off podcasts, wikis and Reddits, will be encouraged without being directly instigated.' The work on *Bleeding Edge* will come to a diverse public, including the podcast generation, in 2016.

<http://arts.brighton.ac.uk/staff/lance-dann>



Left: *Wind drawing 1*. Right: *Wind drawing 2*. Artist: Jane Fox.

# Touching the World Lightly

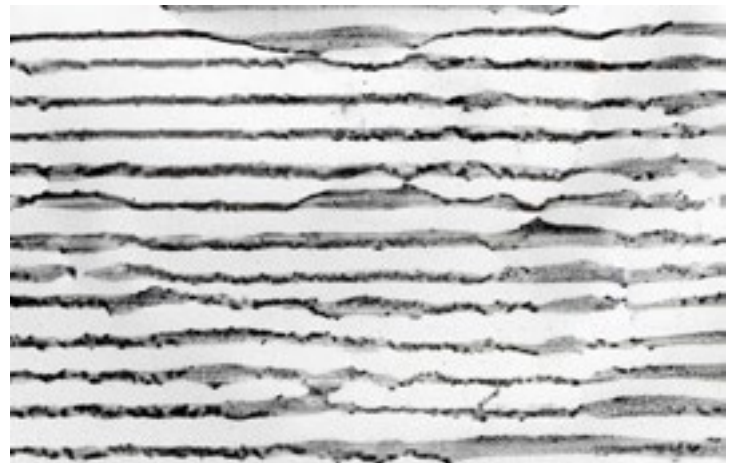
A focused contemplation characterises the work that Duncan Bullen and Jane Fox respectively are developing, as part of the first stage of a research project called *Touching the World Lightly*. Bullen is a Principal Lecturer and Academic Programme Leader for Fine Art and Fox is a Senior Lecturer on Fine Art Printmaking and Performance and Visual Art. Their work has been emerging in partnership with materials and landscapes: in Bullen's case, involving drawings that explore the relationship between hand and breath and the disruption and resistance of the drawing material and the surface upon which it is positioned; for Fox, through the semi-resisted action of wind as an agent of activity between paper and pencil. Facilitated by Research Fellow Dr Philippa Lyon, the team project has emerged in part from the College's Drawing Research Interest Group (DRIG) and partly through a developing relationship with ONCA Gallery in Brighton.

Both Bullen and Fox collaborate with the wider environment and its properties in their research-based practice. They seek to establish a space in which the fragility, loss, vulnerability and interconnectedness of human and landscape, animate and inanimate things, can be productively reflected upon. In doing this they ask whether art-making can take account of and tend to these conditions and, implicitly, they draw attention to the debates around 'wellbeing'. As researchers they are interested in the transformative powers of making art as an act of partnership. In this, the processes of art-making are foregrounded and the individual artist's volition is decentred. Through touch and an engagement with all the senses, both artists explore intimate and reciprocal relationships with the world. Lyon, using a combination of methods, will conduct a process of narrating, documenting and analysing Bullen and

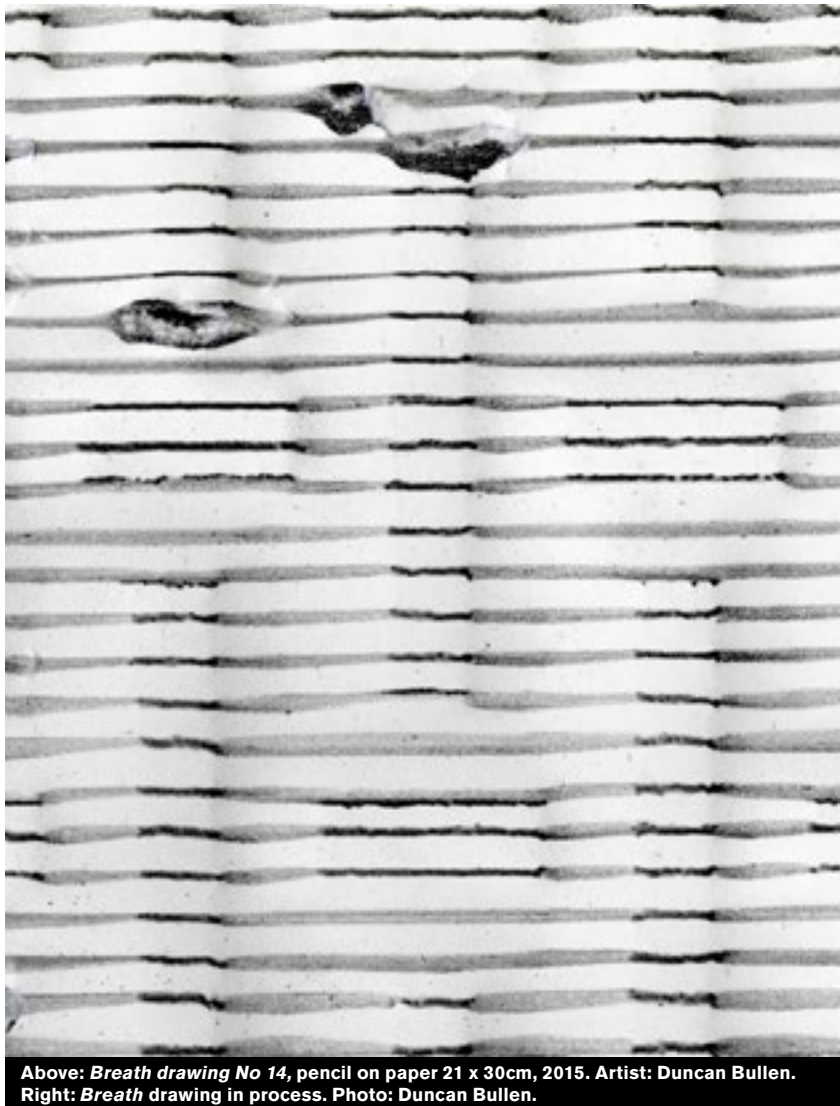
Fox's practice research throughout the project. These will include interviews, a research journal incorporating images and reflections on the creative process from the three researchers' perspectives and related theoretical explorations.

