



## **The Research Bulletin**

Salford School of Art + Design

December 2010



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03	Welcome
04/05	Mathias Fuchs
06	Angharad Thomas
07	Debra Leighton
08	John Rooney/The National Typographic Research Group
09	Charlotte Gould+ Paul Sermon
10/11	Paul Sermon
12/13	Charlotte Gould
14	Research Centre for Contemporary Art and Critical Theory
15	Neither/Nor Presented by Conversations in Painting
16	Tim Isherwood+Gary Peploe
17	Deborah Woodman

Welcome to the December research bulletin from The Salford School of Art and Design. If you have any comments or would like to submit work for inclusion email Deborah Woodman **here**

## 04 Mathias Fuchs

*Announcing a new book  
by Mathias Fuchs, Art &  
Design October 2010*

*Sinn und Sound  
by Mathias Fuchs  
published at  
Wissenschaftlicher  
Verlag Berlin.  
368 pages, paperback*

*order at:  
<http://www.wvberlin.de>*



The book on the semantics of sound by School of Art & Design researcher Mathias Fuchs has been published by Berliner Wissenschaftsverlag and will be in the bookshops by the end of October. Mathias investigates the possibilities of assigning meaning to sonic structures and starts with a critical review of traditional theories. Sound has been described as a language, a narrative, a representation of extra-musical objects, as a non-discursive set of symbols or as an emotion. In his 368 pages publication he offers a new way of understanding audio by “looking” at it as play. He further suggests to employ a methodological approach of exploring meaning between the established and new systems of reference.

The book features an in depth analysis of sound art pieces as different at Karlheinz Stockhausen's Hymnen, Missy Elliott's Pass that Dutch and Robert Morris' Box with the Sound of its Own Making.

## 05 Mathias Fuchs

*Recent publication  
by Mathias Fuchs  
Salford University,  
School of Art & Design*

*Das Spiel und seine  
Grenzen II, Springer  
Vienna New York,  
1st Edition  
2010, 272 pages.  
16 illustrations  
ISBN: 978-3-7091-0084-4*

The second issue of the series on Games, Art and Society is in the bookshops now.

This is what Mathias' publication (co-editor with Ernst Strouhal and author) is about:

The Limits of Play.

Transformation of Play II

At the turn of the century it became apparent that games cannot be seen as marginal to a work and information society, but have taken a central position in society. Economy, sport, music, and architecture are all said to be influenced by play and our lifestyles are often characterized as ludic. A new discipline labelled ludology is at the forefront of scholarly activities and does not only attempt to analyse games, play and the players, but ludic environments, music or economics as well. Our species can hardly any longer be understood in terms of homo sapiens or homo faber individuals, but has to be seen as homines ludici. It seems as if there were no limits to play and as if playfulness has replaced what once was governed by reason, work or religion.

This book investigates the limits of play. Starting with a critical review on the classical texts by Huizinga and Caillois a revised notion of play is sought for – based on the dramatic changes our economy and media landscape are undergoing at present.

Julian Dibbell (USA) and Irini Athanassakis (GER) investigate processes in the national and international economies in regard to ludocapitalism and the new “playbour” set of values. They critically research virtual economies and their proximity to hazard, cheating and other playful strategies. Daphne Dragona (GR) and Alessandro Ludovico (IT) speculate on the potential of computer games and online universes for subversive political action. Garry Crawford and Viktoria Gosling (UK) take a look at the sociotypes involved in popular games. Mathias Fuchs (AUT) suggests that spoilsports and cardsharps could be interpreted as proper players, Stephan Günzel (GER) looks at space and games from a philosophical viewpoint and analyses the notion of the „Magic Circle“ as something to be reconsidered substantially. Tapio Mäkelä (FIN) takes a closer look at Locative Games. You will also find contributions on the stadium as a special location for games, on the film „No Country for Old Men“ as an example for a new narrative form, on the philosophy of games, gambling, ....

## 06 Angharad Thomas

*Report from the Learning  
Network for Sustainability  
(LeNS) conference,  
Sustainability in Design  
NOW!*

*Angharad Thomas,  
Senior Lecturer and PhD  
student, School of Art and  
Design.*

The LENS conference was held in Bangalore India from September 29th - October 1st this year. I attended this conference to give a paper entitled The role of design in enabling sustainability in small scale textile manufacturing: A case study of small scale textile manufacture in Wales, presenting initial findings from my PhD research.

