

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Bate, D.H.

Category: A

FTE: 1.00

Identifier: 8910440100128

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Authored book

Title:

Photography and surrealism: sexuality, colonialism and social dissent

Publisher: I. B. Tauris

Year of publication: 2004

Number of pages: 272

ISBN: 1860643787

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

This book addresses different uses of photography within the surrealist movement, challenging assumptions about the relations of photography to surrealism, and demonstrating the different ways in which the surrealists exploited the social value attributed to photography for their own avant-garde and political ends.

The book contributes a new theoretical and historical analysis of surrealism, developed from substantial new research work in specialist surrealism and photography related archives in Paris (Bibliothèque Nationale, Jacques Doucet Archive), Brussels (Rene Magritte archives) and UK (V&A, British Library). The book sets specific canonical photographs in surrealism within new discursive contexts to address 'Sexuality, Colonialism and Social Dissent' - as the sub-title indicates. The book draws on photography history and theory including semiotics, psychoanalysis and post-colonial theory.

The book has been discussed and reviewed in key journals: The Art Book (2004), Source magazine (2004), The Centre for Surrealist Research Papers of Surrealism, (Spring 2005), Modernism/Modernity (John Hopkins University Press) journal and History of Photography journal (2006). It is a key text on many photography, visual culture and arts history and theory degree courses.

The book was published in the USA in April 2004. The book is currently sold out and will be re-printed in 2008. Revised extracts appear in Martin Evans, ed., 'Empire and Culture: The French Experience 1830-1940' (2004). As a consequence of the book, written contributions were commissioned for Portfolio magazine (2004), The New Humanist (2004), a published interview for the University of Portsmouth History Department, and the invitation to guest edit an issue of History of Photography on Surrealism (co-edited with Ian Walker, 2005). The journal included seven essays by international authors in the field. Numerous related lectures were also given, including Institut Français (2004), National Portrait Gallery (2005) and Royal College of Art (2006).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

ZONE

A series of 16 photographs exploring dimensions of social change in Eastern Europe after the Soviet Union through the case study of one city, Tallinn.

Venue: Museum of Contemporary Photography, Chicago. Project was invited for exhibition within the context of a group show which included Fischli & Weiss and Janet Cardiff. The series has also had solo shows in other venues including: Linna City Art Gallery, Tallinn, Estonia. (20th December 2001 – 6th January 2002); IFSAK International Istanbul Biennial of Photography (15th September – 31st October 2006).

Opening date: 17/03/2006

Number of pieces: 16 C-Type photographs mounted on aluminium

Closing date: 20/05/2006

Media of output: Portfolio

URL: http://www.ifsak.org/bienal/eng/events/kaos_ve_buyu.html

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

This photographic project explores dimensions of social change in Eastern Europe after the Soviet Union through the case study of one city. Using a form of snapshot 'street photography', the work develops an allegory about the cultural issues arising from the economic and social transformations of communism to capitalist consumerism in the Baltic city, Tallinn, Estonia. The photographs also reference the film *Stalker* (1979), directed by Andrei Tarkovsky and shot in Tallinn.

The work challenges assumptions about how a Western photographer can 'know' a foreign place, whilst offering a dialogue on the new reality of 'post-communist' culture. The work is organised in diptychs to address the conflicts involved in dramatic social change but avoids the usual journalistic sensationalist themes (prostitution and poverty) for the social change seen in more 'everyday' things. It also draws on Bate's research work on Surrealism.

The work was made during Bate's Visiting Professorship at the Estonian Academy of Art, Tallinn (2001 – 2005) and developed in consultation with art historians, social theorists, artists and photography students in Tallinn and Tartu University. Independent research was conducted into the history of art and photography in the Baltic region, including cinema and semiotic theory, and the social history of the region.

The project was initially funded by the British Council and the Art Academy, Tallinn. Zone has been exhibited internationally, first in Tallinn City Art Gallery, then Ireland, UK, France, Belgium, USA and Turkey. Selected photographs were published with an essay by Estonian art historian Katrin Kivima in *Portfolio* (Issue 34) and *Cheese* magazine (Estonia). A complete book of photographs is planned for publication in 2008 (*Danielle Arnaud Contemporary Art*), which will include a narrative of photographs in this series shot by Bate between 2001-2006.

Portfolio includes CD, catalogues, reviews, interviews, published essays and extracts relating to project.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3 **Output type:** Chapter in book
Title:

Everyday madness: surrealism, ethnography and photography

Editors: Joram ten Brink

Book title: Building bridges: the cinema of Jean Rouch

Publisher: Wallflower Press

Year of publication: 2007

Pagination: 195-205

ISBN: 9781905674480

URL: http://www.sensesofcinema.com/contents/festivals/05/34/jean_rouch_conference.html

Is duplicate: No

Is interdisciplinary: No

Pending publication: Yes

Research group:

Co-authors:

Additional authors:

Other relevant details:

The essay explores the historical relations between the Surrealists' use of photography and its incorporation within French ethnography in the early 1930s, as formative in the ground-breaking 1950s cinematic work of Jean Rouch.

Bate argues that the recognition of subjective investment so central to the ethnographic film work of Jean Rouch has a strong kinship with the tenets of Surrealism, especially their interrogation of subjectivity. This contrasts strongly with the ethnographic point-of-view in film and photography, proposed by the founder of French ethnographic film, Marcel Griaule.

The essay is the first to establish such clear links between the theories and practices of Surrealism and Jean Rouch's strategies of imaging other cultures in ethnography.

The article was initially presented at an international conference on Jean Rouch at the French Institute in London (October 2004) and subsequently selected for inclusion in this book alongside other international specialists on Jean Rouch, documentary, ethnography and cinema studies, including Elizabeth Cowie and Brian Winston.

The article uses primary archive research carried out in the Musée de L'Homme and Centre Georges Pompidou in Paris, and the National Art Library and British Library in London. The research was developed using established social history of art methods and compares the theories and practice of film and photography in surrealism and ethnography in 1930s Surrealism with the post-war practices developed by Jean Rouch.

The essay is one of several research articles in which Bate develops new work on Surrealism; others include 'The Space of the Other' in Elza Adamowitz, *Surrealism: Crossings/Frontiers* (Oxford: Peter Lang, 2006) and 'Automatic Pictures' in *Collective Inventions*, eds. P Allmer & H Van Gelder (Brussels: Lieven Gevaert, 2007).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4
Output type: Exhibition
Title:

Bungled memories

Series of five photographs examining, through the conventions of the still life genre, the thesis that accidents are not necessarily 'accidents'.

Venue: Hobusepea Gallery, Tallinn, Estonia Dissemination of this project is ongoing across multiple platforms. See portfolio.

Opening date: 10/02/2004
Number of pieces: 5 photographs (85 x 122 cm each)

Closing date: 18/02/2004
Media of output: Portfolio

URL: <http://www.eaa.ee/hobusepea/rubait.htm>

Is duplicate: No
Is interdisciplinary: No
Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Using the conventions of the still life genre, this project examines the thesis that accidents are not necessarily 'accidents'. Drawing on the parapraxes that Freud called 'the psychopathology of everyday life', the photographs record domestic objects broken by the author. 'Bungled Memories' challenges the assumption that the still life genre picture is purely 'formal' and the pictures draw attention to the social and cultural significance of the domestic field. Written captions alongside the photographs give clues to hidden (unconscious) meaning. The work also refers to fragments of paintings by Jean-Baptiste Greuze, the French painter championed in the late C18th by Enlightenment critic, Denis Diderot.

The photographs were taken during the period 2000-2007. Each object was photographed on the same kitchen table in still life compositions using local light. Research covered psychoanalytic theories of accidents and memory, and the history, theory and practice of the still life genre, drawing on collections at the Louvre, Musee D'Orsay (Paris), the National Gallery and Wallace Collections (London).

The photographs were published in Portfolio magazine accompanied by an essay on them by psychoanalyst Parveen Adams (Issue 42, 2005). They were also published in a special issue of philosophy and critical theory journal Angelaki, (Routledge, Volume 7, no 1, 2002); exhibited in Hobusepea Gallery, Tallinn, Estonia (February 2004); and included in group exhibition Diderot co-curated by Bate at Danielle Arnaud Contemporary Art, London (January – February 2005). The series was exhibited and discussed at the conference 'Psychoanalysis and the Arts and Humanities' at the Institute of Germanic & Romance Studies (November 2006). A final set of all the photographs (now twelve) will be exhibited at Hooper's Gallery, London, in early 2008 to coincide with the publication of the complete series in book form published with Danielle Arnaud.

Portfolio includes CD, reviews, journals and essays.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Bickers, P. E.

Category: A

FTE: 0.75

Identifier: 9010831324881

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Edited book

Title:

Talking art: Art Monthly interviews since 1976

Book co-edited by Bickers, includes her introductory essay and 11 artist interviews conducted by her.

Publisher: Ridinghouse Editions and Art Monthly

Year of publication: 2007

Number of pages: 608

ISBN: 9781905464043

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

1: Wilson, A.

External author: Yes

Other relevant details:

As a long-standing critic at Art Monthly, Britain's oldest contemporary art magazine, and its editor since 1992, Bickers was uniquely placed to research the current project. Drawing on the magazine's extensive archives, she and her co-editor, Andrew Wilson, aimed to produce an alternative history of contemporary art. The result is a history written in the first person, and from a British perspective, across a 30-year span from Conceptual Art to yBa (a term originally coined in Bickers' Art Monthly). 11 of the interviews with artists were originally conducted by Bickers. The book includes an essay by Iwona Blazwick and interviews with artists ranging from Russian Constructivist Naum Gabo to Turner Prize winners Richard Deacon and Steve McQueen. With funding from ACE and Henry Moore Foundation, Talking Art was published to mark 30 years of continuous publication of Art Monthly.

Bickers also contributed an introductory chapter on the history and form of the interview from Paul Fréart de Chantelou's literary 'conversations' with artists to the impact of psychoanalysis on the rise of the recorded interview as a form. She claims de Chantelou's account as a proto interview whose modern counterpart is the interview by email, which resembles the epistolary form of de Chantelou's correspondence with Bernini and Poussin. The book's significance lies in the way that the artists' personal accounts challenge accepted critical and art historical assumptions, examples of which are discussed in Bickers' introduction.

A series of ten Talking Art events and interviews in collaboration with Tate Modern, (Talking Art at Tate Modern), ran from June 2007 – April 2008, launched by an interview between Bickers and Hans Haacke. All were recorded for the Tate Archive, and also published on the Tate Website (available at <http://www.tate.org.uk/onlineevents/webcasts>). A co-publication, with Tate, of a second volume of interviews is planned.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Output number: 2 **Output type:** Chapter in book
Title:

Forest of Logos

Editors: Lloyd Rudolph and Kurt Jacobsen

Book title: Experiencing the state

Publisher: Oxford University Press

Year of publication: 2006

Pagination: 267-290

ISBN: 0195672437

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

The chapter describes and analyses the experience of working in the visual arts under New Labour, contrasting its style, rhetoric and policy initiatives with the previous Conservative governments, particularly under Prime Minister Margaret Thatcher. It also deals with the impact of budget cuts under successive Conservative governments, their impact on the Arts Council of England, and increasing involvement of the private sector in arts funding, including the setting up of the National Lottery.

Bickers' contribution locates, through rigorous examination of New Labour's published policy statements on the visual and other arts, the American models on which much New Labour policy was based, as well as how New Labour's approach differs from that of 'Old' Labour. The chapter deals with the roller-coaster ride from the heady optimism of 'Cool Britannia' under the first New Labour administration to increasing disenchantment in the face of perceived government interference and bureaucracy that saw the ending of the 'arm's length principle' of government funding for the arts. In its place, she argues, is an increasingly instrumental approach to the arts, seeking to tie funding to specific government targets and policies. This is detrimental both to art and, ultimately, to its publics. Is there, she asks, 'a third way', to use New Labour's own slogan, or is a return to the malign neglect under previous Tory governments actually better for art?

The first draft of this text was written during a writing residency at Cove Park, Hellensborough, Scotland, the first of its kind to be awarded.

Reviews of the book include The Book Review (vol 30, no 10) and The Hindu (28.11.06).

Output number: 3 **Output type:** Journal article
Title:

Oh politics, schmolitics! Art in the postmodern age

Journal title: Third Text

Month/year of publication: December 2002 **Pagination:** 335-343

Volume: 16(4)

ISSN: 0952-8822

URL: <http://dx.doi.org/10.1080/0952882031000077585>

DOI: 10.1080/0952882031000077585

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

The article outlines a brief history of theoretical approaches to political engagement in art from the late 1960s to the contemporary era in the light of a perceived wider political disenchantment among practicing artists and their fellow citizens, often identified loosely with 'Thatcherism'. Citing Trotsky's 1923 publication, 'Literature and Revolution', the article traces a tendency in apparently radical critical writing to support the status quo whilst deferring the revolution to some putative time in the future that never arrives.

Somewhat provocatively, the article presented evidence that the conclusions reached by radically different approaches from both the political left and right were surprisingly similar. For example, though opposed to Clement Greenberg's unashamedly elitist view of art's role in society, Lucy Lippard's rather pessimistic position in *Six Years: The Dematerialisation of the Art Object* (and her later 'Postface'), when analysed, in fact differs little from Greenberg's - or Trotsky's. Commentators of both left and right draw the same conclusion: that attempts to escape elitism result inevitably in populism to the detriment of art. This is arguably the danger facing institutions, if not artists, in the light of New Labour's policy of inclusivity. Meanwhile, younger contemporary artists increasingly feel that resistance is useless since, to paraphrase the title of Frank and Weiland's book, *Commodify your Dissent*, even your discontent can be commodified.

The article developed from Bickers' keynote address at Association of Art Historians Conference, Liverpool University, April 2001. Her argument was the catalyst for this special edition of Third Text investigating contemporary art and politics, with her essay as its starting point. The interest this debate raised initiated the Art Monthly Road Show, a series of high profile panel discussions, inaugurated at Cornerhouse, Manchester, in 2006, with a debate chaired by Bickers on art and politics. The series is ongoing.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4
Title:

Output type: Chapter in book

The exotic West? / Der exotische West

Editors: Marieke Dittmer

Book title: Formate der Lüge / Tissue of lies

Publisher: 2nd Berlin Biennale

Year of publication: 2001

Pagination: 71-80

ISBN: 3896110977

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

The research for this essay was originally disseminated as a paper at a conference held during the Berlin Biennale of 2001. It was chosen for publication, in English and German, in Formate der Lüge/Tissue of Lies, a booklet published alongside the Biennale catalogue. The theme was nationalism in art and Bickers' text dealt with the rise of the so-called Young British Art, or YBA, phenomenon, with the emphasis on the 'B' of British. It analyses how this particular notion of 'British' has been constructed in curatorial gambits, catalogue essays and in the popular press, and how it has been deployed as a cultural brand through the British Council, Tate and other public and private organisations and individuals. It proposes that if such language and tactics were used to promote non-European art, it would be seen as a form of exoticism.

Publication of this essay led to an invitation from the Finnish branch of the Association Internationale des Critiques d'Art (AICA) for Bickers to present and discuss a reworking of this text as 'New! Improved! The packaging of Contemporary Art in Britain' at their 2002 conference. The focus here was on the "wholesale endorsement of the language of advertising" evident in the curatorial practices of major British art institutions, especially the Tate. The editor of Critic's News consequently invited Bickers to expand this for publication in her journal, in an issue that she decided, on the basis of Bickers' paper and the interest it raised at the conference, to devote to consumerism and new media in the visual arts. (Kritiikin Uutiset, Journal of Finnish Critics' Association, Vol 2, pp 7 - 11 - ISSN: 0783-5213; ISBN: 951-96795-4-5).

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Bringas, S.

Category: A

FTE: 0.50

Identifier: 0410830020208

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Digital or visual media

Title:

The Separation

10-minute animated film using puppets to tell story of separated conjoined brothers who yearn all their lives to be physically reunited, and eventually act upon their desire – with tragic consequences. The project was a collaboration between Bringas, as producer, and Morgan, as director and has won several festival prizes.

Publisher: S4C

Publication date: 23/08/2003

Media of output: Portfolio

URL: <http://screenandsound.llgc.org.uk/sgrincatalogue.pdf>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Morgan, R.

External author: Yes

Additional authors:

Other relevant details:

The Separation is a short animation film exploring the myth of the 'ideal self', the self made 'whole' through the intervention of technology. Its aesthetic emerged from an imperative to shock and trigger feelings of discomfort and ambivalence in the audience with regards to the realism of the puppets and their processing through machinery and body horror.

Bringas (producer) and Morgan (director) worked together on designing and making the puppets, whose surface texture was a major vehicle for expressing character and metaphor: the translucent quality of the flesh was achieved through mixing silicon and rubber materials. The sexual aesthetics were further refined through their collaboration with the production designer and cinematographer. Post-production involved substantial digital compositing, on which Bringas collaborated with digital artist, Alejandra Jimenez.

The Separation was commissioned through a competitive process by S4C, SGRÎN and The Arts Council of Wales, receiving £68K funding in total. It was made to broadcast and theatrical exhibition specifications on 35 mm film, over a nine month period.

The film was broadcast on S4C, ARTE, and RTVE (Spain), and has won a string of awards including:

Welsh BAFTA, UK: Best Short Film, 2004;

Best Animation: Melbourne International Film Festival, Australia, 2004;

Jury Prize: San Sebastian Horror and Fantasy Film Festival, Spain, 2003;

Critics Prize: Cinanima International Animation Festival, Portugal, 2003;

Grand Prix: Animated Dreams Film Festival, Estonia, 2003, plus at least ten others. It is still touring festivals and is distributed on DVD by Synapse Films, as part of their Small Gauge Trauma collection.

Bringas and Morgan work in a collaborative producer/director relationship, with ongoing dialogue about all creative decisions. Bringas has established herself internationally as a leading producer of innovative animation and is currently developing a feature project with Morgan.

Portfolio includes DVD, evidence of broadcast and festival screenings and prizes.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Digital or visual media

Title:

Room Service

A short experimental film (5mins 30 sec) scripted and directed by Bringas that explores the notion of the hotel room as a virtual space where identities fluctuate.

Publisher: Channel Four Television

Publication date: 29/12/2001

Media of output: Portfolio

URL: <http://catalogue.lux.org.uk/alphabetical/search/index.html>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Commissioned as part of Animate! (a competitive scheme supported by the Arts Council of England and Channel Four), Room Service was produced on a £25K budget to both broadcast and theatrical specifications, over a period of 6 months. It is distributed by Lux, was screened on Channel Four (2001) and Television Española (2004 and 2006), and has been touring experimental film festivals since 2002 – Germany (Stuttgart, 2003), France (Amiens, Brest, Créteil), Brazil (Anima Mundi). It features in 'The Animate! Book: Rethinking Animation' edited by Benjamin Cook and Gary Thomas, 2006. 'Room Service' won the Best Experimental Film award at Imaginaria International Film Festival, Italy, 2005.

The film is structured as a narrative metamorphosis where a chambermaid 'transforms' into a guest (who is a prostitute), and the prostitute 'transforms' into a chambermaid. Through these parallel transformations, the film questions clichéd definitions of female identity. The film makes use of CGI to create ambivalence of representation rather than illusionism, moving away from surface realism.

Extensive research went into technical experimentation with 3D motion tracking software that was then under development. The technology was tested and operated by Bringas, who led a team of 6 digital artists to assist in the various digital processes. The surface of each polygon of the virtual environment was given a moving texture that made the virtual object feel like animated paint. The potential of the technology for detail and emulating photographic accuracy was consciously discarded, apart from incidental mirror surfaces, which render the painterly environment appropriately ambivalent. This mix of 2D and 3D elements helped create a world that could foreground its own artificiality, which was integral to the concept of the film.

Portfolio includes DVD, evidence of screenings and awards.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Digital or visual media

Title:

Bye Bye

5 mins 30 sec animated film, produced by Bringas in collaboration with Liana Dognini as director. The film sought to create an aesthetic which avoided the spectacular, producing instead a form of realist drama which explored in quiet detail a significant moment of country life, telling the story of a girl who is taught to drown unwanted kittens.

Publisher: Channel Four Television

Publication date: 18/12/2002

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Dognini, L.

External author: Yes

Additional authors:

Other relevant details:

Bye Bye was commissioned by Channel Four (£55K) as part of Museum of the Moving Image Animator in Residence scheme. Following its broadcast on C4 (2002), and on CBC (2003), Bye Bye released in independent cinemas (Phoenix and Ritz, London), and toured international festivals, including Amsterdam, Annecy, Clermont-Ferrand, Rotterdam, Tokyo. It won Grand Jury Prize: Castelli Animati Film Festival, Rome, (2002), and was nominated for Cartoon D'Or (2003).

The style is hybrid: both photographic and drawn, the film asks audiences to sway between the 'truthful quality' of drawn animation and the stillness and artifice of photographic material, to read the film with both the distance that animation inherently provides and the immediacy of the photographic image.

Production processes were kept flexible, as substantial experimentation was required to develop the film's visual style.

Considerable visual and technical research went into testing different styles (of drawing, and of compositing) that could both include and challenge the hyper-realisms associated with classical cartoon expression. Bringas conceived the workflow for seamlessly combining digitally photographic and drawn elements.

As the storyline itself avoided a classical arc, each stage of production and post-production was also kept open to change, to achieve the subtle balance between narrative and visual atmosphere. The small production team allowed flexibility and fluidity of creative processes. Dognini and Bringas gathered photographic materials - landscapes of the Po Valley, textures, etc - and shared management of digital processes. Over a ten month production period, each frame was produced at high resolution in order to be transferred directly from digital files onto 35 mm film, using the relatively new Cineon technology.

Bringas works collaboratively with her directors, with ongoing dialogue about all creative decisions, and has established herself internationally as a leading producer of innovative animation.

Portfolio includes DVD plus evidence of screenings and awards.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4

Output type: Digital or visual media

Title:

His Passionate Bride

A drawn short animation film (3 mins) produced by Bringas in collaboration with Monika Forsberg as director. They won a joint BAFTA nomination for it. The film tells a tongue in cheek story of love and romance, though a self-conscious recycling of codes and conventions of female popular novels.

Publisher: Channel Four Television

Publication date: 11/11/2004

Media of output: Portfolio

URL: <http://www.britfilms.com/britishfilms/catalogue/browse/?id=D5D44D520cf7119D0DnHi418F576>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Forsberg, M.

External author: Yes

Additional authors:

Other relevant details:

His Passionate Bride was commissioned by Channel Four's Animator in Residence scheme and produced on £40K budget to full broadcast and theatrical specifications. Bringas (producer) and Forsberg (director) were nominated for a BAFTA in 2005. The film screened on 35 mm film at festivals, including Melbourne, Annecy, Ottawa, Toronto, Dresden, Créteil, Upsalla. Clermont Ferrand. It was also shown at MOMA, New York; ICA, London; and British Animation Awards; and broadcast on C4 and SBS (Australia) in 2004. The film won Best Animation award at Granada International Film Festival (2005). It is distributed on British Animation Awards' DVD 'Sexuality and Desire: Animating the Unconscious'.

His Passionate Bride uses a distinctive graphic approach which has evolved from the development of Forsberg's personal style into new territory through collaboration with Bringas. The characters are stylised in a fluid manner that does not fit the rigid working practices of cartoon animation. The technique is based in metamorphosis rather than the principles of caricature, eschewing the graphic continuity and elasticity that define more orthodox forms of cartoon. Other elements of the style involved using rough cycling textures for colouring in the graphic elements, a stylistic concept devised and implemented by Bringas.

Production lasted 8 months. Development processes were kept fluid with Bringas and Forsberg working collaboratively on the first animatics, writing dialogues, recording a guide track, and ultimately working with editor Nicolas Chauderge to produce a final project with an understandable narrative. Sound design and music were composed according to joint directions from Bringas and Forsberg.

Bringas works in a collaborative relationship with her directors, with ongoing dialogue about all creative decisions, and has established herself internationally as a leading producer of innovative animation. Bringas and Forsberg are currently writing an animated series based on this film.

Portfolio includes DVD, evidence of screenings and awards.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Broach, Z. M.

Category: A

FTE: 0.50

Identifier: 0010836825430

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Couture

Couture comprises eleven outfits staged during Paris Haute Couture week in the faded grandeur of the C18th Romanian Embassy, Paris. The looks ranged from pure minimalism (the ultimate jacket and monolithic silhouette) to utter fantasy (the extremities of romance and excess).

Venue: Paris Haute Couture Week - Romanian Embassy, 5 Rue de L'Exposition, Paris 75007

Opening date: 25/01/2007

Number of pieces: 11 outfits

Closing date: 25/01/2007

Media of output: Portfolio

URL: <http://www.boudiccacouture.com>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Kirby, B.

External author: Yes

Additional authors:

Other relevant details:

As Boudicca's first entry into the world of couture, the research process aimed to explore the boundaries between ready-to-wear and couture to discover the point at which fashion shifts from being a product to an investment, from product design to fine art. Process became key, and for this project every decision was a conceptual, informed choice and every element was uniquely sourced: the best fabrics, regardless of cost; quality time given to styling and construction, with individual elements remade many times and put together montage-style until 'perfection' had been achieved. Thus the best cashmere was sourced from an Italian supplier, and pads for coat epaulettes were re-sculpted by hand time and time again. Time itself became a feature of the collection with, for example, one outfit boasting hand-crafted silver buttons individually date and time-stamped to reflect the precise moment at which they were made, thereby alluding to the complex sets of relationships between time and 'value' within the art and fashion worlds.

Research for the collection drew on artist designers rather than fashion design history, with an eclectic range of sources, including Leonardo da Vinci, the symbolist and surrealist movements (notably Leonora Carrington and Dorothy Tanning), alongside such diverse influences as Sophie Calle, Victor Burgin, Jorge Luis Borges and old car magazines.

Paris haute couture week is the fashion world's ultimate prestigious venue, and the honour of being invited to show there has only been accorded to five independent design companies before. The Boudicca show made front page headlines in the Independent (26.1.07); The Times (26.1.07) and inside pages Daily Telegraph (26.1.07) and Vogue May 2007.

Boudicca comprises Zowie Broach and Brian Kirby, who work as a duo, collaborating on all aspects of the research and creative process.

Portfolio includes CD, reviews and print coverage.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

Love and War: the weaponized woman

Two outfits (White Stealth Look no. 1 and Beetle Corset) that Broach and Kirby had originally designed for Boudicca's ready-to-wear collections were invited to a museum exhibition on the theme of the weaponised woman curated by Dr Valerie Steele. Co-exhibitors included Azzedine Alaia, Paco Rabanne, John Galliano.

Venue: Museum of Fashion Institute of Technology, New York. Also shown at 'An Invisible City' ready-to-wear collection, Paris Fashion week, Spring 2006 [White Stealth]; The Beautiful and the Insane ready to wear collection, London Fashion Week, Sept 2004 [Beetle corset].

Opening date: 09/09/2006

Number of pieces: 2 outfits

Closing date: 16/12/2006

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Kirby, Brian.

External author: Yes

Additional authors:

Other relevant details:

Love and War was the first museum exhibition to explore the influence on fashion of both "intimate apparel" and military "body armour." Many of the biggest names of the fashion world were represented alongside Boudicca, including Azzedine Alaia, Comme des Garçons, Galliano for Christian Dior, Jean Paul Gaultier, Alexandre Herchcovitch, Lost Art, Alexander McQueen, Issey Miyake, Thierry Mugler, Maggie Norris, Zac Posen, Prada, Paco Rabanne.

