



MIRIAD

Research Degrees
Programme

Newsletter
No 4 Autumn 2014

Contents

03 North West Consortium Doctoral Training Partnership (NWCDDTP)

04 Projects

05 Making Traditions

06 Common Senses

07 Presenting 'The Wythy Walks'

08 The Designer as Writer/
The Writer as Designer

09 Playing with Words: Storyjacker.net

09 Interim

10 North West Symposium on
Landscapes of Identity LOI14

10 Tacit

10 Gut Feeling

11 Lost and Found

12 Researchers

13 Yatie Aziz

14 Fariborz Bajgiran

14 Sue Blatherwick

15 Gary Bratchford

14 Clinton Cahill

15 Sara Davies

16 Joseph Duffy

17 Anna Frew

18 Leanne Green

18 Laura Guy

18 Ana Rosa Hopkins

20 David Jackson

20 Brigitte Jurack

21 Sarbjit Kaur

21 Liz Mitchell

23 Howard Read

22 Amber Roberts

24 Derek Trillo

26 Simon Woolham

27 Conferments



Foreign Investment
Wild New Territories
Brigitte Jurack

This newsletter of the Manchester Institute for Research and Innovation in Art and Design (MIRIAD) Research Degrees Programme spotlights some of the activities and projects of the Institute's ninety postgraduate researchers.

Supporting a diverse range of research interests, MIRIAD is home to a vibrant community of scholar-practitioners whose individual research traverses disciplinary boundaries from art and design to craft, architecture and media to visual culture.

This newsletter describes some of the projects that have taken place over the past eighteen months and traces some of the activities that individual MIRIAD researchers have undertaken.

North West Consortium Doctoral Training Partnership (NWCDTP)

MMU's research strategy embraces the objective of taking MMU into the top 50 UK institutions. The Manchester School of Art Research Degrees Programme and the Graduate School in the Faculty of Humanities, Language and Social Science have taken an important step along that path by satisfying the stringent criteria for excellence demanded for membership of the NWCDTP.

MMU sat alongside the lead institution, the University of Manchester, with the Universities of Keele, Lancaster, Liverpool, Salford and the Royal Northern College of Music in a successful bid to the AHRC for £14 million to fund doctoral studentships in the arts and humanities from 2014–19. With additional match funding it will fund some 50 studentships a year across nineteen subject pathways in what has already been shown to be a highly competitive scheme. The first students begin their studies in September 2014 and among them is Lesley Halliwell, a fine artist, who is carrying out a practice-led research project into the decline and resurgence of pattern and ornamentation.

In visual arts, design and architecture, the NWCDTP builds on the pioneering PARCNorthWest regional training consortium and will allow students to take advantage of training within the consortium and skills development available at collaborating museums, galleries, businesses, cultural and media organisations. [Jim Aulich](#)

Projects

Whether working together with museums, taking research into the field, engaging with local communities or building platforms online, the projects of MIRIAD researchers go beyond the usual institutional boundaries. And in opening up beyond the academy, the outside is brought in and researchers become more than researchers: they debate and share experiences with each other and with people from diverse places.



Making Traditions

PhD Exhibition, People's History Museum
Left Bank Café, Manchester, 29 April 2014

How do you write a review of your own exhibition? Perhaps that's why real artists have other people to write their catalogue notes.

I could begin by listing the people who came, who made it an event, and indeed, who made it a PhD. There were performances by Lymm Morris Men, Edwin Beasant, the 2nd Alexandra Park Guides, Waters Green Morris and the Irlam Royalties; and works made in collaboration with makers from across the region: Sidnie Peel, Basir Wafa, Clare Louise Vincent, Annie Dearman and Samantha Hamer. And there were others, too many to name, who brought their music and dancing, their making and their support. We filled that large space, even on a school night.

This wasn't so much a display of discrete and completed 'works of art' but rather a drawing together of some of the tangled strands of my four-year project about folk performance from the North West of England. Although it wasn't consciously planned as such, it represented a meeting of disparate practices and groups who might not otherwise have had a reason to mix. My own finite pairings with costume-makers, performers and scholars in the field combined on that evening to create something broader and more communally owned.

And it went ... well. Actually it was great, although of course, it was difficult to forget that both of my examiners were in attendance and that my viva would take place the following morning at 9am. Yes. And it was hard work – one of the longest, busiest days I can remember. After weeks of planning we gained access to the venue only two hours before the event opened, and it is probably fair to say that some things were a bit sketchy in places – not all of the photographs were on the wall when the first guests arrived and the performance schedule got a bit blurry

around the edges. But in many ways isn't that a good analogy for the doctoral process itself? Perfection is hardly an option and probably not even preferable.

My PhD has been – for want of a more over-used cliché – something of a journey. To paraphrase Mae West, I used to be an ethnomusicologist but I drifted. I began my work here in 2009 with the intention of exploring an 'artistic turn' for music research – borrowing from the shared space emerging between art and anthropology. Unlike many of my MIRIAD peers with an established practice already under their belts, I arrived with little more than a vague sense of dissatisfaction with the limitations of my social science training. By the end, I had definitely embraced the artistic turn, but the focus of my research and the form it had come to take were almost unrecognisable.

The title of my thesis, and the long name of my exhibition was *Making traditions | Practicing folk. Contemporary folk performance in the North West of England: a practice-led enquiry*. Its premise was simple. 'Folk' is a practice – and often a material one. Not so much a vernacular or style, nor a particular set of songs or dances or other rustic artefact, once gathered by Victorian collectors on bicycles and then promptly preserved in aspic.

Instead, I came to perceive it as a kind of scenario – it is what can happen when people come together, regardless of anything else, to share in a cultural practice which they create for themselves. It is songs sung by those who might not primarily call themselves singers, dances danced by those who may not have formalised dance training, art created by people who probably have

some other day job. It's entertaining and dynamic and evolving and it contributes to a vital and lived sense of community and place. My work became about creating the conditions to foster, explore and subvert that process, as a way of researching with others. [Lucy Wright](#)

Making Traditions



Common Senses

Common Senses is a series of talks and workshops, as well as a research project, initiated by Paddy Baxter and Mary Ikoniadou

We are investigating the idea of the Commons and the practice of ‘commoning’ (to borrow Peter Linebaugh’s phrase) in relation to important aspects of our work, such as collective production, the formation of communities, autonomous collective practices and actions, questioning the role of the public and the private. Consequently, it is vital that the talks we organise represent the many different ways in which the Commons accrues in the contemporary post-economic-crisis, digital age.

For the first event, which took place on 2 April 2014, we explored the Commons as a physical space and everyday practice in the city. Often when we speak of Commons we refer to a resource shared by a group of people and a process by which the goods (material or intellectual) are held and managed collectively. Or we think of it with reference to common land and common access to natural resources, to a time when this was the majority form of land tenure and social reproduction.