Bullen, Fox and Lyon are currently developing bids for internal and external funding. If successful, these will lead to an exhibition titled *Touching the World Lightly*, related educational and community workshops and a research publication. The project emerges in part from the experience of co-curating the *This is Change* exhibition at ONCA in December 2015, which featured a number of Brighton staff and students.

<http://arts.brighton.ac.uk/staff/philippa-lyon>



Detail of *Breath drawing No 15*. Artist: Duncan Bullen.



Above: *Breath drawing No 14*, pencil on paper 21 x 30cm, 2015. Artist: Duncan Bullen.  
Right: *Breath drawing in process*. Photo: Duncan Bullen.

Both Bullen and Fox collaborate with the wider environment and its properties in their research-based practice. They seek to establish a space in which the fragility, loss, vulnerability and interconnectedness of human and landscape, animate and inanimate things, can be productively reflected upon.

#### JANE FOX

*'Two kinds of line did seem to stand out from the rest, and I called them threads and traces. Yet on closer inspection, threads and traces appeared not so much categorically different as transforms of one another. Threads have a way of turning into traces, and visa versa. Moreover, whenever threads turn into traces, surfaces are formed, and whenever traces turn into threads, they are dissolved.'*

Ingold, T. (2007) *Lines: A Brief History*, Routledge

The wind drawings originally came about by way of setting up and physicalizing a space of contemplation, in response to Tim Ingold's notions of 'threads and traces'.

The ingredients for the drawings are: **body** (as lived experience, receiver/resonator), **paper** (the site for transition from thread to trace and back again), **mark-making tool** (dispenser of threads) and **wind** (the kinetic agent to activate the site). In this approach to drawing, the paper is held into the wind. The repeated contact and break builds up 'traces' on the surface, alongside an intensity of 'threads' in the space between surface and hand.

In the context of the temporal nature of performative acts, the



wind drawings can be seen as holding 'traces'. It is, however, in relation to 'threads', made visible only whilst the drawing is in action, that Fox contemplates her own practice interests; the processes of bringing to bear, giving voice to, or making visible.

It is this aspect to the work that has allowed Fox to continue to develop the drawings as part of her project, *The Mourning Stone*. This is a development of her research interest in 'walking as process' and addresses the need to create a space for reorientation in the face of grief and loss.

<http://arts.brighton.ac.uk/staff/jane-fox>

## DUNCAN BULLEN

*'While lines demarcate and define objects, they also assemble and connect ... Lines express the ways in which things act upon one another and upon us; the ways in which, when objects act together, they re-enforce and interfere.'*

Dewey, J. (2009) *Art as Experience*, Perigee Books

In this work, Bullen is dealing with an intimate relationship to the world both as something external and internal; how the world touches us, and how we touch the world. It proposes an intimate engagement through drawing that allows us to experience the objective and the emotional, not as separate realities but as entities that are thoroughly and deeply entwined.

The work develops Bullen's interest in how the practice of drawing and the practice of mindfulness may, through certain processes and procedures, inhabit similar mental space. For Bullen this involves finding ways to slow down the making process, allowing him to explore graphic, meditative and sensory possibilities through the elementary activity of making one mark after another in repeated sequences.

In order to make each 'breath' drawing, Bullen laid paper onto uneven surfaces and drew each line on the in-breath, as one might count in meditation. To draw a straight line was not in his grasp because of the resistance and disruption of the uneven ground on which the paper was placed. Consequently, each line became a record of the moment of its making. The lines explore the productive tensions between rational measure or agency and the surrendering of agency to chance.

Bullen shows how touch is foregrounded by the fragility of the drawn mark. His collaborative approach involves focusing and responding to what particular materials bring and requires a lightness of touch, or a kind of 'listening'. In this way the qualities of the joint endeavour can emerge and be valued: for example, the willingness to allow and cultivate receptivity and trust in the results as they unfold. It is through the meditative nature of this art practice that ideas of 'wellbeing' meet with the practice and ethics of mindfulness and emotional articulation.