White Stealth Look no 1 invokes the modern warrior woman, alluding to the stealth bomber plane, but adding embroidered details to the skirt. Beetle Corset references the native American ghost dancer combined with 1920s baseball outfits. The references are always diverse and eclectic, drawing together classical forms and contemporary resonances. Both outfits involved rigorous research into techniques, fibres, and art and design history and draw on Boudicca's prolific design practice. The outfits can be seen in the context of these collections online:

i) White Stealth – An Invisible City show

http://www.platform13.com/pages/history/invisible_content.html

ii) Beetle corset – The Beautiful and the Insane show

http://www.platform13.com/pages/history/beaut_insane1.html

Zowie Broach and Brian Kirby work as a duo, collaborating on all aspects of the research and creative process. Broach and Kirby (as Boudicca) made a presentation at the academic symposium at Fashion Institute of Technology, New York, which accompanied the exhibition. They were also interviewed by Marketa Uhlírova for a special issue of Fashion Theory: Journal of Dress Body and Culture, (Vol 10, No 4) which included images of their work (pp 407-430). Boudicca's White Stealth Look no. 1 was one of the key images used to promote the museum exhibition on publicity, brochure and website, and the outfit was subsequently bought for the permanent collections of both the MFIT and the Metropolitan Museum, New York.

Portfolio includes CD, reviews, articles and publicity material.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Exhibition

Title:

Skin Tight: the sensibility of the flesh

Boudicca was invited to design five outfits for the group exhibition Skin Tight, curated by Sylvia Chivaranond and profiling the radical innovations of designers who use clothing garments to probe the cultural construction of embodied identity. Co-exhibitors included Hussain Chalayan, Martin Margiela, Victor and Rolf.

Venue: Chicago Museum of Contemporary Art. Also shown at Weiss Studio, New York, 2005.

Opening date: 25/06/2004

Number of pieces: 5 outfits

Closing date: 05/09/2004

Media of output: Portfolio

URL: <http://www.artbook.com/0933856814.html>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Kirby, Brian.

External author: Yes

Additional authors:

Other relevant details:

Curator Chivaranond was interested in work exploring "the architecture of the body, the sexualized body and the deconstruction of the body -- all of which reflect contemporary anxieties and suppositions related to both the body itself and the emotional resonances connected to it."

Five skirts were designed especially for the show, drawing on Broach/Kirby's longstanding research and exploring the movement of the silhouette over time in their collections, with particular attention to the concept of corseting/girdling below the waist, an area to which scant attention has been paid before. Five skirt patterns were made up in a single fabric. Each skirt was displayed with a shoe hanging from it, which often echoed the shape of the skirt (for example the bulbous part of the heel was exaggerated to echo the skirt and the form of the buttocks), with the concept of corseting even extended to boots. Each of these pairs was displayed in front of a montage of photographs of the influences they drew on. These ranged from Hans Bellmer and Duchamp to Allen Jones and Helmut Newton, as well as other forms of wrapped bodies, from Edward Muybridge's films to Dorothy Tanning's sculptures.

Research involved rigorous attention to detail in styling, in particular exploring through sculptural tailoring skirts that cut sharply under the buttocks, "the provocative sensuality of the under-curve". Special manikins had to be constructed to work on and display the clothes (as traditional manikins are too flat for such skirts).

Zowie Broach and Brian Kirby work as a duo, collaborating on all aspects of the research and creative process. The show toured to New York, included talks and symposia, and resulted in a catalogue featuring a visual essay of Broach's designs alongside other major international designers(<http://www.artbook.com/0933856814.html>).

Portfolio includes CD, articles and catalogue.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4
Output type: Exhibition
Title:

Hunter Gatherer

Hunter Gatherer was Boudicca's Ready to Wear collection for Autumn/Winter 2004. Comprising 34 outfits designed by Broach and Kirby, the show explored the theme of hunting and gathering as a metaphor for our relationship with fashion. Outfits from this were subsequently shown in three museum group shows.

Venue: London fashion week AW04 (full collection). Also shown at Victoria and Albert Museum (two outfits, 24.02.05 - 08.05.05); Mode Museum, Antwerp (two outfits, 10.01.05 - 30.01.05); Museum of London (29.10.04 - 08.05.04).

Opening date: 17/02/2004
Number of pieces: 34 outfits

Closing date: 17/02/2004
Media of output: Portfolio

URL: http://www.platform13.com/pages/history/hunt_gath1.html

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Kirby, Brian

External author: Yes

Additional authors:

Other relevant details:

AW04 has been selected as epitomising Broach and Kirby's rigorous experimental and conceptual approach that underpins Boudicca's twenty Ready to Wear collections to date. The hunter gatherer theme was developed through motifs such as distinctive coat pockets, heels with silver stirrups, or jumpers with riveted leather strapping. Two recurring themes in Boudicca's work include attention to detail and arresting fusions of looks. For example one outfit cross-fertilises a bee-keeper's veiled hat with a modern-day gangsta baseball cap. Hard sculpted forms and the roughness of khaki combine with the fragility of floral chiffon, as in the chiffon overtrousers over military-style combats. Sourcing of fabrics was extensive, and the research process explored new ways of using functional sportswear fabrics to become seductive, for example, tough fibres from Shoeller's were pleated, or a parker jacket combined chiffon and khaki. The set was inspired by the photography of Geoffrey Crewdson.

Zowie Broach and Brian Kirby work as a duo, collaborating on all aspects of the research and creative process. Their fashion research was recognised by a number of curators (Judith Clark at V&A, Edwina Ehrman at MOL), who included outfits from the AW04 collection in museum group shows, alongside other top international designers such as Chalayan, McQueen, Quant and many more. Hunter Gatherer also featured in the book accompanying the Museum of London show, *The London Look*, Christopher Beward, Edwina Ehrman, Caroline Evans, 2005:

<http://www.museumoflondonshop.co.uk/the-london-look--by-christopher-beward--edwina-ehrman-and-caroline-evans-item.aspx>

Outfits from Hunter Gatherer were developed into costumes for the experimental opera *Liebeslied/My Suicides*, a collaboration based around Rut Blees Luxemburg's photography and Duttman's philosophy, at the ICA in October 2004.

Portfolio includes CD, articles and catalogue.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Name: Brown, C.

Category: A

FTE: 1.00

Identifier: 0410830019903

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Collective traces

A ceramic installation within a museum context which developed ideas about the overlap between archaeology and psychoanalysis by exploring the relevance of archaic objects to a contemporary artist and the significance of the emotional attachment that humans project onto objects.

Venue: Solo show at the Petrie Museum and Institute of Archaeology, University College London. A selection of this work transferred to Manchester Museum, University of Manchester, as part of a group show 'Afterlife', alongside Julian Stair and Nadine Jarvis, (April 2007 – 2009).

Opening date: 22/03/2006

Number of pieces: More than 300 pieces

Closing date: 05/05/2006

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Additional authors:

Co-authors:

Other relevant details:

This project engages with current debates within both the broad spectrum of visual culture and, more specifically, the discipline of ceramics, about the relationship between the artist and the museum and the use of installation within the discipline.

Brown's response to the everyday nature and intimate scale of the Petrie Museum's collection of Egyptian artefacts resulted in an installation of small-scale clay figures placed on everyday kitchen chairs surrounded by grave goods which were inspired by contemporary amulets such as teddy bears and mobile phones. These comprised 8 ceramic figures on chairs, 300 ceramic, wax, faience and bronze amulets. These were accompanied by a group of appropriate Egyptian artefacts in order to emphasise the continuity between past and present. Brown visited the collection regularly for two years making records through drawing and note-taking prior to making the artworks. Through this methodology she developed a conceptual approach to the representation and presentation of her ideas through casting processes and installation.

The Petrie Museum is a key international research resource and Brown's project is one of several artists' responses to this unique collection. Others include Mark Karasick, Magdalene Odundo and Sarah Beddington. Brown's Collective Traces project was supported by an AHRC grant (£5000). It was subsequently adapted for the Egyptian galleries at the Manchester Museum in an intervention entitled 'After Life', where it will remain until 2009.

The catalogue text for 'Collective Traces' was written by curator and former Egyptologist, James Putnam, who was a key speaker at the well-attended seminar held during the exhibition. Brown's paper from this event was published in the Australian magazine Ceramics Technical (No 23, 2006), thereby establishing the research in an international context.

Portfolio includes CD, catalogue (ISBN 0-9541044-1-2), Brown's essay.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

Christie Brown -Recent Sculpture

Solo show which aimed to explore ideas about the relationship between ceramic material and myths of creation by making a substantial group of figurative work based on fabled characters such as Prometheus and the Golem.

Venue: Perimeter Gallery, Chicago, USA

Opening date: 07/09/2001

Number of pieces: 13 pieces

Closing date: 13/10/2001

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

The research project explored connections between material and concept through the use of archaic narratives from mythology. It established the importance of historic continuity as a major element in Brown's practice, through stylistic references to archaeology and archaic artefacts. The artefacts offer a contribution to the figurative language of ceramics and to the dialogue within the discipline about the relevance of material based practice in contemporary visual culture.

Brown researched creation narratives and myths and made several drawings from life to develop the models for the ceramic figures' moulds. These were cast from stoneware and brick clay and assembled in sections. Pieces include: Prometheus, Kalos Thanatos, Minerva's Helpers 1&2, Portrait of the Golem, Portrait of Prometheus, Heads from The Glyptotek, Ex Votos for a Broken Heart.

Perimeter Gallery is well established as a gallery with a serious interest in ceramics as contemporary sculpture, showing work by Antony Caro and Peter Volkous amongst others. The exhibition, supported by the British Council, gave Brown an opportunity to establish her contribution to this context internationally. A major work from the exhibition, The Delphic Twins, was acquired by the Museum of Fine Arts in Racine, Illinois.

The themes were explored further in group exhibitions both in the UK and abroad including British Studio Ceramics at the Philadelphia Clay Studio; Figurative Ceramics curated by Michael Flynn at the Crafts Council in the V&A, accompanying the publication of Flynn's book; and Sterling Stuff, a group show originating at Gallery Pangolin, which toured both to Iceland and to the Friends Room at the Royal Academy and included major artists such as Antony Gormley, Nicola Hicks and Damien Hirst.

Portfolio includes CD, catalogue, reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Exhibition

Title:

Family portraits

In this specially commissioned artwork for *Ikons of Identity*, a group exhibition around the significance of the mask in our culture, Brown examined the theme by creating a ceramic installation comprising a conventional family group.

Venue: Ikons of Identity, Craftspace Touring at the Midlands Art Centre, Birmingham. The show, Ikons of Identity, subsequently traveled to six other UK venues.

Opening date: 17/03/2001

Number of pieces: 1 installation work, 8 components

Closing date: 29/04/2001

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

The project explored psychoanalytic theory about the persona as a means of protection by examining the nature of relationships, communication and loss. Each family member wore a mask, their outward persona, while negative plaster casts of their real faces were hung on the wall nearby like family photographs. The use of the casting as the central making process reflected an ongoing interest in the mould as a metaphor for the human condition.

The presentation reflected Brown's understanding of the concept of the persona. The life size moulds for these brick and stoneware clay figures were developed from drawings from life and their plaster portraits were derived from casts of the original heads. The presentation of the group of artefacts and its relationship to the space it occupied broke away from the ceramic convention of a single plinth based object, exploring the use of installation and making reference to the relationship of ceramics to other materials.

Craftspace Touring, an organisation committed to the broad dissemination of its exhibitions, invited 18 artists (including Caroline Broadhead, Paul Derrez and Freddie Robbins) from a variety of disciplines to make work for this exhibition. It toured the UK for several months (venues included York City Art Gallery, Worcester City Art Gallery and Leicester City Art Gallery) and was backed up with an illustrated catalogue.

Brown was invited to explore these ideas further in a group exhibition About Face: Get Your Head Around Sculpture in Croydon Clocktower Museum, showing a group of ceramic heads and plaster portraits. This show included international artists from a range of contexts including Tracey Emin, Henry Moore and Antony Gormley and gave Brown a further opportunity to demonstrate the power of ceramics to convey serious meaning.

Portfolio includes CD, catalogue (ISBN 0-9526832-5-3), documentation of shows in the tour, and review.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4

Output type: Exhibition

Title:

Between the dog and the wolf

This research project explored metamorphoses and the fragile relationship between humans and nature and produced two key ceramic works: *Insignificance*, a large-scale figurative wall relief, and *Entre Chien et Loup*, a group of animal/human hybrid figures.

Venue: University of Wales Institute, Cardiff. Also (separately) numerous other venues, including V&A and Gallery Pangolin

Opening date: 29/06/2005

Number of pieces: 2 works (1 ceramic wall in 12 sections; 1 group of 5 figures)

Closing date: 08/07/2005

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

This three year research project's core concerns were the exploration of metamorphoses and the fragile relationship between humans and nature. The project actively developed the use of other media in sculptural ceramic practice and the use of installation as a central form of presentation. Its dissemination was across a variety of venues in the form of two related outputs, 'Insignificance' and 'Entre Chien et Loup'.

1. 'Insignificance', a large-scale, figurative, ceramic wall relief (12 sections), was inspired by dynamic rock structures and the sense of vulnerability in the face of nature. The fragmented bodies and their formal arrangement, referencing C15th transi tombs and an archaeological dig, developed Brown's interest in the overlap between archaeology and psychoanalysis. Figure drawing and landscape photography informed both the idea and visual nature of the work.

'Insignificance' was shown at SOFA New York Fair (2005), and Rufford Craft Centre (2004), and featured in The Fragmented Figure, University of Wales Institute, Cardiff, an international conference and accompanying exhibition focussing on the use of the fragment in figurative work across a range of disciplines. Brown's conference paper was published in *Interpreting Ceramics*. Issue 6. 2005

2. 'Entre Chien et Loup' was a group of 5 figurative ceramic sculptures that featured the growth of animal characteristics on the human figure, representing a transition from tame rationality to instinctive and unpredictable nature. It was underpinned by research into anthropomorphism and zoomorphic representation.

A section of 'Entre Chien et Loup' was cast into bronze and exhibited alongside such artists as Don Brown and Damien Hirst in Gallery Pangolin's exhibition *Body Language*, (2005) exploring the figurative tradition in British sculpture. Studies for the installation were also shown at Crafts Council's show *Celebrating 30 Years at V&A Museum* (2005).

Portfolio includes CD, catalogues, venues, journal article, review.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Campany, D.

Category: A

FTE: 1.00

Identifier: 9910440111271

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Edited book

Title:

Art and photography

Large format book giving overview of photography in art since the mid-60s. Comprises a 25,000 word survey essay (by Campany), 200 works with 30,000 words of extended commentary (by Campany) and an 110,000 word anthology of writings by artists, critics and theorists (edited by Campany).

Publisher: Phaidon Press

Year of publication: 2003

Number of pages: 300

ISBN: 0714842869

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

The book comprises three sections: Survey (an extended essay), Works (images with contextualizing captions) and Documents (collected writings). Each section is divided into the same eight themed chapters, so that the reader can move with ease between the introductory essay, the images and the writings. The book uses an image/text argument that cuts across the prevailing ways in which photographic art has been discussed, drawing on years of Campany's research in the field. As well as functioning as an overview the book offers an original account of the increasingly complex place the photographic image has come to occupy in contemporary art.

Since its publication, Campany has been invited to elaborate and develop many of the book's central ideas in numerous publications. These include: 'Pensar, no pensar y pensar de nuevo la fotografia' / 'Thinking, Unthinking and Rethinking Photography' in Alberto Martin (ed) Cruce de camino (Spain 2006); 'Straight Images of a Crooked World' in Paul Seawright & Christopher Coppock (eds) SO NOW THEN (2006); 'Who, What, Where, With What, Why, How and When? The forensic rituals of John Divola', John Divola (2006); 'Small, Medium, Enlarged' in To be continued..., Helsinki Photography Festival & British Council (2005); 'Locating Victor Burgin,' in Victor Burgin (Barcelona 2005).

The English language version was reviewed by many journals including Source, Photoworks, Aperture, Engage and The Art Book. The German language reviews include Die Zeit. Selected reviews available in portfolio.

This large format book, in English in hardback and paperback, has been reprinted twice (hardback) and is currently in print in five foreign language editions: French, German, Spanish, Italian, Japanese. It is on numerous university reading lists.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2
Title:

Output type: Chapter in book

Posing, Acting and Photography

Editors: David Green and Joanna Lowry

Book title: Stillness and Time: photography and the moving image

Publisher: Photoforum / Photoworks

Year of publication: 2006

Pagination: 97-112

ISBN: 1903796180

URL: <http://www.photo-forum.org.uk/html/conferences.html#3>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Additional authors: 0

Co-authors:

Other relevant details:

This essay examines the practical and interpretive paradoxes in the narrative still photograph. Looking at the influence of cinema on contemporary photography, the essay thinks through the relation between posing and acting as modes of performance, identifying an ambiguous hybrid of the two in current art practice. The photograph has traditionally been seen as a quintessentially still image. New technological developments in digital media, however, have fundamentally altered the ways in which we think about photography, in particular forcing us to reconsider our assumptions about the still and the moving image and their relationships to differing conceptions of time.

The essay is published in the edited collection *Stillness and Time*. Other contributors include Mary Ann Doane, Jonathan Friday, Yve Lomax, Joanna Lowry, Kaja Silverman, David Green, John Stezaker, Garrett Stewart, Laura Mulvey and Victor Burgin. The book grew out of a conference of the same name organised by Photoforum (David Company, David Green – University of Brighton and Joanna Lowry – Kent institute of Art and Design) and held at Kent Institute of Art and Design, Canterbury, 7/8 May 2004.

Photography's relation to cinema has been a key strand of Company's research. His related publications include *Photography and Cinema*, Reaktion Books 2008; *The Cinematic*, Whitechapel / MIT Press, March 2007, an edited anthology of international writings on the interface between photography and cinema from across the 20th century, with a critical introduction; 'Once More for Stills' in Christoph Schifferli ed., *The Lost Art of Hollywood Still Photography*(2007); 'Photography and the Wind' in the journal *Photoworks*; and three essays for the journal *Aperture* (2007/8).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Journal article

Title:

'A theoretical diagram in an empty classroom': Jeff Wall's picture for women

One of eleven essays by international scholars in a Special Issue of The Oxford Art Journal on the work of the photographic artist Jeff Wall.

Journal title: Oxford Art Journal

Month/year of publication: March 2007 **Pagination:** 7-25

Volume: 30(1)

ISSN: 0142-6540

URL: <http://dx.doi.org/10.1093/oxartj/kcl033>

DOI: 10.1093/oxartj/kcl033

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

This essay opens a themed issue of the Oxford Art Journal that expands upon the international symposium Jeff Wall: Six Works held at Tate Modern, London, on the occasion of a retrospective of the international photographic artist Jeff Wall. (2nd December 2005) See: www.tate.org.uk/modern/eventseducation/symposia/jeffwallsixworks3796.htm

Tate Modern invited expert theorists and critics from around the world with profound knowledge of Wall's work. Along with Company they included Michael Newman (USA), Michael Fried (USA), Régis Michel (France), Laura Mulvey (UK) and Briony Fer (UK). The contributors were asked to reflect at length on a single photograph by Wall of their choice.

Perhaps the most influential artist working in photography today, Jeff Wall has been at the forefront of a group of artists whose tableau photographs demand the kind of sustained attention traditionally reserved for painting or sculpture. Company's essay on Wall's 'Picture For Women' is a sustained discussion of the image, its reception over nearly three decades, its place in postwar art and its place in Wall's oeuvre.

Moving between psychoanalytic theory, semiotics, film theory, narrative theory and art history, the essay locates Wall's early photograph at the intersection of a number of genres and discourses. Company's essay is both analytical and associative, responding to received ideas about Wall's work as well as opening up new approaches to its interpretation and criticism. Extended writings on single photographs are uncommon, but Company has been producing such texts for a number of years. Recent examples include 'Dust Breeding by Man Ray and Marcel Duchamp' in Sophie Howarth (ed) Singular Images: essays on remarkable photographs (2005) and 'The Career of a Photographer, the Career of a Photograph - Bill Brandt's Art of the Document' in the Tate Liverpool exhibition catalogue Making History: Art and documentary in Britain from 1929-Now (2006).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4 **Output type:** Chapter in book
Title:

Safety in numbness: some remarks on problems of 'late photography'
Editors: David Green
Book title: Where is the photograph?
Publisher: Photoworks
Year of publication: 2003 **Pagination:** 88-94
ISBN: 1903796083
Is duplicate: No **Is interdisciplinary:** No **Pending publication:** No
Research group:
Co-authors: **Additional authors:** 0
Other relevant details:

Campany's essay examines the place of the photographic image in the contemporary construction of news and recent history. It describes the turn in reportage, photojournalism, documentary and art towards photographing traces or remnants of events, rather than events themselves. Elaborating photography's displacement from the current conception of news events, Campany explores the implications of photography's current preoccupation with images of aftermaths. Taking as a case study Joel Meyerowitz's photographs of Ground Zero and a Channel 4 News documentary about the project, Campany formulates a history of reportage photography based upon the medium's relation to other media – cinema, television, video, the internet – arguing that working assumptions about the identity of photography are largely heteronymous i.e. defined relationally with respect to the history of the moving image.

This essay exemplifies a major strand of Campany's research into issues surrounding documentary practice and the ontology of the photographic image. Other recent writings on the subject include his catalogue essay for Tate Modern's exhibition *Cruel & Tender* (2003); his essay and interview with Chris Coekin in *Knock Three Times* (2006); and 'The Lens, the Shutter and the Light Sensitive Surface' in James Elkins (ed) *Photographic Theory* (2006).

Reviews of the book appeared in *Art Monthly*, *Engage*, *Source and History of Photography*. Citations of Campany's essay include David Chandler in *Portfolio* no.37 2003; Martin Lister in James Elkins (ed) *Photographic Theory* (2006). The book *Where is the Photograph?* resulted from the conference *Photography - Philosophy -Technology* (2003), organised by PhotoForum, which Campany co-founded. All the essays address the urgent problems of conceptualizing the identity of photography as a medium in the age of electronic and digital imaging. Co-contributors include: Laura Mulvey, Olivier Richon, Geoffrey Batchen, Steve Edwards, and Richard Shiff. Gustavo Gili, Barcelona, published a Spanish translation (2007). http://www.ggili.com/ficha_amp.cfm?IDPUBLICACION=1095

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Corby, T.J.

Category: A

FTE: 1.00

Identifier: 0110606015970

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

CYCLONE.SOC

By mapping social debris from Internet chat rooms to real-time weather data, Corby and Baily's immersive, interactive, digital installation Cyclone.soc developed suggestive links between extreme belief systems and the effects of global warming. Selected for Ars Electronica, Linz where it won a festival prize.

Venue: 'Ars Electronica Festival', Ars Electronica Centre, Linz

Opening date: 05/09/2006

Number of pieces: 1 installation

Closing date: 11/09/2006

Media of output: Portfolio

URL: <http://www.reconnoitre.net/cyclone/cyclone.html>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Baily, G.

External author: Yes

Additional authors:

Other relevant details:

Cyclone.soc brings together real-time images of severe conditions bought about by global warming with extremist political and religious opinions posted in Internet chat rooms. It exists as an immersive, interactive environment which it is possible to walk into, giving the overall effect of being caught within emerging storm fronts, albeit consisting of the conversational churn and eddy of arguments and counter-arguments that are occurring live on the Internet. The project aims to broker subtle discourses that focus on the interconnectedness of technology and its effects in the material world, developing a suggestive link between belief systems and their potential wider material impacts.

Cyclone.soc is innovatory in bringing scientific visualisation techniques to bear on complex social and environmental conditions, thereby producing novel aesthetic forms that draw upon both critical art and scientific practices in ways rarely seen in the digital arts.

International recognition of this work comes through a jury award (honorary mention alongside 14 other artists) at Prix Ars Electronica 2006, (Ars Electronica is the highest profile international digital art festival); a prize at the Japanese Media Art Festival, March 2007, (alongside 7 other artists in the Internet division). Cyclone.soc was also exhibited at 'Connecting Worlds' at ICC InterCommunication Centre, Tokyo, alongside Fischli & Weiss, Dennis Oppenheim and Usman Haque. An AHRC Research Leave award (£22,000) supported production.

Reviews include: InterCommunication (Japan), Artist's Newsletter (UK). The project is also featured in The Fundamentals of Digital Art by Richard Colson (ISBN 978-2940373581).

Cyclone.soc consists of bespoke software written in C++, publicly available weather data sets (involving research into scientific visualisation processes) and postings taken from internet chat rooms. Production and concept development was equally shared with Gavin Baily.

Portfolio includes CD, catalogue and photographic documentation, award evidence (certificates etc.) reviews and citations, contextualising conference paper by Corby.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2
Title:

Output type: Exhibition

Gameboy UltraF_uk

Selected for the Transmediale 2002 International Media Art Festival, this project consisted of a digital, interactive installation that appropriated computer games in order to critique narratives common to the genre.

Venue: Transmediale 2002, Haus der Kulturen der Welt, Berlin. Group show: co-exhibitors included Natalie Bookchin, JODI and Agricola de Cologne. Also shown at Siracusa, Civic Gallery d'Arte, Contemporary, Montevergini, Italy (17th-27th January 2003); Gamma Space Gallery, Melbourne, Australia (14th -25th May 2002); Paço Das Artes, São Paulo, Brazil (14th-24th August 2003).

Opening date: 05/02/2002

Number of pieces: 1 Installation,
dimensions variable, duration variable

Closing date: 24/02/2002

Media of output: Portfolio

URL: http://www.reconnoitre.net/gb_ultraf_uk/gb.html

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Baily, G.

External author: Yes

Additional authors: 0

Other relevant details:

The project is a computer game that can be displayed and disseminated in various forms. Playing the game induces a visual decay in the game's appearance that reveals the underlying computer code. In this project Corby sought to draw attention to and critique the violence implicit in computer games by turning the original violence of the game in on itself in a manner that ultimately subverts the gamer's urge to annihilate. By highlighting the underlying code of the game as a visual component, he also draws attention to the material realities that underpin all gaming and digital artefacts.

Gameboy_ultraF_uk was an early instance of digital art that critically comments on, or uses, computer games - now a commonplace in the field. The work contributed to international debates exploring the use of computer code as a potential aesthetic component in its own right.

Gameboy_ultraF_uk was invited to participate in several early international exhibitions featuring computer games. Peer recognition is also evident in successful submission (jury selected) to international digital art festivals. The work features in the key texts that make theoretical contributions to the area of artist's videogames including Bittanti's book *Teorie e prassi del videogioicare*, and Clarke and Mitchell's *Videogame Art*. Numerous academic papers cite this project including in *DEBUG* magazine, the *Journal de Letras Artes e Ideias* and *Visible Language*. Corby was also invited to give a paper on the work at File 03 International New Media Symposium in Sao Paulo with British Council funding.

Production and concept development was equally shared with Gavin Baily. It involved programming a be-spoke software application using C++ that "backwards engineered" a number of popular game titles in order to reconfigure their engines. Research was undertaken into cellular automata systems in order to achieve this.

Portfolio includes DVD, catalogues, papers, exhibition documentation.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3 **Output type:** Edited book
Title:

Network art: practices and positions

Corby edited the collection and authored two 5000 word chapters. The book explores a particular set of artistic responses to the emergence of the Internet from the early 1990s to the present day.

Publisher: Routledge

Year of publication: 2005

Number of pages: 210

ISBN: 0415364795

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

Commissioned by Routledge for a series exploring the intersection of visual art and technology, the book explored approaches to practice, using critical understanding of the Internet as a site for art activity. In particular, it asked whether it was possible to describe a specific network aesthetic and debated the value of new art economies of production and dissemination that the Internet promises.

This is the first substantial attempt to place artists' writings on network art alongside those of leading international critics, curators and historians of the subject. Reviews include Art Monthly (November 2007); Neural IT (Italy, Summer 2006). Corby received AHRB small grant funding (£5000) towards production. Following the book's publication he was invited to contribute to an ICA panel discussion on Network Art (March 2006).