Indeed much of the academic debate since the late 1960s has discussed the Commons within this paradigm. However, in recent years there has been a re-conceptualisation of the Commons to mean not only land and natural resources, but to include spaces for social reproduction, practices of skill-sharing and of knowledge exchange, virtual as well as physical spaces, collective expressions and actions.

With this in mind, we invited activist researchers Michael Byrne and Patrick Bresnihan from Dublin’s Provisional University, and Ursula Dimitriou, a Greek architect, PhD researcher at Goldsmiths College and lecturer in architecture at Central St. Martins, to MIRIAD. They told us about their respective research projects into how the practice of everyday ‘commoning’ plays out in post-economic-collapse, austerity-era Dublin and Athens. Rather than reifying the Commons as



a utopian project, the presentations and lively discussion explored some of the challenges facing the Commons as autonomous or independent social spaces in the face of speculation, gentrification and private speculative accumulation in Europe.

On 30 April 2014, we invited cultural researcher and advocate of free software, Marcell Mars to speak about a very different manifestation of the Commons – online open source programming and knowledge exchange, what could be called the digital Commons. At this fascinating talk and workshop, Marcell introduced us to his ‘Public Library Project’ that seeks to digitise, archive and share literature of all kinds with various communities of knowledge online. In essence, the project aims to make everyone their own librarian and break knowledge free from the strangle-hold of corporate intellectual property laws. Marcell also introduced us to other curating and knowledge sharing websites and initiatives, and this was followed by a critical discussion of access to and control of knowledge in the light of the Snowden revelations and the persecution of Aaron Swartz. (For further information visit www.thebear-review.com/#!free-libraries-for-every-soul/c153g)

Common Senses will return with more events in the coming months, but for now if you want more information visit our blog: www.commonssensesblog.wordpress.com. Paddy Baxter & Mary Ikoniadou



Presenting 'The Wythy Walks – in Search of the Shortcuts: Mapping Human Narrative'

Mapping Culture: Communities, Sites and Stories, a conference in Coimbra, Portugal, 28 – 30 May 2014

When I came across the open call for the international conference *Mapping Culture: Communities, Sites and Stories* in Coimbra, Portugal, the first thing I thought was, where's Coimbra? I messaged my Portuguese friend Juno to ask him about it and Google-mapped it to orienteer myself in relation to Lisbon, which I had visited nearly ten years before.

My friend mentioned *Jardim do Portugal dos Pequenitos*, a miniature museum of architectural sites related to both Coimbra and Portuguese culture, and I thought of Ralph Mills's research about miniature objects. We of course visited little Portugal during our stay in Coimbra and were not disappointed.

Coimbra University is at the top of the hill, at the pinnacle of the steep sloped town, while mine and Ralph's B&Bs were at the bottom of the town near the river, so every morning was an extreme work-out for both our eyes and legs.

The conference set out to explore both conventional and alternative approaches to mapping cultures and communities in an international context.

My practice-led research, which establishes an artistic residency, explores layers of autobiographical memory and maps human narrative through the re-exploration of a specific site – Wythenshawe in South Manchester in the 1980s – was a perfect fit.

The conference was friendly, well-organised and presented opportunities to mix with others and engage with projects from all over the world. These chances mainly arose during the coffee breaks and vegan meals. I was presenting my first conference paper so I felt a mixture of excitement and nerves as I wanted to impress.

The conference offered two key dimensions of relevance to artistic, architectural and planning practices. Firstly, participatory and community engagement aspects, especially in the context of accessible mobile digital technologies. Secondly, mapping of the intangibilities of a place (stories, histories, etc.) that provide a 'sense of place' and identity to specific locales and the ways in which these meanings and values are grounded in embodied experiences.

The *Wythy Walks* are a playful and constructive exploration of specific sites around Wythenshawe. They encourage streams of consciousness and layers of memory tapes with old friends, family and acquaintances who grew up there. The *Wythy Walks* are re-staged and re-traced through re-enacting the recorded narration from the walks. This develops as an ongoing series of measured filmed stills, taken from carefully chosen sites and following this same process. The *Wythy Walks* have also been tested and recorded using Google Earth's street level mode, as if on a real physical walk.

There are already plans for another conference to take place in two years due to the high demand around the subject of *Mapping Culture*. (For conference details visit www.ces.uc.pt/eventos/mappingculture. To receive a digital version of the full paper email simonwooly@hotmail.com)

Simon Woolham

Ana Rosa Hopkins



The Designer as Writer / The Writer as Designer

Arvon, Lumb Bank, Heptonstall, 8 – 13 July 2013



The Designer as Writer / The Writer as Designer at the Arvon Foundation, Lumb Bank, Heptonstall. Photography by Ralph Mills.

Almost a year ago fifteen postgraduate researchers and MIRIAD staff had the fortune to enjoy a week's retreat into writing at the Arvon Foundation. Organised through the AHRC-funded Designing our Futures programme, *The Designer as Writer / The Writer as Designer* offered participants the opportunity to experiment with modes of writing both personal and academic, in an exploration of writing as a creative research practice.

The Arvon Foundation runs residential writing courses, for schools, groups and individuals, at four rural writers' houses in the UK. Lumb Bank is an eighteenth-century mill-owner's house that once belonged to Ted Hughes. Standing on a steep, wooded hillside just outside Heptonstall, with views over the West Yorkshire Pennines, it was home for five days in July. Five days without TV, radio or internet, just an incredible setting, wonderful weather, food and two inspirational writers to guide us. Poet Jen Hadfield and non-fiction writer and journalist William Shaw took us through group workshops, one-to-one tutorials and evening performances, in an exploration of

voice, where it comes from and where it might take you, if you let it.

During the week, we experimented with point of view, from the 'unreliable narrator' to the onion in the vegetable drawer. We played with line breaks and white space, the ordering of sentences and the difference between spoken and written words. We considered pace, shape and rhythm, and practised cutting and editing, a vital part of the writing process. And we did a little soul-searching in the form of a series of 'complete-the-sentence' exercises. How would you finish the phrase, 'my voice comes from...'? Particularly memorable moments for me, included Jen's lilting performance of her poem *Paternoster*; guest speaker Inua Ellams and his rhythmic, musical poetry, inspired by classic literature and hip hop; Ehi singing church music in the evening; relaxing into the idea of quiet company, without the need for small talk.

The climax of the week was Friday night. We knew from the start that Friday night's performance was ours; a group event, at which each of us was 'strenuously encouraged' to read

something aloud, either written during the week or beforehand. Everyone rose to the challenge, and all offerings were genuine, open and thoughtful. And then, despite the wine and beer running out, we ended up in a sing-song into the small hours, accelerating through the Beatles, Joni Mitchell, Don McLean, folk songs related to childhood memories of Forest School Camp and other bits and pieces I can't remember now.

