

"... the University of the West of England [was] among the post-1992 institutions whose success rates in obtaining grants were similar to or better than those of many of the traditional research-intensive universities... UWE the top-ranked modern university in the table made 80 applications and won 25 awards – a 31% success rate.' *Times Higher Education Supplement*, 24 August 2007

Recent research and KE grants gained from external bodies include:

Dr Kathrina Glitre

Title: *Starring Cary Grant: Casting and Performance in Classical Hollywood Film*

Scheme: AHRC Research Leave; Amount awarded: £21,663

Casting, acting and performance are under-researched areas within film studies. Glitre's research aims to develop a general framework for analysing film acting in close and precise detail, whilst also taking the production context into account. This framework focuses on: physical and close-up performance; the relationships between star and genre; casting against type; and the idea of the star vehicle. Such close analysis of film acting is unusual, but the combination of this approach with production contexts and casting is unique. It will therefore also enhance understanding of the relationship between economic and creative factors within the Hollywood studio system.

Michelle Henning

Title: *Re-animating the Modern Symbol: The Residues of Romantic Materialism in the Picture Language of Isotype*. AHRC Research Leave Grant £24,318

This is an archival research project which deals with texts, graphics and photographs produced by Otto and Marie Neurath and the artist Gerd Arntz at the Gesellschafts- und Wirtschaftsmuseum in Vienna (1925-1934), in The Hague, and at the Isotype institute in England. The Isotype system is a precursor to contemporary information graphics, an 'international picture language'. I intend to study it as a practical and theoretical exploration of symbolic communication. Isotype is considered not only in its relationship to the logical positivist philosophy of Neurath and its immediate historical and social context, but also in relation to these wider ideas about the symbol, which are not necessarily compatible with Neurath's own philosophy, such as those of Early German Romantic philosophy, and theories of symbolism developed in twentieth century German and Austrian art history and in the early critical writings of Walter Benjamin.

The award includes travel expenses for visits to archives in Vienna, the Hague, London and Brussels.

Professor Stephen Hoskins

Title: *The fabrication of three dimensional art and craft artefacts through virtual digital construction and output*

AHRC Research Grant: Amount awarded: £280,734

Michelle Henning

Title: *Rethinking Archives: History, Media and Memory*

Scheme: AHRC Research Workshops - Museums and Galleries; Amount awarded: £10,333

To fund four workshops in collaboration with the Arnolfini Gallery, Bristol to produce a dialogue

between academics, archivists, artists and members of the gallery-going public regarding the role and purpose of the archive in relation to contemporary art, including live art, as well as other forms of intangible or event-based culture. Using raw materials gathered from the past 45 years of Arnolfini's programmes the workshops will bring together archivists, theorists, artists, historians and members of the Arnolfini's audience to explore a series of interconnected problems and questions

Jessica Turrell

'Research Fellow for Innovation in Vitreous Enamel Surfaces in Jewellery'
Scheme: AHRC Three year Fellowship in Creative and Performing Arts

Sherryl Wilson

Arts and Humanities Research Council, collaborative grant (Univs of Gloucester and Bournemouth)

Project title: 'There's no such thing as society? A study of broadcasting and the public services under the three Thatcher governments, 1979-1990'

Mark Dunhill

Japan residency at Youkobo artspace, summer 2007, sponsored by Arts Council (£2,49); from, Sasakawa Foundation (£2,500), and Diwara Foundation (£1500)

Recent start-up projects funded by Research and Knowledge Exchange Committee (AMD) July 2007

Dr Iain Biggs

Title: 'Landscapes of Ageing' – preparation for participation in major regional project
To help develop a bid for a short listed network on ageing in rural society for the New Dynamics of Ageing Initiative. The New Dynamics programme is supported by five research councils and has short listed 11 preparatory networks of which is from UWE. The expectation is that ultimately 6 or 7 programmes will be funded from a programme in the region of £1.6m, with each package being worth c £250,000. Iain's bid draws on his interests around landscape, memory and identity. Amount: £999.