Corby's own chapters include the Introduction, in which he developed six overlapping arguments ("positions") which frame the aesthetic, historical and social issues explored by other contributors, and chapter 9, in which he formulated his own practice as a series of critical "positions" which proposed that the deeper critical and aesthetic possibilities offered to artists by network technologies can only be comprehensively explored through the development of cross-disciplinary and critically inflected modes of artistic production. Thus research methodologies for these chapters synthesised traditional scholarly approaches with a reflective analysis of the production of Corby's artworks and drew upon both humanities and science disciplines. This mirrored the overarching approach taken in the book which interwove theoretical writings by historians, curators and theorists with narrative, descriptive and anecdotal reflections on making art as outlined in artist case studies. This method of linking across approaches and disciplines Corby argued was entirely suitable to a subject concerned with both material and conceptual connectivity and indeed necessary to produce new ways of thinking about, writing and theorizing the subject.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4

Output type: Exhibition

Title:

Loop_Reprise

Interactive sound project: a music player in the work constructs a data-base of cover versions of famous songs found on the Internet, then plays these songs sequentially, effecting a "single" song from the different compositions. Awarded an honorary mention at 'Art on the Net' Tokyo (2001-2).

Venue: 'Post-Cagian Interactive' at The Machida Museum of Arts, Tokyo Group show: co-exhibitors included Jonah Brucker-Cohen, Amy Alexander and Trip Dixon. ALSO Soundtoys website and touring exhibition, numerous venues including: 'Cybersonica 02: Convergence - new audiovisual experiences', Institute of Contemporary Arts, UK. Also Vancouver, Germany

Opening date: 25/11/2001

Number of pieces: 1

Closing date: 25/01/2002

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Loop_reprise is a software program that plays different versions of well-known songs. It consists of specially written software that is available on a CD Rom which also contains the database of songs that forms the content of the work. The CD is then playable through any computer. There are currently four different versions of the project, each focusing on a separate song (La Mer, Danny Boy, Muss I Den, Guantanamera). The project allows a user to play the different versions of the (same) song sequentially as a series of repetitions. In looping the song through its different manifestations a unique sound is created that cuts a section through its different cultural interpretations.

Loop_reprise makes contributions to the digital arts in two ways: as the project re-used ostensibly copyrighted digital material in the form of songs, it aimed to highlight how new copyright laws were impacting on longstanding artistic practices (e.g. the re-use of found objects as artworks). Additionally, the work proposed that interesting links can be made between old and new cultural forms, e.g. the repetitious unit as a formal device from minimalism, with the 'repeated loop' from digital multimedia.

Loop_reprise was awarded a festival prize by jury selection for 'Art on the Net' at Machida City Museum of Arts in Tokyo (with 15 other artists in the gallery, 30 other non-award winning prizes were featured in an online gallery). The project was also curated for the Soundtoys website which toured to a number of international venues including ICA; New Forms Festival (Canada) and the Garage Festival Germany.

The project was made using Macromedia Director and songs found and downloaded from the Internet. Concept and production solely by Corby.

Portfolio includes CD, online catalogues, exhibition documentation and contextualising chapter from Corby's Network Art book.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Craighead, A.M.

Category: A

FTE: 0.50

Identifier: 9810831574138

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

e-poltergeist

E-poltergeist takes over the user's internet browser, automatically initiating Web searches without their permission. Web-based artwork which explores issues of user control when confronted with complex technological systems, questioning the limits of digital interactive arts as consensual reciprocal systems.

Venue: 010101: Art in Technological Times, San Francisco Museum of Modern Art. Plus other venues.

Opening date: 03/03/2001

Number of pieces: Web-based artwork

Closing date: 08/07/2001

Media of output: URL + portfolio

URL: <http://www.thomson-craighead.net/imgs/010101CHAT.PDF>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

1: Thomson, J.

External author: No

Other relevant details:

e-poltergeist was a major web commission that marked an early stage of research in a larger enquiry by Craighead and Thomson into the relationship between live virtual data, global communications networks and instruction-based art, exploring how such systems can be re-contextualised within gallery environments.

e-poltergeist presented the 'viewer' with a singular narrative by using live internet search-engine data that aimed to create a perpetual and virtually unstoppable cycle of search engine results, banner ads and moving windows as an interruption into the normal use of an internet browser. The work also addressed the 'de-personalisation' of internet use by sending a series of messages from the live search engine data that seemed to address the user directly: 'Is anyone there?'; 'Can anyone hear me?'; 'Please help me!'; 'Nobody cares!' e-poltergeist makes a significant contribution to the taxonomy of new media art by dealing with the way that new media art can re-address notions of existing traditions in art such as appropriation and manipulation, instruction-based art and conceptual art.

e-poltergeist was commissioned (\$12,000) for 010101: Art in Technological Times, a landmark international exhibition presented by the San Francisco Museum of Modern Art, which brought together leading international practitioners working with emergent technologies, including Tatsuo Miyajima, Janet Cardiff, Brian Eno. Peer recognition of the project in the form of reviews include: Curating New Media. Gateshead: Baltic Centre for Contemporary Art. Cook, Sarah, Beryl Graham and Sarah Martin ISBN: 1093655064; The Wire; <http://www.wired.com/culture/lifestyle/news/2000/12/40464> (review by Reena Jana); Leonardo (review Barbara Lee Williams and Sonya Rapoport) http://www.leonardo.info/reviews/feb2001/ex_010101_willrapop.html

All the work is developed jointly and equally between Craighead and her collaborator, Jon Thomson, Slade School of Fine Art.

Portfolio includes DVD, catalogue, reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2 **Output type:** Exhibition
Title:

CNN Interactive just got more interactive

Interactive gallery installation which playfully re-contextualised online news feeds from CNN's website with a soundtrack of found music in order to comment on an online environment where 'serious' news and trivial 'infotainment' often occupy the same space.

Venue: Tate Britain, 'Art and Money Online'. Also shown at V2 Rotterdam, 'Model Behaviour' Solo Exhibition, 26th Jan 2002 - 10th Feb 2002.

Opening date: 06/03/2001 **Number of pieces:** 1 installation (18 sq m)

Closing date: 03/06/2001 **Media of output:** URL + portfolio

URL: <http://www.thomson-craighead.net/docs/cnndoc.html>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Thomson, J

External author: Yes

Additional authors:

Other relevant details:

'CNN Interactive just got more interactive' aimed to investigate the balance between information and 'info-tainment' on the web. It demonstrated how the authority and presence of global news corporations online could be playfully subverted by enabling the audience to add a variety of emotively titled soundtracks to the monolithic CNN Interactive website. The project also explored how a work could exist dually as website and gallery installation.

'CNN interactive' contributes to the taxonomy of new media art as a new form of contemporary art. One of the first examples in the world of a gallery installation using live Internet data, it is also one of the first attempts in a new media art context to address how individuals respond to and comprehend the changed nature of the news as an immediate phenomenon as relayed by network communications systems. 'CNN interactive' continues Craighead and Thomson's research into how live digital networked information can be re-purposed as artistic material within gallery installation contexts but with specific reference to online-international news events, rather than arbitrary data sources (see e-poltergeist, output 1).

'CNN Interactive' was commissioned by Tate Britain for the exhibition 'Art and Money Online'. This was the first gallery exhibition in Tate Britain featuring work that utilised and explored new media as an artistic area, and the first work commissioned by the Tate to operate simultaneously as an online gallery artwork. Selected reviews and citations include 'Digital Art' by Christiane Paul, 2003; 'Internet Art: The Online Clash of Culture and Commerce' by Julian Stallabrass. (2002); 'Thomson & Craighead' by Lisa Le Feuvre for Katalog Journal of Photography and Video, Denmark.

All work is developed jointly and equally between Craighead and her collaborator, Jon Thomson, (Slade).

Portfolio includes DVD, reviews, articles and citations, catalogues and exhibition documentation.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Exhibition

Title:

Beacon

Artwork using Internet search engine technology to make people's online desires, interests and orientations visible, presenting random search term enquiries in a variety of forms including a railway information sign, an art gallery installation and an online website.

Venue: '40 artists 40 days', Tate Modern. London. Also shown at 'Bryce Wokowitz Gallery, 'On-Off', New York 6th October - 2nd December 2006; Edith Russ Site für Medienkunst, 'My Own Private Reality', Oldenburg Germany, 12th May - 1st July 2007; BFI Southbank, London, installation, 7th June 2007 - 20th August 2007. 3) BFI Southbank, London, installation, (2007)

Opening date: 25/05/2005

Number of pieces: Web artwork / Gallery installation / Bespoke railway flap-sign

Closing date: 05/07/2005

Media of output: Portfolio

URL: <http://www.thomson-craighead.net/docs/beacon.html>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Thomson, J.

External author: No

Additional authors: 0

Other relevant details:

Beacon explored how people's use of internet search engines, such as Google, can be seen as a silent witness of social activity, curiosity and desire. The project sampled and analysed how 'search terms' were used by the public as live data. It then re-presented them on a website, in a gallery and latterly on a bespoke mechanical railway flap-sign, thus creating a snapshot of online enquiry at any give time.

Beacon's originality lies in the manner in which it has taken abstract digital data and found different expressions for it. Thus the work extends debates in media arts that focus on purely virtual and online expressions of data, by developing online information into new non-digital material forms and contexts such as railway signs.

This research has been developed over a three year period. Initially with software only and then on receipt of AHRC small grant (£5000) with the lauded Italian manufacturer Solari of Udine, Italy and BFI Southbank. It represents the culmination of a body of research that asks whether live data can be used as material to make artworks.

Beacon was specially developed for the Tate Britain programme 40 artists 40 days, produced in conjunction with the UK Olympic Games bid and intended to "create a unique countdown calendar that will focus attention on Britain's exceptional creative talent". The project is exhibited by the Tate website 'Tate Online' presently in perpetuity. The gallery version of this work is currently held in five private collections in the USA and is shown regularly in galleries around the world. The railway flap-sign is owned by BFI Southbank and will eventually be sited there permanently.

All work is developed jointly and equally between Craighead and her collaborator, Jon Thomson, (Slade).

Portfolio includes CD.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4 **Output type:** Exhibition
Title:

Short Films about Flying

Online artwork which streams web-cam images live from the Internet and re-mixes them into disjointed narrative sequences, thereby producing cinema as a 'found object' made entirely of live material streamed from the internet.

Venue: 'Feedback', Laboral Art and Industrial Creation Centre, Gijon, Spain. Also shown at The New Museum, 'The Passage of Mirage - Illusory Virtual Object', New York (14th September - 16th October 2004); Walter Phillips Gallery, 'Database Imaginary' Banff Canada and Canadian Tour (14th November 2004 - 11th January 2005); Kunsthaus Dresden, A 'Retrospective of British Media Art', (10th -19th November 2006).

Opening date: 30/03/2007

Number of pieces: Internet artwork

Closing date: 30/06/2007

Media of output: Portfolio

URL: <http://www.thomson-craighead.net/docs/sfafdoc.html>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Thomson, J.

External author: Yes

Additional authors:

Other relevant details:

'Short Films about Flying' is an online film which explores how a cinematic work can be generated using live material from the internet. The work is driven by software that takes surveillance video from a live camera feed at Logan Airport, Boston, and combines this with randomly grabbed audio from the web and texts taken from websites, chat rooms, message boards etc. This results in an endless open edition of unique cinematic works in real-time. By combining the language of cinema with global real-time data technologies, this work is one of the first new media artworks to re-imagine the internet in a different sensory form as a cinematic space.

'Short Films about Flying' was developed over the course of a year in collaboration with Jon Thomson (Slade) to explore how the concept of the found object can be re-conceptualised as the found data stream. It has informed other research by Craighead and Thomson, such as the web project <http://www.templatecinema.com>, and began an examination into relationships between montage and live virtual data –an early example of which would be 'Flat Earth', an animated work developed for Channel 4 in 2007, with the production company Animate.

This piece has been cited in discussions on new media art, as a significant example of artworks using a database as their determining structure. It was acquired for the Arts Council Collection and has continuously toured significant international venues over the last 4 years. Citations include: 'Time and Technology' by Charlie Gere (2006); 'The Wrong Categories' by Kris Cohen (2006); 'Networked Art - Practices and Positions' edited by Tom Corby (Routledge 2005) and Grayson Perry in The Times (9.8.06).

Portfolio includes DVD, reviews and articles, citations, exhibition documentation.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Cumberland, S.

Category: A

FTE: 0.40

Identifier: 0210830019275

Year of entry: 2005

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Stuart Cumberland: Congratulations

A solo exhibition consisting of seven large paintings that use aspects of the language of abstract painting to humorously represent bottles of champagne alongside divided cartoon human body parts.

Venue: The Approach Gallery, 1st Floor, The Approach Tavern, 47 Approach Road, London, E2 9LY

Opening date: 06/09/2007

Number of pieces: 7 paintings,
195x160cm each

Closing date: 14/10/2007

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Cumberland's paintings place considerable importance on the rapidity and pleasure of their making with notable comparisons to many important 20th century artists. The speed is partly connected to motifs of racing and competition alongside aspects of desire and glamour such as winning, envy, champagne celebrations and sexual promise. The importance of this exhibition lies in the dialogue between each painting to create a whole. The titles of the works are: Congratulations, Champagne III, Pit Stop, Blank Socks - Laid Down, Champa, Launch - Plimsol, White Socks.

This research project develops themes from earlier work. For Cumberland's solo show at MacGarry gallery, London, in 2006, and following the Camden exhibition (output 2), he decided to make the humour in his work more accessible by making the imagery more readable and less abstract. Subjects explored in this series include repetitions found in commerce alongside fast expressive gesture in painting. Using champagne as their subject, the paintings in this show playfully explore the themes of current art's preferable air of production line sterility where painting - as a dead medium - is sought for its glamour and prestige value. Alongside this Cumberland asks where the personal rewards for artistic endeavour lie: do they reside in material or spiritual gain, or in champagne glamour and a champagne high?

The Approach represents artists of Turner Prize and museum repute, including Michael Raedecker and John Stezaker. The Gallery director invited Cumberland to be represented by The Approach in 2007 and selected his show to coincide with Frieze Art Fair and its potential international audience. Reviews include Art Forum and Modern Painters.

Portfolio includes CD, catalogue, reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

The Way We Work Now

A group show in which six works by Cumberland were exhibited, which continued his exploration of the tragicomic and playful use of abstraction through linear and loosely primitive cartoon like paintings of piles of shapes and human limbs.

Venue: Camden Arts Centre, Arkwright Road, London, NW3

Opening date: 22/07/2005

Number of pieces: 6 paintings: 2 @195 x 160cm + 4 @ 130 x 97cm

Closing date: 11/09/2005

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Cumberland's intention through painting is to satisfy the eye, albeit momentarily, by comically treating the potentially tragic theme of the body as immobile, trapped or limited in its movements and ability. The tragicomic is a subject most specifically associated with theatre. In painting the late works of Rembrandt, Picasso and Philip Guston can be said to be tragicomic.

The six paintings that comprise this output are titled Grand Escape, Grand Escape II, Marlon Brando, Marco Pantani, David Hemmings, and Sir Alan Bates. They were of two sizes – medium (130x97cm) and large (195x160cm), which both relate to a human scale – one slightly smaller than lifesize and the other slightly larger. The work develops Cumberland's ongoing exploration of gesture, seen for example in a series of drawings shown at Sprüth Magers Gallery in Munich in 2004 (alongside internationally renowned artists such as Carroll Dunham and Robert Crumb), in which gesture was analysed through various techniques such as direct drawing with brush and paint, overhead projection assisted drawing and silk-screen printing.

Director Jenni Lomax and curator Bruce Haines of Camden Arts Centre invited Cumberland and six other London based artists to participate in this exhibition. This show was positively reviewed, with full colour reproductions by Adrian Searle in The Guardian and Sarah Kent in Time Out magazine. Co-exhibitors included artists represented by galleries internationally, including London and New York, such as Ian Kaier and Francis Upritchard. Of Cumberland's work included, one is now exhibited at the Ernst and Young building on London's Southbank and another was subsequently purchased through a Belgian Gallery which now represents him.

Portfolio includes CD, catalogue, reviews.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Dawood, S.

Category: A

FTE: 0.40

Identifier: 0310830021149

Year of entry: 2005

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Artists' Studio

A one year curation project by Dawood, including own solo show and production of a book documenting the project. Seven international artists were invited to produce solo exhibitions/site-specific installations within a disused apartment in Knightsbridge, each lasting five weeks. Dawood's own solo show was the installation, '**Shezad Dawood and Friends**'.

Venue: Flat 1, 64 Pont Street, London SW1X 0AE

Opening date: 25/04/2006

Number of pieces: 7 curated exhibitions
(including own solo show) + book

Closing date: 20/05/2007

Media of output: Portfolio

URL: <http://www.artistsstudio.org>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Artists' Studio utilised an empty apartment provided by a wealthy collector over a one year period to curate a programme of projects by established international artists, to question notions of value, process, architecture and domesticity. Dawood invited artists to stay in the space and develop projects as a direct response to the architecture and context of the space. Its location in Knightsbridge, at the opposite end of the real estate market from where art is normally produced, deliberately confused the site of production with that of consumption, as part of an analysis of a broader system of exchange of value.

All seven artists (Riccardo Previdi, Khalil Rabah, Szuper Gallery, Shilpa Gupta, Marko Maetamm, Guillaume Paris, Shezad Dawood) were well established in their own careers - with previous projects at the Sao Paolo, Liverpool, Sydney, Havana, Istanbul and Venice biennales to their credit - and yet in each case Artists' Studio was their first major solo show in London and was a new commission.

Dawood's own solo show, which created a simulation of the Bolivian jungle at the time of Che Guevara's capture and execution, developed his ongoing research into the legacy of avant-garde theatre and its relevance to strategies in contemporary art. It included three new video works.

The programme was rigorously selected by Dawood, involving consultation with an advisory board he appointed. He raised funding (£54000) from both private and public sources (including AHRC and ACE), in order to commission new installations for the site. He ran half-page colour adverts for each exhibition in 'Frieze'. He produced a book, with essays by Lewis and Le Feuvre, documenting the project. 'Artists' Studio' received considerable press attention, including Art Asia Pacific, Art Review, Dazed & Confused, The Guardian.

Portfolio includes book, DVDs, reviews, evidence of curational processes.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

Paradise Row

Collaborative installation project between Dawood (artist), Tughela Gino (architect), Chris Hammond (curator), which played on the relationship between artists and real estate values, as a function of urbanism.

Venue: 9 Paradise Row, London E2 9LE

Opening date: 16/05/2005

Number of pieces: Whole terraced house renovated as a collaborative installation

Closing date: 10/07/2005

Media of output: Portfolio

URL: http://www.motinternational.org/images/paradise_row_A5.pdf

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Gino, T.

External author: Yes

2: Hammond, C.

External author: Yes

Additional authors:

Other relevant details:

Dawood acquired a terraced house in London's East End, redesigned and renovated it as a collaborative installation, then, in a final play on the nature of commodity, allowed viewings only by appointment with a local estate agent. Building on Dawood's use of artifice, the hoax and the act of cultural translation, the house became a large conundrum. The architectural construct, in itself already a conundrum through the collaboration between artist and architect, was taken to the next logical point by reframing the artist's work via an outside agent: for example, around the kitchen and worktops a series of monitors documented Dawood's performance works; a sound piece floated out of the basement; and a photographic installation complete with wires and pulleys filled the main studio. The house became a process-based commentary on the nature of economy, real estate and art as commodity-fetish.

A catalogue, instigated and developed by Dawood, framed as texts the dialogues between the various collaborators, including a conversation between architect and estate agent (at opposite ends of the collaborative chain). The catalogue included essays by Chris Hammond and Lisa Le Feuvre and was published through MOT (see http://www.motinternational.org/images/paradise_row_A5.pdf)

Dawood initiated the project, brought architect, curator and estate agent together, and raised all the funding. Hammond oversaw production of the catalogue. Gino designed and project managed the house renovations.

Reviews appeared in Time Out (Sarah Kent), Independent on Sunday Review (feature article by Chloe Grimshaw), Interior Design magazine New York (feature article for special issue relating to contemporary art, architecture and design), Independent on Sunday ABC supplement, plus television coverage. Project funders included ACE (£4500); Decibel (£4500); Universities of Westminster and Leeds Metropolitan (£1750 total).

Portfolio includes CD, catalogue, reviews and citations, details of collaborative process.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Exhibition

Title:

'Sister Kali's Soul Temple – the Goddess of Death and Aretha Franklin'

+

'Lecture in Conversation - an improved dialogue between Albert Camus and Lord Krishna'

Two related gallery installations dealing with notions of cultural authenticity and difference, and the politics of the art institution space.

Venue: Bregenzer Kunstverein, 'Go Between', 6900 Bregenz, Bergmannstrasse 6, Austria. (Group show: 24 co-exhibitors) 'Lecture in Conversation'. Also showed at other venues, including Henry Moore Institute, Leeds; Span Gallery, Melbourne, Australia.

Opening date: 16/07/2005

Number of pieces: 2 installations

Closing date: 04/09/2005

Media of output: Portfolio

URL: http://www.reduxprojects.org.uk/gobetween/shows_gobetween_press.html

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Group show, Go Between, was based around Alain Badiou's concept of mediation. The 24 co-exhibitors included Jimmie Durham, The Atlas Group, Bruce McLean. Dawood presented two related installations that interfaced with the space of the museum and other exhibits. 'Sister Kali's Soul Temple' filled the museum's top floor. Set up as a quasi-nightclub, with vinyl records by black female soul singers displayed alongside turntables and other club paraphernalia, the installation's centre-piece was a scaled-down version of the statue of the Hindu goddess Kali, from 'Indiana Jones and the Temple of Doom'. Juxtaposing two female deities - Kali, and soul diva, Aretha Franklin –the work linked the appropriation by Hollywood of exotic female archetypes, with the tradition of white pop performers expropriating black soul music, as parallel narratives of exploitation. In 'Lecture in Conversation' Dawood presented audio and slide documentation of a performative dialogue that had previously occurred at the Henry Moore Institute, where Dawood played Krishna, alongside curator Peter Lewis as Albert Camus.

Both pieces evolved from Dawood's sustained engagement with two key research themes: notions of cultural authenticity and difference, and the intersection between live performance and installation as ways of opening up the politics of the art institution. Thus, in Sister Kali, gallery invigilators became placed within the work as 'DJs' who kept the music playing.

Working with a series of collaborators, notably in ongoing dialogue with Bregenz's curator, Peter Lewis, Dawood's broader research project produced several staged faux-historical dialogue performance pieces including 'We Have Met the Enemy and He is Us', Redux Projects, London, (3.2.05 - 25.2.05); 'The Killing of Chief Crazy Horse' Henry Moore Institute, Leeds, (16.05.05 -29.05.05); I.C.A. 'London in Six Easy Steps' (23.08.05 – 28.08.05); 'Lecture In Conversation' at 'Lila/Play', Span Gallery, Melbourne, Australia (8.03.06 – 1.04.06).

Portfolio includes audio CD, catalogues, reviews

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: de Waal, E.

Category: A

FTE: 0.50

Identifier: 0010831747300

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Authored book

Title:

20th century ceramics

Publisher: Thames & Hudson

Year of publication: 2003

Number of pages: 224

ISBN: 0500203717

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

Research for this project began during de Waal's Leverhulme Special Research Fellowship (1999-2001), and arose from the significant lack of research into ceramic history and the perceived divisions between studio ceramics and artists' ceramics. He aimed to write the first book on the subject accessible to both academic and mainstream audiences.

His methodology involved creating an extensive bibliography, analysing the nature and scope of texts and then unpicking the relationships between different kinds of ceramic practice. The research was international and interpretative as most of the existing literature was national, descriptive and monographic.

De Waal's conclusions were that the internationalism of C20th ceramics has been overlooked, the significance of conduits of knowledge has been underestimated and the scope of writing and criticism has been marginalized. This research led to the first major exhibition to examine artists' practice with clay, A Secret History of Clay from Gauguin to Gormley, held at Tate Liverpool (2004). De Waal was the consultant, contributed to the catalogue and produced an installation, Porcelain Wall, for the exhibition.

Dissemination has been extensive, including keynote lectures at conferences in Selb, Germany, Tate Liverpool and at 2nd Ceramic World Biennale, Korea. The book received reviews in The Times, the Journal of Design History, Ceramics in America, Art in America, Crafts, Ceramic Review, Kunsthandwerk, La Revue de la Ceramique et du Verre, Keramik. The exhibition was also widely reviewed. De Waal's research was the subject of a 40 minute feature interview by John Tusa on Radio Three. It has led him on to other research on C20th ceramics, including monographs on Richard Deacon (Tate, 2005) and on clay and the artists at Black Mountain College, (Starting at Zero, Arnolfini/Kettles Yard 2005).

Portfolio includes CD, reviews, and images of Porcelain Room (Geffrye Museum, 2002, Kunstindustreet Museum Copenhagen 2004, Tate Liverpool 2004).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2
Output type: Exhibition
Title:

Arcanum: Mapping 18th Century Porcelain

Installation project that addresses the interface between architecture and ceramics. In this and its companion piece, 'House for an Art Lover', an installation at Blackwell, de Waal aimed to interpret particular spaces rather than reproduce solitary 'exhibition' pieces.

Venue: The National Gallery and Museum of Wales, Cardiff (solo show)

Opening date: 04/06/2005

Number of pieces: 2 installation pieces, historic porcelain

Closing date: 29/08/2005

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

De Waal's research aim lies at the interface between architecture and ceramics: the interpretation of specific spaces rather than reproducing solitary 'exhibition' pieces. This interest emerges from a concern to extend the interpretation of crafts and architecture, an area that has been little theorised.

Two interconnecting projects extended this. Arcanum: Mapping Eighteenth Century Ceramics at the National Museum and Gallery of Wales arose from the Museum's concern to reinterpret its major collection of 18th century European porcelain. The exhibition (June 2005-September 2005) included examples of normative exhibition practice, some radical new displays of the historic porcelain coupled with two installation pieces of de Waal's own work made in response to the research. This project was developed further by an intervention House for an Art Lover at Blackwell, an Arts and Crafts mansion designed by Baillie Scott (September 2005-January 2006). This project explored how ceramics could be used as a sculptural medium to interrogate architectural spaces.

The idea that an environment could work as a resource for practice in a similar way to an historic collection is proving influential. The methodology of these projects has been cited in the Arts Council museummaker project that brings museums and artists together. The discovery of correspondences between 18th century poetics of display and installation was influential in rethinking the display of other museum collections.

The dissemination of both projects was considerable through publications, seminars and reviews. For Arcanum a bi-lingual catalogue was published. An international seminar was given. An interview was recorded by the National Electronic and Video Archive of the Crafts (NEVAC), available online. For House for an Art Lover a catalogue designed by Pentagram with photographs by Graham Murrell was published. Two museums, MIMA, and the Lakelands Art Trust also purchased work from the exhibition.

Portfolio includes: CD, exhibition catalogues, reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Chapter in book

Title:

The Cultures of Collecting and Display

One of four related outputs from de Waal's long-standing research project on Bernard Leach and authenticity.

Editors: Karen Livingstone and Linda Parry

Book title: International Arts and Crafts

Publisher: V&A Publications

Year of publication: 2005

Pagination: 328-337

ISBN: 1851774467

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

De Waal's interest in the interpretation of authenticity in Oriental ceramics has led to extensive research into the influence of Bernard Leach and the realisation that Leach's projection of a canon of authenticity has also been influential in understanding Oriental art more widely.

The project includes multiple outputs, from three extensive book chapters to a 287 page monograph in Japanese. The chapter selected here focuses on how Leach, Hamada, Tomimoto and other 'folkcraft' pioneers expressed their work through projection of an 'authentic' lifestyle. The V&A exhibition accompanying the book included a reconstruction of the house de Waal's essay describes.