The whole experience was honest, generous and, on occasion, emotional. In a noisy world, it offered a quiet space for reflection and experimentation. Writing is at the core of research, regardless of discipline, yet rarely do we get to focus on how it works, what it does, and what it is capable of. I got to know my voice a little better as a result of this week, to try things I had been afraid of previously, and to think about writing in ways I hadn't considered before. I got to know my fellow researchers, to feel part of a community that can be hard to find in the solitary world of postgraduate research. I came away thinking experiences like this should be available to all, on prescription.

Liz Mitchell

Playing with Words: Storyjacker.net

Third-year PhD student David Jackson is working on a project that helps people to write stories together using specially designed online games. Here he describes the *Storyjacker* project and his plans for its future.

What motivated you to start researching games in relation to story writing?

David: I actually started my PhD looking at interactive stories, like choose-your-own-adventure books and games. I was looking at ways to solve the contradiction between the usual job of a story – to tell you what happens – and the idea of interactivity – to be in control. After a while it became clear to me that one way to have a significant amount of control of a story was to become one of its authors in some way. And so story-writing games became my focus.

Tell us more about the Storyjacker platform and your research so far.

D: *Storyjacker* is a website that allows you to write stories by playing games. There are two games available to play at the moment called *Bamboo* and *Twisted*. You can log on and play these writing games, either with friends or on your own, depending on the game you choose. The games are designed to make writing with others more fun, but also to write stories that have a comparatively meaningful structure.

During the PhD, I have tested and developed the games with over 70 HE students who

have written over 45 stories in writing game workshops. Nearly half the participants were writers on creative writing courses and the other players were students from other arts courses. Regardless of whether they were writers or not, groups tended to respond well to the games as a fun way of working together.

And now you're testing with published fiction authors, too?

D: Yes, in June 2014 I started a programme of games with respected writers from the fields of literary, experimental and genre writing. The authors include Jenn Ashworth, Ross Raisin, Tiffany Murray and Mez Breeze. Their games and works will form part of a comparative study of user groups for *Storyjacker*. They will also help the research to explore the idea of digital game-based fiction as a form or subset of literature, as well as being an effective form of pedagogy.

What's planned for the future?

D: It's early in the process, but I have started to collaborate with partners on *Storyjacker* projects, which we are looking to gain funding for, in the fields of both publishing and creative writing education.



Interim

PAPER Gallery, Manchester

This exhibition at PAPER Gallery included work by twelve MIRIAD postgraduate research students: Sara Davies, Anna Frew, Jan Fyfe, LOKesh Ghai, Sarbjit Kaur, Ralph Mills, Liz Mitchell, Mary Stark, Howard Read, Tilo Reifenstein, Simon Woolham and Derek Trillo.

While I oversaw certain administrative tasks associated with mounting an exhibition, curatorial decisions were largely shared amongst the group. The exhibition featured projects currently in progress and brought these diverse enquiries together under the title *Interim*. It was occasioned out of a desire within the group to

disseminate our research activities outside of the academy. Perhaps perversely for a research exhibition we gave limited space to words. Instead we hoped to allow for the collection of objects – concrete but also theoretical – to establish relationships between themselves. This happened both within space and through discussions that framed the collaboration process. The exhibition was accompanied by a reader to which each exhibitor contributed an annotated page from a text that had informed their thinking. Financial support was generously provided by MIRIAD.

Laura Guy

North West Symposium on Landscapes of Identity LOI14 Tacit

The *Landscapes of Identity* symposium was led by postgraduate researcher Yatie Aziz and took place at Manchester School of Art on 9 April 2014.

It aimed to promote cross-disciplinary links between 'research' and 'practice' through analysing and integrating ideas, theories and methods.

The event attracted a wide range of speakers who have all made their mark in their respective fields of architecture, landscape, urban planning, sociology, arts and media, popular culture, music and animation. They were invited to present their diverse perspectives on the multi-dimensional identity of place and society.

The symposium was attended by over 100 participants and consisted of talks and a discursive forum on Manchester's identity.

It was chaired by Emma Anderson (director of the Atkinson in Southport) and the speakers were Karenza Moore (sociologist), Chris Woodworth (character animator), Dave Haslam (author and DJ), Paul Harris (choreographer), Jason Prior (landscape architect) and Simon Humphreys (developer). There was plenty of time for networking with the speakers afterwards.

The Landscapes of Identity symposium will return in early 2015 with a symposium about Dynamic Mapping. (For details visit www.facebook.com/pages/Landscapes-of-Identity-LOI/275403379288179?) **Yatie Aziz**

www.tacitjournal.org

Tacit is an e-journal and blog dedicated to debating and documenting new approaches to arts research practice, especially those enabled by evolving digital technology.

Both the journal and the blog are primarily produced by MIRIAD with support from a wide range of partners including FACT (Liverpool) whose Research and Innovation Manager forms part of the editorial board.

The content of our first issue is currently undergoing peer review using emergent open-review methods. Our second call for papers is soon to be announced, coinciding with the launch of our first issue.

We are re-launching our blog platform as a space for researchers and practitioners to disseminate their work and discuss the process of emergent research methods in the arts. We are keen to make the most of our digital platform which will use video and audio alongside curated content and experimental approaches to academic writing.

The blog will feature short guest editor 'residencies', allowing individual researchers to create and curate content aligned with their own particular research interests. If you are interested in applying for a guest editor residency (one to four weeks), email tacitjournal@gmail.com with a short proposed theme and a plan of what you will publish. **Hannah Elizabeth Allan**

Gut Feeling

Since May 2014, I've been employed at MMU Business School's Centre for Enterprise as a Research Associate on the AHRC-funded project '*Gut Feeling*' in Designing and Developing New Products in Small Creative Companies (www.mmucfe.co.uk/what-we-do/gut-feeling-in-designing-and-developing-new-products-in-small-creative-comp).

This work involves using participatory research methods to elicit hindsight narratives from practicing designers and product developers, in order to assess the role and extent of intuition or 'gut feeling' employed in small creative companies. The results will be disseminated via journal articles and an event at the Design Council in London.