The conference was held in the JN Tata auditorium, Bangalore and was attended by about 300 delegates from most parts of the world including Lapland, Italy, the UK, Botswana, Brazil, New Zealand, Australia, China and Thailand. Many were academics but there were also students and attendees from industry.

A big highlight for me was a visit to the Shruti School of Art and Design in Bangalore where the students had an exhibition of their work, the projects on display demonstrating work done with deprived communities in Bangalore and other parts of India.

The web site for the conference is at <http://www.lensconference.polimi.it/> where the proceedings with full set of all papers and keynote speeches is available.

*left* With delegates from design institutions and consultancies in India

*right* Talking to a student about a project undertaken with local school girls



## 07 Debra Leighton

*Academy of Marketing  
Annual Conference in  
Coventry UK'  
New research links with  
the University of Tasmania*



In July of this year Debra Leighton, Senior Lecturer in Heritage Studies and Dr Kim Lehman from the University of Tasmania presented a paper at the Academy of Marketing Annual Conference in Coventry, UK.

The paper, 'The Development of a Hedonistic Experience Brand: Australia's MONA' explores the case of Australia's Museum of Old and New Art (MONA), which is unusual in many respects. Privately owned and funded by millionaire David Walsh the museum is located in Hobart, the capital of the island state of Tasmania, a long way from the art capitals of the world. MONA is the umbrella brand for a range of products aimed at the luxury brand consumer, the consumer that will think little of travelling half way round the world for an unusual and memorable experience, and comprises wine, beer, art, hotels and music. As the brand develops – the art museum at the core of the brand has yet to open- so the role and philosophy of David Walsh as the vision behind the brand is also emerging. The research for the case is drawn from a longitudinal project that is tracking MONA from its early stages through to its opening and eventual evaluation once it has been operating for a year.



# 08 John Rooney

*The National Typographic  
Research Group*



The National Typographic Research Group was set up by John Rooney, School of Art and Design and Dr. Caroline Archer, Birmingham Institute of Art and Design/The Typographic Hub. The group includes academics from Liverpool JMU, LCP, Wolverhampton University, Derby University, Huddersfield University and Loughborough University.

The first meeting was held in Birmingham this November. This meeting raised the following central points for the group:

*To provide a means by which typographic research could be conducted in a more permissive and experimental way than has previously been the case.*

*To bring together on an equal footing the academic and scholarly with the industrial and professional, whilst not excluding those with a passion for the subject.*

*Provide a valid platform for both the academic and professional typographer and those interested parties that lie in between.*

*Maintain the diversity of the subject by keeping the Group independent and not tied to a single institution or manifesto.*

The next stage will be to hold a series of Type symposia across the country next year.



## 09 Charlotte Gould+ Paul Sermon

*Shang-pool Picnic  
Shanghai University, 23rd October 2003*

*<http://shangpoolarcadia.blogspot.com/>  
[2010/11/shang-pool-arcadia-in-shanghai.html](http://2010/11/shang-pool-arcadia-in-shanghai.html)*