More recently, and arising from this research, de Waal published Rethinking Bernard Leach (Shibunkaku Publishing, 2007, ISBN 978-4-7842-1359) in Japanese, a completely new edition of his earlier Bernard Leach, (Tate Publishing, 1998), with four new essays by him on the Leach tradition, and an introduction and interview with him by Kaneko, Director of National Museum of Craft, Tokyo. The additional chapters contribute sixty per cent of the new text, focusing on Leach's critical reputation and the growth of alternative canons of historical ceramics. This is the first contextual academic study of Leach to be published in Japan.

Two earlier book chapters also relate to this output: 'Art without Finish': Japanese Arts in the West' in Timeless Beauty: Japanese Art from the Montgomery Collection (Skira 2002) and 'Altogether Elsewhere: The Figuring of Ethnicity' in The Persistence of Craft ed. Paul Greenhalgh (A&C Black, 2002).

Further dissemination of this research includes keynote lectures at National Museum of Modern Art, Tokyo (January 2006), V&A Museum, (March 2005), Harvard University, (November 2005), Peabody Museum, Salem, Massachusetts (November 2005), Cambridge University Orientalism and Modernism Conference (October 2005) and Percival David Colloquies on Chinese Art (November 2007).

Portfolio includes related book chapters and monograph, reviews.

University of Westminster : 63 - Art and Design RAE 2008 : RA2 - Research outputs

Output number: 4
Output type: Exhibition
Title:

Edmund de Waal at Kettles Yard: Edmund de Waal at Mima

For this touring exhibition De Waal made a series of new installation pieces, all of them concerned with 'framing devices' - the question of how the vessels were placed. Some of the installations used unconventional materials, others were more concerned with the architectural spaces they occupied.

Venue: Solo touring exhibition at Kettles Yard, Cambridge. Also shown at Mima, Middlesborough (10th August – 11th November 2007).

Opening date: 26/05/2007

Number of pieces: 14 installations

Closing date: 22/07/2007

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

This major Arts Council-funded touring exhibition took as its premise the exploration of two completely different environments for the display of ceramics. One, Kettle's Yard in Cambridge, has an extensive collection of ceramics alongside its more famous paintings and sculpture. The other, the newly opened Mima in Middlesborough, is a post-modernist series of white cube spaces. Installation can be site-specific or it can be site-sensitive. The methodology of the project lay in the testing of this idea through the re-siting of installations, and hence the interrogation of the idea of installation itself.

This exhibition comprised fourteen new installation pieces, all concerned with 'framing devices' - the question of how the vessels were placed. Some installations used unconventional materials (Corten steel, lacquered wood, plywood), others were more concerned with the architectural spaces they occupied. Some of these spaces were already extant - bookcases and cupboards at Kettles' Yard, structural metal beams at Mima - others were created for the installations. One substantial installation Wunderkammer was created in its own sealed space where vessels were glimpsed through interstices. Another Imago was suspended 35 feet up in a central gallery at Mima.

Alongside the exhibition was a photography project by Helene Binet, known for her work on the architecture of Hadid and Liebeskind. These photographs feature in the exhibition catalogue (ISBN 978-1-904561-24-8), alongside substantial essays by Helen Waters and Dr Jorunn Veiteberg. Two symposia were held, one at Kettles Yard concentrating on contemporary collecting, the other at Mima on architecture and ceramics. Reviews included Guardian, Times, Blueprint, Independent, Ceramics Art and Perception, Ceramic Review and Crafts. A performance of Gesualdo's Tenebrae was given at Trinity Hall, Cambridge in relation to de Waal's installation, Tenebrae.

Portfolio includes CD, catalogues, reviews, documentation of these and de Waal's other installations exploring similar concerns.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Name: Dean, J.M.

Category: A

FTE: 0.70

Identifier: 9710830024138

Year of entry: 2005

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Artefact

Title:

Field

Bronze cast installation which won the Jerwood Sculpture Prize 2005.

Location: Jerwood Sculpture Park, Ragley Hall, Warwickshire

Publication date: 17/05/2006

Media of output: Portfolio

URL: <http://www.jerwoodsculpture.org>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Field won the 2005 Jerwood Sculpture Prize, the UK's most significant sculpture award. The £25,000 prize was unanimously awarded by a jury that included Margot Heller (South London Gallery), Wilfred Cass (Cass Sculpture Foundation), William Pye (Sculptor), from a shortlist of eight artists, each of whom received £1000 to produce a maquette, drawings and text in support of their proposal. These were exhibited at the Jerwood Gallery, London (6.4.05-8.5.05). Field is now permanently installed at Ragley Hall, Warwickshire, alongside internationally acclaimed artists, including Anthony Gormley, Lynn Chadwick, Elizabeth Frink.

Field is a bronze cast of a small fragment of ploughing (c.200 x 500 x 25cm), patinated to resemble fertile earth, and installed in the ornamental gardens of a stately home to overlook the working fields beyond the garden perimeter. As such, it is concerned with status, belonging, territory and transgression. As ploughing, it is a memorial to something temporary that still exists, both locally and globally. The work was designed to become naturally absorbed over time: it rains, insects come and go, leaves fall, grass grows. Nature in this context is both real and representational, natural and artificial, dead and alive.

Field was reviewed in the national press, Radio 4 (Saturday Review), and online (Times Online, Saatchi Online). It features significantly in Art Monthly's (March 2007) review of Plot, Dean's subsequent residency, exhibition and publication at the Wordsworth Trust, which Field informed and helped to secure (see output 2). In October 2005 Dean was invited to talk about Field and related works at Henry Moore Institute, Leeds; this was recorded and is held in their archive. An image of Field has been chosen for the cover of 'Re-Envisioning the Pastoral', Fairleigh Dickinson University Press, 2008.

Portfolio includes CD, catalogue, reviews, documentation.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

Plot

Solo exhibition, a site specific installation of 30 works, resulting from a six month residency at the Wordsworth Trust.

Venue: Wordsworth Trust, Grasmere

Opening date: 09/12/2006

Number of pieces: 30 works plus 1 book

Closing date: 31/03/2007

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Plot was a site-specific project developed during a 6 month residency at the Wordsworth Trust, Grasmere, the internationally acclaimed centre for the study of Romanticism, that has an extensive archive, as well as a museum, and contemporary arts programmes. The residency culminated in a solo exhibition of 30 works and the publication of a book, Plot, designed by Dean and included as a work within the exhibition, and now distributed by Cornerhouse (ISBN: 1-905256-15-9).

Dean worked in relation to the local environs (nature, literature, tourism), the gallery space (a former sweetshop), reflecting on her behaviour in these contexts. She mostly worked with the materials and equipment that were available to be found, bought or borrowed in and around Grasmere, or within walking distance (see book, Plot, p.24-28). Other influential factors were the boathouse studio, without electricity or running water, and a neglected allotment that she cultivated, which became a productive source of both materials and ideas. Examples include: a hosepipe, roots, flowers, grass, old window frames; Little Sod, a small sod of earth cast in bronze; Partially Uplifted Telly, a 12 second looped video of a molehill in the process of being made, and not, shown on a television placed at an upward tilt on the actual molehill. This engagement with the complexities of place significantly informed Dean's next project, for which she was interviewed for the ACE Helen Chadwick Fellowship, 2007.

'Plot' reviews include Art Monthly (March 2007), and the online "Artists' Newsletter". Dean was interviewed for Radio 4's Open Country, (November 2006). The exhibition was advertised in Frieze, Art Monthly and Modern Painters. The project was funded by Wordsworth Trust, ACE North West and South Lakeland District Council (£14,700).

Portfolio includes CD, book, documentation, reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Exhibition

Title:

Tabula Rasa: Two-Way Table, Counter: Dot.Comme

Three sculptural, site-specific works relating to tables (Tabula Rasa, Two-Way Table, Counter), and a 6 mins video of a performance in a telephone box (Dot.comme). Part of a broader research project exploring relationships between violation, repair and decoration.

Venue: 'Les merveilles du Monde' Musée des Beaux Arts, Dunkirk, France (Group show)

Opening date: 24/06/2005

Number of pieces: 3 sculptural works and one video (6 mins).

Closing date: 15/10/2005

Media of output: CD/DVD/catalogue

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Dean exhibited three sculptural/site-specific pieces and a video at "Les Merveilles du Monde", an international group exhibition at the Musée des Beaux Arts, Dunkirk. All works explored relationships between violation, repair and decoration. The sculptures were site-specific in that each involved a table/work surface that informed the piece in different ways, from a 2.8m long reproduction Edwardian dining table with French polished mahogany veneer on chipboard (Two-Way Table) to a 4m long, melamine-topped, three-part shop counter (Counter). Each also involved extensive drilling, filling, colouring in, varnishing, sanding, not necessarily in this order. Each table was maintained as a table, however much of it Dean removed or replaced. Each work originated in a different context, which also informed its development: for example, Two-Way Table was made in a wood-panelled ex-ballroom during "The Greatest Show on Earth" (2003), a group exhibition including Tacita Dean and Douglas Gordon. The video Dot.comme documented a performance in France (2001) that took place in a glass telephone box, with two performers and a set of coloured chinagraph pencils. This was previously screened at 'White Window and Guests', Lille (2003), alongside work by Jake and Dinos Chapman.

Dean used the Dunkirk exhibition to see these works together for the first time, enabling her to assess their considerable differences, and how each uniquely negotiated site, context and a shared methodology. (A fourth table piece, another slide projection based on Tableaux, now held in a private collection in Holland, is excluded from the current RAE submission because it was made in 1999). Co-exhibitors included David Medalla, Adam Chodzko and Phyllida Barlow

Two-Way Table is included in the publication "White Window – Shared Work: Travail Partage", (La Plate-Forme, Dunkerque, 2005) and was funded by ACE and KIAD (now OCCA).

Portfolio includes CDs, DVD, reviews, catalogues and exhibition documentation.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Name: Gray, R.

Category: A

FTE: 0.50

Identifier: 0610670326300

Year of entry: 2006

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Morpho-illogical: Collage Reportage

Two installation projects designed by fashion illustrator Gray, and featuring twenty collages by him. 'Morpho-illogical' developed a visual language to explore Anna Piaggi's use of word play within a fashion context; 'Collage Reportage' built on this research to produce a multi-sited intervention within, and response to, the V&A collections.

Venue: Victoria & Albert Museum 'Anna Piaggi: Fashion-ology', London.

Opening date: 02/02/2002

Number of pieces: 2 installations,
including twenty 2D collages

Closing date: 23/04/2006

Media of output: Portfolio

URL: http://www.vam.ac.uk/activ_events/events/friday_evenings/friday_late/events/march_2006/index.html

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

The 'Anna Piaggi: Fashion-ology' exhibition was curated at V&A by Judith Clark to document the creativity and vision of Vogue Italia fashion editor Anna Piaggi's contributions to the fashion industry. Piaggi invited fashion illustrator Gray to produce, in collaboration with her, a 3D installation that would develop a visual language to express and explore wordplay on a fashion theme. Gray additionally created a wordplay installation as a set and backdrop for Piaggi's talk with milliner Stephen Jones.

'Morpho-illogical' was a 3D tableau inspired by flora and fauna, designed (and constructed with assistance) by Gray. Within this habitat his fourteen collages (11m x 4.5m), mounted onto cut wood, became giant 'pop ups', serving as pedestals for objects and garments from Piaggi's archives. The collages were rebuses, exploring how pictures and letters could visually create clues to a proverb or saying inspired by the object. Gray's ongoing collaborative work with Piaggi – which began in 1988 with his regular contributions to Vogue Italia and her projects – has always been marked by the reappraisal of an object's visual and intellectual qualities, pushing boundaries through the use of surrealistic humour and wordplay.

Recognition of 'Morpho-illogical' led to an invitation by the V&A to extend the concept for a one-off Friday Late event, 'Collage/Reportage', held during Fashion-ology's run but branching out across the museum's other galleries (31.03.2006). Gray was commissioned (with ACE and Lottery funding) to respond to any exhibits from the V&A's extensive collections and to create six wordplay collages inspired by, and placed alongside, these artefacts. Separate catalogues documented each installation project. Gray has subsequently been invited to create a collage for inclusion in a book celebrating the V&A's 150th anniversary. His collage will be placed in V&A's permanent collection.

Portfolio includes CD, catalogues.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

Alexander McQueen in Fashion at Belsay

Installation featuring Gray's airbrush gouache and ink painting alongside McQueen's clothes. Produced through an ongoing collaboration with McQueen, Gray's projects set out to create two-dimensional re-imaginings of McQueen's dresses, engaging with similar themes and pushing the boundaries of the fantastical.

Venue: 'Fashion at Belsay', Belsay Hall, Northumberland

Opening date: 29/05/2004

Number of pieces: 1 Painting

Closing date: 30/09/2004

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: McQueen, A.

External author: Yes

Additional authors:

Other relevant details:

The 'Fashion at Belsay' exhibition invited top British fashion designers (including Stella McCartney, Paul Smith, Julie Verhoeven) to create installations within the C14th castle and grounds.

For his installation, Alexander McQueen – with whom Gray has regularly collaborated over the past ten years - asked Gray to create a painting that would engage with both the design concepts of the three dresses McQueen had chosen to display, and the decaying stately home itself. To suggest Belsay Hall's faded grandeur, Gray researched Chinese traditional hand painted wallpapers for contextual inspiration. Using airbrush gouache and ink, Gray then evolved a way to push the boundaries of the fantastical, giving the flora and fauna within the illustration a McQueen sensibility: one is unsure whether they are set free from the embroidered cloth to become living creatures, or captured and stitched down to become part of it. The resulting narrative painting was enlarged to wall size and displayed within a perspex box alongside McQueen's clothes. It is now prominently on display in the reception area at McQueen's studios.

While Belsay was on, McQueen invited Gray to produce a second work. This developed their shared research interests in how clothes transform bodies. Gray consequently pushed further his exploration of the ambivalence between figure and ground, with a painting in which transparent black insects seem to create a moving garment for a woman, who is applying her paintbrush and getting colour from the smeared feathers of the hybrid creature perched to the left of the painting. This was exhibited and auctioned alongside a number of other artworks inspired by the word 'Black' at a high profile charity show for Terence Higgins Trust at Earls Court (3.06.04). Gray's creative collaboration with McQueen is ongoing.

Portfolio includes photographs and press release.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Ingawanij, M

Category: A

FTE: 1.00

Identifier: 0710830071418

Year of entry: 2007

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Chapter in book

Title:

Transistor and temporality: the rural as modern Thai cinema's pastoral

Editors: Gillian Helfield & Catherine Fowler

Book title: Representing the rural: space, place and identity in films about the land

Publisher: Wayne State University Press

Year of publication: 2006

Pagination: 80-100

ISBN: 0814333052

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

This chapter assesses modern Thai cinema's conventions for representing the rural, focusing on Thai new wave films of the late 1970s to mid-1980s, with their claim to social realism, and the retrochic style of a significant part of the new Thai cinema since the late 1990s.

Given the tendency of writing about the representational strategies of Thai films as if this were a matter of plot and theme, the article emphasises the cinematic conventions by which mainstream films reproduce the elite myth of rural innocence. Such elements as the actors' physique or landscape shots are privileged in the criticism. Through this, the article re-assesses the claim that the Thai new wave achieved a realistic representation of the rural, and questions the extent to which the retrochic style in new Thai cinema reproduces the elite ideology of the infantile people.

Close textual reading identifies the formal conventions that characterise each period of filmmaking. Using the idea of translation – how formal conventions and discourses of quality established in one type of work come to be borrowed or applied to another – the article discusses the external factors that facilitate the conceptualisation of the social realist and retrochic styles as 'good' filmic representations of the rural. The primary factor in this case is the legacy of modern Thai 'art for life' literature.

The chapter draws on Ingawanij's body of research on contemporary Thai cinema (for which she was awarded her PhD in 2007) and was invited for inclusion in this book on the rural in world cinema following an editorial call for submission. Other contributors include Andrew Higson, Ian Aitken, and Roy Armes. Citation of Ingawanij's chapter include Rachel Harrison in *Asian Affairs*, 36/3 (November 2005).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Journal article

Title:

Nang Nak: Thai bourgeois heritage cinema

Journal title: Inter-Asia Cultural Studies

Month/year of publication: June 2007 **Pagination:** 180-193

Volume: 8(2)

ISSN: 1464-9373

URL: <http://dx.doi.org/10.1080/14649370701295599>

DOI: 10.1080/14649370701295599

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

The article analyses the psycho-cultural significance of the Thai heritage film in early C21st Thailand. It shifts the term of analysis from one that sees Thai films as reflecting an undifferentiated Thai culture, arguing instead that in this period of instability caused partly by the Asian economic crisis, the genre – with its royalist tendency and high production values – projects the Thai bourgeois fantasy of attaining global prestige by displaying Thainess in a 'world-class' idiom.

Textual and discourse analyses are used to establish the bourgeois fantasy of 'world-class Thainess' which structures the form and reception of an exemplary heritage film, *Nang Nak* (Nonzee Nimibutr, 1999). Close reading points to the film's mobilisation of pastiche and intertextuality to present visually appealing images of the past, while detailed examination of the Thai-language promotion campaign identifies its market positioning as a blockbuster of 'Hollywoodised' standard. Through assessment of Thai and English-language reviews and media reports, and fieldwork at the London Film Festival, the article argues that the enormous domestic profile of *Nang Nak* was based primarily on fascination with its aesthetic evocation of world-class Thainess and the novelty of its international festival exhibition, rather than on interest in the film's textual claim to represent the nation's pre-modern history.

The article was published in IACS's special issue on Southeast Asian cinemas, alongside the field's established scholars, including guest editor Khoo Gaik Cheng (Australian National University) and Rachel Harrison (SOAS). Contributions were selected for publication from New Southeast Asian Cinemas conference 2004 – the main forum of intellectual exchange concerning the region's cinema – where Ingawanij was first invited to present this paper. Ingawanij was subsequently invited to co-convene this conference herself from 2005, and is currently co-editing the first book collection of critical writing on Southeast Asian independent cinema (SEAMEO-SPAFA, forthcoming 2008).

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Matheson, N.

Category: A

FTE: 1.00

Identifier: 9610831500708

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Edited book

Title:

The sources of surrealism

This book comprises an edited collection of some 234 surrealist texts. Matheson edited the texts and wrote an extensive general introduction (30,000 words), along with an introductory paragraph to each text.

Publisher: Lund Humphries

Year of publication: 2006

Number of pages: 870

ISBN: 1873403763

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Additional authors: 0

Co-authors:

Other relevant details:

This book provides a large selection of surrealist documents and draws upon the latest research in the field. This involved work on under researched areas, particularly in relation to gender, and to neglected surrealist movements such as those in England and Belgium. The book pays particular attention to the role of popular culture, an area now attracting increased research interest. The collection provides many new translations of Surrealist texts (over 10% of the book), including material not previously translated into English. The book also includes an extensive bibliography and a chronology. Matheson compiled these and also wrote introductions to each of the 234 texts.

Matheson's introductory essay (30,000 words) aims to site the selected texts within their historical and theoretical context by providing a discussion of a number of key areas of surrealist theory. Areas analysed in the essay include: the impact of World War I upon the emergence of surrealism; the role of gender within surrealist practice; the influence of the Gothic novel; the concept of the 'marvellous'; and the conception of the surrealist object. The work draws upon recent research to provide a comprehensive selection of the most significant texts and documents, as well as a concise overview of the movement.

Researching the sources for this book entailed an extensive review of the literature and related imagery of surrealism, including periodicals, manifestos, essays, poetry, literary works, plays, screenplays and letters. Research was carried out in both London and Paris, including collections in the Bibliothèque nationale, Bibliothèque Ste. Geneviève and the Bibliothèque d'Art et d'Archéologie Jacques Doucet.

University of Westminster : 63 - Art and Design RAE 2008 : RA2 - Research outputs

Output number: 2 **Output type:** Chapter in book
Title:

Gursky, Ruff, Demand: allegories of the real and the return of history

Editors: Damian Sutton, Susan Brind and Ray McKenzie

Book title: The state of the real: aesthetics in the digital age

Publisher: I B Tauris

Year of publication: 2007

Pagination: 38-47

ISBN: 1845110773

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

Focusing on the work of contemporary German photographers Thomas Demand, Andreas Gursky and Thomas Ruff, this essay argues that their work can be considered a modern form of 'history painting' and should be read in terms of allegory. The essay marks a break with dominant aesthetic readings of these works and reasserts the socio-political dimension of their practice. An earlier version of this article was presented at the 'State of the Real' Conference at Glasgow School of Art, in 2003. Other contributors included Linda Nochlin and Slavoj Zizek, with an essay by the latter included in this collection.

The essay forms part of a collection that contributes to the debate on the nature of the real and the aesthetics of the image in the digital age and that aims to rethink photography's engagement with the real. Theoretically innovative, the essay also involved much research in tracing original sources for the work of Demand, many of which were still unpublished. Much of the theoretical concern of this essay is with questions of aesthetics in relation to the photographic image, particularly in terms of the theory of allegory, as developed in the work of Walter Benjamin, Craig Owens and others. The essay is concerned with the representation of postwar German history in the work of contemporary photographers usually associated with the 'Becher school' based at Düsseldorf. Rather than read this work in terms of the largely aesthetic discourse in which it is usually sited, Matheson sets out to re-site the work in terms of the politics and ideologies with which the imagery can be shown to engage.

The paper involved extensive research in both London and Paris, where work on the German sources for much of the imagery analysed was carried out at the Bibliothèque nationale.

Output number: 3 **Output type:** Journal article
Title:

The phantom of surrealism: photography, national identity and the reception of surrealism in England 1936-1939

Journal title: History of Photography

Month/year of publication: April 2006

Pagination: 149-162

Volume: 29(2)

ISSN: 0308-7298

DOI:

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

This article analyses the role of photography within English surrealism, focusing on the early years of the movement in England, from the spectacular 1936 International Exhibition of Surrealism, until the dispersal of the English surrealists with the Second World War. The discussion focuses upon the photographic work of some of the key English contributors to the 1936 Exhibition: Humphrey Jennings, Len Lye, Eileen Agar, Roland Penrose and Paul Nash. It analyses that work in relation to both its socio-cultural context as well as in terms of the specific reception of surrealism within a British cultural context. The article involved research into what remains an under-explored aspect of the history of the surrealist movement. Whereas surrealist photography has attracted increasing research interest in recent years, English surrealism remains a neglected field.

The essay tackles a number of theoretical issues in relation to English surrealism. Firstly, the question of the extent to which the idea of a distinctive 'national' surrealist group is compatible with what its founders insist is an international movement. Secondly, the attempts of English art historians such as Herbert Read to assimilate surrealism within a broader English romantic movement. Thirdly, the related issue of the role of English national identity during the 1930s, in relation to surrealism. The essay discusses in particular the idea of 'seaside surrealism', associated with the work of Paul Nash and Eileen Agar, as a particular expression of the 'Englishness' of British modernist art during the thirties.

The work involved extensive image research, in relation both to the work of the artists mentioned above, as well as into the reception of surrealism in England in 1936, including an unpublished layout from The Sketch giving extensive photographic coverage of the exhibition. Research was carried out in both London and Paris.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4 **Output type:** Chapter in book
Title:

He who has never dreamt of Mae West: surrealist masculinity and the late collages of ELT Mesens

Editors: Patricia Allmer and Hilde Van Gelder

Book title: Collective inventions: surrealism in Belgium

Publisher: University of Leuven

Year of publication: 2007

Pagination: 116-136

ISBN: 9789058675927

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

This book chapter critically analyses the late collages and writings of the Belgian surrealist E.L.T. Mesens in relation to the issue of masculinity. The analysis focuses on masculinity explored in terms of a performative model of gender that draws on the work of Judith Butler and others, and thus also constitutes a contribution to gender studies.

The discussion is focused on the late works produced after Mesens's return to collage in 1953 and forms part of a collection that aims to rethink the marginal role traditionally accorded to surrealism in Belgium. Despite his extensive contribution to the surrealist movement, including his heavy involvement in the Belgian group and his leadership of the English surrealist group, Mesens remains a little known figure, with little writing available in English. Given Mesens' importance in relation to the transfer of surrealism to England, his role as a gallerist and publisher of the London Bulletin, as well as his role as a visual artist working in England, this is a neglected part of English and Belgian art history and the essay makes a contribution to the analysis of this under-researched field. The work should also be seen in relation to growing interest within the field of surrealist studies of the late works of the postwar period, also neglected in critical studies and currently undergoing re-evaluation.

This essay forms part of a wider piece of research into Belgian surrealism, carried out in both London and Paris and builds upon an earlier paper first presented at the 2005 AAH Annual Conference, in the session devoted to 'The Forgotten Surrealists'. A further paper, 'E.L.T. Mesens – Dada Joker in the Surrealist Pack', concerned with the influence of Dada on Mesens's work, was published in Image and Narrative, online journal of the University of Leuven (December 2005).

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Maziere, M.

Category: A

FTE: 1.00

Identifier: 0410830017035

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Assassin

A video project which explores the seductive spectacle of crime in cinema through the depiction of the archetypal character of the assassin.

Venue: Final Cut– Media Art and Cinema Kunsthalle Dominikanerkirche, Osnabruck, Germany. Also shown at Scanners; The 2007 New York Video Festival, New York, USA (27th - 29th July 2007); Images Festival, Toronto, Canada (5th - 14th April 2007). Museum of Voivodina, Videomedija, Novi Sad, Serbia, (5th - 17th December 2006). Kölnische Kunstverein and the Kunstmuseum Bonn, KunstFilmBiennale, (18th -24th October 2007), Cologne and Bonn, Germany.

Opening date: 25/04/2007

Number of pieces: 3 x Video Projection
(single and/or 3 channel)

Closing date: 20/05/2007

Media of output: Portfolio

URL: http://www.emaf.de/_emaf/index.php?id=250&L=0

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Assassin creates a new text in which the binding effects of narrative have been dissolved by using a mosaic of film fragments (clips, music, subtitles, dialogue) from French crime thrillers from the 1950s and 60s. It is grounded in research into cinematic grammatology which aims to give rise to a rigorous rethinking of the possibilities of cinema and its role in memory and identity.

Maziere forms part of the tradition of artists and filmmakers who work with archive materials, dislocating them from their original purpose and intention, revealing new readings, meanings and questions. Assassin creates a multilayered, intertextual fusion of the cultural and the personal, shifting the emphasis back to the power of individual vision. To the anthropological and social dimension of reworking archive film, Mazière has added the psychological role of the self. The idea for the work was developed from Maziere's essay The Big Search on the use of found footage in the journal Art In-Sight (Issue 28, summer 2005, ISSN 1460-4051).

Assassin was in the exhibition Final Cut, Medienkunst Und Kino – an international survey of the contemporary use of archival footage by visual artists, curated by Hermann Noring and including works by Candice Breitz, Klaus Vom Bruch, Pierre Huyghe, Mark Lewis, Paul McCarthy and Matthias Muller. Exhibited at a dozen key international venues including Images (Toronto), Scanners (New York) as well as venues in France, Germany, Portugal and Serbia. Formed a central part of Maziere's retrospective screening funded by Film London at the Picture House Cinema in London in May 2007. Citations include Catherine Elwes (2005); David Curtis (2007).

Assassin exists in two versions: a 3 channel video projection for gallery installation and a single channel version for screenings.

Portfolio includes DVD, URLs, documentation of funding awards (£14,000), exhibitions and festivals, catalogues, reviews, citations, Maziere's essay.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

Delirium

A video and photographic project that probes questions of desire and excess in a formally experimental work blending film extracts, archive and newly shot material.

Venue: Solo exhibition at Open Eye Gallery, Liverpool. Also shown at Kasseler Kunstverein, Germany (9th November - 14th November 2004); 6th Manifestation Internationale Vidéo et Art Électronique, Montreal (20th-27th September 2004); and International Tour to 12 international venues.