Anyone who knows my research – or has read the article about my PhD exhibition in this newsletter (on page 5) – will perhaps understand that this project represents something of a conceptual

leap for me, so any suggestions of appropriate literature, advice or guidance are gratefully welcomed. In addition, the Centre for Enterprise has expressed keen interest in developing links with MIRIAD – perhaps in particular with members of the Design Research Group – and it has been suggested that a shared event between the two centres might be a valuable way to conclude my project. If anybody feels that they would be interested in working with me on this, please get in touch l.wright@mmu.ac.uk. Thanking you in advance! **Lucy Wright**

Lost and Found

The presence of objects which have narratives of their own drew together postgraduate researchers in the collaborative work of creating a book and exhibiting their work in MMU's Link Gallery in April 2014. They formed a splinter group from MIRIAD's peer-led writing group, following a discussion about the academic meaning of 'findings'. If there are findings, there must also be losings.



Lost and Found exhibition opening. Photography by Ralph Mills.

What emerged was a collective meandering, a shared fascination with materiality. Was this a sentimental nostalgia for the past or a search for the hidden narratives contained within? There may be an element of both, but the main interest was the significance of objects: what they represented and suggested, and how they take us to different histories, which inform our presence and understanding of the past and today.

Derek Trillo and Jan Fyfe were both drawn to the landscapes of childhood: remembered, imagined and recovered through toys and books. Sarbjit Kaur reflected on questions of cultural, social and gendered identity through a collection of dolls from around the world. Roaa Assas considered the negative stereotype of people in the Middle East, specifically in the virtual world. This concept was highlighted by the use of a flickering and broken photographic image of an Arabic woman projected by video.

LOkesh Ghai's and Liz Mitchell's work was about collecting. A chance find at an

antiques fair united LOkesh with a book of matchboxes, cheap ephemeral things from all over the world, carefully dissected and arranged on the pages of a ring-bound folder.

Liz, a curator who has spent much of her adult life in rooms full of collected things, responded to the hidden spaces of the museum storeroom. She was interested in the stillness of things, the way in which objects both submit to and yet resist our attention. Sue Blatherwick and Sara Davies offered different responses to the emotional pull of home. For Sue, it was the assemblage of objects within the family home, the narratives contained within collected materiality, a lifetime's archive on the brink of dispersal. Sara was searching for the traces of an absent home in the archive of a university herbarium. Aged specimens of pine and yew, disintegrating on the page but still faintly fragrant, conjured the forests of a Swedish summer, the shadowy imagined home of the migrant in diaspora.

Ralph Mills projected his fascination with

miniatures and their resonance in the homes of people in the past through a display of archaeological potshards.

The resulting exhibition and book represents the identity of each individual, the path they are on, their journey. Brown packaging labels signified intentions, pinning down each task and yet the work and the intentions bridged many labels: historian, archaeologist, collector, curator, anthropologist, ethnographer, artist. Many of these items would have been considered trash: discarded, unwanted and useless. Junk and clutter. Has-beens, out of date. Rusty, broken, dead: stuff.

As each person became more involved in their individual project and research, the connections became greater. A paradox: through the search for the depths of specificity and uniqueness, a commonality emerged.

With LOkesh back in India, discussion is underway for developments for *Lost and Found International*. (With thanks to Liz Mitchell for parts of text)

Sue Blatherwick

Researchers

This section gives a flavour of the many activities MIRIAD postgraduate researchers are engaged in. Perhaps crucially, MIRIAD researchers are practitioners, they do things, they practise research, whether as writers and speakers or makers and readers. The kinds of activities that disseminate practice, as well as contribute to individual research enquiries, range from conference papers to artist residencies, from journal publications to blog entries, from games development to public artwork commissions.



Yatie Aziz

1st year part-time MPhil/PhD, Landscape architecture



Asia Triennial Manchester community workshop at the Sure Start Centre, Cheetham Hill. Yatie Aziz.

'For me, the emotional impact of this radically unstable world is as great as the physical one', says Yatie. Since moving to Cheetham Hill in the aftermath of the Manchester 1996 IRA bombing, and having lived in London and Kuala Lumpur, she finds that there is a vacuum between real people on the street and the people who are planning the future environment. It is almost impossible for people to identify with their surroundings, let alone develop a sense of belonging to a place. Yatie's research, called 'Landscapes of Identity', identifies the multi-dimensional characteristics of spaces and place, and aims 'to advance understanding of complex and dynamic urban occupation through the act of *creative mapping*'.

Yatie coordinates and delivers regular visual skills workshops to MMU MA Landscape Architecture students. She says that the relational process between a researcher and her subject(s) of study requires a personal connection with data sources. Thus Yatie utilises her transnational identity, lived experiences and communicative skills to develop cross-cultural understanding of *place identity* through social and visual means.

Her voluntary work for community groups such as the *North Manchester Black Health Forum* in Cheetham Hill, and multi-artform organisations such as *Manchester International Festival*, *Manchester Histories Festival* and *Manchester Jazz Festival* enhance her relationship with the city's phenomena. Yatie is also the Events and Volunteer Coordinator for the *Asia Triennial Manchester* (ATM), a major initiative of MIRIAD and Manchester School of Art that features a visual arts festival, an international symposium, an Asian business event and community learning and engagement programmes. Recently appointed as the events co-ordinator for the *Landscape Institute North West* (LINW), Yatie hopes to campaign for holistic and democratic approaches in design and planning.