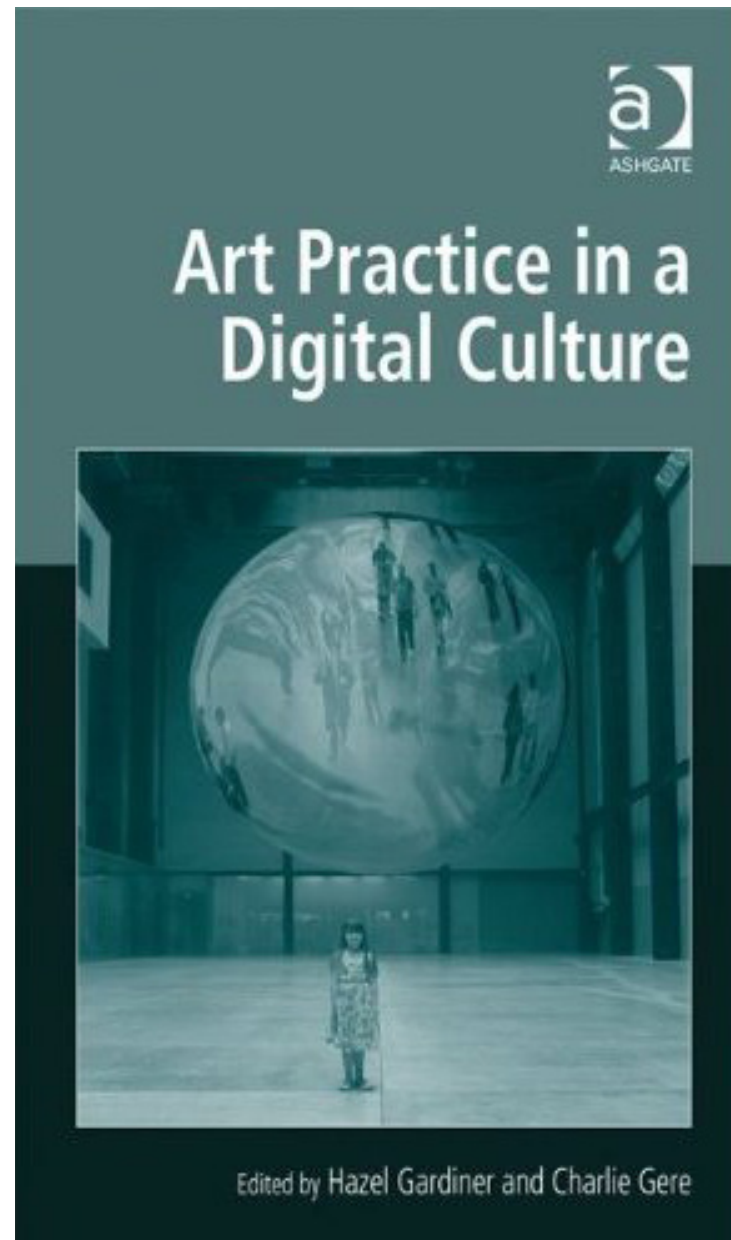


A Liverpool Biennial event run by the Universities of Salford, Liverpool John Moores and Shanghai brought together people on opposite sides of the globe in a virtual world modelled on the newly regenerated Stanley Park. The 'Shang-Pool Arcadia' project connected people in Shanghai to Liverpool's Bluecoat Gallery. They experienced a shared picnic environment through the latest blue screen and HD video conferencing technology. The participants were captured by cameras which projected them onto the screen, and augmented reality allowed them to interact with surreal picnic items and animated characters from both cultures.

'Shang-Pool Picnic' combined the work of the University of Salford's Charlotte Gould and Paul Sermon to explore the concept of idyllic green spaces in the city for recreation, contemplation and meetings, with Liverpool's Victorian Stanley Park forming the virtual backdrop. It built on the technology they used at the 2009 Glastonbury Festival where festival-goers appeared and interacted with each other inside a virtual 'picnic on the screen'. Charlotte Gould of the School of Art & Design said: "Liverpool and Shanghai were brought that bit further together in cultural fusion. It's the first time these technologies have been used in this combination of across the globe telecommunications."

# 10 Paul Sermon

*Telematic Practice and  
Research Discourses  
Chapter in Art Practice in  
a Digital Culture'*



Paul Sermon's chapter contribution to 'Art Practice in a Digital Culture', edited by Charlie Gere and Hazel Gardiner has recently been published by Ashgate as part the AHRC Methods Network series - Digital Research in the Arts and Humanities. In this unique book, artists, art historians, art theorists and curators of new media reflect on the idea of art as research and how it has changed practice. Intrinsic to the volume is an investigation of the advances in creative practice made possible via artists engaging directly with technology or via collaborative partnerships between practitioners and technological experts, ranging through a broad spectrum of advanced methods from robotics through rapid prototyping to the biological sciences.