Opening date: 07/12/2001

Number of pieces: Portfolio

Closing date: 25/01/2002

Media of output: DVD

URL: http://www.independentcinemaoffice.org.uk/top10_garythomas.htm

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

A video and photographic project that draws from poetry, cinema and psychoanalysis to propose an interpretation of the unconscious in a formally experimental work blending film extracts, archive and newly shot material.

'Delirium' involved examining, exploring and displacing the language of film through the manipulation of its codes, parameters, form and content. It provided the context for Maziere to develop work blending film, video and photography and addressing a large gallery space. The combination of the triptych 3 channel video and the 16 photographic works further develops Maziere's intention that the work operate in two contexts - the gallery's white cube and cinema's black box.

Production of 'Delirium' raised issues regarding context and meaning in the exhibition of artists' film and video in the gallery space which were articulated by Maziere through his gallery talks and publications. The theoretical grounding for these ideas is further elucidated in his essays: Questions of Synergy, Notes On The Shifting Context Of Artists' Film And Video, shortfilm.de, Das Kurzfilmmagazin, Germany, 2002 and Vom Kino in Die Galerie (Video in the Gallery), 'BandBreite, Medien zwischen Kunst und Politik, Andreas Broeckmann, Rudolf Frieling (ed), Die Deutsche Bibliothek, Berlin, 2004

Aside from its national tour it has also been extensively exhibited internationally including Videobrasil; Worlwide Videofestival, Amsterdam; Videolisboa, Portugal and 6th Manifestation Internationale Vidéo et Art Électronique, Montreal. Reviewed in Guardian, Independent, Art Matters and Art Review magazine. It also led to the artist being included in the exhibition 'A Century of Artists' Film in Britain' at Tate Britain (19 May 2003-18 April 2004) and extensive citations in the accompanying book 'A History of Artists' Film and Video in Britain', David Curtis, BFI Publications, 2007 pp 46, 70,101, 238-240.

Portfolio includes CD, documentation of funding awards (£17,128), exhibitions and festivals, catalogues, reviews, citations.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Exhibition

Title:

Blackout

A 10 minute single channel video work blending archive film and newly shot footage to explore the language of cinema through engagement with questions of collective memory, subjectivity and narrative structure.

Venue: 'Light Structures', Tate Britain, London (March 2002). Also shown at Rotterdam Film Festival, Holland, (24th January – 4th February 2001); Invideo, Milano, Italy, International Art (7th - 11th November 2001); Oberhausen International Film Festival (3rd - 8th May 2001).

Opening date: 17/03/2002

Number of pieces: 1 x single channel video

Closing date: 15/09/2002

Media of output: DVD/CD

URL: http://flamin.filmlondon.org.uk/news_details.asp?NewsID=1083

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Blackout takes as its starting point a dialogue between two characters in a Hollywood film (The Swimmer, 1968). By blending archive film and newly shot video material through cinematic devices, Hollywood fiction and autobiographical fact are distilled into a poetic form as Maziere playfully tricks the viewer into connecting disparate images of varied historical and geographical contexts. In this way the work aims to present individual emotional experiences as conditioned and read through the mediated and collective world of cinema.

It is the language of cinema that informs this current investigation, as part of an ongoing engagement with collective memory, subjectivity and narrative structure. Through the denuded narrative and deliberate absence of clear characterisation, Blackout examines how the viewer is compelled to fill the contextual vacuum and create a more intense personal, perceptual framework to experience the work.

Blackout was constructed using only minutes of material culled from over 40 hours of newly shot footage and research into dozens of feature films from Hollywood film noir and European cinema. The theoretical background to this work is rooted in Maziere's own theoretical writings and publishing at that period, notably the *The Undercut Reader*, Nina Danino/Michael Maziere (ed), Wallflower Press, London, 2002.

Originally exhibited at Wigmore Fine Art, London (January 2001). Subsequently selected for two major international touring exhibitions: 'Light Structures' curated by Dryden Goodwyn launched at Tate Britain; 'Desktop Icons', curated by Chris Byrne went on to 22 international venues. Also exhibited at over 30 international festivals and venues including, New York, Berlin, Sao Paulo, Rotterdam, Oberhausen, Milano, Amsterdam, Vienna, Lima, Palermo, Athens and Basel. Subsequently the artist was selected to lead the International Residency at BANFF in Canada. Citations include Elwes (2005).

Portfolio includes DVD, documentation of funding awards (£16,000), exhibitions and festivals, catalogues, reviews, citations.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4 **Output type:** Exhibition

Title:

Flight

Made as a response to the events of 9/11, Flight is a 15 minute film that celebrates and questions our relationship with flying.

Venue: World Wide Video Festival, Amsterdam, Holland. Also shown at European Media Art Festival, Osnabruck, Germany (21st April - 23rd May 2004); Melbourne International Film Festival (21st July - 8th August 2004); Media Art Festival, Friesland, Germany, (16th September - 2nd October 2005).

Opening date: 11/06/2004

Number of pieces: 1 x 15 minute video
projection

Closing date: 20/06/2004

Media of output: Portfolio

URL: http://flamin.filmlondon.org.uk/news_details.asp?NewsID=1083

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

The film explores the idea of flight through an examination of the psychological state of mind and the necessary suspension of reality it induces in the passenger. It is set in the socio-political context of the crisis of airline flight. Structured around an imaginary plane journey Flight links the experiential processes of flying with the distancing process of psychoanalysis and the fragmentary nature of modern identity. Flight provides a new parallel between the production of meaning in cinema, the operation of the unconscious mind and the development of the self as defined by psychoanalysis.

Flight consists of new material culled from 30 hours of video footage shot at Los Angeles airport where the artist was located for a month. It also contains extracts of image and sound archive material from many fiction and documentary sources. The theoretical grounding which informs the distilling of autobiographical, fictional and documentary forms in Flight resulted in Maziere's recent writings and commissioning on subjectivity and cinema in a special issue of Art In Sight: The Dispersed Subject, Art in Sight, Issue 33, Spring 2007 (guest editor and contributor).

Researched and developed during a 3 month artists' residency on the theme of Time at BANFF, Canada. The film was exhibited at Worldwide Video Festival, Amsterdam, by invitation from the curators alongside works by Andy Warhol, Stan Douglas and Pierre Huyghe. It was further exhibited at international venues including Media Arts Festival, Germany, and Melbourne International Film Festival. The film has been used by ACE as a model of good practice in the context of their International Fellowship programme, exhibited at the Fellowship launch at Sketch Gallery, London, and covered in the catalogue Freefall. Citations include Elwes (2005); Curtis (2007).

Portfolio includes DVD, documentation of funding awards (£16,500), exhibitions and festivals, catalogues, reviews, citations.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Oppenheimer, J.L.

Category: A

FTE: 1.00

Identifier: 0710830064100

Year of entry: 2007

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Digital or visual media

Title:

The Globalisation Tapes

Feature-length documentary film for labour education and engaged art-house audiences, in which Indonesian plantation workers explore their experiences of colonialism, genocide and human rights abuses to trace the history of globalisation. Oppenheimer produced and co-directed, in collaboration with workers' filmmaking workshops.

Publisher: International Union of Food and Agricultural Workers, Geneva, Switzerland

Publication date: 11/10/2003

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Cynn, C.

External author: Yes

Additional authors:

Other relevant details:

The Globalisation Tapes documents the history of a Sumatran plantation community struggling to emancipate itself from bond slavery in the context of contemporary globalisation. This feature-length documentary evolved through an experimental, self-reflexive production methodology which Oppenheimer, as producer/co-director, developed: his collaborators were 15 plantation workers trained by him in documentary filmmaking workshops. Over six months they explored their own experiences of genocide and bond slavery through interview, role-play, discussion and fictional interventions in reality, researching, within this framework, the history of globalisation and its impact on their own communities. (See portfolio for details). The film's authorship was collectively credited. Cynn production-managed and co-edited.

Commissioned by IUFOW, Geneva, for a worldwide labour education programme targeting 25 million agricultural workers, the film innovated contemporary labour education and is widely distributed in Europe, USA, Asia and Australia. International NGOs, including 11.11.11 (Belgium), Pesticide Action Network (global), DTE (UK), Tapol and Cafod, use it as an advocacy and policy-shaping tool. It led to public funding for Vision Machine's subsequent international collaborative filmmaking programmes.

Filmmakers worldwide have built upon Vision Machine's methods, initiating similar projects in Mexico, Colombia, Middle East, UK and Indonesia. The project's detailed engagement with a region and history virtually overlooked by historians has secured the work's significance in South East Asian studies.

Film, television and cinema screenings include PBS television (USA), Copenhagen Documentary Film Festival (2004), Seoul and Singapore Labour Film Festivals. It was screened and discussed at numerous conferences, including Visible Evidence (Bristol, 16/12/2003), Digital Politics and Poetics (Canada, 10/8/2004). Essays in books and journals include Fluid Screens Expanded Cinemas (Marchessault, 2007), Cinema of Globalization (Zaniello, 2007), Vertigo (Spring 2004); Public (No. 31, 2005). Reviews include National Public Radio (USA), Time Out (Critic's Choice).

Portfolio includes DVD, documentation of production methodology and Vision Machine's collaborative processes, screenings, conference presentations, essays, reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2 **Output type:** Chapter in book
Title:

Beneath the sheets of history: historical recovery in the work of Vision Machine Project

Editors: Marchessault, Janine and Lord, Susan

Book title: Fluid screens, expanded cinema (Digital futures)

Publisher: University of Toronto Press

Year of publication: 2007

Pagination: 167-183

ISBN: 9780802092977

Is duplicate: No

Is interdisciplinary: No

Pending publication: Yes

Research group:

Co-authors:

Additional authors: 0

1: Uwemedimo, M.

External author: Yes

Other relevant details:

'Beneath the Sheets of History' is a critical reflection on Oppenheimer's on-going Indonesian film and human rights research project with survivors and perpetrators of the 1965-66 Indonesian genocide - a new project that developed from The Globalisation Tapes (2003) (output 1).

Oppenheimer and Uwemedimo describe this project's filmmaking methods, their implications for digital filmmaking, and the project's key historical insights. They present a body of original research: the film project's archive is the world's most extensive collection of audiovisual materials pertaining to the Indonesian genocide. Analysing this archive, the chapter proposes a new area of research into the imbrications of genre and genocide. It also presents theoretical speculations on the implications of a 'digital poetics' in Vision Machine's filmmaking methods, which bring to documentary and genre studies a methodological framework for exploring the relationships between technology, image, memory and historical representation, in contexts where such explorations are both urgent and fraught.

More broadly, the chapter identifies new documentary production methods and poetics (specifically 'archaeological layering', screening and reflexive narration) made possible by contemporary digital technology. The chapter's exposition and analysis of 'archaeological performance', Vision Machine's main production method, offers novel perspectives on the role of performativity in documentary practice. As co-author, Uwemedimo helped to develop the chapter's critical perspectives, including identifying and theorising the film project's methodology of 'archaeological performance'.

The research presented here initiated new research collaborations with scholars in Southeast Asian Studies: Benedict Anderson (Cornell) is annotating the archive of materials; John Roosa (British Columbia) is using the archive to undertake the first study to compare the genocide's modes of operation and administration across different regions in Indonesia; and Jonathan Sidel (LSE) will devote a special edition of South East Asia Research to critical reflections on this research.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Digital or visual media

Title:

Short Films 2001-03

A body of five short films produced, directed, photographed by Oppenheimer, developing new film forms that exploit tensions between image and sound tracks to explore how an invisible violence haunts and structures the social imaginary.

Publisher:

Publication date: 14/11/2006

Media of output: DVD

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

The five short films submitted here are:

'Land of Enchantment' (2001, 1 minute)

'A Postcard from Sun City, Arizona' (2003, 4 minutes)

'A Brief History of Paradise as Told by the Cockroaches' (2003, 3 minutes)

'Muzak – a tool of management' (2002, 3 minutes)

'Market Update' (2001, 1 minute)

Made over a three-year period the series develops new film forms that exploit tensions between image and sound tracks to explore challenging subjects in the shortest of formats. Each film's form uses a mix of testimony, re-enactment, reflexive voice over and moving text. Each film's subject is a carefully selected moment from one of two distinct, large-scale documentary research projects. The films are not mere illustrations of underlying theses. Through systematic, well-documented processes of methodological and formal experimentation, each film has assumed a precise form adequate to its theoretical, visual and narrative intervention. Together, the series offers insights into how condensing images from a violent and obscene imaginary are inevitably haunted by that violence.

This process of experimentation used in the series led to critical reflections on the filmmaker's methods at conferences and symposia such as Visible Evidence (UK), Digital Poetics and Politics (Canada) and a Vision Machine Masterclass at Copenhagen International Documentary Film Festival (14.11.06), where the films were first presented as a series.

Four films from this series were broadcast on Channel 4, Film Four, and ZDF/Arte (Germany/France). Other screenings include International Film Festival, Rotterdam; Oberhausen Short Film Festival; repertory cinemas in Europe and North America. The films were also screened and discussed at the Lux Open; the Other Cinema (London), the New School for Social Research's Cinethnography Conference (New York); Queens University (Canada) and Oxford University (UK).

Portfolio includes DVDs, screening documentation.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Orlow, U.

Category: A

FTE: 1.00

Identifier: 0510830039665

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Descent

Artist's video (single channel with sound, 6 mins loop): an Israeli woman in the last stages of pregnancy talks about her experience of moving to Switzerland. Shortlisted for a Swiss Art award.

Venue: Videoland, Arneuland, Berlin. See portfolio for details of other international venues.

Opening date: 25/11/2006

Number of pieces: 1

Closing date: 05/04/2007

Media of output: Portfolio

URL: <http://www.videonale.org/244.html?&L=1>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

In Orlow's 6 minute looped film, *Descent*, an Israeli woman in the last stages of pregnancy talks about her experience of moving to Switzerland. The work takes its title from the literal translation of a Hebrew expression for emigration from Israel: *Yerida*. *Descent* explores the political realities of the Israel/Palestine conflict through the prism of emigration. *Descent* addresses the globalised realities of the experience of conflict by avoiding a mono-national discourse and exploring the personal and political insights made possible by the distance of living in another country,

Descent presents carefully edited fragments from a longer conversation. The quick pace and sharp cutting opens up gaps which are inhabited by imagination, projection and reflection and evoke the ghosts of place, history and politics. The work consciously alludes to the format of the TV-interview but works with an actress and therefore undermines the clear distinctions between truth and fiction, documentary reality and personal story.

Descent has an international exhibition history. It was included in the inaugural exhibition of a new public gallery, Arneuland in Berlin, which aimed to create a dialogue between Israeli, Palestinian and European art. It was selected for the Videonale exhibition at Kunstmuseum, Bonn; shortlisted for a Swiss Art Award and exhibited at Art Basel; shown at Nunnery/Bow Arts Trust, London; featured in the pilot issue of online video-magazine OH! alongside works by Ron Arad, Santiago Sierra; screened at the international Film Festival Locarno and at Museo Nacional Centro del Arte Reina Sofia, Madrid.

Reviews include Ralph Findeisen, who praised the work, on artnet:
<http://www.artnet.de/magazine/reviews/findeisen/findeisen11-30-06.asp>

Portfolio includes DVD, catalogue and images, documentation of exhibitions and festival screenings, awards, reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2
Output type: Chapter in book
Title:

Chris Marker: the archival power of the image

Editors: Rebecca Comay and John Knechtel

Book title: Alphabet city #8: lost in the archives

Publisher: Alphabet City Media Inc.

Year of publication: 2002

Pagination: 436-451

ISBN: 0887846432

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

Orlow's essay examines Chris Marker's films in relation to questions of the archive, focusing on the archival modalities of the image itself. Orlow argues that Marker's work involves a double task: the work of the archivist, collecting and organizing, and the work of the author, presenting his findings. The essay investigates the multiple dialectic at the heart of these processes. For the viewer, Marker's work is dialectic in presenting films as archives - as collections and collages of visual, auditory and textual documents which themselves thematize the archival. In terms of the archive itself, the dialectic of collection and document is doubly analysed: once between oeuvre as archive and films as documents, and once between films as archives and films as a series of images with a specific archival function. The essay explores different pictorial mechanisms, developing a rigorous elaboration of the image as archival motor and navigational tool.

'Lost in the Archives' is published by Alphabet City, Toronto, (see <http://alphabet-city.org/about/>) in their series of annual readers. This issue investigates the limits of memory, with contributions from over 70 artists and writers, including Jacques Derrida, Atom Egoyan, Gustave Flaubert, Boris Groys, Candida Höfer, Rem Koolhaas, Sol Lewitt, Bruce Mau, and Jeff Wall.

Orlow was subsequently invited to develop this body of research in his co-authored book "Re: the archive, the image, and the very dead sheep", with Ruth Maclennan, (Double Agents, London, 2004) commissioned by National Archives UK; also in 'Latent Archives, Roving Lens', in Ghosting, the role of the archive in contemporary film and video (Picture This, 2006), launched at Tate Modern symposium (12.5.06). Reviews and citations of this body of research include Stephen Bury, Art Monthly (April 2005 p33).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Exhibition

Title:

The Benin Project

A project on the controversial Benin Bronzes that raises questions about ownership, identity and collective memory in a post-colonial context. The project comprises a 7 screen installation, two single screen videos, 28 engravings and a video with wall drawing.

Venue: 'Fri-Art Fribourg' at Fribourg Kunsthalle /Centre d'Art Contemporain, Switzerland. Also shown at BFI Southbank – New Lands exhibition/screening (16th-17th June 2007); Whitechapel Gallery – New Work UK: Trust Yourself.

Opening date: 06/07/2007

Number of pieces: 38 elements

Closing date: 19/08/2007

Media of output: Portfolio

URL: <http://www.fri-art.ch/data/flash.html> – navigated to exhibition 2007 – 3

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

The Benin Project explores the neglected narratives and contexts surrounding the so-called 'Benin Bronzes' which were taken in a punitive expedition by the British in 1897 and are now dispersed in over 500 collections worldwide.

This project represents a key element of Orlow's AHRC funded research fellowship in the creative arts and a consolidation of his engagement with questions around memory, place and a politics of representation through visual arts practice. The project specifically investigated how post-colonial memory and questions of restitution can be articulated in ethical terms as a condition of the present. Through the interplay of discrete but inter-related elements that make up the work, the project raises questions about under-explored issues of ownership, identity and collective memory that encompass contemporary political and social realities specific to and beyond these particular artefacts.

The Benin Project is a body of work comprising:

Lost Wax: 7-screen video installation capturing brass-casters in Benin City using the ancient lost wax technique and recycled metal from the West;

The Visitor: film/photo-essay documenting an audience with the current king of Benin and 40 chiefs (16' loop);

The Naked Palace: film about one of only three surviving royal buildings, a 12th century palace in Benin City (16' loop)

A Very Fine Cast: 28 engravings collecting and visually displaying descriptions of the artefacts from auction and museum catalogues from the past 110 years.

Worldwide Benin 29' 20", single channel video with wall drawing

Benin Elements, 5 giclée prints

The whole installation was exhibited at Fribourg Kunsthalle/Centre d'art contemporain in Switzerland in July and August 2007. The two films were also premiered in a programme at the new BFI Southbank in June 2007.

Portfolio comprises DVD, CD, Orlow's writings, Fri-Art catalogue with essay by Gilane Tawadros (ISBN 978-0-9557361-0-0), documentation details of individual elements, BFI screening notes.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4

Output type: Exhibition

Title:

Midday/Midnight (66° 33')

Installation comprising two screen video filmed in the arctic circle, which shows the same car journey across a steel bridge at midnight and midday on the longest and shortest days of the year. Originally shown in Finland as **Picturesque Journey**.

Venue: 'Around the world in 80 days', ICA, London. Also shown at 'Something Strange', Aine Art Museum, Tornio, Finland (6.2.04 - 21.3.04).

Opening date: 24/05/2006

Number of pieces: 1 x 2 screen video installation (1 min loop)

Closing date: 16/07/2006

Media of output: Portfolio

URL: http://www.tokem.fi/kulttuuri/something_strange/english/index_eng.html

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Midday/Midnight (66° 33') is a video installation exploring space and time. It was filmed on the arctic circle in the far north of Finland at the site of the last Enlightenment expedition, led by the French scientist Maupertuis to determine the shape of the earth and finalise the big cartographic project. Orlow's video loop shows the same car journey across a steel bridge at midnight and midday on the longest and shortest days of the year. The presence of light in one image and its absence in the other confuses the difference between day and night, dissolving the linear division of days into hours, and hours into minutes, in favour of subjective and aesthetic experience of time as an eternal, cyclical transformation. The decision to film the 1-minute journey across the bridge on both summer and winter solstice aimed to foreground the relationship between natural, cyclical, historical and experiential models of time.

An interim screening of the project as a site-specific installation at the Aine Art Museum, Tornio, Finland (2004), resulted in sponsorship from Outokumpu, one of the world's largest steel companies, which allowed further development of the project. In its final form the work brought together an exploration of arctic tourism, the history of geodesy (the measurement of the earth) and the contrast between qualitative and quantitative notions of time, exploring the interface between industrial realities of contemporary travel and ideas about nature and time.

The final work was exhibited in 'Around the World in Eighty Days' (ICA and South London gallery, 2006) alongside international artists including Mona Hatoum, Yinka Shonibare and Marc Camille Chaimowicz and was singled out in a critical review in Art Monthly for its successful engagement with the poetics of travel.

Portfolio comprises DVD, ICA catalogue, reviews (including Art Monthly, NU Nordic Art Review).

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Pucill, S.

Category: A

FTE: 0.60

Identifier: 0010831703926

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Stages of mourning

16mm colour film (17 mins), which explores how our relationship with the dead is made different through film. Produced, directed, written, edited and shot by Pucill. A series of photographic stills from the film has been exhibited and published separately.

Venue: Millenium Film Workshop, 66 East 4th Street, New York, NY 10003. Also shown at 'Light Reading Series', No.w.here Lab, London (29th March 2006); Masquerade, Photofusion Gallery, London, curated by Kate Newton, (28 May – 10 July 2004); Reencentres Film Festival, Paris (November 2005).

Opening date: 18/11/2006

Number of pieces: 16mm film x 17 minutes

Closing date: 18/11/2006

Media of output: Portfolio

URL: <http://www.re-title.com/artists/sarah-pucill.asp>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Stages of Mourning is Pucill's journey of bereavement, ritualised through performance to camera. The film is a meditation on coming to terms with loss, exploring how our relationship with the dead is made different through film. The artist orders image fragments of her late lover and collaborator, Sandra Lahire. By trying to physically immerse herself into photographs and film footage or by restaging these, Pucill forms a continuous stream of a life of two lovers. Through this doubling and layering, illusions accumulate as if these were a product of a machine that didn't stop. The film explores the relationship between the hallucinatory power of the phantom of memory and the capacity for lens-based media to carry ghosts. A placing of the lesbian gaze is obsessively sought whilst simultaneously acknowledging the state of a decentred subjectivity. Pucill wrote, directed, shot, edited and produced the film, the process of hands-on authorship of all component parts being central to the artisan language and historical context of her work.

The film has been extensively screened, including festivals in Paris, London, Cologne, Kassel, New York; conferences and galleries in USA and London (see portfolio for full list). Five photographs from the film were exhibited and published separately. Reviews include Naomi Salaman 'Accumulation in Stages of Mourning'; Vicky Smith, 'Stop Frame Motion in Stages of Mourning' (both at Lux-on-line). Pucill has herself written on the film (see output 4). The project won AHRC funding (£13,000). It was acquired for BFI archive; distributed by Lux (on film and sold as DVD), and distributors in Paris, Toronto and USA. Portfolio includes DVD, documentation of screenings, distributors, reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

Taking my Skin

16mm film which tracks a dialogue between the artist and her mother, exploring the pleasures of maternal embodiment as a model for a different kind of imagined spectatorship. Directed, written, produced, performed, shot and edited by Pucill. Won Marion MacMahon Award for best women's autobiographic experimental film at Toronto (April 2007).

Venue: Images Festival of Film and Video, Toronto. Also other festivals and galleries.

Opening date: 12/04/2007

Number of pieces: 16 mm film x 35 mins

B+W

Closing date: 12/04/2007

Media of output: Portfolio

URL: <http://www.re-title.com/artists/sarah-pucill.asp>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

'Taking My Skin' tracks a dialogue between Pucill and her mother. Their exchange ranges from narrating the filming process 'in the moment' to relations in an earlier time – 'how long do you think it takes for a child to become separate?' Throughout the journey film spaces continuously dissolve and collapse only to separate again. Sometimes the artist is behind the camera, sometimes the mother, sometimes both simultaneously behind and in front, or neither. Both perform, film, and alternately instruct, position and direct the other. Formally and thematically, the film is an exploration of closeness, of synching, and the threat this poses to the self. The film touches lightly upon the pleasures of maternal embodiment as a model for a different kind of imagined spectatorship, presenting a carefully staged experiment in the physical and ethical relationship between camera and subject.

The filming process was integral to the film, eliding distinctions between filming and performing. Pucill and her mother, who had never used a camera before, arranged the filming themselves. The use of synch sound and dialogue marked a significant development in Pucill's filmmaking process.

The film won the Marion MacMahon Award for best women's autobiographic experimental film at Images Festival of Film and Video, Toronto (April 2007). Other festival screenings include Cork (2006), European Media Art Festival, Osnabruck, (28.04.07). Gallery screenings include 'Intervention', Fieldgate Gallery, London (14.09.07 – 15.10.07); Millenium Film Workshop, New York, (November 2006); 'Mother Cut', New Jersey University Gallery (forthcoming 2008, co-exhibitors include Mary Kelly and Mona Hatoum); Greenwich Picture House (2007) as part of Pucill's 'Subjective Camera' curation. The project won funding from ACE (£10,000) and AHRC (£17,000). It is distributed by Lux, BFI, and distributors in Paris, Toronto and USA. Reviews include Vertigo (Spring 07).

Portfolio includes DVD, documentation of screenings, awards, distributors, reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3
Output type: Exhibition
Title:

Blind Light (2007)

A 20 minute 16mm film which explores the materiality of film and the body

Venue: Millenium Film Workshop, 66 East 4th Street, New York, NY 10003 (Premiered here in context of Sarah Pucill retrospective).

Opening date: 01/12/2007
Number of pieces: 1 x 16mm film, 20 mins

Closing date: 01/12/2007
Media of output: Portfolio

Is duplicate: No
Is interdisciplinary: No
Pending publication: Yes

Research group:

Co-authors:

Additional authors:

Other relevant details:

'Blind Light' is a film exploring the materiality of film and the body. The film experiments with light and narration, bringing voice to our relationship with light, film and spectatorship. It is an example of Pucill's longstanding – and ongoing - engagement with the relationship between the subjective, the autobiographic, and the form, process and materiality of the medium of film.

It is filmed in the artist's London loft studio. From within this space Pucill produces images by controlling the light she allows into the frame. She lifts the blinds or pulls them shut, applies filters to the lens or removes them, opens wide the aperture or closes it. Each performance, each action threatens the image as it shifts in and out of 'proper' exposure until it disappears completely. The camera throughout is set to face a window, focusing either on it or on the sky. The artist narrates her camera operation while referencing a state of being, or describing what it is like to see what she and the viewer are seeing. 'I can't look', she says 'the clouds are coming in', 'there's been no rain for weeks', 'the eye burns, swells, loses focus and disappears in a stream'. Blind Light is a single screen film for cinema and gallery, shown from a projector or DVD. Funded by AHRC (£20,000) and ACE (£5000). It is distributed by Lux, BFI, and distributors in Paris, Toronto and USA.

Portfolio includes DVD, screening documentation

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4

Output type: Chapter in book

Title:

'The 'autoethnographic' in Chantal Akerman's News From Home, and an Analysis of Almost Out and Stages of Mourning'

Essay on questions of subjectivity in experimental autobiographical film. Representative of a body of writing and curatorial practice which runs alongside Pucill's film-making practice.