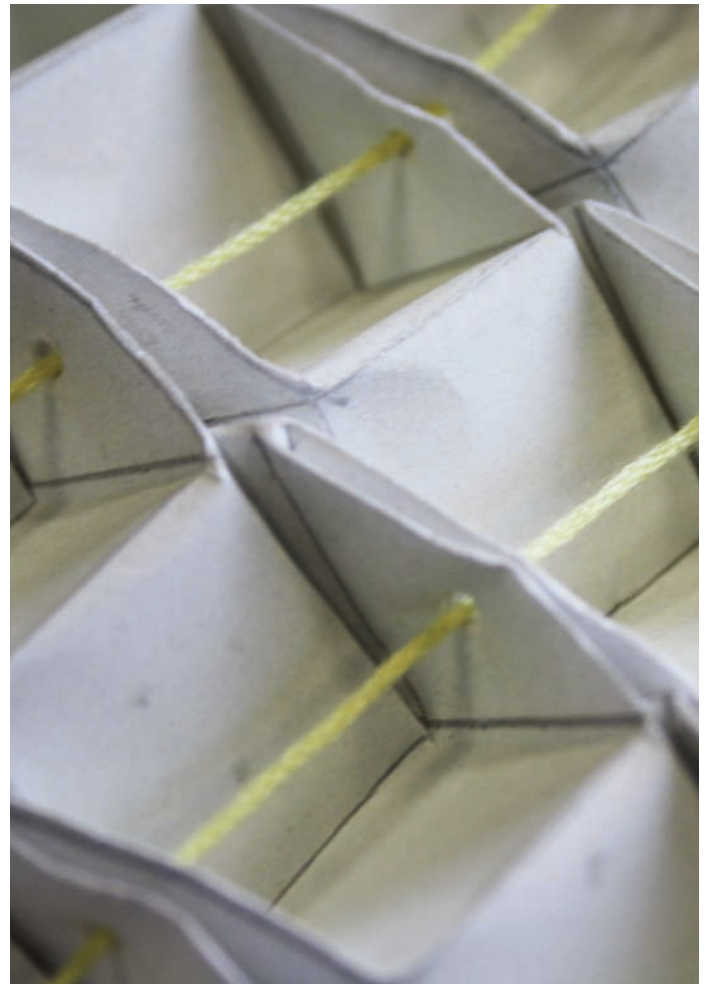
Fariborz Bajgiran

Part-time PhD, Architecture

Fariborz Bajgiran's research is an innovative application of deployable technology in emergency sheltering. He has done volunteering for many emergency NGOs such as the Iranian Red Crescent in the Bam Great Earthquake. During his research and teaching in Manchester School of Architecture he has conducted many workshops for three age groups to evaluate public skills in the self-construction of emergency sheltering with popular materials such as water-proof cardboards. His workshops, based on popular traditional skills, such as origami, provide architecture students with fundamental skills for their future practice.

He has also presented aspects of his research through a conference paper at the 2013 Julio Fabos conference at the University of Massachusetts, USA.

For his work within MMU as Studio Supervisor Assistant Fari was awarded the Student Institutional Employee Award 2014 and has been nominated for the National Employee Award. Fari was also a member of the IT team that won Bronze MMU Green Impact Award 2013.



Sue Blatherwick

Part-time MPhil

In September 2013, Sue Blatherwick put together a showcase display of the ceramics of her father, Robert Blatherwick, whose work she is writing about for her MPhil. This exhibition opened in the Usher Gallery in Lincoln in September 2012 with a slide presentation and talk relating to the work and to her research. It was well-attended by friends and supporters, many of whom have pieces of Robert's work.

Sue took part in Derbyshire Open Studios on May bank holiday weekend, opening her studio and offering the chance of a bumpy drive down a farm track to see some pots. With her feet in more than one county, she also had some ceramic pieces included in the Lincolnshire Artists' Society Summer Show at the Sam Scorer Gallery in Lincoln, July 2014.

Gary Bratchford

3rd year part-time PhD, Visual Culture

AHRC-funded Gary Bratchford presented a conference paper at the *7th International Interdisciplinary Conference – Representation, Politics and Violence* in Brighton in September 2013. Addressing anti-occupation protests that occur in Israel and the Occupied Territories, the co-authored paper, with photographer Huw Wahl, examined the production and dissemination of images depicting ritualistic resistance. In October, Gary was invited to give a public lecture on the 'Politics of visibility' for the photography research platform *TENT*. The discussion covered the Falklands War and print-based media, neo-liberalism, the working classes and the anti-Iraq-War street protests, Zionist pioneer images of pre-state Israel and the current wave of anti-occupation documentary photographers practicing in the Occupied Territories. The talk was featured in issue 14 of *Art Licks*. In March 2014 a piece of writing and an image from a research trip to Israel were published

by the Social Science Research Fund on the website of the Rachel Tanur Memorial Prize for Visual Sociology. The image and writing were selected for entry into the Visual Sociology competition.

Gary's forthcoming activities include an invited talk as part of Castlefield Gallery's involvement with the Asia Triennial Manchester (ATM). Gary will address issues related to the ATM's theme of 'Conflict and Compassion'. Starting in September 2014, Gary will also be taking part in the Institute of Humanities and Social Science Research's AHRC-funded 'Our Future Histories' research and public engagement project. He's furthermore a board member of the Visual Sociology Working Group for the International Sociological Association (ISA) and sub-editor of their newsletter. For more information on the above and other activists, please see www.Garybratchford.info.

Clinton Cahill

4th year part-time practice-based PhD, Design

As a full-time lecturer and part-time student, Clinton's PhD research since December 2012 has of necessity been slow and steady. Conference papers, presentations, exhibitions and RD2 Transfer report have provided useful deadlines for critical reflection and for progressing practical and written components. Clinton found writing the monthly guest blog for the James Joyce Centre to be a useful regular prompt to experiment with writing about his research to both informed and general audiences. This led to an invitation to celebrate the 75th anniversary of the publication of *Finnegans Wake* and the annual Joycean 'Bloomsday' festivities with a solo exhibition, *Illuminating the Wake*, showing his research at Darc Space gallery in Dublin, May – June 2014. The exhibition was an invaluable opportunity to rehearse presentational methods for larger printouts and drawings. The opportunity was funded by a MIRIAD Small Bid through the Design Research Centre.

Clinton exhibited at the *Visual Discourse Part 3. Location: Displacement from*

Another Side exhibition at the MMU Benzie Building, April – March 2014. This iterative 'pop up' exhibition was part of an ongoing collaboration with Colleen Morris and Stephen Pascoe (North Melbourne Institute of Technology). Clinton's contribution was an essay about drawing-as-reading, which was handwritten onto the inside of a Perspex exhibition case to accompany a projection work by his collaborators.

At the College Art Association (CAA) annual conference in Chicago, February 2013, Clinton presented a paper entitled 'Drawing in the dark: James Joyce's "Finnegans Wake"' as part of the International Association of Word and Image Studies (IAWIS) panel: *Conceptual Writing: A Word and Image Continuum*. Conference attendance was funded by a MIRIAD Small Bid through the Design Research Centre.

Clinton gave a short illustrated talk and workshop, 'Illuminating The Wake', at *James Joyce and Illustration* held at the Ashmolean in Oxford, in June 2013. Both were part of the Joyce celebration day at



the Ashmolean, hosted by Joyce scholar Finn Fordham.

The *Illuminating The Wake* guest blog is a monthly piece of reflective writing for the James Joyce Centre, Dublin. Commenced in December 2012, *Illuminating The Wake* is intended to introduce visual approaches to the Wake to new and established Joyce readers and to share a personal adventure in 'Wake'-reading. Arising directly from his research it explores pictorial notation and illustrative drawing as valid ways of interpreting Joyce's 'nightbook', and contributes to a developing popular dialogue about the work. The blog helps Clinton to articulate reflections on his own understanding of the work and to relate to what other readers 'see' in Joyce's text. For details visit <http://jamesjoyce.ie>.