<http://arts.brighton.ac.uk/staff/duncan-bullen>



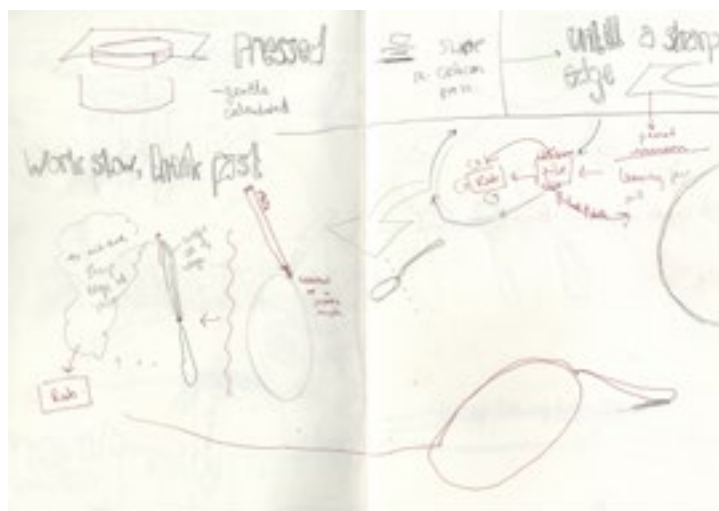
Top: *Breath drawing No 15*, pencil on paper 21 x 30cm, 2015. Artist: Duncan Bullen.  
Bottom: *Wind drawing 3*. Artist: Jane Fox.

# CONFERENCE REPORTS

## The Making Futures International Research Conference



Raku firing. Photo: Alma Boyes.



Above: Image taken from the presentation 'The value, relevance and sustainability of craft skilling in Higher Education today' by Alma Boyes. Student I's drawing *Work slow think fast* from the Observational Learning through Professional Studio Practice CETLD funded research project (Boyes & Cousins 2010).



Left: Delegates from USA, Australia, Brazil, Columbia, Italy, New Zealand, UK and Ireland at the Making Futures Conference present papers and participate in making methods that explore what the Place-Maker-Space might be. Photo: Nick Gant.

Mount Edgecumbe, Plymouth was the prestigious venue for The Making Futures International Research Conference, which took place in September 2015. This was the fourth edition of the biennial conference exploring the notion of craft and the (re)turn of the maker in a post global sustainably aware society.

Members of staff from 3D Design and Craft took an active part in the conference. Nick Gant, Assistant Head of School Research, Economic and Social Engagement, led a two-day workshop, for which the call for abstracts was entitled The Place-Maker-Space. Over the two days craft and design academics from Brazil, Italy, Australia, New Zealand, Scotland, France, USA and the UK presented individual papers and activities that explored the notion of 'making' in place making. Diverse approaches tackled issues of social inclusion, sustainable mapping, and inter-generationality through 'making methods', which helped to present new notions or visions for better places. The group made a physical map of their representations of the theories, issues and methods being critiqued and collectively engaged with the over-arching question of what would be the specification of a 'Place-Maker-Space' as a pioneering community workshop or lab for making better places. This was

in advance of just such a space being developed, led by Gant on the Preston Barracks FIELD site in Brighton for a year from January 2016.

Alma Boyes, Programme Leader for 3D Design, presented a paper exploring the questions 'How and why should we sustain a full and effective craft education in today's fast paced digital society' and 'What is the value of tacit knowledge and craft skills' as part of the Making Thinking: Crafting Education theme. This stream produced some interesting and challenging research and debate into the value of a craft and materially based education, how to bring to the foreground the studio as a learning environment that enables independence, personal responsibility and agency and innovative pedagogies to support this.

Keith Harrison, external examiner for 3D Design and Craft at Brighton, also delivered an engaging keynote speech exploring the aesthetic, social and environmental values associated with making and materials, and how these can translate into ideas of community and place-making.

Papers and presentations from the conference will be published in the on-line *Making Futures Journal* in early Spring 2016.

<http://arts.brighton.ac.uk/staff/alma-boyes>

<http://arts.brighton.ac.uk/staff/nick-gant>

# The Fourth International Visual Methods Conference

The University of Brighton hosted The Fourth International Visual Methods Conference (16 – 18 September 2015). This biennial conference attracted over 250 international delegates from New Zealand, Singapore, USA and most European countries. The programme combined keynote presentations, panels and papers, alongside workshops, screenings and exhibitions, aimed at promoting the cross-fertilisation of ideas and approaches within disciplines and between visual research and visual practices including fine art, graphic design, photography and film-making.

Gillian Rose, Professor of Cultural Geography at The Open University, opened with a keynote intended to provoke new thinking about what we define as visual research methods. She suggested that, while creative experimentation continues, several visual research methods have consolidated and are now relatively mainstream, particularly visual ethnographies, image-elicitation interviews and visual participatory research. Rose argued that to move forward, visual research methods must engage more fully with the issues raised as so much of contemporary everyday visual culture is mediated by software and, often, delivered by digital hardware. Visual research methods should look to address the implications of selfies and memes, YouTube, Vimeo, Pinterest,

Snapchat, Twitter, Flickr and Vine.

Other keynote speakers were Joe Lambert, Executive Director of the StoryCenter (formerly the Center for Digital Storytelling) who demonstrated the power of digital storytelling through the work of the StoryCenter; and Wendy Brawer, founding director of Green Map System, who discussed the organisation's work in promoting sustainability through Green Maps of the natural and cultural environment in more than 600 cities in 55 countries.