Much as art history is in the process of being transformed by new information communication technologies, often in ways that are either disavowed or resisted, art practice is also being changed by those same technologies. One of the most obvious symptoms of this change is the increasing numbers of artists working in universities, and having their work facilitated and supported by the funding and infrastructural resources that such institutions offer. This new paradigm of art as research is likely to have a profound effect on how we understand the role of the artist and of art practice



# 11 Paul Sermon

## *Borderless Reality*

*Nabi Art Centre  
Seoul, Korea  
13th October to 12th  
November, 2010*



Paul Sermon exhibits Telematic Dreaming at the Nabi Art Centre in Seoul for the Borderless Reality Exhibition. Telematic Dreaming turns a bed into the support of high-resolution images that might show a partner, intimately alive although being thousand kilometers away. The light-intense projection of the other results in a remarkable suggestion which turns the touch of the projected body into an intimate action. Sermon aims at expanding the senses of the user, while it is obvious that the other cannot really be touched but that only swift, decisive, possibly tenderly reactive movements can experience the suggestion of touch—a moment of contemplation, as many users observed. The synaesthetical, sensual impression lets the hand and the eye fuse, and it is this effect that characterizes this work.

'Borderless Reality', an exhibition co-organized by art center nabi, ISMAR 2010 and V2, will allow you to explore a borderless world developed from the point where physical reality and the virtual layer become entangled in augmented and mixed reality technologies. The exhibition is comprised of seven works: three entries 'Augmented Shadow', 'Frame Seductions', and 'Fecundation' selected from the Art Gallery of 9th ISMAR (IEEE International Symposium on Mixed and Augmented Reality) 2010, and three works - 'Mirror Scrutinizer', 'RE:', 'Serendipitor' that are receiving support or being developed by the Netherland's V2 Lab, where augmented reality is one of their main research topics. art center nabi chose the classical piece 'Telematic Dreaming' by Paul Sermon, which adopts the augmented reality concept in the early 90's.

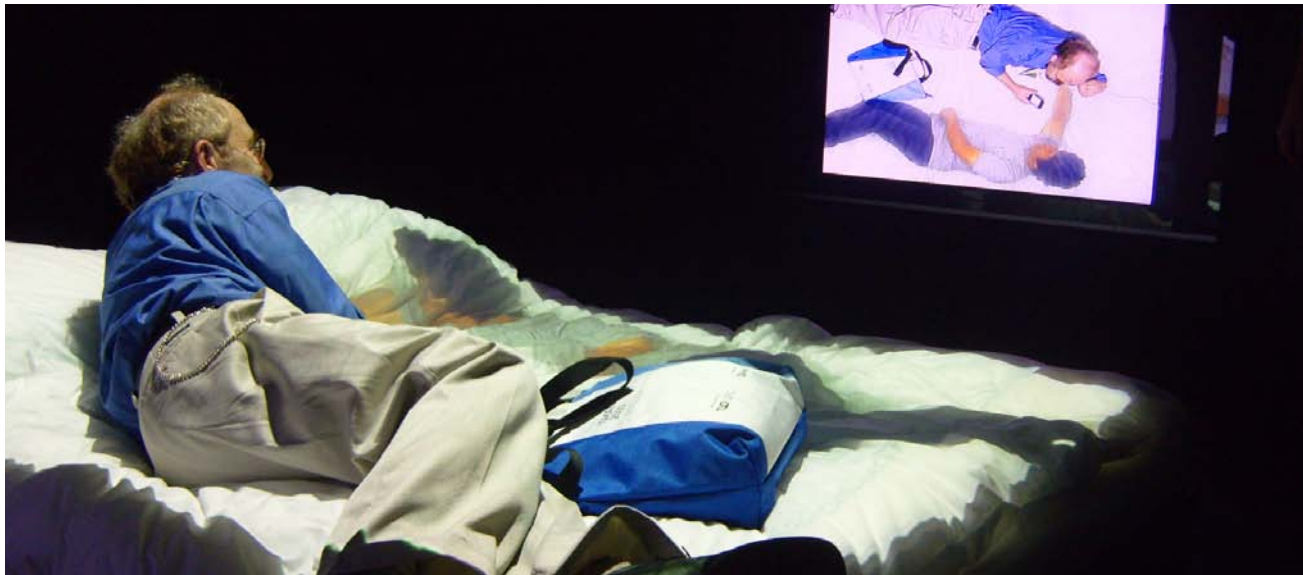
**Date** 13th October – 12th November, 2010  
/10am – 6pm

**Opening** 13th October, 2010 (Wed.)/6pm.

**Venue** art center nabi, Seoul, Korea  
Host art center nabi, ISMAR 2010, V2

<http://www.nabi.or.kr/english/main/main.nab>

[http://www.nabi.or.kr/english/project/coming\\_read.nab?idx=336](http://www.nabi.or.kr/english/project/coming_read.nab?idx=336)