Editors: Hatfield, Jackie

Book title: Experimental film and video: an anthology

Publisher: John Libbey and Co.

Year of publication: 2006

Pagination: 83-92

ISBN: 9780861966646

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Pucill's essay uses Catherine Russell's writing on the 'auto-ethnographic' to explore the autobiographic in experimental and self reflexive artists' films. She argues that experimental artists' film differs from other more historical and romantic approaches to the autobiographic - traditionally understood in terms of a stable and cohesive 'identity'. The essay considers these questions in relation to three artists' films: Jayne Parker's 'Almost out' (1988), Chantal Akerman's 'Letters Home' (1986) and Pucill's own 'Stages of Mourning' (2004).

This essay represents the written and curatorial outputs from Pucill's longstanding – and ongoing - engagement with the relationship between the subjective, the autobiographic, and the form, process and materiality of the medium of film. This body of work has grown alongside Pucill's filmmaking practice, and includes her guest editing of Filmwaves, Issue 24, 2004, (which also published an earlier, shorter version of the current essay).

A more recent manifestation of Pucill's broader research agenda was her curation of 'Subjective Camera', a series of retrospective screenings of six film artists whose work examines subjectivity within an analysis of film language (Greenwich Picture House, 25.04.07 – 30.05.07). Emerging within the context of London Filmmaker's Co-op during 1980s and 1990s, these artists each developed an independent practice that built on and countered the principles of the Structuralist film movement of 1970s. Their works extend anti-illusionist explorations of the materiality of film and incorporate investigations of the materiality of the body. Each artist screened a retrospective of their films (mostly shown as 16mm prints) which for many spanned two or three decades. Part of the curatorial rationale was to show a breadth of work, journeying through the historical context of artists' filmmaking since 1980s. Pucill wrote programme notes and was present to introduce each session and chair a Q&A.

Portfolio includes guest-edited Filmwaves, and Greenwich documentation.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Ride, P.

Category: A

FTE: 1.00

Identifier: 0010831748411

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Timeless: time, landscape and new media

A curated project by Ride, this exhibition of seven artists' work explored how digital media offer unique ways of representing time in landscape as non-linear experience. Includes an exhibition catalogue with Ride's 3,300 word essay and notes.

Venue: Images Festival Toronto, Harbourfront Centre, York Quay, Toronto. Also shown at 'Outlook Expressed/Outlook Accumulated', Oakville Galleries, Ontario, Canada, (29th June – 26th August 2007).

Opening date: 25/03/2006

Number of pieces: 11 video installations,
1 internet work, 20 photographs

Closing date: 30/03/2006

Media of output: Portfolio

URL: <http://www.carte.org.uk/timeless>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

'Timeless' was a thematic group exhibition investigating how new media offer different ways to represent 'time' in the landscape image – a subject that has traditionally been dominated by photographic and filmic representations privileging linear time-frames and the frozen moment. Ride's research explored how new media art is more likely to represent landscape using a non-linear time-frame. Ride argued that the inherent qualities of digital material that allow data to be re-purposed encourage artists to visualise time in a less deterministic and more fluid way. Artworks using interaction, manipulation, networking and artificial-life programming were exhibited. Artists included Simon Faithfull, Jane Prophet, Chris Welsby.

The underlying curatorial approach challenged the usual emphasis on technological innovation in new media work, instead showing artists' work within a critical thematic framework that emphasised more fundamental issues of representation and aesthetics.

Ride's curatorial work commenced in 2002 with research into new media artists responding to natural phenomena such as the Aurora (financial support received from AHRC Small Grants in Creative and Performing Arts). Research into time through artists' interactions with astro-physicists resulted in a symposium 'Time, Space and the Artist's Document' (Nov 2003; speakers including Prof Jana Levin). Exhibition research involved field visits to USA, Canada, Australia and UK.

'Timeless' was the major group exhibition of the Toronto Images Festival 2005. The exhibition received a special citation from the Festival Jury for excellence in a curated project. The research was further developed and accepted for two conference presentations (selected by review panels): 'Engage' University of Technology, Sydney, November 2005 and The Society for Photographic Education (USA) National Conference 15 – 18 March 2007, Miami. Reviews include The National Post, Canada. Financial support by received from Canadian and British Arts Councils (£8,000).

Portfolio includes CD (with powerpoint), catalogue (with 3300 word essay and notes by Ride), reviews, prizes.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Authored book

Title:

The new media handbook

Publisher: Routledge

Year of publication: 2006

Number of pages: 329

ISBN: 0415307112

URL: <http://www.carte.org.uk/newmediahandbook>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

1: Dewdney, A.

External author: Yes

Other relevant details:

The New Media Handbook explores how creative practitioners of new media, from artists to industry producers, develop distinct ways of working with practical and theoretical issues. The research premise was to use case studies to examine the work, encouraging practitioners to contextualise their own histories and reflect upon their contribution to the media arts sector.

Ride's research aimed to demonstrate how the working practices of artists are best discussed alongside their cultural interests and approaches to technology. Many of the book's case studies drew on projects on which Ride had worked with the artists concerned and therefore reflected his direct engagement with their work. The book reflects the breadth of new media across creative fields, from the arts to advertising, demonstrating artistic vision in diverse working practices.

The project was invited by editorial board of Routledge and reviewed by its subject panel. Routledge's editorial position was that books in their Handbook series are not guides but can be presentations of research interests aimed at all parts of the academic community.

17 case studies were compiled from formal interviews and correspondence between Ride and the subjects and constructed as 'dialogues'. These chapters represent around 51,000 words. They were alternated with chapters by the co-author, Prof Dewdney, which dealt with new technology from the point of view of cultural and media theory.

The book is on course reading lists including University of West of England, Ontario College of Art and Design, Washington State University. Reviews include Highbeam Research and online journals (See <http://www.carte.org.uk/newmediahandbook>) Research arising from the book has been presented at the International Symposium on Contemporary Art, Paço das Artes, Sao Paulo; 'At the crossroads of Media Art, Technology and Education' Berlin; 'Documenting the digital experience' University of Westminster.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Exhibition

Title:

Tide

Luke Jerram's artwork TIDE used acoustic sculptures to represent the moon's gravitational impact on the earth. Ride curated the project, organised exhibitions across five countries, edited the exhibition catalogue and wrote the curator's introduction.

Venue: 'Images festival 2002', Royal Ontario Museum, Toronto, Canada. Also shown at 'Interstanding 4', International Festival of Media Art, Tallinn, Estonia, (1st – 18th November 2001); Bristol Science Centre (3rd March – 22nd April 2001); Van Nelle Ontwerpfabriek, DEAF (Dutch Electronic Arts Festival), Rotterdam, (9th – 21st November 2004).

Opening date: 13/04/2002

Number of pieces: 1

Closing date: 21/04/2002

Media of output: Portfolio

URL: <http://www.da2.org.uk/tide>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Jerram, L.

External author: Yes

Additional authors:

Other relevant details:

This curatorial project aimed to work closely with an artist exploring how data drawn from a 'real world' experience can be transmuted into another form and lead to a phenomenological experience for the audience. The project was the culminating exhibition of Ride's three year Arts Council funded programme, DA2. Additional funding came from National Lottery and Institute of Physics. Research consisted of two components: development of the project with the artist; and collaboration with national and international venues to present the work in both scientific and artistic contexts.

Luke Jerram's resulting artwork used data of the moon's gravitational pull upon the earth and manifested this information as an audio signal. The installation consisted of acoustic sculptures creating a 'live' representation of gravity. It was presented as new media dealing with the representation of data; as an interdisciplinary science-art investigation; and as a live audio work.

Ride's role was to investigate and propose the scheme, select the artist's proposal through peer review, work with the artist for 12 months in studio development and mentor him; investigate curatorial contexts in which work could be shown and propose to and negotiate with national and international venues and festivals.

The project became a model for further collaborations of this nature and a central case study at a symposium 'Impact and Legacy' held at Digital Arts Development Agency March 2001. Following an initial UK tour the work was exhibited in four countries.

Research and reflections on the curatorial process formed a case study for a paper (subsequently published) at Interaction Symposium, University of Technology, Sydney, November 2004 (ISBN:0-9751533-1-5).

Reviews include Live Art Magazine (October 2003); Guardian (27.07.01); Estonian Art.

Portfolio includes CD, catalogue (with interdisciplinary essays by Jerram, an astro-physicist and a musicologist), documentation of international exhibitions, reviews, Ride's conference paper.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4
Output type: Exhibition
Title:

David Rokeby: silicon remembers carbon

Ride curated this David Rokeby retrospective exploring the interdisciplinary focus of an artist whose work draws significantly on the science of computer intelligence. Ride also produced the online catalogue and wrote the introductory essay.

Venue: Foundation for Art and Technology (FACT), Liverpool. Also shown at Centre for Contemporary Art, Glasgow (4th August – 15th September 2007).

Opening date: 19/04/2007

Number of pieces: 7 interactive installations

Closing date: 25/05/2007

Media of output: Portfolio

URL: <http://www.rokebyshow.org.uk>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Rokeby, D.

External author: Yes

Additional authors:

Other relevant details:

Ride's curation aimed to bring together a representative sample of the work of David Rokeby, a leading international media arts practitioner whose work has been rarely seen in the UK, and to present it in a number of contexts, including major shows in Liverpool and Glasgow. Ride aimed to show Rokeby's work as a contemporary visual artist; to illustrate how the history of 'new media as art' can be indicated through a concerted look at a singular artist's output; and to show how key concepts are developed by the artist across his body of work.

Being the first retrospective devoted to Rokeby outside his home country, Canada,

Ride's primary curatorial objective was to address the issue of adequately representing an artist's creative trajectory through a retrospective. There are few historical exhibitions of new media work due to problems of hardware obsolescence, therefore installations have to be re-created and re-contextualised for a contemporary audience both through supporting information and gallery installation.

Another curatorial objective was to find ways to contextualise the work through a variety of approaches so that it appeals to a wide range of inter-disciplines. For example Rokeby's work explores computer intelligence, how computers can 'see', 'speak' and communicate' together as a 'social' network. Areas of interest include language and linguistics, music composition, cognitive science and visual culture. Each exhibition emphasises a different aspect of his work with different works included. An online catalogue (including 2000 word curatorial essay by Ride) revealed how the exhibition evolved in different venues.

The project was developed over four years through close work with the artist and supported with £45,000 funds from Canada House, Canadian High Commission and ACE.

Reviews include Literary and Linguistic Computing; Furtherfield; The List.

Portfolio includes CD, URL, documentation of the exhibitions and curatorial process, catalogue, reviews.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Tabrizian, M.

Category: A

FTE: 1.00

Identifier: 8710831267371

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Beyond the Limits: Silent Majority

Solo show (Tabrizian retrospective) premiering two closely related photographic projects inspired by Baudrillard and focusing on corporate culture: the series Beyond the Limits (8 images of which 5 submitted to RAE 2008), and Silent Majority (1 large composite, combining seven images). Accompanied by publication of Tabrizian's photographic book (Steidl, 2004).

Venue: Museum of Folkwang, Essen, Germany. Solo show - retrospective. Also shown at other international venues, including Kunstlerhaus Bethanien, Berlin (March – April 2004); Bilbao (May – June 2004, see also output 2); Art Museum, Goteberg, (Silent Majority, 2003); Foto Art Festival, Poland, (19th – 28th October 2007, Beyond The Limits).

Opening date: 13/12/2003

Number of pieces: 6 photographs

Closing date: 07/03/2004

Media of output: Portfolio + artist's book

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

This project includes a body of six works: five images from Beyond The Limits (most combining 2-4 photos) and one large composite image, Silent Majority (combining seven photos). These were first shown as a completed series at Museum of Folkwang, Essen, (December 2003), accompanied by Tabrizian's photographic book featuring essays by Stuart Hall, Homi Bhabha (Steidl, 2004).

Inspired by Baudrillard and focusing on corporate culture, the project explores the crisis of contemporary culture through reframing the genre of street photography within a critical perspective. It depicts Baudrillard's world of simulation and fractal culture, with people compelled into extremes of indifference and conformity. Set in a dystopic future, 'Beyond the Limits' constructs fragments of everyday lives in which something has gone 'wrong', referencing Baudrillard's notion of implosion, the point where things turn in upon themselves to produce their opposite effect. 'Silent Majority' portrays today's Canary Wharf, the corporate utopia where nobody can slow down or question where they're heading.

Work on the 'Beyond the Limits' photographic project began in 2000: three images were finished and exhibited in the public domain before 01.01.01 (see portfolio for the three images in Futures Vol 32, No 5, 2000). These images are excluded from this submission. Selected images were published in numerous photography journals, including Next Level, no 5 (2004:108-112); Tank (November 2001); also cited in books including 'Different' eds. Stuart Hall and Mark Sealy (Phaidon, 2001). Extensive reviews include German and Spanish journals, newspapers, radio. The Essen show led to Tabrizian's later invitation as keynote speaker at 'Digital Image Processing' conference, Museum of Folkwang, (12.11.04). Two pieces were purchased by Museum of Folkwang; another by Sparkasse collection, (Germany).

Partially sponsored by Metro Imaging (c£12,000 post production). Tabrizian collaborated with Andy Golding, who supervised lighting.

Portfolio includes artist's book, catalogues, reviews, citations.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

The Perfect Crime

Photographic series exploring the normalization of violence in contemporary society. Comprises nine large photographs (4 ft x 6ft), two of which were composites combining two or three other images.

Venue: El Aula de Cultura Bilbao Bizkaia Kutxa: Elcano, Bilbao, Spain (solo show). Also shown at 'Lumo 04 Triennial of Contemporary Photography', Jyvaskyla Art Museum, Finland, (Group Exhibition – ten artists. 10th September – 14th November 2004); Purys, New York, September 2007 (Group show).

Opening date: 19/05/2004

Number of pieces: 9 Large Photographs
(4' x 6')

Closing date: 22/06/2004

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Golding, A.

External author: No

Additional authors:

Other relevant details:

'The Perfect Crime' concerns the violence that saturates contemporary society. The ironic title refers less to the crime than people's reaction: crime becomes 'perfect' when no one cares. The work brought together an aesthetic device favoured by Henri Cartier-Bresson, (the camera focuses on people's reaction rather than the event itself), with the conceptual approach of film director, Takeshi Kitano, whose movies deliberately accentuate violence to show its absurdity and critique its fetishisation in contemporary cinema.

Reminiscent of stills from crime movies, 'The Perfect Crime' focuses on the moment before or after the crime, portraying people's mostly deadpan reactions, like those in Kitano's films. Some images reference their cinematic equivalents directly. However, as Stuart Hall observes; '...far from merely mimicking the cinematic discourse of the contemporary crime film, or mounting a moral critique of its violence, [the work] unravels and re-works its "logic" from the inside. Un-framing the images from their Pulp Fiction-like locations and re-staging them...within wider contexts of racial and sexual violence allows the frames to become charged by deeper, more unconscious currents, permitting these...contemporary images to signify "otherwise".' (Beyond the Limits, Steidl, 2004:9).

The series premiered at Tabrizian's solo retrospective at Bilbao and subsequently toured elsewhere (alongside output 1). Her book, *Beyond the Limits*, includes this series alongside commentary by Stuart Hall and Homi Bhabha. Selected images were published in *Das Magazin* (2004) and as a Swedish book cover. The series' success led to Tabrizian's commission to develop this theme and aesthetic device in a new work, *Naked City*, for the launch of Ivory Press's limited edition, 'C International Photo Magazine' (2005), a prestigious publication in two bilingual versions. *Naked City* was later shown at 10th Venice Architecture Biennale (2006)

Tabrizian collaborated with Andy Golding, who supervised lighting.

Portfolio includes artist's book, catalogues, reviews, citations.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Exhibition

Title:

The Predator

Director and co-writer of 28 minute film shot on S16mm with 35mm print, based on Tabrizian's original idea.

Venue: Moderna Museet, Stockholm, Sweden (solo show). Also shown at Tiburon International Film Festival, California, USA (March 2006) and many other international festival and gallery venues.

Opening date: 01/11/2006

Number of pieces: 1 x 28 mins film

Closing date: 03/12/2006

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Williams, C. (co-writer only)

External author: Yes

Additional authors:

Other relevant details:

'The Predator' combines popular and experimental visual vocabularies to explore the dilemma of an Islamic soldier doubting his convictions. It poses the philosophical question: is it more difficult to die for an ideal, or to live without one?

'The Predator' considers the current political and media hype about Islamic fundamentalists, their suicidal missions and the cultural construction of Islam as barbaric. It portrays an enigmatic character, a man with no expectations or ideals, serving an idealist Islamic system. It is loosely based on the assassination of two Iranian writers in Hyde Park (1996).

The film creates a fictional Islamic country. The actual cast come from different Islamic countries: Iran, Iraq, Turkey, Lebanon and Morocco. The intention here is to indicate how metaphorically, fundamentalism has created its own 'state', with English paradoxically as the only common language. The use of English language is an ironic commentary on this reality and on the notion of 'authenticity', challenging the widely accepted belief that a film or a nation cannot be 'authentic' unless they express themselves in their original language.

Women are absent from the film; a device used as a metaphor for the position of women in Islamic fundamentalism. Yet it is a woman's photograph which keeps troubling the hit man, and it is a woman's voice which disrupts the deadly silence at the crucial moment in the story.

The film highlights a process of experimentation with still and moving image in the work of Tabrizian, drawing on recurring themes of identities, nation, and transnationalism. It has generated interest across film and art /photographic circles, and its screenings are ongoing in film festivals. AHRC Innovation Awards £51,000

Portfolio includes DVD, catalogues, documentation.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4
Title:

Output type: Exhibition

Border + Tehran 2006

'Border' and 'Tehran 2006' are two related parts of a photographic project on Iran dealing with hardship and isolation on both sides of the border. 'Border' comprises twelve photographs (size 4'x6'). 'Tehran 2006' is one panoramic image (size 4'x10') which combines ten images.

Venue: Moderna Museet, Stockholm, Sweden (solo show).

Opening date: 01/11/2006 **Number of pieces:** 13 images

Closing date: 03/12/2006 **Media of output:** Portfolio

URL: <http://www.mitratabrizian.com/border.php>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Golding, A.

External author: No

2: Nava, Z.

External author: Yes

Additional authors:

Other relevant details:

'Border' focuses on untold stories of Iranians in exile. Using the codes of documentary, yet avoiding the usual generic approach, 'Border' combines fact and fiction. Reminiscent of movie posters, the work concentrates on the fantasy of return, using Beckett's notion of waiting in 'Waiting for Godot' as a metaphor for the bleak situation facing Iranians today.

Set against the cityscape of post-revolution Iran, 'Tehran 2006' focuses on the reality of the ordinary in extraordinary times. The project eschews the usual representations of Iran such as social documentary, abstract photography, or exotica. Instead, it echoes contemporary Iranian cinema, using non-actors and focusing on an apparently 'small' subject, treated allegorically to allude to wider social issues.

Together, the projects deal with hardship and isolation on both sides of the border, challenging the fantasies Iranians have of both East and West. Those living in Iran idealize life in the West; those living outside long for 'home'. But both groups share the will to survive - evident in the stories participants told Tabrizian - seeing survival as a strategy of resistance.

These are large-scale productions akin to film shoots, with high production values and meticulous research. Tabrizian is creative author and director, assisted by Golding (lighting) and Nava (producer).

Both projects were funded by AHRC (Small Grants and Research Leave) and ACE (total £6000). 'Tehran 2006' was purchased for Moderna Museet's permanent collection, auctioned at Christies, Dubai (November 2007), and will show at Tate Modern 2008. Both projects were discussed at Tate Modern conference 'Global Photography Now' (Sept 2006). Images and related essays were published in Portfolio No 44 ('Border' alongside Hamid Naficy essay); Next Level, No.2 Vol 5 ('Tehran' alongside Tabrizian essay); New Formations, No. 62 (forthcoming).

Portfolio comprises CD; exhibition catalogue, journal articles; reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Name: ten Brink, J.

Category: A

FTE: 1.00

Identifier: 9010831345152

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Other form of assessable output

Title:

Arts on Film Archive

A curated project based on the Arts Council's collection of 460 films on the Arts: includes cataloguing and setting up a major digital resource, commissioning a published book, organising screenings and events.

Description of type: Online and video tape archive

Location: On Line: www.artsonfilm.org.uk Prints: National Film and Television Archive/British Film Institute

Publication date: 02/10/2007

Number of pages:

URL: <http://www.artsonfilm.org.uk>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

The Arts on Film Archive is a digital collection and research resource. It holds all 450 films (total 280 hours) produced by Arts Council England between 1953 and 1998 (the year it closed its film department). The online archive is a resource for research into British and international post-war art and documentary filmmaking, containing primary source material for biographies, monographs, and many other forms of research in art history and documentary. The collection includes films on artists such as Bacon, Hockney, Hepworth, Moore, and Sherman as well as films that document particular art movements such as Surrealism, Dada, Futurism, Kinetic art, the 'Independent Group' and profiles of the first YBA. Other films address race, gender and post-colonialism.

Ten Brink initiated the project and acted as its director and curator. The curation involved tracking down and cataloguing the films, as well as substantial technological research, which led to the use of high resolution, full screen, on-line, video-on-demand streamed moving images. The films were also digitised for long-term preservation at the National Film Archive/ BFI. Ten Brink worked with and commissioned arts documentarist, John Wyver, to write *Vision On*, a monograph which critically examined the history of arts documentary (1953-1998). The book included a forward by ten Brink about the research aims and objectives of the archive.

The Arts on Film Archive was launched in October 2007 at Tate Modern by Sir Nicholas Serota, accompanied by a programme of film screenings and on-stage discussions. In June 2008 the Arts on Film Archive collection will be launched in North America during the International Conference and Festival of Films of Arts, Montréal, Canada.

The archive was funded by an AHRC research grant (£320,000) and received further support from ACE and National Film Archive.

Portfolio includes book and documents of the project.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Edited book

Title:

Building Bridges - the Cinema of Jean Rouch

Publisher: Wallflower Press, London

Year of publication: 2007

Number of pages: 300

ISBN: 9781905674473

Is duplicate: No

Is interdisciplinary: No

Pending publication: Yes

Research group:

Co-authors:

Additional authors:

Other relevant details:

This edited collection on the French filmmaker and visual anthropologist Jean Rouch includes chapters by Hamid Naficy, Ian Christie, Brian Winston, Reda Bensmaia, Elizabeth Cowie and Bernard Surugue. Ten Brink edited the collection and contributed four chapters and an introduction (63 pp).

Ten Brink critically investigates the crossovers Rouch created in his work between visual anthropology, documentary and fiction cinema. He provides an in-depth analysis of Rouch's role in the development of the documentary genre in the New Wave. Analysing Astruc's Caméra-Style legacy, ten Brink demonstrates that Astruc had a significant impact on the non-fiction work of Rouch during the crucial years of the New Wave. Ten Brink's other three chapters are edited versions of interviews he conducted with filmmaker colleagues of Rouch.

The book is a result of a ten day international conference and screenings on Rouch at the French Institute in London. It attracted academics and filmmakers from the UK, USA, France and Africa and over 1,000 other visitors. The conference was financial supported by Film Council UK, Film London and Africa in Pictures. The book was launched in November 2007 at the International Documentary Film Festival in Amsterdam and at the Visible Evidence conference in Germany in December 2007 and at the French Institute and Birkbeck College in London. A joint Birkbeck / Westminster University conference in Dec 2007 on Rouch's work will coincide with the book's publication. The book received financial support from the audiovisual department at the Institut de recherche pour le développement in Paris. A French edition is in preparation with Actes Sud, France.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3
Output type: Exhibition
Title:

The Journey

An Essay Film made on board the Trans Siberian Express

Venue: Kiasma Museum of Contemporary Arts, Helsinki, Finland

Opening date: 20/04/2006

Number of pieces: 1 x 16mm film, 20 mins

Closing date: 31/07/2006

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

The Journey (16mm / DVD 20 min) is an essay film reflecting the changes aboard a train journey through space and time. Ten Brink's work uses narrative and non-narrative structures to portray the 'real' as a complex grid of space and time, culture and memory. Thus memory, real time and dreams all find their own space in the train journey.

The film utilises cinematic language as cinematic 'text' which becomes a reflective text, mediating between filmmaker and viewer. The Journey constantly shifts its parameters, asking the viewer to reassess the origin and meaning of the exotic content of the film. In the repeated viewing context of looped gallery projection the numerous cinematic narratives and shifting points of view in The Journey allow for multiple readings of the work.

Ten Brink was selected in 2005 to take part in an international conference on board the Trans Siberian Express. The conference – Capturing the Moving Mind: Management and Movement in the Era of Permanently Temporary War - brought together 40 artists, political scientists, sociologists and media scholars from 20 countries. Along the route there were conferences in Moscow, Novosibirsk and Beijing and a variety of art works and research papers were produced, culminating in a journal publication and an exhibition at the Kiasma Museum of Contemporary Art in Helsinki (part of the ARS 06- Sense the Real Exhibition). This included work by Jake and Dino Chapman, Jota Castro and Petah Coyne. The Journey was screened at the cinema and as video loop in the gallery at Kiasma, and subsequently at London Gallery West, UK, (25.10.07 – 6.01.08). Ten Brink has revised and updated his writings on Essay Film for publication in Film Quarterly in the USA in 2008.

Portfolio includes DVD and catalogues.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4

Output type: Digital or visual media

Title:

Puerto Rico Trench

A Virtual Reality documentary film, the film uses scientific data in the visual arts through visualisation of data management processes.

Publisher:

Publication date: 10/10/2004

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Puerto Rico Trench is a documentary that uses scientific data to visualise data management processes. The film explores representations of wilderness through science by taking data from newly mapped areas of the ocean floor in the Pacific and transforming them into inhabitable virtual spaces.

Digital technologies, in particular database VR technologies, offer new kinds of textual and visual discussions. VR challenges such fundamental concepts as an image of landscape. The Puerto Rico Trench film uses pioneering VR software in a high definition large scale moving image project. The Fledermouse software was adapted for use in moving image project by ten Brink with technical support from USGS in the USA and University of Westminster and attracted a \$35,000 grant from NOAA in the USA. By using a Multibeam echo-sounder and extensive use of 3-D visualisation fly-bys along the ocean floor through the dramatic bathymetry of the Puerto Rico trench, the film creates 'digital landscapes' simulating in parts video games and 3-D visualisations.

The film is a product of a close cooperation between ten Brink and a group of scientists throughout all the stages of production and post production. It includes live action documentary filming aboard a research ship and generation of 3-D fly-by using the Fledermaus software. Beside its contribution to the visual arts, the film has been presented in science conferences and is widely distributed (over 1200 copies to date) in the USA, Caribbean region and Australia in university libraries and science museums (The University of Western Australia, University of Texas at Austin, Russian Academy of Sciences Novosibirsk, University of North Dakota).

Screenings:

1. 10.10.2004: American Geophysical Union Conference, San Francisco, USA (www.agu.org/fm04) - Science Film Programme , San Francisco, USA
2. 27- 30.6.05 International Scientific Congress 2005, Havana, Cuba
3. 12.05.2005 - CBS TV, Boston, USA

Portfolio includes DVD.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Thomas, R. K.

Category: A

FTE: 1.00

Identifier: 9010831345233

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Chapter in book

Title:

Not quite (pearl) white: fearless Nadia, queen of the stunts

Editors: Raminder Kaur and Ajay Sinha

Book title: Bollyworld: popular Indian cinema through a transnational lens

Publisher: Sage

Year of publication: 2005

Pagination: 35-69

ISBN: 0761933204

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Additional authors: 0

Co-authors:

Other relevant details:

The chapter brings together historical material on stunt queen Fearless Nadia, Bombay's top box-office female star of 1930s/40s, and her producers at Wadia Movietone, to examine the apparent paradox of a white European woman being accepted as a feisty nationalist heroine.