Rose's discussion of the rapid expansion of visual research methods was mirrored by the conference programme to which three new strands were added: Narrative and Visual Methods, Exploring Digital Visual Methodologies and Critical Perspectives on Visual Methodologies. These were supplemented with two focused strands engaging directly with local research interests within the University of Brighton. The first was on Digital Storytelling: Form and Practice where the University has a range of research interests and the second explored the visual navigation and articulation of place. The inclusion of the new strand of Digital Storytelling, which has traditionally been practitioner-focused in conference settings, into a broader academic research-focused arena, allowed for an exploration of the differences and similarities

**While creative experimentation continues, several visual research methods have consolidated and are now relatively mainstream, particularly visual ethnographies, image-elicitation interviews and visual participatory research.**



Scriberia's visual interpretation of the keynote speech by Professor Gillian Rose.

between digital storytelling and participatory video approaches to research as well as the opportunity for discussion of the ethical issues encountered by digital storytelling practitioners and researchers. The Silver Stories Research Project, led by the University of Brighton, was one of the projects presented which encountered these issues; the project set out to train professionals working in health, social care and related support services in the use of digital storytelling as a means to integrate ICT into everyday working practice with older people. Another, in which the University of Brighton is a partner, is StoryA, a project to improve the quality and the recognition of youth work and non-formal learning by encouraging young people to turn their life and working experiences gained in foreign countries into learning opportunities, recognising the skills and key competences acquired during the process. Digital storytelling is an under-theorised practice that is gaining traction within the research community in academia and the conference provided a platform for the articulation of digital storytelling research in an academic environment as well as illustrating the practice with case studies. One case study, presented by Ross Adamson of the University of Brighton, involved migrant schoolchildren from Blatchington Mill Secondary School using digital technologies to support storytelling around migration and identity.

Other conference papers examined the multitude of ways that new uses of visual methods are changing the way we perceive and create data; from Jacqueline Tinkler's use of hand-drawn concept maps to imagine the future of technology to Kevin Dowd devising a novel system of practice-based methods in graphic design research.



# DOCTORAL CENTRE NEWS



Left: Urban culture Antwerp. Above: Museum aan de Stroom, Antwerp. All photos: Uschi Klein.

## Urban Culture, Field Trips and Visual Research Methods

Uschi Klein is a doctoral student in the School of Art, Design and Media. Her PhD is a participatory, image-based study that explores the photographic practices of young people on the autism spectrum. Designed in line with participants' strengths, skills and experiences of photography, Klein's study largely draws on photo elicitation, a visual research method that is adaptable to the individual's capabilities and competences. Working collaboratively, her approach enables participants to reflect on their own photographs and generate insights about the ways in which they perceive and photographically capture the world.

At the end of summer 2015, Klein was able to extend her knowledge of the advantages and strengths of using visual research methods to unpack participants' specific and diverse social and personal realities. With the support of the College of Arts and Humanities Research Student Fund, Klein attended the second International Visual Methods Seminar at the University of Antwerp, Belgium. The

10-day intensive programme was organised and facilitated by five established scholars, whose research, leadership and teaching have contributed substantially to the field of visual research. Reading materials shared with participants prior to the seminar were of high quality and initiated discussions amongst participants before they met.

Participants came from all over the world and were at different stages of their careers; their different academic backgrounds, knowledge and experiences of using visual research methods across the arts, humanities and social sciences enriched the critical discussions during the course of the programme. The seminar offered many other opportunities to develop and share knowledge, including lectures, demonstrations, field trips, individual mini projects, individual and small group reviews, critiques and discussions. It also ran practical workshops in developing evidence-based visual presentations and well informed, engaging reports for diverse audiences.

Considering the programme's emphasis on visual studies of urban cultures, field trips included walks through Antwerp, and visits to the *Museum aan de Stroom* and *Fotomuseum*, which generated discussions on, for example, the different urban cultures around the world. The visit to the Fotomuseum offered an excellent opportunity to apply newly learned knowledge of using photographs in different ways and formats as part of the research process. For example, Jan Rosseel's exhibition, *Belgian Autumn. A Confabulated History* used photographs and evidence from police archives to mimic the official crime investigation, which was never solved in the early 1980s, and enabled visitors to interact with the material and create their own new memories and new narratives. This raised questions around the validity of research material, and how easily photographs can be misinterpreted.

Klein's attendance at the seminar was very timely, as she was still in the participatory stage of her study. On returning to her field-work, she was able to test some of the ideas and methods that were discussed during the seminar, and directly apply the knowledge and techniques to her study. These ideas included the use of evocative captions and personal quotes to underpin participants' photographs.

Overall the seminar was intellectually stimulating and a good networking opportunity. Moreover, this research activity has enriched the methodology of Klein's study by ensuring more emphasis is placed on ethical scrutiny during and after the image production; another important topic discussed during the seminar. Shortly after her return, she was able to share some of the knowledge she gained at the International Visual Methods Conference in Brighton, where she presented a paper titled *Photography and the Visual Particularities of Young People on the Autism Spectrum*.