Sara Davies

2nd year part-time MA by Research, Photography

At Paper Gallery, Manchester, Sara was part of the *Interim* exhibition. In this group show, October - November 2013, she exhibited work in progress titled *Corner of Mine*, an installation reconstructing parts of a traditional Scandinavian wooden croft from memory. The work formed a corner of a room with a separate door. In her studio, Sara has a similar structure which she uses as a backdrop for photography. Her project is called 'Re-constructing home – memory in the Scandinavian diaspora' and explores the experience of living with two cultures and of belonging in diaspora. Sara was also part of the *Lost and Found* exhibition and book launch at

Link Gallery, April 2014. In her project *Too Small. Too close. Too grey. Too sparse.* she investigated a collection of conifer specimens at Manchester Museum. She sifted through herbarium sheets searching for symbols of home. Conifer specimens triggered memories of the forests where she played as a child. As a migrant in the minority, she is negotiating two cultures and trying to re-inscribe dominant cultural symbols.

On 26 April 2014, Sara launched the Anglo-Nordic Artist and Designer Network, a blog aiming to bring together Anglo-Nordic artists and designers in the north

of England. She is creating a network and an online thinking space, where relations between art practitioners can be formed, collaborations can be initiated and common themes might emerge. This autumn, she will also begin an MPhil/PhD project with the title 'Hybrid encounters – visual narratives of the Anglo-Nordic diaspora in the north of England'. She is proposing to create a participatory artwork exploring issues of migration, mobility and belonging in a transnational environment. If you are an Anglo-Nordic artist interested in the project please contact estherswill@gmail.com.

Joseph Duffy

3rd year part-time practice-based PhD,
Moving / Still Image and Analogue / Digital Technologies



Joseph undertook an AHRC/MIRIAD residency under the title 'Dislocated' at the Oslo National Academy of the Arts (KHIO), Norway, in April 2013.

He also presented three papers over the past 18 months. In December 2012, he delivered a paper entitled 'Jakarta landfill places' at *Production of Place* held at University of East London. In October 2013, at the École Normale Supérieure de Lyon's *The Art of Walking: Pedestrian Mobility in Literature, Philosophy, and the Arts* conference his paper addressed the 'Performative traces of traumatic place'. And in January of this year, he spoke as part of the *Space/Place/Culture* seminar programme at MMU, where his paper had the title 'Performative traces of place'. As part of his ongoing practice-based research into performative relationships to place and mapping using analogue material and mobile technology, Joseph

went on a field trip to Kangbashi, Ordos, China. He has also been part of numerous exhibitions since the last newsletter, these include: *Archipelagos* (jointly with Dave Griffiths) at Sandao Gallery in Xiamen, China, June – July 2013. *Ordos Traces*, a series of digital prints from GPS drawings, was exhibited at *Seamless: The Digital in Design* at the Museum of Architecture and Design, Ljubljana, Slovenia, September – November 2013. As part of *Futureeverything* in Manchester in March of last year, Joseph showed *Fractures*, a moving image installation, at *Ways To Escape* at 2022NQ. The film *Landfill* was screened at *MIA*, The Armory, in Pasadena, USA, in November 2013. *Between Two Deserts*, a stereoscopic slide viewer installation, was shown as a New Work exhibition at Rogue Open Studios in September 2013. An interview with Joseph in Stigmat Videofocus,

recorded in February 2014, is accessible via www.issuu.com/stigmat10press/docs/stigmat_videofocus_-_february_2014.

Together with Dave Griffiths, Chris Paul Daniels and a number of Soup members and collaborators, Joseph co-founded and ran *Film Material Soup*. This analogue-orientated crit group organised screening events based in Rogue Studios Manchester. *Oslo Traces* was screened at *Film Material Soup* events at: The Royal Standard in Liverpool in March 2013, Rogue Project Space in Manchester in November 2013 and Newbridge Project in Newcastle in February 2014. Joseph also wrote a chapter entitled 'Landfill and disasters in the wastelands of Indonesia' for the *New Cultural Landscapes* publication edited by Ken Taylor and Maggie Roe and published by Routledge in 2014.

Anna Frew

2nd year part-time PhD, Narrative and Digital Media

In the spring of 2013, Anna worked on part of the design and illustration of *The Dark Would – Language Art Anthology*. The Apple Pie publication features Anna's illustration of Dante holding a Kindle, which appears in both the codex and digital versions of the book, with other illustrations shown within the e-edition.

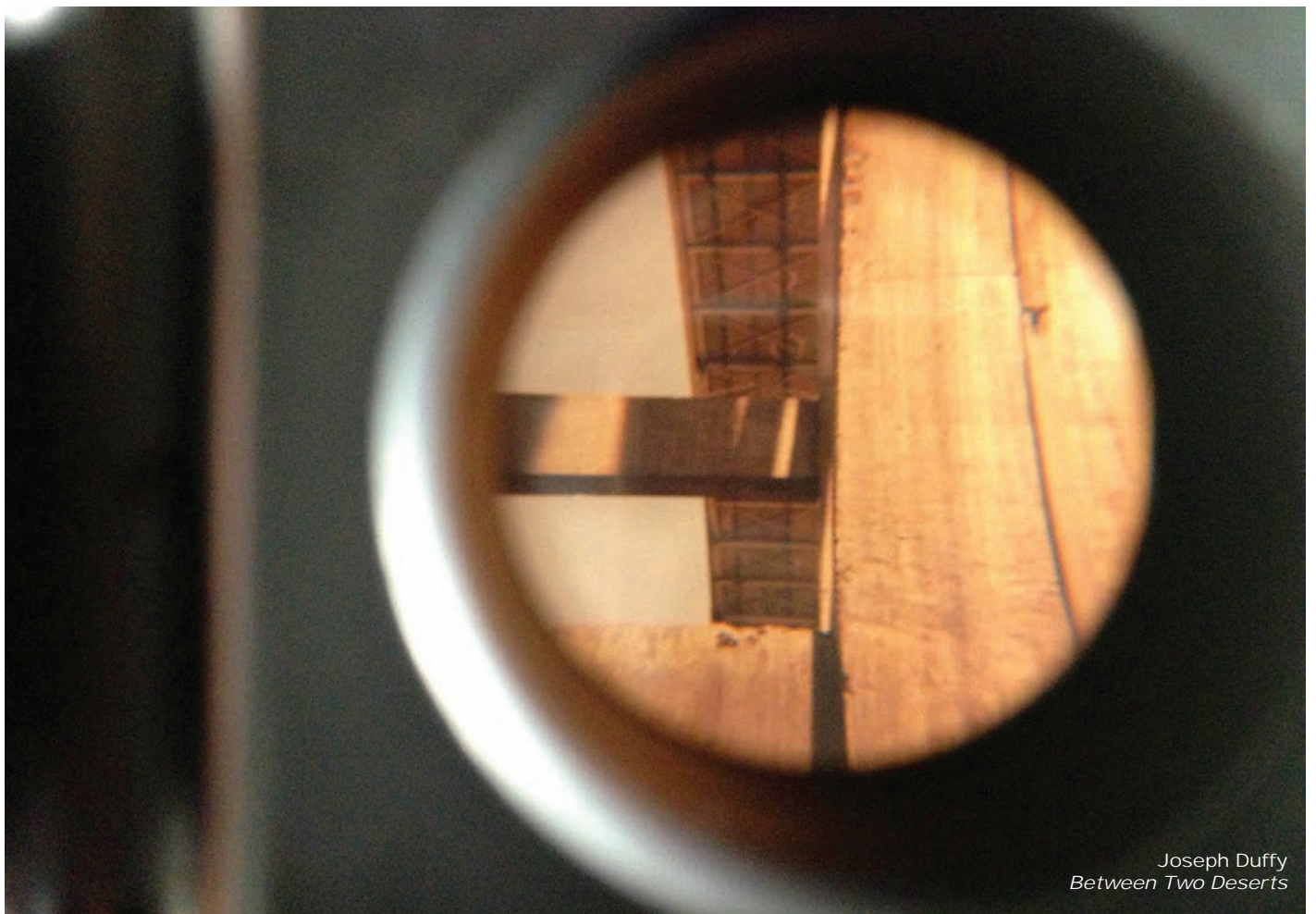
During the summer of 2013, Anna worked with Madlab in a {CODE Creatives} project. Alongside a data analyst from the Humanities Faculty and Madlab staff, she created a programme to illustrate the relationships between groups using the Madlab space. On completing this project, she co-wrote 'Visualising data to understand human relationships' for the e-journal *Tacit*.