# 12 Charlotte Gould

Hub

[www.hub.salford.ac.uk](http://www.hub.salford.ac.uk)

Scratch 'n, sniff

Cinema presents

***My Beautiful Launderette***



Hub is an innovation space and pop up gallery based in a disused retail space in Salford. By attracting an audience to an otherwise empty retail unit, this project aims to support the regeneration of the City and further create links between the University, its local community and the creative industries that surround it. Hub was built on collaboration between the School of Art and Design and the School of Music Media and Performance and represents a cross faculty fusion between research, academic enterprise and teaching and learning. It aims to facilitate the incubation and showcase for ideas and creative outputs through a series of curated shows and events by the partners involved. Each of the projects is collaborative involving the community and the creative industries. Partners include Central Salford Urban Regeneration Company, BBC21CC, Lets go Global, Soup Collective and producer and curator Bren Callaghan, to further secure cultural and industry links within the community. There is also a virtual Hub in Second Life at the Salford Metaverse and first and second life visitors gathered together for the launch.

My Beautiful Launderette Manchester-based Producer Bren O'Callaghan worked in collaboration with Charlotte Gould, Hub M3 and The School of Art to present an alternative method of viewing classic British film via nostrils and throats, and not just eyes and ears as part of the Hazard Festival. Screenings were a real retro hit and the Friday night audience were treated to a question and answer session with Gordon Warnecke, an actor from the original film. In a period of escalating 3-D movie production, itself stemming from a gimmick long thought redundant, Scratch 'n Sniff Cinema is a purposely no-tech method descended from the era of Odorama and Smell-O-Vision, popularised by the likes of trash film director John Waters (Polyester, Hairspray). The project involved performance and sensory immersion, Salford students had worked with staff to create the set to transform Hub into Tub for the night. Students dressed in eighties clothing to greet the audience with eighties style drinks, sweets and bubbles. The audience were asked to blow bubbles at key moments and heighten their film experience through their sense of smell with scratch n sniff cards.

# 13 Charlotte Gould

*Zombie Nation*

+

*Offit*



## **Zombie Nation**

'Zombie Nation' is a pervasive gaming event, produced and designed by Lets Go Global in collaboration with Hub to explore new ways of engaging with urban public spaces. It combines creative technology, gaming and performance and involved local youth groups who through playing the game experienced digital media training, with 'mash up' edits of the film captured on their hand held digital video cameras as they solved the clues provided. Karen Shannon of Lets Go Global said that it is important to provide a framework with which people can engage, projects such as this 'transform ordinary spaces into extraordinary spaces' and people who would not usually meet, are able to interact. Passers by joined in and some came along dressed as zombies on the day to engage with game and the space, such as the zombie knitter who took over one of the empty shop units encouraging others to join her in knitting.

<http://www.manchesterdda.com/2010/07/14/making-the-city-a-digital-playground/>

## **Offit**

During their six-week collaborative residency at Hub M3, Lois Klassen and Mary Oliver explored the locale specific to the gallery, just on the border of Salford and Manchester. As travelers and explorers the artists were considering the imbalance caused by the presence of cultural production in urban spaces. 'Offit' - Salford vernacular for 'not on it', out of sorts, or not quite right, is an installation in which the visitor finds themselves confronted with things that are 'Offit - not on it'. This exhibition asks: does art produce a condition of offit and is this a useful condition from which to view the process of urban regeneration?





# 14 Research Centre for Contemporary Art and Critical Theory



Jill Randall has had 8 sculptures selected by an international jury for the European sculpture survey exhibition, "Diversity and Difference in Practice" in Turin, Italy (Sept 16th – Nov 6th). Randall also gave a Presentation on her practice to the 1X Sculpture Symposium of the European Sculpture Network.

Jill Randall has just had a Proposal accepted by the National Waterfront Museum (The National Industrial Museum of Wales) in Swansea, to develop a major solo exhibition drawings and sculpture produced during an Artists Residency at Parys Mountain Copper Mine in Anglesey.

Sam Ingleson and Team have won the Manchester Beacon Science Festival Community Award for an innovative Creative Community Engagement Project at Stretford High School, as part of Manchester Science Week.