This body of material on Nadia and Wadia Movietone is mostly new to academic discourse and challenges the conventional historiography, which had effectively relegated them to little more than a footnote in the Indian cinema story. It is the first published academic analysis of a Wadia Movietone film, placing this material within a transnational and postcolonial analytical framework.

Contrasting Fearless Nadia with Bombay Talkies' Devika Rani, the other - and historically better known - major 1930s female star, Thomas suggests Nadia's success is best understood in the context of the viraangana (warrior woman) motif which circulated widely in early 20th Indian popular culture as a way of subverting British censorship of references to the independence movement. She argues Nadia's persona can be usefully understood within a postcolonial framework as a form of mimicry in reverse, and must be seen in the context of transnational flows of cinema distribution of the era.

Thomas draws on her own interviews with the two stars and their filmmakers, on Wadia family documentation and on close textual analysis of one key film, Diamond Queen (1940), to examine the construction of the Nadia persona.

The book, Bollyworld, has been reprinted and been cited and well reviewed, with Thomas' essay, placed first in the book, receiving positive reviews. It appears on course reading lists in USA and India. The chapter led to Thomas being commissioned by Duke University Press to write a monograph on Fearless Nadia and Indian stunt films (forthcoming 2008) for which she won AHRC and British Academy funding.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2
Title:

Output type: Chapter in book

Miss Frontier Mail: the film that mistook its star for a train

Editors: Monica Narula and Shuddhabrata Sengupta

Book title: Sarai Reader 07: Frontiers

Publisher: Centre for the Study of Developing Societies

Year of publication: 2007

Pagination:

ISBN: 8190142992

Is duplicate: No

Is interdisciplinary: No

Pending publication: Yes

Research group:

Co-authors:

Additional authors:

Other relevant details:

Close textual analysis of *Miss Frontier Mail* (Homi Wadia, 1936), Fearless Nadia's second box-office success, demonstrates fundamental engagement with questions of modernity, in which the concept of 'speed' plays a key role, both as the term around which the film's narrative and comedy tracks are organised, and as the main engine of its visceral appeal.

Comparing *Miss Frontier Mail* with other genres released in 1936, and observing its production and exhibition contexts, Thomas suggests Wadia's films overtly lampooned the more pretentious, serious-minded 'socials', so beloved of Congress Party elite, whilst being in their own way equally politically radical.

The first published academic analysis of this key comedy stunt film (and earliest surviving example of the genre), the essay makes an original intervention in Indian cinema studies, arguing that stunt and comedy genres have been unfairly ignored in earlier histories (which focus on melodrama), and that the significance of such stunt films as a space of subaltern engagement with the contradictions of a modernising India must be re-evaluated.

Alongside textual analysis, the essay builds a strong case for the pan-Indian box-office success of *Miss Frontier Mail* and Fearless Nadia's other 1930s films, using close study of cinema pages of 1930s *Bombay Chronicle* and *Hindustan Times*, plus promotional and box-office material from Wadia Movietone studio archives.

Documenta 12 selected *Sarai Reader* for its prestigious 'Journal of Journals' project

<http://www.documenta12.de/magazine.html?&L=1>. It is edited from CSDS, a premier Indian research institute

(<http://www.sarai.net/about-us/introducing-sarai>).

Essay is based on research funded by British Academy (£7500) and AHRC Research Leave, and involved considerable archive research in Mumbai, Delhi, London and Cambridge. A shorter version will be reprinted in *Wallflower's '24 Frames'* collection on Indian cinema (2008). Thomas was invited to present earlier versions of this paper at international conferences in New York (2005) and Chicago (2006).

University of Westminster : 63 - Art and Design RAE 2008 : RA2 - Research outputs

Output number: 3 **Output type:** Chapter in book
Title:

Zimbo and son meet the girl with a gun

Editors: David Blamey and Robert D'Souza

Book title: Living pictures: perspectives on the film poster in India

Publisher: Open Editions

Year of publication: 2005

Pagination: 27-44

ISBN: 0949004154

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Additional authors: 0

Co-authors:

Other relevant details:

The chapter was a contribution to an artists' project on Indian cinema posters. The project, initiated by Blamey (RCA) and D'Souza (Southampton), received £5000 AHRB funding. Thomas' research brief was to respond to their collection of visual ephemera and contextualise it. She chose to base her analysis around two 1960s posters aimed at 'C grade' audiences, *Zimbo and Son* (1966) and *Khilari* (1968), Indian versions of Tarzan and James Bond respectively.

The essay introduces to the academy new historical material on Basant Studios, the history of Tarzan films in Indian cinema, and textual analysis of one of the most popular, *Toofani Tarzan* (Homi Wadia, 1937), *Zimbo's* direct predecessor. Thomas examines how these simultaneously drew on and differed from the Hollywood Tarzan. She suggests the 'remake' in the Indian context cannot be dismissed as mere copying: successful producers are skilled at "Indianising" their subject-matter; Tarzan/Bond had particular resonances for Indian audiences for whom notions of masculinity were under negotiation in the nationalist era. By the 1960s a game of mimicry and pastiche was being played with, and through, these references.

Research drew on Thomas's long term documentation of studio histories (her research at Basant Studios began in 1981 on the sets of its final film); original material on John Cawas (star of *Toofani Tarzan* and director of *Zimbo*) and *Fearless Nadia* (star of *Khilari*); detailed textual analysis of the two posters; and an overview of secondary sources in relation to the transnational popularity of Tarzan movies in 1930s and 1960s.

Thomas's chapter was placed first in the book, which is the first on Indian film posters. Other contributors include Christopher Pinney and Patrica Uberoi. Reviews include *Eye* magazine, *European Journal of Communication*, *The Hindu*. Citations of essay include Kajri Jain (2007:406); Jyotindra Jain (2007); David Martin-Jones (*Deleuze Studies*, June 2008).

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Output number: 4 **Output type:** Journal article
Title:

Indian summer, Romanian winter: a 'procession of memories' in post-communist Romania

Journal title: South Asian Popular Culture

Month/year of publication: October 2006 **Pagination:** 141-146

Volume: 4(2)

ISSN: 1474-6689

URL: <http://dx.doi.org/10.1080/14746680600797129>

DOI: 10.1080/14746680600797129

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Bradeanu, A.

External author: No

Additional authors: 0

Other relevant details:

Indian cinema's popularity in former soviet countries since the 1950s was often referred to anecdotally but, until this special issue of SAPC, never systematically examined. The collaboration between Thomas and Bradeanu, a Romanian PhD student (whose field is Romanian documentary), brought to the debate clearly documented examples of memories and traces of Indian cinema in contemporary Romania. This is new material in the academic literature and, in conjunction with the journal's other articles, opens up the field for further exploration of Indian cinema outside Indian diasporic contexts.

The authors place their Romanian examples in the context of the new cosmopolitanism of today's mass popular culture in former soviet countries and of the ambivalent celebration of elements of the socialist past as nostalgic cult commodity. They suggest several reasons for the popularity of Hindi cinema under communism: its perceived fit with family-based social structures of the era; its more subversive potential in offering 'signs of elsewhere' within a closed socialist society; its special cultural and social resonances for the subaltern Roma population; and the role of Hindi film music in forging a new truly popular music, manele, that could replace a traditional folk music that had fallen out of favour through being sanitised under socialist imperatives.

The article drew on interviews Thomas conducted with Bradeanu and the arguments emerged through dialogue between them. Original research involved interviews in Romania, newspaper and web-based archive material, examination of film-fan websites, and data provided through correspondence with an ethnomusicologist. Whilst Bradeanu accessed primary material within Romania, and translated from Romanian, Thomas provided the Indian cinema context and wrote the final version of the article. Thomas subsequently won British Academy Visiting Fellowship funding for Ranjani Mazumdar (JNU, Delhi) to collaborate on setting up future international projects on transnational flows of Indian cinema.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Twomey, C.

Category: A

FTE: 1.00

Identifier: 0510832033865

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Trophy

Installation at V&A comprising 4000 birds made from Wedgwood Jasper Blue clay which flooded the Cast Courts over a temporary period and could be taken away by audiences.

Venue: Cast Galleries at the Victoria and Albert Museum, London

Opening date: 29/09/2006

Number of pieces: 4000 Wedgwood birds

Closing date: 29/09/2006

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

Trophy was a major installation made at the invitation of the V&A museum. The project aimed to encourage V&A audiences to consider the role of the Museum and how collected objects arrive there. Twomey made 4000 birds from Wedgwood Jasper Blue clay. These flooded the Cast Courts for a temporary period. In creating the birds Twomey considered the historical role of this building, which is to permanently hold a valuable collection for the public to view. In Twomey's installation, the birds could be taken away on the opening night, creating a rare opportunity to take a precious object from the V&A museum. Those who took a bird were encouraged to document their experience and tell Twomey where it now was, extending her research into audience participation. The collaboration with Wedgwood and the V&A gave these birds a sense of history and worth. This project was a continuation of Twomey's development of large-scale ceramic installations/sculptures that aim to expand the field for ceramic practice.

The collaboration with Wedgwood is a part of a developing research project headed by Twomey that aims to connect the ceramic industry and artists: she is currently engaged with establishing connections, workshops and discussion groups in this area of practice. Twomey aims to develop a research centre dedicated to the expansion of this area. Wedgwood has actively encouraged the continuation of this relationship and will be supporting a new project in Japan (2008).

As a result of Trophy Twomey was commissioned to co-author 'Breaking The Mould: Contemporary Ceramics' (Black Dog, April 2007), a book focusing on the context and nature of contemporary practice in clay.

Reviews of Trophy include Ceramic Review (Jan-Feb 2007); Crafts (Jan-Feb 2007)

Portfolio includes DVD, URL details, documentation, reviews, ACE funding (£5000).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

Consciousness / Conscience

A ceramic installation made from bone china that is designed to be destroyed: audiences crush the 8000 floor tiles by walking over them to view other works in the gallery space. Won a certificate of merit at the 1st World Ceramic Biennale, Korea.

Venue: A Secret History of Clay, Tate Liverpool (group show). Also shown at World Ceramic Center, World Ceramic Biennale, Korea; and Crafts Council, London.

Opening date: 25/05/2004

Number of pieces: 8000 bone china floor tiles, 3m x 1m on gallery floor

Closing date: 30/08/2004

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Consciousness/Conscience is a ceramic installation that is designed to be destroyed, engaging with the notion of temporary works in the crafts sector. Made from one of the most precious and revered materials in the clay spectrum, bone china, the public have to walk over the 8000 floor tiles to view other works in the gallery space. The resultant crushed boxes trace the pattern of activity in the same way tracks are recorded in snow.

This work has been exhibited three times. It was first presented in Korea (2001) at the opening of the first World Ceramic Biennale in Icheon where it won a certificate of merit, secondly at the Crafts Council, London (2003), and finally at A Secret History of Clay at Tate Liverpool (2004). Its three manifestations in three very different contexts - both architecturally and museologically - have furthered Twomey's development of her practice, focussing her research both on the possibilities of ceramics to be used radically within the gallery space and on the nature of interaction of the audience.

Consciousness/Conscience has been cited in several publications, including 20th Century Ceramics by Edmund de Waal (Thames and Hudson 2004); the exhibition catalogue for 'A Secret History of Clay' (Tate Publishing 2004); and Porcelain and Bone China (Crowood Press 2004).

Twomey gave a paper at the Tate conference 'Rethinking Clay' (2004) alongside Richard Deacon, Edward Lucie-Smith, Edmund De Waal and Martina Margetts. Her paper raised awareness of the conceptual content of the use of the materials in her own works and contextualised her installation within the larger area of the engagement of the crafts with current theory and the wider visual arts.

Consciousness/Conscience was funded by Royal Crown Derby (£8000).

Portfolio includes exhibition catalogues, reviews, citations, prize certificate, CD documentation of the exhibitions

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3
Output type: Exhibition
Title:

Heirloom

A site-specific installation of more than 2000 pieces of cast porcelain domestic objects relating to the local history of domestic life in Swansea.

Venue: Site-specific installation at The Mission Gallery, Swansea

Opening date: 12/09/2004

Number of pieces: 1 piece, 1000 sq m
installation filling gallery

Closing date: 30/10/2004

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Heirloom was a site-specific installation comprising more than 2000 cast porcelain domestic objects. These objects related to the local history of domestic life in Swansea, where the Mission Gallery is situated. All the objects were collected from local sources, making the narratives of the pieces of immediate relevance to the main visitors to the exhibition space.

Heirloom represents the culmination of a six year research project which has explored the narrative of the domestic object in different ways and led to several public outputs. An earlier exploration of these ideas was seen in her 2003 show, Ephemeral Objects, at Burton Gallery, Bideford.

As a result of Heirloom, the final gallery context for this research, Twomey was commissioned to make a major piece of public art incorporating these ideas in the new building of Great Ormond Street Hospital in 2006. A five-storey high installation called 'home', this features life-size casts of toys and household objects, embedded into the plaster of the 25-meter high atrium walls, to produce a work that reflects on fragility and permanence. Consultation with the user groups in the hospital furthered Twomey's research into audience participation and the perception of works of art. This work can be viewed at: http://www.ich.ucl.ac.uk/gosh_families/coming_to_gosh/go_create/locations_obw_entrance.html#top

Heirloom was reviewed in Ceramic Review and Ceramic Art and Perception, which praised its challenge to the space in which it was exhibited and the sensitive use of material that gave voice to the inherent narratives. This project extended Twomey's practice of collecting material from the public and making a work in response to the continual feedback gained from the public in all its developing stages.

Portfolio includes CD, reviews and other documentation.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4 **Output type:** Exhibition
Title:

Temporary

Thousands of clay polaroids were installed on the gallery walls, in a project that engaged with the nature of image making, memory and loss. Awarded a prize at Faenza International Museum of Ceramics.

Venue: 'Unfired Clay Installations', Northern Clay Centre, Minneapolis, USA. Also show at De Witte Voet Gallery, Amsterdam, Trees De Mits, (9th - 13th May, 2007); Premio Faenza International Competition of Contemporary Ceramic Art, at The International Museum of Ceramics, Faenza, Italy (16th June – August 19th, 2007).

Opening date: 14/07/2006 **Number of pieces:** 2000 unfired clay
Polaroid pictures, 12m x 5m on gallery wall

Closing date: 27/08/2006 **Media of output:** Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

In Temporary thousands of clay Polaroids were placed on the gallery walls. The use of clay, a temporary unfired material, acted in contradistinction to the intention of the icon Twomey used. The Polaroid gives a sense of an impermanent thing we now possess: the Polaroid makes memory a permanent reality and a possession. However by using the messy, visceral qualities of the raw clay and by disrupting the purity of the images, Twomey managed to comment on the nature of image-making and of memory and loss.

This work was commissioned by the Northern Clay Centre to question issues of criticality in relationship to craft practice. The Northern Clay Centre is one of the most prestigious centres for ceramics in the USA with a remit to encourage innovative practice and raise standards of interpretation. Temporary, a continuation of Twomey's research into works with unfired clay, was first developed while undertaking a residency at the well-respected residency centre in Keskamet, Hungary. During this period of research Twomey undertook substantive work focusing on developing her understanding of the meanings of temporality in her practice. This work has now been commissioned by the De Witte Voet Gallery in Amsterdam for the Amsterdam Art fair 2007.

Temporary was awarded the Medal of the Emilia-Romagna Regional Assemblée Legislativa, a significant prize, at the Faenza Ceramics Museum International Annual Contemporary Ceramics Competition in Italy (June 16th – August 19th, 2007). This is one of the most historic and notable museums and competitions in Europe. <<http://www.micfaenza.org>>

Portfolio includes CD, catalogues, reviews, prize certificate.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Name: Wilson, K.

Category: A

FTE: 0.50

Identifier: 9710836688259

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Galvanised

A body of sculptural work fabricated in galvanised steel. The series links together as a family of pieces, which explore the power relations inherent in any number of simple everyday interactions, and take the physical form of re-invented farmyard architecture.

Venue: A solo show at Milton Keynes Gallery, which brought together key pieces made since 2001 (and exhibited in a variety of locations) alongside newly commissioned work. See portfolio for details of other venues.

Opening date: 30/11/2004

Number of pieces: 8 large pieces, 2 small works

Closing date: 23/01/2005

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Galvanised brought together a body of work made since 2001, setting out the case for a certain brand of conceptual sculpture. Grounded in a real social territory (the works took the crisis in the rural economy as one starting point) they provided an imaginative reconfiguring of the world from a farming perspective, filtered through urban and art histories. Wilson fabricates elements that would allow you to stand and buy a cow or calm a cow on its way to slaughter.

This was the first time that Wilson's large, galvanised steel sculptures were seen in the context of the gallery. It offered an opportunity to see the works beyond the potent historical contexts within which they had been previously shown. In articulating the space of the gallery, both conceptually and architecturally, they entered a more formal conversation on sculpture and sculptural practice.

Each piece had a similar syntax of production: rough drawings and calculations in the studio, where farming scenarios were imagined; CAD drawings working prospective objects up to engineering spec; final fabrication by Industrial Agricultural Engineering, a company which produces much of this country's farming apparatus. This system meant the final object had an apparent authenticity that further complicated the business of making sense of it. In this exhibition the audience was expanded by the inclusion of an off-site component at the Open University campus.

The works are performative, directly engaging the body, inviting interaction and physical engagement. By installing different configurations for different specific situations, Wilson is investigating the capacity objects have for possessing both a stable core meaning and a multiplicity of more contingent meanings according to context.

Portfolio includes full exhibition catalogue (distributed by Cornerhouse Publications), funding information (£30,000), plus documentation of works from this series in other exhibition locations both prior to and after Milton Keynes.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

The object sculpture

Wilson co-curated an international survey exhibition of 30 sculptures past and present, each work by a different artist. Works were installed throughout the Henry Moore Institute, from the front steps to the library, the final work being the catalogue, designed as a piece of work by artist Pae White.

Venue: Exhibition at the Henry Moore Institute curated by Keith Wilson, Joelle Tuerlinckx and Tobias Rehberger

Opening date: 01/06/2002

Number of pieces: 30 exhibits

Closing date: 01/09/2002

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

1: Rehberger, T.

External author: Yes

2: Tuerlinckx, J.

External author: Yes

Other relevant details:

An exhibition arising out of a unique set of curatorial conditions – the entire budget and apparatuses of the museum were handed over to three artists seen, through their exhibited work, to have manifested a particular interest in the condition of sculpture today. Together, they were set the task of answering the question 'What is Sculpture?' Over the following 18 months, through extensive meetings and correspondences, an exhibition was made which took the full extent of the Institute as its frame, from the library to the front steps. The artists employed an independent researcher to gather information surrounding each chosen work, and offered all this archival material to the sculptor Pae White who was asked to produce a catalogue as the final artwork for exhibition.

The collection of works and texts on display articulated the shared international and historical context in which the artists agreed they now work. But the exhibition also announced its own particular modus operandi – each discrete artwork was carefully installed according to its own needs, as well as being there as representative of its class of sculpture. Visitors were invited to encounter discrete works in the first instance, divorced from their contexts, and this prioritising of direct experience was reflected in the invitation cards, where the list of works took precedence over the list of artists. The catalogue, as well as being an artwork in its own right, provided factual material surrounding each exhibited piece with a minimum of interpretation, offering the first step in helping visitors piece together a more contextual reading.

Wilson took full equal part in the curatorial process up to final installation of the works. The exhibition was widely reviewed and has an international reputation - it helped set the terms for discussing contemporary sculptural practice.

Portfolio includes full catalogue plus reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Artefact

Title:

Periodic table

A commissioned centrepiece sculpture for The Wellcome Trust's new museum in Euston. Wilson's sculpture (4m x 9m x 9m) is installed in mid-air in their central atrium area, in a lightwell connecting the ground floor galleries with those on the first floor.

Location: The Wellcome Collection, 183 Euston Road, London NW1 2BE

Publication date: 21/06/2007

Media of output: Portfolio with contextualising CD

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Periodic Table is a sculptural installation commissioned by the Wellcome Trust. Housed within each of the galvanised steel cubes are 'elements' of Wilson's practice – small studio works that together comprise a form of retrospective. Overall, the installation playfully subverts systems of measurement and control. In purely sculptural terms the piece tests the limits of what an object can be asked to represent – from the level of the individual units to that of the piece overall.

Different organisational logics are at play in this work: some parts have relationships with the chemical elements they represent, others formally echo their neighbours vertically or horizontally. Some parts refer to former works by Wilson, or echo studio activity. This spiralling out of hermeneutic possibilities is itself an echo of the twisted form of the work overall. There is a neatness here in the placing of the lanthanide and actinide series where they are found - which is the starting conceit for this three dimensional model - rather than in their more usual location (in appendix form).

The piece is fabricated in the language of the farmyard, an agrarian structure to house what is an essentially urban conceit. An earlier version of Periodic Table premiered as part of the Milton Keynes Gallery exhibition. In the context of The Wellcome Collection, a multi-million pound new museum in the heart of London, it simultaneously manifests and ridicules the urge to collect and to categorise. Periodic Table, Wilson's first permanently sited work, is a central work to greet visitors, wrapping around the museum's main spiral staircase. It was funded by a £70,000 commission from the Wellcome Trust.

Portfolio includes photographs and CD documenting stages of development of piece, images of work finally installed and contextualising reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4
Title:

Output type: Exhibition

Forest of Steles

Five coloured totemic sculptural works (up to 4 meters high). Exhibited in a variety of locations, the steles act as standing stones with no instructional message or commemorative edict, allowing for interpretative flexibility.

Venue: 'Memorial to the Iraq War', ICA, London. (Group show – 25 international artists –with five artists, including Wilson, commissioned by the ICA to realise major pieces for this show).

Opening date: 23/05/2007

Number of pieces: Five large pieces,
from an ongoing series

Closing date: 27/06/2007

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

The Steles engage with the contemporary subject of sculpture, whilst simultaneously testing the limits of the social use of objects.

'Steles' began with standard metal bars, which were forged, rolled and then rendered in giant form with a PU elastomer coating. The simple forging processes applied pressure to the hot steel, producing an asymmetrical squeezed effect as well as extruded 'ears' at the top, where the original bar corners were. The edges, where the organic and the man-made collide, echo calligraphic standing stones – hence 'stele'. Whilst the original steles were produced by carving flat faces across rocks, Wilson's forging processes produce a bulge which effects a similar meeting of face and edge. The literal squeeze is reintroduced in Wilson's larger pieces with a bevelled zotefoam edge, the overspilling sandwich-filling between two plate steel faces. The elastomer coating is flexible enough for this squeeze to be still in evidence in the final work, an intimate and surprising point of contact for anyone brave enough to touch. There is a precise reversal of the normal hierarchical relation between maquette and final work here – the smaller version in this instance being the 'truer' one.

The finished forms are worked up in a factory which usually produces shipping buoys, making for a high visibility object, densely pigmented, saturated with colour. This process also places the work in conversation with New Generation sculptors of the sixties, especially with the painted steel works that appeared to promise to be forever freshly painted, forever new. The twist here is that eventually these stele works will lose their gloss, the pigment will fade and the surface will pit – it will be as if they gradually turn to stone.

Portfolio includes photos of Steles installed in different locations, ICA publication, URLs, reviews.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Wood, N. D.

Category: A

FTE: 1.00

Identifier: 9510831457232

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Authored book

Title:

Science and civilisation in China, Joseph Needham, volume 5 (chemistry and chemical technology), part 12 ceramic technology

Publisher: Cambridge University Press

Year of publication: 2004

Number of pages: 920

ISBN: 0521838339

Is duplicate: No

Is interdisciplinary: Yes

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

1: Fukang, Z/

External author: Yes

2: Kerr, R.

External author: Yes

3: Mei-Fen, T.

External author: Yes

Other relevant details:

This 920pp book is the latest in a major series, originally written by Dr Joseph Needham (1900-1995), and published by CUP since 1954. The series examines the pioneering successes of Chinese science, both pure and applied, from the Bronze Age through to modern times. Wood & Kerr's particular volume concerns ceramic technology in China, and the influence of Chinese ceramics on ceramic traditions across the world.

Wood's contribution (667pp, some 220,000 words, and two-thirds of the text) represents the distillation of thirty years' research on his part. Much of the information is drawn from over eighty research papers and books that Wood has published on this subject since 1978. He has also explored the applied arts of countries such as Korea, Japan and Iraq in order to place China's ceramic contributions within the greater context. Around 1000 other published sources are cited in the volume's bibliography – representing the essential work on this subject that has been published worldwide over the last 200 or so years.

In pursuing the research Wood collaborated with scholars at The British Museum, the V&A, the Ashmolean Museum (Oxford) and the Fitzwilliam Museum (Cambridge). Specific analytical work has been carried out at the Research Laboratory for Archaeology and The History of Art, Oxford University, the British Museum, and the V&A. Wood has also made twelve conference and field-trips to China over the last 22 years.

The volume has received many positive reviews (it was voted an 'Outstanding Academic Title' by Choice in 2006) and was launched by the Chinese Ambassador in London in 2005. Wood's co-author in this volume, Rose Kerr, is a former Chief Curator at the Victoria and Albert Museum, London. The entire book was peer-reviewed independently by scholars in China, the USA and the UK.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Other form of assessable output

Title:

'Lucie Rie no Sozai to Gihou / Lucie Rie's Ceramics – Materials and Methods'

(In Japanese and English)

Essay in Japanese book for exhibition commemorating Lucie Rie's 100th anniversary: "Sietan 100nen Kinen Lucie Rie ten Seijaku no Bie / Serene Beauty: Lucie Rie Retrospective 100th Anniversary of her Birth".

Description of type: Essay commission in museum publication, edited by Maya Nishi

Location: Sietan 100nen Kinen Lucie Rie ten Seijaku no Bie/Serene Beauty; Lucie Rie Retrospective 100th Anniversary of her Birth.

Publication date: 01/04/2002

Number of pages: 12-21

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Dame Lucie Rie (1900-1997) was one of 20th century premier potters. Her most productive working time was in London, from about 1960 to 1990. She is famous for thrown bowls, bottles and vases, made in both stoneware and porcelain. These show a distinctive spirit that combines early European reductionist modernism with a profound awareness of ceramic history – particularly the ceramics of the Islamic world and the Far East. Dame Lucie's reputation in Japan is even higher than in Europe and the exhibition was prepared to celebrate the 100th anniversary of her birth.

The Shigaraki Museum is one of the world's leading galleries in ceramic art. The essay was a prestigious commission as foreigner scholars are rarely published in Japan. The exhibition was widely covered by press and TV as it travelled through Japan, before ending in Tokyo. The book was reprinted twice.

Wood's essay demonstrates how strongly Lucie Rie's unusual making methods influenced the fired appearance of her work. For example, all her glazes were applied to the dry, slowly-turning vessels with a brush. Thus most of her designs are banded, or consist of fine horizontal lines. By adding gum to her glazes she could treat them like emulsion paints and apply coat after coat – achieving glaze thicknesses and complexities of texture quite unlike those managed by other potters. Many biographical and art-historical studies of Rie have been published, but this essay explains in detail why her work appears as it does – using the practical and technical insights of an experienced potter and ceramic technologist.

For his essay Wood used Rie's original notebooks from Vienna and London, an earlier interview that he made with the artist, and chemical analysis of the ceramics themselves. There are two main essays in the book, one by Hiroku Miura and one by Wood.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3
Title:

Output type: Chapter in book

The technology of Korean ceramics

Editors: Regina Krahl

Book title: Korean Art from the Gompertz and other Collections in the Fitzwilliam Museum

Publisher: Cambridge University Press

Year of publication: 2006

Pagination: 12-24

ISBN: 9780521835923

Is duplicate: No

Is interdisciplinary: Yes

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

One of the world's finest collections of Korean art (mainly ceramics) was presented to the Fitzwilliam Museum, Cambridge by the scholar Godfrey Gompertz in 1984. The present volume describes this collection, and also the existing core of the Korean art collection in the Fitzwilliam Museum (Cambridge University's main museum for world art). Korean ceramics are believed by scholars to be among the finest in the world and the book contains illustrations of most in the Fitzwilliam's collection, supported by four chapters that examine different aspects of Korea's ceramic art.