Anna spoke about her research at Manchester Art Gallery's Pecha Kucha. Titled 'Digital storytelling', she used the talk to break down her research question into stages to provoke discussion with the audience. At the end of the year, Anna was part of the *Interim* exhibition at Paper Gallery.

In spring 2014, Anna participated in a panel discussion on BBC Radio 4's *Character Invasion*. She talked about the future of character on radio. Anna described how the changing way in which we can deliver narratives digitally, is offering more opportunities to create engaging and diverse stories. During summer 2014, Anna participated in the Nordic Summer University in Iceland.

As part of a study circle exploring the boundaries of the textual form, Anna delivered a lecture and seminar around her research.

Anna has also been working as a Professional Skills Support Tutor in the faculty of Art and Design. Her role focuses on co-ordinating the delivery of the interdisciplinary 'Unit X' and teaching a module of study about teaching to second year students. Anna received recognition for her teaching this year with the award of a HEA Fellowship.



Joseph Duffy
Between Two Deserts

Leanne Green

3rd year full-time PhD

Leanne was awarded £3000 AHRC Skills Development funding to organise the *Making Connections: Collaboration in Research and Practice* conference at King's College London, January 2014.

In February 2014, BBC Radio Merseyside invited Leanne as an academic specialist for the *War at Home* programme. Leanne was also a panellist, alongside David Aaronovitch, Rachael Jolley and Alan Maryon Davis, at the *Index on Censorship* session at the Hay Festival of Arts and Literature in June 2014.

Leanne's publications in 2014 include an article with the title 'Calls to arms' in the April issue of *Index on Censorship* and the chapter 'Picturing wounded soldiers in the First World War' in the forthcoming *War in the Visual Arts*, expected later in the year from Ashgate.

In September 2012, Leanne gave a paper with the title 'Visualising refugees in First World War charity campaigns' as part of the Institute of Historical Research Lecture Series. She also presented parts of her research in conference papers such as 'Advertising war: picturing conflict in First World War publicity' at the *Memory, Conflict and Space* conference at the Centre for War and Peace Studies at Liverpool Hope University in June 2013. In September of the same year, she gave the paper 'Picturing the war wounded in First World War publicity' at the *War in the Visual Arts* conference at the University College Cork. And in April 2014, she returned to Liverpool University with the paper 'The design and reception of food propaganda, 1914–1918' as part of the *Food and the First World War* conference.

Leanne has also been teaching as an Associate Lecturer on the 'Framing the Visible', 'Empowering Images' and 'Designed for Life' modules at MMU.

Some Girls poster (courtesy of Carola Adams and Graham Peet)
installed as part of Patrick Staff's *A Factory As It Might Be*,
International Project Space, Birmingham.



Laura Guy

2nd year full-time PhD, Art History

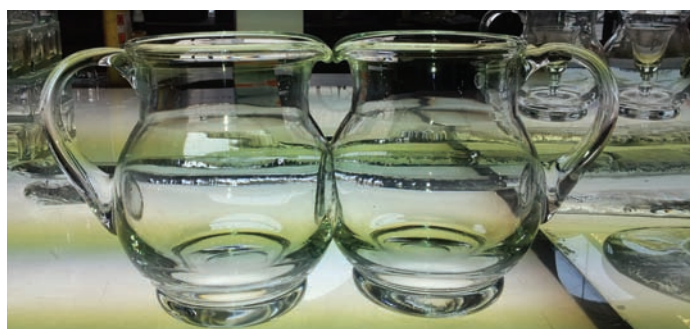
Laura curated the following projects and exhibitions over the past year: *Some Girls*, International Project Space, Birmingham, April 2013; *Nobody Told Us About It: Socialising photo-history*, Northern Gallery for Contemporary Art, Sunderland, November 2013; *Intentions – Strategies – Works*, TATE Liverpool, November 2013 – January 2014; *Jane Drew (1911 – 1996)*:

An Introduction, Institute for Contemporary Arts, London, February – March 2014. She's currently working on the forthcoming *Manifestos Show: ACT I, Inessential fathers* for Archive in Berlin to be held in September 2014. Laura presented a conference paper 'There is another history' at the *Radical Archives* conference at New York University in April 2014. Her trip was

supported by the MMU Graduate School Conference Fund. At the conference *Debout! Feminist Activism and the Moving Image in France and Beyond* held at Queen Mary, University of London, in May 2014, Laura's paper was titled: 'The rhythm that laughs you: women having fun unwork Valerie Solanas' *SCUM Manifesto* on video'

Ana Rosa Hopkins

3rd year full-time practice-based PhD, Art and Design



Ana has been awarded a number of international residencies and held numerous exhibitions over the past 18 months. She also continued her work as Director Fine Art for the Instituto Plano Cultural (Brazil, Germany, UK).

Ana has recently completed her stay as an international artist in residence at the Higher Education Institution of Glass / Royal Glass Factory, La Granja, Spain, June – July 2014. As well as producing a series of new works and learning new glass-making techniques, Ana worked in collaboration with a master glassmaker Concha Juarez to create ten artworks for the EOI MA Awards 2014, Madrid. She worked with staff to develop new training and education projects, became a member of the Degree Final Project Tribunal (external examiner) and participated in the 1st Congress 'Soplado de Vidrio Artístico y Científico' in Madrid. She has been invited to return in October 2014 to continue her residency and doctoral research and to produce work towards a solo exhibition.