Sarah Bodman

Title: *Artists' Talks on Artists' Books*

Symposium, exhibitions, performance and workshops, at Winchester School of Art, Friday 13th July 2007. Co-hosted by The Centre for Fine Print Research and Winchester School of Art Library and Gallery. Amount: £600

Through the collaboration on this symposium, Sarah aims to provide an opportunity for artists to find out more about ways in which they can work, collectively and independently, to publish their artists' books, and gain inspiration from both established and younger artists' views of how they can translate their ideas into a book format. ***Artists' Talks on Artists' Books***: artists' ideas behind making, collaborating, publishing, exhibiting and education in book arts. The symposium includes a special focus on John Bently's 23 years of publishing and performance as the *Liver and Lights Scriptorium*. Bently's last five publications have contained an audio CD with music by After rabbit as an integral part of each artist's book. There will also be a 'make a musical book instrument' workshop led by John Bently, for participants to produce an instrument to play for a closing performance with Bently's band After rabbit. Visual examples of c.175 artists' books from two exhibitions will be shown on site, plus the complete collection of *Liver and Lights* published artworks from the last 23 years. This is the only such resource on L&L in existence, and it will be shown in its entirety on the day as part of the celebration of the work of John Bently. Accompanying exhibitions at Winchester School of Art:

Six Sacred Sites: Six artists produced book works in response to a variety of sacred locations in the UK, including an ancient long barrow, contemporary, spontaneously-created roadside shrines, and four religious sites. At The Winchester Gallery, WSA.

Sitting Room: an exhibition of artists' books in a sitting room environment, curated by Tom Sowden and Lucy May Schofield. At The Winchester Gallery, WSA.

Carinna Parraman

Title: Funding to attend The Colour Imaging Conference, Norway. Amount: £786.5

Title: Funding to attend The Printed on Paper Conference, Newcastle. Amount: £670

Attendance at two conferences with the aim to develop new networks, share and exchange knowledge with a view to collaborative research in the future. The group CREATE (Colour Research for European Advanced Technology Employment) have come together to promote and exchange research and knowledge through a series of conferences and training courses from September 2007 for four years. The long term is to develop a cross-disciplinary approach to improving colour and print. The project has been funded half a million Euros by Framework 6 Marie Curie Conferences and Training Courses. In recognition of gaining this funding the principle investigator Carinna Parraman has been invited to present research from the project to The Colour Imaging Conference, Norway to give a paper on an overview on the current application of inkjet and it's, as yet, considered unfulfilled potential, which as a technology is as revolutionary as Caxton's printing press. Parraman will also present a paper on an approach to develop inkjet from the perspective of the user. This paper considers the impact of technology on the user, and responses to how inkjet technology is being adapted, highlighting recent changes developments in pigmented inks and the introduction of new colours by the major inkjet companies: Canon, Epsom and HP.

Parraman will also present a paper at *The Printed on Paper* Conference, Newcastle. The objective is to describe how 20th Century prints are made: by process, techniques, colour, paper and particular observations that explain the technical content of the work. As the result of an AHRC funded research project in collaboration with the Prints and Drawings Department at Tate Britain, Parraman has obtained a better understanding as to the technical development of prints, the impact of industrial printing and the artists' appropriation of industrial commercial printing for a fine art application.

Andrew Spicer

Title: *Writing the Historical Dictionary of Film Noir*. Amount: £1000

The intention of this *Historical Dictionary of Film Noir* is to define, elucidate and document the complex phenomenon of film noir. It will map out the terrain and, in particular, extend the boundaries beyond 'classical' noir into neo-noir and into other countries rather than understanding noir as a solely American phenomenon. There is no single volume that cover the whole noir 'phenomenon' in the way proposed. It will be published by Scarecrow Press toward the end of 2008.