Wood's chapter deals with the history and technology of Korean ceramics, particularly their relationship to those of China – a tradition that Korean potters both inherited and transcended. The paper is based on a conference-lecture that Wood presented at the V&A Museum and on his analytical work at Oxford and the British Museum.

In his chapter Wood also makes use of research that he carried out recently on the tectonic events that created both the mainland of China and the Korean peninsula (presented in Paris in 2000). In detail, Wood shows that compositional similarities between Korean and south Chinese ceramics reflect essential continuity in underlying geology. He also suggests that the magnificent visual quality of Korean celadon glazes may be due to innovations made by Korean potters in the 10th C AD on traditional Chinese clay-and-ash glaze recipes – namely a replacement of stoneware clay by porcelain stone in the glaze recipes. This led to the range of blue-green celadon glazes for which Korean ceramics are so renowned. Similar porcelain-stone raw materials were also used for the inlaid-slip decoration on many fine Koryo celadons. (Wood expanded the porcelain dimensions of this subject further at an international symposium held at the Royal College of Art in 2006.)

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4

Output type: Journal article

Title:

A Technological Examination of Ninth-Tenth Century Abbasid Blue and White Ware from Iraq, and its Comparison with Eight Century AD Blue and White Chinese sancai Ware

Journal title: Archaeometry

Month/year of publication: November 2007

Pagination: 665-684

Volume: 49(4)

ISSN: 0003-813X

URL: <http://dx.doi.org/10.1111/j.1475-4754.2007.00327.x>

DOI: 10.1111/j.1475-4754.2007.00327.x

Is duplicate: No

Is interdisciplinary: Yes

Pending publication: No

Research group:

Co-authors:

1: Doherty, C.

External author: Yes

2: Gilmour, B.

External author: Yes

3: Tite, M.

External author: Yes

Additional authors:

Other relevant details:

Ceramics with white glazes and cobalt-blue painting ('blue and white') are perhaps the most extensively made and imitated style in the history of ceramics, and their origins have long been a matter for debate. This paper examines through chemical analysis and archaeological reporting the beginnings of this tradition in both Iraq and China. The Iraqi wares were made in Basra (lower Iraq) and the Chinese wares at Gongxian, in Henan province. The subject is topical as a wreck laden with Chinese ceramics (including some blue and white wares), and bound for the Middle East, was found recently in Indonesia and dated to c. 826 ad.

Wood et al's paper examines and tests three recently-emerged 'conventional wisdoms' on this subject. First that that Iraqi potters preceded Chinese potters in the production of blue and white. Second that the pigments used for Tang Chinese blue and white were the same as those used on their Iraqi equivalents, and were probably exported to China from the Middle East. And third, that the Tang Chinese high temperature underglaze-blue tradition was a direct response to Iraqi blue and white ware.

Through analysis and archaeological reference the authors show that all three ideas are probably erroneous. They establish that Chinese blue and white ware dates from the 8th C AD and precedes Iraqi blue and white; that the cobalt pigments used in the two traditions are compositionally different; and third that the Tang Chinese high-fired underglaze-blue tradition may have begun independently from Iraqi influence.

First drafts of this paper were presented in Beijing in 2005. The project was initiated by Wood and the paper largely co-written with Professor Mike Tite (Oxford University). Extra analysis was performed by Chris Doherty and Brian Gilmour (also from Oxford). Ceramic study-material was supplied by the Ashmolean Museum, Oxford.

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Woods, R.

Category: A

FTE: 0.50

Identifier: 0610830054311

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Import/Export

800 sq metres block print executed and exhibited in a disused monastery on the Guidecca, Venice; the exhibition explores the popular use of crazy paving and its cultural heritage.

Venue: Installation commissioned for the Venice Biennale, Italy

Opening date: 16/06/2003

Number of pieces: 1 installation, 800 sq metres

Closing date: 16/11/2003

Media of output: Portfolio + artist's monograph

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

Import/Export is an 800 sq metres block print executed and exhibited in a disused monastery on the Guidecca. The exhibition was comprised of an oversized crazy paving pattern which filled the monastery's piazza where a terrazzo floor had once stood.

Woods explores the spread of "crazy paved" driveways and the connections with an increase in mass foreign travel in the early 1970s. He draws on memories of being a child and being fascinated by these D.I.Y renovations at the same time as the popularisation of foreign travel and awareness of other cultures. Woods travelled extensively to Venice and researched various architectural sites suitable for the installation. Over a four week period, the piazza was filled with an enormous printed floor, which graphically described the crazy paving that was in turn influenced by the original terrazzo.

This artwork was commissioned by the Henry Moore Institute for the contemporary art biennale; it was one of three major projects that year, including Hilary Lloyd and Graham Gussin. The project led directly on from the commissioned work Woods installed at the Royal Academy (see Output 3). The restoration of the derelict piazza was the first large scale brick pattern Woods installed, and this project led directly on to the red brick cladding installed in Oxford at New College (see output 4). The work was published in the Venice Biennale catalogue "Dreams and Conflicts"; it was featured in lecture programmes and discussion panels as "Art in the Public sphere" Tate Britain (March 2006) and "Discussing Art and Architecture" Kettles Yard Museum, Cambridge (June 2007).

Portfolio includes Venice catalogue, monograph Richard Woods ISBN 978-0-9538525-5-0, essay 'As Big as House', Miser Now, July 2007 and reviews

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

Super Tudor

An installation/exhibition that transformed New York Art gallery, Deitch Projects, from a modernist flat-roof gallery space into a mock Tudor style building with fake pitched roof, by means of a decorative printed skin. The work is an ongoing, evolving project, which also exists in two subsequent versions, (Woodstock, USA, 2003; Kings Norton, UK, 2007).

Venue: Deitch Projects, 76 Grand Street, New York, NY. Also shown at 3276 Sawkill Road, Woodstock, NY, USA; The Fold, Kings Norton, Birmingham, UK.

Opening date: 05/09/2002

Number of pieces: 3 installations

Closing date: 19/10/2002

Media of output: Portfolio and artist's monograph

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

'Super Tudor' was an installation that transformed the New York Art gallery, Deitch Projects, by means of a decorative printed skin. The modernist flat roof gallery space was changed, inside and out, into a mock Tudor-style building with fake pitched roof, an effect created by applying printed and painted black and white wooden panels to the existing architecture.

'Super Tudor' was conceived so that it would be both permanent and evolving. Woods devised an artwork that could be bought and re-sold; in this case the collector bought a certificate which gave him/her the right to "mock tudorise" a building of their own choice. The precise patterning of this tudoring is explained in a set of plans that accompany the art work, and its re-installation and exhibition in different venues.

In its present manifestation in Woodstock it exists as a substantial five bedroom family house. This manifestation will exist for approximately another ten years when the building will be knocked down and the rights will be sold on to another collector. The absurdity in this process highlights the fact that any person can "mock tudorise" any building, but by intellectually buying into this process the collector becomes part of the work, thereby questioning notions of authorship and artistic originality in a very physical and theatrical way.

'Super Tudor' was installed and exhibited in 2002 (New York), re-installed and exhibited in 2003 (Woodstock, America), and re-installed and exhibited in 2007 (Kings Norton, UK – Architecture Week). 'Super Tudor' was discussed at 'Rethinking Public Art' at Tate Britain (December 2005) and has been widely reviewed, including Frieze, Art Review, and The New Yorker.

Portfolio includes monograph Richard Woods ISBN 978-0-9538525-5-0, reviews, book on project; photos of each version.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3 **Output type:** Exhibition
Title:

Various pouring and leaking sculptures

A sculpture-based installation that dealt with the popularising of institutionally directed taste. Cheap reproduction classical sculptures from garden centres were transformed into ornamental fountains, with running water, and installed at the Royal Academy of Arts.

Venue: Commissioned installation at the Royal Academy of Arts

Opening date: 09/09/2002 **Number of pieces:** 1 sculpture-based installation

Closing date: 07/10/2002 **Media of output:** Portfolio and artist's monograph

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

'Various pouring and leaking sculptures' is a sculpture-based installation at the Royal Academy of Arts that deals with the popularising of institutionally directed taste. It made use of cheap reproduction classical sculptures that can be bought from garden centres. Drilling holes in them and running pumped water through them turned these two and three dimensional objects into ornamental fountains. Fifty or more fountains were set up in the Royal Academy creating an installation that was both visibly jarring and noisy, the noise of the fountains also punctuated many of the other gallery spaces either side of the exhibition.

The invitation to conceive an entire installation at the Royal Academy of Arts, London, gave Woods the opportunity to work with the heritage and reputation of the institution. The installation reflected the populist notion of the institute's position as arbiter of taste, show casing sculpture and painting from its conception in 1700. The idea of cultural heritage and taste was reflected in the use of easily accessible garden sculptures, many of whom were copies of original classical works that would have once sat on the Royal Academy galleries. 'Various pouring and leaking sculptures' connects with other work by Woods that similarly explores the re-imagining of everyday objects within aesthetic contexts, where there is a sense of the works being returned to their intellectual home (see "Import/Export" Output 1).

The portofolio includes photographs of the work, monograph Richard Woods ISBN 978-0-9538525-5-0, reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4 **Output type:** Exhibition
Title:

New Build (Red Brick architecture)

The Red Brick architectural interventions were designed as a triumvirate of installation projects, which transformed buildings by temporarily cladding them with red brick printed MDF panels.

Venue: New College University of Oxford, UK. Also shown at 48 Merton Hall Road, London SW18; The Decorative Arts, Galleria MAZE, Turin (Solo Show).

Opening date: 27/04/2005

Closing date: 27/11/2005

Is duplicate: No

Research group:

Co-authors:

Other relevant details:

Number of pieces: 3 installations

Media of output: Portfolio and artist's monographs

Is interdisciplinary: No

Pending publication: No

Additional authors:

'The New Build' installation was the first version of the series, 'Red Brick Architecture'. These architectural interventions were designed as a triumvirate of projects: 'New Build' at Oxford University; 'Renovation' in a suburban detached street in South West London (20.8.05 -18.9.05), and 'The Decorative Arts' in a gallery and warehouse building in Turin, (solo show, 2005, and permanent site 2007). Each artwork builds on and explores very different architectural and contextual relationships with the red brick pattern and thus with each other.

The Long Room at New College, University of Oxford, was the first location to be chosen for the work, covering a building with a combined surface area of more than 20,000 square feet. By bringing the red brick pattern to Oxford University Woods brought brown field site aesthetics to an architectural and educational heritage site. A suburban detached street in South West London was the second site for the architectural makeover. This site provided a domestic context for the project, concentrating on the DIY nature of home improvement. The third site was a warehouse building which is part of a large Italian Art Foundation. This context explored the many industrial architectural makeovers that exist in inner cities. Woods juxtaposes architectural forms, using the red brick skin in various physical manifestations. As the triumvirate is now being completed the relationships between the buildings become clearer.

The 'Red Brick Architecture' series has been discussed by Woods at 'Art in The Public Sphere' (Tate Britain, March 29th 2006). 'Newbuild' features in the V&A book 'Prints Now' a worldwide survey into important print-based contemporary art (2006).

Portfolio includes monograph Richard Woods (ISBN 978-0-9538525-5-0), photographs; catalogues (essay Gill Saunders, V&A); books citing the project; and reviews (The Guardian, Blueprint, Sunday Times, The Independent, Time Out).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Name: Wright, A

Category: A

FTE: 0.50

Identifier: 9910831672512

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Exhibition

Title:

Alter Ego

Gallery-based interactive computer installation, developed in collaboration with computer scientist, Professor Alf Linney (UCL), resulting in a facial recognition system that could mirror and respond an audience member. Project questions the Lacanian concept of an 'alter ego'.

Venue: FILE – Electronic Language International Festival, SESI Art Gallery, Sao Paulo, Brazil. (13th August - 9th September 2007). Also shown at Scottish National Portrait Gallery (10th April – 9th July 2004) solo show; 'Wonderful: Visions of the Near Future', Arnolfini Gallery, Bristol (21st February – 21st March 2004) - group exhibition with national tour.

Opening date: 13/08/2007

Number of pieces: 1 interactive work
(approx 4m x 3m)

Closing date: 09/09/2007

Media of output: Portfolio

URL: <http://www.alteregoinstallation.co.uk>

Is duplicate: No

Is interdisciplinary: Yes

Pending publication: No

Research group:

Co-authors:

1: Alf Linney

External author: Yes

Additional authors: 0

Other relevant details:

Alter Ego was a five-year research project that questioned the concept of an 'alter ego'. It used a computer installation which produced a 'mirror image' representation of an audience member, but which then apparently took on 'a life of its own'. The work played on the Lacanian idea that the 'ideal-other' in the mirror is, and is not, the self. Alter Ego also explored the predictability of the machine as a tool and measuring device.

Research involved developing new ways of recognising and categorising the shape of the face, tracking the features and classifying their movements into facial expressions, then synthesising both facial appearance and expression on a 3D model. A new scientific method for analysing facial expression was developed as a result of this project. To their knowledge, Wright and Linney's method remains the most robust and successful means of automatically classifying facial expression in real-time. Alter Ego was presented in a range of contexts including art galleries, science museums, art and technology, and computer games conferences.

The artistic aims of the project led to new innovations in science and technology and to new software that would be robust in a public situation. The research process included developing methods for finding and tracking points on the face based on analysis of video footage. Wright conducted extensive primary research into both spontaneous and conscious generation of facial expressions and built up a large video database of expressions.

In the research process Wright visited other leading centres working on similar problems, including MIT, Boston and Carnegie Mellon University. Research was carried out during a Fellowship in the Computer Science department at Cambridge University. The project received ACE funding and Wellcome Trust 'Impact Award'.

Portfolio includes CD, catalogue, documentation, published conference papers (jointly authored), funding (£44,000).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Exhibition

Title:

Cover Story

Interactive digital video installation that explores the potential impact of face transplants on appearance and identity.

Venue: 'Making Faces' exhibition at The Forum, Norwich, group show (three artists: Keith Piper, Simon Tegalla, Alexa Wright) commissioned for British Association Festival of Science 2006.

Opening date: 05/09/2006

Number of pieces: A 3-part interactive video installation (approx 6m x 3 m)

Closing date: 30/09/2006

Media of output: Portfolio

URL: <http://www.makingfaces.org.uk>

Is duplicate: No

Is interdisciplinary: Yes

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

This research project explores the facial expression of human identity. Cover Story draws on 'real life' experiences of people with facial differences and questions what the idea of living without a viable face means. This three-part video installation examines the role of the face in human communication and dynamically investigates the implications of a face that cannot express identity or emotion.

Controversial issues relating to facial appearance and loss of facial identity are here raised in accessible and non-threatening ways suitable to a public site cutting across art, science and public contexts.

The installation was derived from research into the experience and science of facial disfiguration conducted with leading experts including interviews with women with severe facial disfigurements, cosmetic plastic surgeons and transplant teams. The interactive element of the installation involved innovative facial modelling using specially developed software. The project involved technical research into the creation of a real-time interactive avatar and technical support from UCL, with some advice from University of Surrey.

First seen in the context of a publicly sited art/science exhibition and especially created for BA Festival of Science 2006, the Cover Story installation offers new and accessible ways of thinking about face transplants, a contentious issue in medical science. The project has been presented in different forms: a gallery installation (Norwich, 2006, three artist show - commissioned alongside Keith Piper and Simon Tegala with grant from Wellcome Trust), a forthcoming exhibition at Fotofestival, Zaragoza, Spain, (2008); a conference presentation (University of Toronto, 2007). The project has led to ongoing collaboration with Royal Free Plastic Surgery Unit to document a patient's experience of a face transplant.

Portfolio includes CD, catalogue, funding (£15,000), conference paper (jointly authored with Alex Clarke, Royal Free).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Exhibition

Title:

Opera Interna: First Act

Two linked photographic projects (exhibited together) exploring the physical expression of human emotion and the capacity of photographic media to capture this through facial expressions. These images photographed opera singers consciously performing intense feelings.

Venue: 1st International Incheon Women Artists' Biennale, Incheon Multicultural Centre, Korea. Also shown at 'First Act', Bonnington Gallery, Nottingham (Solo show - 7th March – 19th March 2005); M2, Peckham, London (10th November 2007 – 9th January 2008); and publication in Portfolio Magazine, no.42 November 2005.

Opening date: 10/10/2007

Number of pieces: 17 photographs

Closing date: 16/12/2007

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

These two inter-linked projects explore the physical expression of human emotion. Opera Interna focuses on facial expression, whilst First Act also incorporates the physicalisation of emotion elsewhere in the body. The work was inspired by social and scientific research conducted for Alter Ego (output 1). This research, which involved communication with leading face scientists, Paul Ekman and Vikki Bruce, examined how facial expressions may be a direct, unmediated manifestation of subjective feeling, or they may unconsciously be performed to elicit a social effect. This body of photographs was designed to explore these themes by capturing opera singers in the process of consciously performing intense emotions.

This work builds on and visualises Wright's primary art/science research into the expression of human emotion. These images provide a purely artistic outcome for scientifically based research. Drawing on both painterly and photographic techniques, these digitally manipulated images refer to and then subvert some of the traditions of portraiture. The large, high definition, digitally manipulated images are intended to reveal fine details that would normally be hidden from public view and to expose a human vulnerability behind the public performance of emotion, revealing the singers' unconscious expression of physiological or psychological states that contrast with the emotions they are performing.

The work was developed out of close observation and documentation of the expression of emotion in opera conducted during six-week residencies at Welsh National Opera and Opera North.

This work has been contextualised by art historian and writer on photography, Simon Watney, and is published alongside his essay in Portfolio Magazine 42, November 2005. The work has been exhibited nationally and internationally, in Korea alongside co-exhibitors Louise Bourgeois, Cindy Sherman, Candida Hofer.

Portfolio includes CD, exhibition catalogues, Portfolio Magazine essay, reviews, documentation of residencies and funding (AHRC £5000).

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4
Title:

Output type: Exhibition

Conversation Piece

A speech-based interactive art installation creating an intelligent room that can hold conversations with its occupants. Wright's project poses the fundamental question: is meaningful social interaction with a machine possible? Art/science collaboration with UCL and University of Edinburgh.

Venue: Association for Computing Machinery Multimedia Conference, Interactive Arts Program, Augsburg, Germany. Also shown at 4th Joint Workshop on Multimodal Interaction and Related Machine Learning Algorithms Brno, Czech Republic, (28th-30th June 2007).

Opening date: 25/09/2007

Number of pieces: 1 installation

Closing date: 27/09/2007

Media of output: Portfolio

URL: <http://www.ucl.ac.uk/conversation-piece>

Is duplicate: No

Is interdisciplinary: Yes

Pending publication: No

Research group:

Co-authors:

Additional authors:

1: Evans, A.

External author: Yes

2: Lincoln, M.

External author: Yes

3: Linney, A.

External author: Yes

Other relevant details:

Conversation Piece is a speech-based interactive art installation (approx 10m x 12m) that enables individual audience members to apparently converse with the gallery space itself (see portfolio/URL for details).

This work built on Wright's previous art/science research to explore, via artistic practice, issues of interactivity and response through spoken language. The installation created a transparent interface between the virtual and the 'real' using synthesised spoken voice and concealed microphone arrays. Conversation Piece follows in the tradition of chatbots such as Eliza and Jabberwacky, although by using spoken voice and intelligently constructed conversations, it significantly improves the user's experience of identification and communication with the machine. The installation is broadly accessible, and aims to raise questions about human/machine interaction that equally interest scientists, technologists and art audiences.

The work was tested on audiences at several key stages of development – both to enable further development of the technology and the artificial intelligence, and to determine audience response. It was on public exhibition (alongside 9 other artists) at Augsburg, a key venue for this field, where Wright and Lincoln also presented their research findings. Other presentations include Toronto (May 2007) and UCL (April and November 2007).

Conversation Piece represents a major body of interdisciplinary research in computer generated speech and language recognition, which is being carried out in collaboration with UCL and the Department of Speech and Language, Edinburgh University (a world leader for speech technologies). It was enabled through an AHRC Arts Science Fellowship and a Wellcome Trust Sci-Art production award. It is the first collaboration between an artist, scientist and cutting-edge computer technologist on this scale and formed an AHRC case study of good practice in Art-Science Collaborations.

Portfolio includes DVD, documentation of conference presentations, working processes, funding (£135,400 Wellcome Trust/ACE/AHRC).

University of Westminster : 63 - Art and Design
RAE 2008 : RA2 - Research outputs

Name: Wyver, J. F.

Category: A

FTE: 0.20

Identifier: 0510830047958

Year of entry:

Research groups:

RA2 - Research outputs

Output number: 1

Output type: Digital or visual media

Title:

theEYE

A series of 40 x half-hour interview-based profiles of contemporary visual artists. Wyver was the producer/director for 34 films, and producer for 6 films in the series.

Publisher: Illuminations and Channel Five

Publication date: 10/11/2002

Media of output: Portfolio

URL: <http://www.illuminationsmedia.co.uk>

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

theEYE is a series of half-hour interview-based profiles of contemporary visual artists. Subjects include prominent figures like Tracey Emin and Chris Ofili, emerging artists like Dryden Goodwin and Ian Davenport, and painters and sculptors like Anthony Caro and Sandra Blow looking back over distinguished careers. Each film has an extended interview complemented by specially shot sequences of artworks. The intention is to record primary encounters with the artists and to contextualise their work with only the artist's ideas.

theEYE has developed an original film language for the documentation of artworks which offers as direct an experience of the originals as is possible on film. The minimalist aesthetic of the series (no music, no narration) is entirely distinct from the dominant presentation of the visual arts on television.

Each interview for theEYE is based on extensive research of an artist's career and the overwhelming majority of the artworks is filmed from originals, a commitment which often involves travel abroad. The production process for an individual edition may stretch across several years while footage of a sufficient range of an artist's work is gathered. Each finished film is reviewed by its subject to ensure accuracy.

The series is the most comprehensive documentation on film of the contemporary visual arts in Britain over the past five years. The films, of which 40 have been completed since 2002, document and offer interpretation of numerous key installations and exhibitions. The films are widely used throughout the world in education, for museum screenings and as broadcast documentaries. Six of the films were screened on Five. In certain cases, as with William Turnbull and Karl Weschke, these profiles are the only records on film of the artist.

Portfolio includes 40 DVDs, documentation working methods, international screenings since 2002, funding, reviews.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 2

Output type: Authored book

Title:

Vision on: film, television and the arts in Britain

Publisher: Wallflower Press

Year of publication: 2007

Number of pages: 224

ISBN: 1905674392

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors: 0

Other relevant details:

Vision On explores the relationships between the histories of the arts, broadcasting and independent filmmaking in Britain since the early 1950s. The book chronicles the changing social, economic and technological frameworks of broadcasting and the arts and details the story of the involvement in funding arts films by the Arts Council of Great Britain from 1953 to 1999. The concluding chapter considers the future of arts-based media and argues for the necessity of continuing public funding for cultural media.

Vision On offers a comprehensive overview and critique of arts programming about which little has been previously written. The book explores the centrality of arts programmes to the changing understandings of public service broadcasting and charts how the genre's "rise and fall" across fifty years illuminates an understanding of television's changes across this period. It also highlights radical alternatives to the dominant forms of broadcast programming and suggests creative paths for future media producers. The book complements the AHRC-funded University of Westminster project to restore and digitise the films funded by the Arts Council between 1953 and 1999. It was launched with three evenings of public screenings and seminars at Tate Modern.

At the same time as offering the first history of broadcast arts programmes from 1951 to today, the book is also grounded in the first review of the totality of the 480-plus films produced with Arts Council funding (which will be available online from October 2007 to academic researchers). It also makes use of previously unpublished documentation from the Arts Council archive and features original interviews from a range of film-makers.

Each of the Arts Council films was viewed during the research, as were many programmes from BBC, ITV, Channel 4 and other sources. 'Prospect' (December 2007) claimed 'the book was the best ever written about British television'.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 3

Output type: Digital or visual media

Title:

The Art of Henry Moore

60 minute film written, directed and produced by Wyver.

Publisher: Illuminations and Artsworld

Publication date: 12/06/2005

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

Additional authors:

Other relevant details:

The film aims to rediscover Moore's works through a precise visual focus on a wide range of his art. Working with a format distinct from Illuminations' series theEYE, the film brings together images of Moore's artwork from throughout his career with the words of the artist, newly recorded by an actor, which are the only spoken elements. These words are drawn from interviews with Moore and from his writings. This enables an immediate presentation of the artist's ideas and, alongside rigorously shot images of the art, offers insights into his working methods and intentions. The film is intended for a broad general audience achieved by digital television screenings and gallery presentations as well as by DVD sales internationally.

The film is the most comprehensive presentation of Moore's work on film. In early 2007 it was honoured as "Best Educational Film" at the Montreal International Festival of Films on Art. The success of its format led to the production, by Wyver, of further such films, including The Art of Eric Gill and The Art of Francis Bacon.

The film concentrates on Moore's art and largely eschews the biographical approach adopted by all other films about the artist. The use throughout of Moore's words achieves a personal and "subjective" presentation of the artist's ideas.

The editorial content was reviewed and approved by the Henry Moore Foundation and the film was produced to full broadcast specifications. All of the more than 400 sculptures and drawings featured in the film were filmed throughout Europe and the USA by the researcher (working with cameraperson Ian Serfontein) from the original artworks. It was important for the film that no transparencies were used and that new images were created to present the works in as direct a manner as is feasible.

Portfolio includes DVD, reviews, screening documentation.

University of Westminster : 63 - Art and Design

RAE 2008 : RA2 - Research outputs

Output number: 4

Output type: Digital or visual media

Title:

Macbeth

120 minute film reworking of the Royal Shakespeare Company stage production of Macbeth, co-produced by Wyver and commissioned by Channel Four.

Publisher: Channel Four and Illuminations

Publication date: 01/01/2001

Media of output: Portfolio

Is duplicate: No

Is interdisciplinary: No

Pending publication: No

Research group:

Co-authors:

1: Grant, S.

External author: Yes

Additional authors:

Other relevant details:

Macbeth aimed to produce a vivid and dynamic translation to screen of an existing RSC stage production. It built on Wyver's previous stage-to-screen translations of theatrical productions, including "Richard II" and "Gloriana", to develop new production methods and a single-camera film language.

The original stage production was acknowledged as one of the best of its generation. The screen version involved imaginative re-thinking of this for a different media form, whilst retaining the core concerns and qualities of the stage production. The screen production is one of fewer than a half dozen Shakespeare productions produced within British television in the past decade. Its success led to Channel 4 commissioning a film opera of The Eternity Man, with Wyver as co-producer.

Almost all translations of theatrical productions created for television have employed multiple-camera live recording strategies. While such productions have an important archival value, they rarely capture the excitement and interest of the original stage presentation. Macbeth explored how filming a stage production with a single camera and collaborating closely with the stage cast and production team (including employing the stage director as the screen director) can produce a screen version for an extensive broadcast audience (800,000 on C4) and for other viewers, including within education, via DVD distribution. Another key component was bringing the stage production into a single environment, in this case London's Roundhouse, for the filming. Wyver conceived this process during extensive collaborative work with the RSC and other theatre professionals. Co-producer Sebastian Grant line-produced shoot and post-production.

The screen translation retained all of the play's text and was produced to the highest broadcast production values. It was filmed with a full professional team and achieved, without compromising the drama, on an unusually fast production schedule.

Portfolio includes DVD, reviews, documentation of working method and screening.