# French Design Circles and the Establishment of the International Council of Societies of Industrial Design (ICSID)

## A Funded Research Trip to Paris



UNESCO Headquarters Paris. Photo: Anna Armstrong, 2009, CC BY-NC 2.0.

formed in France and involved the creation of a platform for professional, artistic and intellectual exchanges, American members rapidly dominated the organisation and their corporate vision of ICSID impacted upon the drafting of its constitution and design definition. Messell's research in Paris allowed her to discover the contribution to ICSID by French practitioners, whose design conception of *Esthétique Industrielle* was based on early twentieth-century theories of 'useful beauty', and whose vision of ICSID had met the fierce opposition from the organisation's English speaking founders. The trip also enabled Messell to study the return of the French influence on ICSID in the early 1960s, when the council's collaboration with the United Nations Educational, Scientific and Cultural Organization (UNESCO) led to a cultural turn within the organisation. The study of the French position within ICSID as such sheds light on the transnational developments of French post-war design, a history that up to now has not received extensive scholarly attention.

The archival research conducted in Paris thus assisted in gathering information about the lives of the design promoter and designer, Jacques Viénot, the designer Roger Tallon and the architect Pierre Vago, whose careers evolved between national and international spheres. The relationship between ICSID and international organisations whose consultancy impacted upon

MPhil student, Tania Messell, was awarded funding by the School of Humanities via the Research Student Fund (RSF) to conduct a research trip to investigate the International Council of Societies of Industrial Design (ICSID). Messell's doctoral research forms part of the Internationalising Design History cluster led by Professors Jeremy Aynsley and Cheryl Buckley. This research project aims to uncover ICSID's contribution to the international development of the profession after the Second World War, which, through the close study of this transnational network, locates the production of professional discourse in the encounter between international concerns and local practice. The research trip to Paris in September 2015 allowed for an in-depth investigation of ICSID's early days through access to archives of the individuals and organisations that were instrumental in the creation of this international organisation.

## Researching the foundation of ICSID shed light on the creation of an international association of designers, whose international networks and collective desire to elevate the status of designers led to belief in the benefits of cross-border collaboration.

Researching the foundation of ICSID shed light on the creation of an international association of designers, whose international networks and collective desire to elevate the status of designers led to belief in the benefits of cross-border collaboration. However, while the organisation was founded by a group of cosmopolitan practitioners whose internationalist discourse surrounded its establishment, tensions rapidly arose from diverging design conceptions and national agendas, in a context that saw rising Cold War hostilities and the opening of the Common Market. Whilst the idea of ICSID was

the council's functioning and aims, such as the International Union of Architects (UIA) and UNESCO, was also investigated by Messell, and interviews were conducted with individuals related to Jacques Viénot. Visits to the following archives were undertaken: the archives of the *Arts Décoratifs*, the Roger Tallon Archives, the UIA Archives, and UNESCO's archives. Primary and secondary sources were also collected at the *Bibliothèque Nationale de France*, the library of the *Musée des Arts Décoratifs*, and the *Institut National d'Histoire de l'Art*.



# A Haunted Transition: Spaces of Violence and Resistance in Post-Dictatorship Chile

**Chacabuco: a former nitrate mine in the heart of the Atacama Desert. During the early years of the dictatorship this site was converted into a concentration camp by the military. It now lies in ruin, with a single memorial plaque recognising the political prisoners that passed through.**

Struan Gray, a second year PhD candidate in the College of Arts and Humanities, has recently returned from a month long research trip to Chile. His work analyses how cultural memories of state repression are constructed and contested in film, focusing specifically on the representation of places of past violence in post-dictatorship Chile.

September is known unofficially as 'memory month' in Chile, a time when cultural memories of the military coup (11 September 1973) intersect with patriotic discourse celebrating independence from Spain. This provides a rich moment at which to observe nation building practices, while unpicking the ambivalent relationship Chileans maintain with the country's recent dictatorial past. While military repression largely came to an end with the restoration of partial democracy in 1990, the spectral presence of the dictatorship nonetheless continues to exert influence on Chilean society, from the psychological trauma resulting from practices of torture and disappearance, to social inequality perpetuated by neoliberal economic reforms. How to interrogate these lingering inheritances, without petrifying historical narratives, or plunging into a cycle