Paul Thirkell

Title: Funding to attend The Printed on Paper Conference, Newcastle: Amount: £670

The research questions relating to this work with the collotype printing medium have dealt with a number of issues including historical inquiry, practical experimentation and the contextualisation of it's value within a contemporary framework. Thirkell will present a paper 'The Reproduction, Conservation and Creation of Prints through the Collotype Printing Medium' which will enable a number of strands of this research to be disseminated. A professional publication covering the conference papers and proceedings will be produced by the University of Northumbria Press

Jessica Turrell

Title: Initial Survey of Practitioners to establish the Parameters for the Research Context of Contemporary Enamel Jewellery: Amount £992

This award will fund the initial stage of a three year AHRC funded Research Fellowship in the

Creative and Performing Arts to investigate new methodologies in vitreous enamelling. The focus of the fellowship will be an investigation into the use of innovative and experimental enamelling techniques in the production of contemporary jewellery. Turrell will undertake a survey of collections and contemporary enamel practitioners in Germany, the Netherlands and Amsterdam.

Simon Morrissey

Title: Placing Foreground in an International Context: initial KE relationship: Amount: £852
Morrissey will act as consultant curator for Foreground, a not-for-profit contemporary commissioning initiative in Frome, Somerset. Foreground aims to develop an ambitious and distinctive vision that will explore the relationship between contemporary art and its setting through different curatorial models. Morrissey will develop links with Foreground to play a major role in this development to build a mutually beneficial relationship centred around a developing platform of work experience for fine art students. Morrissey will undertake a research trip with the Director of Foreground to Documenta 12 and the Munster Sculpture Project in Germany to place Foreground's developing curatorial proposition firmly within an international context of art commissioned for its setting at the highest level to ensure that it is distinctive within both a national and international context

Recent announcements

Dr Blu Tirohl has been selected as Editor of the Journal of Gender Studies to Editor.

Professor Paul Gough has joined the Editorial Committee of the *International Journal of Heritage Studies*, and become a Board member of the 'Open Geography Journal' [Bentham Science Publishers]

Paul Thirkell

UWE to design historic fine print database ; *Press release*

A historic collection of fine prints of international importance will soon be accessible online. The Centre for Fine Print Research has been awarded a grant of £15,500 from the Arts and Humanities Research Council to digitise and create a database of the print collection of the Royal Society of Painter-Printmakers.

The society was founded in 1880 by Francis Seymour Haden and five colleagues and was originally known as the Society of Painter-Etchers. Its aim was to promote artists' use of print as a legitimate medium for artistic expression. Since then the society has amassed a unique collection, added to on a yearly basis, representing the work of members past and present including such distinguished artists as Walter Sickert, Sir Lawrence Alma-Tadema and Graham Sutherland. The collection is held in trust at the Ashmolean Museum in Oxford.

The research project, which begins in April, is being led by Dr Paul Thirkell in partnership with the Royal Society for Painter-Printmakers and the Ashmolean Museum.

The collection has immense value within the context of fine art history, and contains a rich source of aesthetic, social and technical data of interest to print historians, curators, artists, students and collectors.

Researchers will make high resolution digital images of the prints and surrounding documents. The database will be designed using technology that will provide a broad and flexible access for a wide range of users and will maximise interactivity. A complete version of the database will be

made accessible through CFPR website and will be linked to both the Ashmolean and Royal Society of Painter-Printmakers websites.

Colette Conroy

Colette has the following writing accepted for publication in 2007 and 2008:

'Freud, Disability and Impairment'. *Consciousness, Literature Theatre and the Arts*, ed. by Daniel Meyer-Dinkgrafe. Cambridge Scholars Press. December 2007.

'Active Differences: Disability and Identity beyond Postmodernism'. *Contemporary Theatre Review*. January 2008. 6000 word article.

Review. 'Theatre, The Body and Pleasure'. *Contemporary Theatre Review*. Issue details tbc.

Commissions.

Monograph *Theatre & The Body*. Palgrave, Basingstoke 2009 (January). Part of the Palgrave *Theatre&* series. Series editors are Dan Rebellato and Jen Harvie.