Ingleson and Team have also been short-listed for The Times Higher Education Award for the KTF "Wearpeace" Project, turning 'guns into goods' with Manchester communities.

Brendan Fletcher is currently exhibiting work in the exhibition "Neither/Nor" - Conversations in Painting, at the Arena Studios Gallery, Liverpool as part of the Cooperative Programme for the Liverpool Biennale.

# 15 Neither/Nor Presented by Conversations in Painting

*Maggie Ayliffe  
Caroline Cleary  
Brendan Fletcher  
Simon Harris  
Alistair Payne*

15 September – 30 September 2010  
Arena Studios Gallery, Liverpool

Conversations in Painting is a curatorial project initiated by the artists Maggie Ayliffe, Programme Leader Fine Art, University of Wolverhampton, Brendan Fletcher, Lecturer in Visual Arts, University of Salford and Alistair Payne, Programme Leader MA Fine Art, University of Wolverhampton with the express aim to create opportunities for engagement and dialogue with painting as a contemporary art practice.

The exhibition Neither/Nor was curated by Conversations in Painting and hosted by Arena Studios Gallery as part of The Cooperative programme for the Liverpool Biennial 2010.

The artists featured in Neither/Nor explore painting as an experimental site in which the traditional criteria by which painting has come to be defined have all but been expunged. Painting that is neither/nor.





# 16 Tim Isherwood + Gary Peplow

## **Tim Isherwood**

*New Creative Technology  
& Communications Research  
Centre member*

Tim brings eleven years of teaching experience at F & HE educative levels. Previously employed at Stockport College and Sheffield Hallam University, his main area of specialism/interest is in typography, particularly the generation and development of typefaces, also the instruction in the discipline of typography, its appropriate usage and social significance.

Tim's continued and further research also sits within this category and consists predominantly of exhibitions showcasing works that utilise processes such as paint, print-making, photography, film-making, collage and digital media encompassing open source software.

Tim Isherwood is a Lecturer working on the Graphic Design BA (hons) course, based at Allerton Studios.

## **Gary Peplow**

*VC Scholar in the Creative Technology & Communications Research Centre*

Gary Peplow has recently joined the Creative Technology & Communications Research Centre following his successful application to the University VC Scholarship scheme. Gary is a graduate of Interactive Arts at Manchester Metropolitan University and received his MA in Creative Technology at The University of Salford. He has lectured in Art and Media at Manchester Metropolitan University 2001-10. He has spoken at Art and Media conferences both at home and abroad and his video/film and video installation work has been shown internationally. Garry has taught at the National School of Art in Bulgaria. He is co-founded and Creative Director of 'Interval' established December 2005 and is also a founding member of 'Loosecollective' an innovative design initiative with 21st century business model. He has worked as a consultant for Manchester's 'Bellyfeel' interactive media company, which was awarded a Webby for 2007's Crimeface, transmedia online narrative. He also won a ZKM award for Urban Cycles an international collaboration which he instigated between Interspace, Bulgaria and IDEA, UK.

Gary Peplow is Motion & Interactivity Pathway Leader Graphic Design BA (hons)

# 17 Deborah Woodman

*Time at the bar please.....*

Congratulations to Deborah Woodman from the Research Support Unit who has had her paper 'Social Order and Disorder in the Nineteenth Century Drink Place: An Evaluation of Manchester and Salford' published in The International Journal of Regional and Local Studies (Series 2), 6(1). As well as supporting our research in the School of Art & Design Deborah Woodman is currently completing her PhD thesis on 'The Public House in Manchester & Salford, c1815-1880'. The following abstract from Deborah Woodman's paper illustrates her other insightful contribution to research than the one we all know and appreciate.

"Much is written about on the negative aspects of drinking establishments in nineteenth-century society, often focusing on new industrial centres and regional capitals such as Manchester, and on issues such as drunkenness, crime, and prostitution. These issues convey the impression of a society riddled with drink and social disorder problems. A detailed examination of historical evidence on the usage of Manchester's drinking establishments reveals that there were positive as well as negative aspects of the role of the drinking place. This article investigates in more detail the social and leisure function of the public house and its customers in Manchester, comparing the sometimes lurid contemporary depictions of pub 'low life' with the more mundane and often positive realities revealed by statistical evidence and descriptive material on the 'everyday life' of licensed premises. "





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