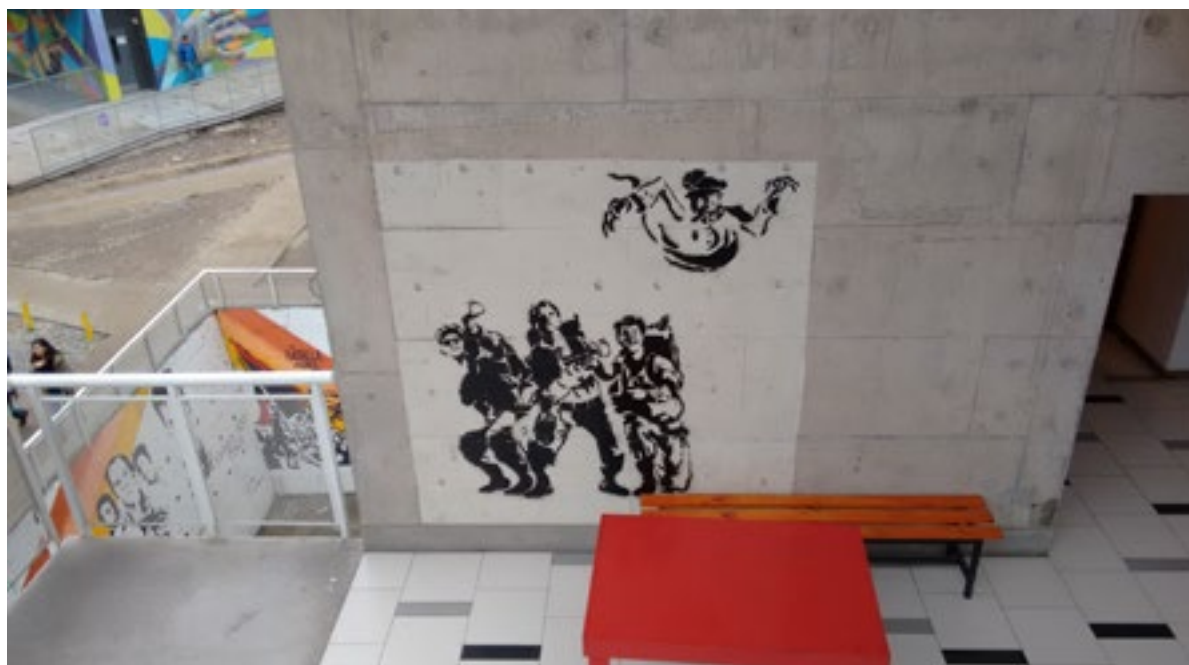
of traumatic repetition, is the problem at the heart of Gray's research.

Following film and cultural geography scholars such as Karen Till and Giuliana Bruno, his work focuses specifically on the imaginative geographies of past violence, analysing how sites of torture, conflict and burial are reclaimed and contested through physical memorials and filmic representation. Academic interest in the spatiality of violence in Latin America has intensified in recent years, including cartographies of memorialisation in Santiago and ethnographies of former torture centres. What these pieces often lack is a sustained interrogation of the role of art as a force in the contestation of site-specific memories. Gray's hypothesis posits that filmic representation offers alternate cartographies of pain, violence and injustice for unsettling locations that no longer bear the traces of violence, thus reimagining memorials at which historical narratives have become reified.

Gray's research trip was composed of numerous visits to former torture and detention centres throughout Chile, coupled with regular trips to the film archive at the Museum

**Gray's work focuses specifically on the imaginative geographies of past violence, analysing how sites of torture, conflict and burial are reclaimed and contested through physical memorials and filmic representation.**





**Above: The Ghostbusters get to work fighting a phantom Pinochet; a touch of humour in the University of Chile's film studies department.**

**Left: The Gabriela Mistral Cultural Centre was built in 1972 and promoted as a symbol of Chilean socialism. Following the coup it was renamed Diego Portales, after a nineteenth century conservative politician, and served as the headquarters for Ministry of National Defence.**

**All photos: Struan Gray.**

of Memory and Human Rights in Santiago. His analysis focused specifically on the significance of these sites within the wider debates about cultural memory and representation. How, for example, are issues of pain and absence approached in site-specific memorials? To what extent are the structures and spaces imbricated in processes of closure and amnesia? And how are they linked to broader struggles for social and criminal justice in contemporary Chile? The combination of film analysis and on-site observation offers a broad discursive perspective of 'place making'

processes, illuminating the spectral stories and images that circulate urban and rural landscapes and disrupt normalised conceptions of time and place.

It is too early for concrete conclusions; however, his preliminary observations suggested that site-specific memorials often have an allochronic function. Museums and monuments consistently condemn violent repression, while simultaneously isolating the dictatorship's effects to an initial moment of violence. They therefore fail to engage with the on-going social and psychic legacies of

dictatorship rule and naturalise a chronological conception of time. By contrast, films such as *Nostalgia for the Light* (Guzmán, 2011) and *Escapes de Gas* (Salas, 2014) uncover the multiple histories of place in order to locate sites of violence within an on-going narrative of state and corporate repression. In saying this, Gray did not aim to celebrate the utopian potential of film, but highlight the complex role of visual discourse in shaping and contesting our experience of place; a role that, very occasionally, might ripple the amnesiac exterior of contemporary Chile.



The *Mémorial de Camp de Rivesaltes* rises from the earth in the central parade ground of Block F. The building is surrounded by the derelict remains of the barracks that once held thousands of families. Visitors are invited to walk amongst the ruins, their crumbling memories juxtaposed against the stark architecture of the memorial. Photo: Ian Cantoni.

# Haunted Memories in South West France

Ian Cantoni is a PhD candidate in the School of Humanities at the University of Brighton. He is a 2014 holder of the TECHNE scholarship, funded by the AHRC. His research interests lie in twentieth century French history, particularly the memory of the Vichy government, decolonisation and legacies of internment.

October 2015 saw the opening of the *Mémorial de Camp de Rivesaltes*, a twenty-three million euro project supported by the French government in collaboration with the Région Languedoc-Roussillon and Département des Pyrénées-Orientales. The new memorial commemorates the tens of thousands of people who were interned at Rivesaltes over the course of the twentieth century. From the early 1930s, the memorial project follows Europe's century of war, each new conflict leading thousands more to seek shelter in France, each new influx of

refugees reinforcing decades of French indifference. Spanish Republicans, Jews, Gypsies and Harkis (Algerians who joined the French army as auxiliary troops during the Algerian War), all passed through Rivesaltes, living in desperate conditions due to their status as 'undesirables'. The memorial, designed by Rudy Ricciotti, lies submerged in Block F, the same block that, in 1942, saw over 2,000 people deported to their deaths at Auschwitz. Five of the deportees were born in the Polish town of Oświęcim; returning to Poland in

cattle trucks, they were to die in the town of their birth, its Germanic name: Auschwitz.