Guest-editing of themed edition *On Disability: Creative Tensions. Research in Drama Education*. Routledge. October 2009.

Other Current projects.

(With *Research in Drama Education* and The Central School of Speech and Drama) Co-convenor of a symposium on Disability and Applied Theatre Practice in London on 6th October 2007.

Yvonne Buchheim

Recent press release

Music project is a piece of cake

Yvonne Buchheim. SL in AMD, is asking people what music means to them, and their answers are forming part of a composition to be sung by a choir. As a means of encouragement, she is exchanging lines for her Song for Newtown project with pieces of cake. Yvonne hopes to collect up to 200 video clips of people in Newtown, which will go on display at the town's Oriel Davies Gallery. Since 2003, she has recorded about 500 people singing to the likes of *The Beatles* for similar exhibitions in Iran, the United States, Germany and France. She started collecting lyrics for her Song For Newtown project a few weeks ago at her market stall.

I want to create a portrait of Newtown through song. At the same time, I'm researching what people sing and what memories they attach to songs.

One of the questions asks: Why do you like singing? One person answered: "Because it helps me express how I feel - mostly because it makes me feel happy."

www.oriel Davies.org/

<http://news.bbc.co.uk/1/hi/wales/mid/6459635.stm>

UWE announces Situations/GWR Research Fellowship

The PLACE Research Centre and Situations, based at the University of the West of England have appointed a GWR Research Fellow in Commissioning Contemporary Art - Paul O'Neill. Paul will be leading Locating the Producers, a joint research project with Dartington College of Arts and ProjectBase, Cornwall which investigates the commissioning of contemporary art.

Paul O'Neill is a curator, artist, lecturer and writer, based in London. Since 2003, he has dedicated his time to researching the development of contemporary curatorial theory since the late 1980s as part of a PhD scholarship at Middlesex University. Between 2001-03, he was gallery curator at London Print Studio Gallery, where he curated group shows such as Private Views; Frictions; A Timely Place...Or Getting Back to Somewhere; All That is Solid and solo projects: Being Childish Billy Childish; Phil Collins Reproduction Timewasted; Harrowed: Faisal Abdu' Allah and Locating: Corban Walker.

Paul is co-director of MultiplesX; an organisation that commissions and supports curated exhibitions of artist's editions, which he established in 1997 and has presented exhibitions at spaces such as the ICA, London; Temple Bar Gallery, Dublin; Ormeau Baths, Belfast; Glassbox, Paris and The Lowry, Manchester. He is a visiting lecturer in Visual Culture at Middlesex University and on the MFA Curating programme at Goldsmiths College London.

As a writer, his work has been published in many books, catalogues, journals and magazines including Art Monthly, Space & Culture, Everything, Contemporary, The Internationaler and CIRCA. His edited anthology of curatorial writing Curating Subjects has just been published by de Appel and Open Editions.

The prestigious Great Western Research Fellowship award creates a research alliance of international significance in visual arts commissioning in the South-West region. Locating the Producers is a combined research study and programme of international events, which will investigate the process of commissioning contemporary art across five visual arts sectors from 2007-09. The fellowship will begin in April 2007.

For more information, go to www.situations.org.uk,

Shawn Sobers

As part of Abolition bi-centenary events has completed two projects:

A 30 minute documentary "Unfinished Business" transmitted on BBC1 (west region) 23rd March 2007. Shawn was director of this polemical piece from presenter Marvin Rees on his views of Bristol being a divided city.

Exhibition titled 'Me Deya' for the British Empire & Commonwealth Museum. This is part of their abolition exhibition and will be open for 2 years. Shawn commissioned a series of short films/artists responses to legacy of slave trade and produced an interactive platform for them to be accessed from, and also made a video box for the gallery.

Material for future e-newsletters should be sent to Joanna2.montgomery@uwe.ac.uk/ and paul.gough@uwe.ac.uk/

PG/JM