The museum at Rivesaltes is a unique site in the French memorial landscape, bringing together multiple historical traumas that have enduring legacies for the French psyche. For many years the Second World War held a unique place in collective memory, dominating popular and academic debate, whilst today, the aftershocks of the conflict in Algeria continue to resonate. No colony was more important to the French sense of identity than Algeria: its loss began a period of decline that many believe endures to this day. The memorial hopes to be a place through which to address the wounds that continue to separate the French nation, encouraging intra-community discussion to unite rather than divide.

Within this context, Cantoni's research addresses three diachronic moments in

**Cantoni's research addresses three diachronic moments in the Memorial's history – the events that the Rivesaltes Memorial Museum witnessed and commemorates, the context within which the museum was conceived and created and the reception of the museum as an operational entity.**



# The Doctoral Centre Welcomes

The College of Arts and Humanities is pleased to welcome 23 new doctoral students. Their thesis working titles promise inspiring and exciting research; we look forward to hearing more about their work in the coming editions.

**Hiba Al-Masri**, *Mapping a meaningful (or recognisable) city by the figure-ground technique: Iraqi case studies*. Supervisors: Samer Bagaeen and Luis Diaz.

**Jerimiah Ambrose**, *Using physiological sensor technologies to create generative narratives and exploring the impact of these on the agency of the viewer/user*. Supervisors: Paul Sermon and Sarah Atkinson (External).

**Megan Archer**, *A Critical History of Logistics: Digitised life as a logistical operation*. Supervisors: Bob Brecher and Clare Woodford.

**Frances Casey**, *Gendered identities and the role of needlecrafts in Britain on the home front during and after the First World War, 1914-1925*. Supervisors: Lucy Noakes, Cheryl Buckley and Annebella Pollen.

**Samuel Cutting**, *Complex Machines: Representations of Technology in Early Twenty-First Century Fiction*. Supervisors: John Wrighton and Peter Boxall (External).

**Marina Dementyeva**, *Visibility study of nature and a potential of character-driven interactive products for digital natives*. Supervisors: Ewan Kirkland, Sara Bragg and Sandra Williams.

**Alessandro Esculapio**, *Examining Narratives of Personal Memory, Attachment and Care in Fashion Practices*. Supervisors: Jonathan Chapman and Cheryl Buckley.

**Hilary French**, *PhD by Publication - The Design of British Ballrooms and Public Dance Halls c.1890-1960*. Supervisor: Jeremy Aynsley.

**Andrea Garcia Gonzalez**, *Reconciliation in the Basque Country: Examining the impact of gender dynamics in a post-conflict society*. Supervisors: Graham Dawson, Carrie Hamilton (External) and Tom Carter.

**James Gatheral**, *International Bohemia*. Supervisors: Peter Blake, Deborah Philips and Alan Tomlinson.

**Kadijattu George**, *Raising the Voice and Visibility of Independent Black Publishers*. Supervisors: Liam Connell, Vedrana Velickovic and Deborah Phillips.

**Merryn Haines-Gadd**, *From ownership to usership: light as a service in the circular economy*. Supervisors: Jonathan Chapman, Peter Lloyd and Jon Mason (External).

**Giovanni Marmont**, *Designing the discovery experience of the furniture artefact as agent for existential awareness*. Supervisors: Jonathan Chapman and Damon Taylor.

**Scott Mitchell**, *A Cognitive Pragmatic Approach to Audience Interpretation of Brechtian Performance*. Supervisors: Tim Wharton, Josh Abrams (External) and Paddy Maguire.

**Pete Morgan**, *What was the British political and media reaction to acts of mass killing 1890-1939?* Supervisors: Eugene Michail, Catherine Bergin and Anita Rupprecht.

**Lucy Newby**, *Reflecting upon Youth Experience during the Troubles: The trans-generational transmission of memory in post-conflict Belfast*. Supervisors: Graham Dawson and Lucy Noakes.

**Joanne Pilcher**, *Representing Australia Through Cloth: Oral histories on representing a multicultural post-colonial nation within textile design*. Supervisors: Jonathan Woodham and Mega Rajguru.

**Dominic Ruiz**, *Critical Thinking: insights from cognitive pragmatics*. Supervisors: Tim Wharton, Kate Scott (External) and Angela Pickering.

**Lilian Sanchez-Moreno**, *A historical analysis on the social design discourse delivered within design education, local communities and governmental policy makers in the UK*. Supervisors: Peter Lloyd, Guy Julier and Gillian Youngs.

**Dora Souza Dias**, *Representing the graphic design profession on the world stage: Icoграда 1963-2013*. Supervisors: Jeremy Aynsley, Catherine Moriarty and Paul Jobling.

**Julian Staddon**, *Understanding Post Biological Identity Through Embodied Mixed and Augmented Reality Art*. Supervisors: Paul Sermon and other supervisor to be confirmed.

**Martin Torjussen**, *A creative and critical reflection on the impact of using the narrative voice of the second-person*. Supervisors: Jessica Moriarty, Liam Connell and Angela Pickering.

**Elizabeth Tregenza**, *Not just copying: Frederick Starke and British Ready-to-Wear 1934-1988*. Supervisors: Paul Jobling, Cheryl Buckley and Jane Hattrick.

the Memorial's history – the events that the Rivesaltes Memorial Museum witnessed and commemorates, the context within which the museum was conceived and created and the reception of the museum as an operational entity. A two-week research trip allowed Cantoni to attend the opening of the museum and begin ethnographic fieldwork onsite, studying the reactions of first-time visitors to the site. The visit also allowed him to take part in a major artistic project in collaboration with the Memorial: 'Lettres de Rivesaltes', designed to encourage cross-cultural communication. The project sees a series of works that visitors are encouraged to send to their home addresses, spreading those memories that Rivesaltes encapsulates and domesticating the memory work that the site demands.

With recent events in Paris drawing attention to France's domestic and international status and catalysing debates around migration and national identity, Rivesaltes' memorial imperative becomes more and more pressing. As a communiqué from the Memorial team in the aftermath of the November terrorist attacks stated: 'With our mission to address ourselves to everyone, particularly future generations, these events reinforce the necessity of educating everyone in the values of humanity.'



# Sabbatical Successes in the College of Arts and Humanities

The following eight members of staff from the College of Arts and Humanities were successful in their applications to the revised University of Brighton Sabbatical Scheme for 2016.

**Dr Kate Aughterson** will use her allocated leave to complete two scholarly editions on two Aphra Behn plays, *The Lucky Chance* and *The Revenge* (for CUP) alongside the completion of two journal articles and a co-authored book *Shakespeare and Gender* for Arden.

**Duncan Baker-Brown** will be spending his sabbatical leave producing the final draft manuscript of *The Re-Use Atlas: A designers guide towards a circular economy*. The book will consider techniques and strategies required to deliver truly 'Cradle to Cradle' or 'C2C' designs.

**Professor Graham Dawson** will bring to completion a body of work that identifies and explores the conception, construction and interpretation of so-called 'post-conflict' culture in Northern Ireland in the context of the political peace process and the

social process of conflict transformation. He aims to complete the manuscript of a monograph provisionally titled, *The politics of time, space and subjectivity in 'post-conflict' cultural transformation after the Northern Ireland Troubles*.

**Dr Ailsa Grant Ferguson** will undertake the final stage of primary research, a focus on the Shakespeare Hut's post-war years from 1919 to its demolition. She will be producing a monograph on the Shakespeare Hut for the Arden Shakespeare (Bloomsbury).

**Dr Jyri Kermik** will be using his time to undertake a concentrated period of research to ensure the delivery of a sequence of thematically inter-related outputs for REF 2020, including producing a single-authored research paper and conference paper.

**Dr Ewan Kirkland** will complete the manuscript for an 80,000-word book entitled, *Children's Culture and Modernity: Literature, Film, Television, Digital Media* to be published by Peter Lang in 2017.

**Dr Vicky Margree** will work on completing the research monograph: *Under the Cloak: British Women's Short Supernatural Fiction, 1860-1920*. Margree will also develop collaborations with overseas institutions and create a Victorian and Edwardian Short Fiction research network, to be launched by symposium at the University of Brighton in October 2017.

**Dr Vedrana Velickovic** will complete a contracted monograph entitled *Eastern Europeans in Contemporary Culture: Imagining New Europe*, for Palgrave Macmillan. The book examines a wide range of contemporary fictional, media and film representations of people who are still often lumped together under the generalising and reductive rubric of the 'Eastern European'.

## PhD Completions

Congratulations to the following researchers and their supervisors:

**Dr Jonathan Baggaley**, *Figuring the photographic portrait studio as a psychic apparatus*. Supervisors: Joanna Lowry and Fergus Heron.

**Dr Hsiou-Yun Chu**, *R. Buckminster Fuller's model of nature: its role in his design process, presentation and reception of his work*. Supervisors: Jonathan Woodham and Jyri Kermik.

**Dr Cathy Gale**, *A Practice-Based Evaluation of Ambiguity in Graphic Design, Embodied in the Multiplicities of X*. Supervisors: George Hardie and Alan Tomlinson.

**Dr Adamantia Gkiouzeli**, *The role of interactive whiteboards in English as a foreign language classes in Greece*. Supervisors: Angela Pickering, Paul Slater and Ken Turner.

**Dr Denise Gonyo**, *Envisioning India: South Asians, exhibitions, and the development of nation in the late nineteenth and early twentieth centuries*. Supervisors: Louise Purbrick and Anita Rupprecht.

**Dr Sarah Haybittle**, *Correspondence, trace and the landscape of narrative: a visual, verbal and literary dialectic*. Supervisors: Margaret Huber and Philippa Lyon.

**Dr Sarah Tuck**, *After the Agreement: contemporary photography in Belfast*. Supervisors: Darren Newbury and Tracy Marshall (external).

## Contact

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