During April to June 2014, Ana was artist in residence at Plataforma Revolver, Lisbon, Portugal. Plataforma Revolver hosted Ana

for five weeks as part of their commitment to promote an international art dialogue through its exhibition and artist residency programme. The residency was followed by a solo exhibition, *Think – Act – Form: materials, origins and affinities*, curated by Victor Pinto da Fonseca and held at Plataforma Revolver's new HOTEL from May - June 2014. As a result of the exhibition Ana has been invited to produce work for a solo show in the contemporary art space in the National Museum of Natural History and Science 'Sala Do Veado' in Lisbon for December 2014, curated by Sofie Marcal.

Ana was invited to write an introductory catalogue text for the opening of an exhibition of Joseph Beuys' work in Buenos Aires in December 2013. She also acted as a consultant for Peter Van Treeck's *The Power of Glass* exhibition held in Munich and curated by Petra Hetzler.

Ana also interviewed Richard Demarco (who introduced Joseph Beuys to the UK) at the Demarco European Art Foundation, which enabled her to create a record of a first-hand account of working with Beuys. In November of the same year, she

interviewed the international artist Pedro Cabrita Reis, who represented Portugal at the 2003 Venice Biennale.

During August and September 2013, Ana went to Munich as artist in residence at Ebenbockhaus. The eight - week residency provided an intensive period of research, interaction and production, with private access to study the Beuys collection and archive material at the Lenbachhaus Museum and undertake research at the Central Institute for Art History in Munich. Ana exhibited her work at the Art Munich Festival, and was invited to create an installation in the Hotel Olympic in Munich. Ana also took part in Rogue Open Studios in September 2013 and was elected artist of the month on Axisweb.

During May to September 2013, Ana's work was also shown in the itinerant exhibition *21st Century Rural Museum* at MUDE, Lisbon, Portugal. The exhibition explored the phenomena of depopulation, environmental desertification and economic decline in rural Portugal as part of the MIRIAD research project *Design for Desertification*.

David Jackson

3rd year full-time practice-led PhD, Design

At the Bath Spa University *Mix 2013*, in July, David gave a presentation entitled 'Can games be designed as collaborative platforms for the creation of meaningful stories?'. He was also part of the discussion panel 'Beyond the page: adventures in form' at the *Rich*

Mix conference, The Writing Platform, in London, November 2013.

David launched *Storyjacker* at The Shed in June 2014 and held a presentation and workshop the following day at the *Technology, Innovation and Play for*

Learning Meeting at MMU and in July 2014 at *Games and Learning: An Association for Learning Technology Special Interest Group* at the University of Manchester. For more details, see David's interview about *Storyjacker* on page 9.

Brigitte Jurack

4th year part-time practice-based PhD

The question is whether figurative sculpture is able to capture the state of flux and apprehensive waiting that is synonymous with adolescence. Whilst we idealise youthfulness, especially in popular culture and fashion, the inner city experience regarding the media visibility of youth is a different story. In Wallasey, Merseyside, the abandoned and neglected art school and youth centre did not survive an arson attack. After the ruins were cleared away, Brigitte embarked on a suite of sculptures in collaboration with local youth that seek to celebrate the shifting identities of young people. The works were sited in November 2012 and May 2013, with support from MIRIAD, Arts Council England, Wirral Borough Council, The Youth Hub Liscard, Central

Park Partnership and the Everyman Café. Entitled *Just Wait for Me*, the three figures rise above the space of the former Wallasey Art School, Central Park, Wallasey.

Such allegorical freestanding sculpture lies at the core of Brigitte's practice-based research and exhibition profile, including a recent nomination for the 2014 Liverpool Art Prize. Running parallel to this research has been a series of other works and performances as a member of the artists' group *Foreign Investment*, including presentations in Hong Kong, Berlin and Liverpool. Brigitte has been involved in the following exhibitions over the last 18 months: *The Explorers Have Gone for Tea*, Liverpool Art Prize, Metal (2014);

Figuring, RBS Gallery, London (2014); *A Square Foot of Sky*, Oil, APO at the Royal Yacht Club, Hong Kong (2014); *One Square Meter of Sky*, Botanical Museum, Berlin (2013); *Sky Mile*, Private, Radio City Tower, Liverpool (2012); *One Mile of Sky*, Wild new Territories, Canada House, London (2012); *Democratic Promenade*, Bluecoat Gallery, Liverpool (2012); *The Morning After a Revolution*, audio work on the compilation *Artists' Uses of the Word Revolution*, presented in DeptfordX (London), Transnational Express (Auricle Sonic Arts Space, New Zealand), Radio Panik (Brussels), SOUNDWALK (Long Island, California) and Cultural Hijack (London) (2009 to date).



Sarbjit Kaur

Part-time practice-based MA by Research

Sarbjit was voted president of the Manchester Sikh Society in February 2013 and organised meditation classes, social activities and a screening of the documentary *Express Punjabi*. In March 2014, under a new president, the society fed over 800 hungry people on Oxford Road. Sarbjit's contribution was not only in rolling out over 200 puris.

In March 2013, she displayed her oil pastel drawings of nature at play during the four seasons, at Holden Gallery. The exhibition was part of Climate Change Week organised by the Environmental Team at MMU. She was presented with an award for her artworks.

During April 2013, Sarbjit went to India for a month. She visited the Punjab, Rajasthan and the Himalayan Mountains. The venture was not strictly field research, yet informed her own practice immeasurably, as she spoke to women about their role and status in India today. She found it unexpectedly refreshing how empowered women in the Punjab are, both inside and outside the home. Although in Rajasthan the old Brahmin hierarchy in which women are viewed as inferior to men still seems to be played out.

Sarbjit presented her Master's degree sculptures and text as part of the *Interim* exhibition at Paper Gallery in October 2013. She used the space to invite feedback on the unfinished works that would form part of her final show. Sarbjit has also been part of a self-organised *Lost and Found* group, which formed out of the PARCNW event organised by MIRIAD. Working for months, toying with various notions about finding and losing objects, spaces, identities and memories, they showcased artworks in an exhibition in the Link Gallery at MMU in April 2014 and launched a self-published book.

At London's Paul Robeson Theatre, Sarbjit delivered a poetry performance as part of a November 2013 Sikh art event, curated by Saffron Mic. The 250 audience members applauded the talents of a variety of creative personalities from the wider Sikh community. There was spoken word, live art, classical Indian music and rapping.

Sarbjit's more lyrical writing was published in a book called *Of the Mysterious Voice*, edited and produced by Hina Ali in April 2014.

In May 2014, Sarbjit completed her MA by Research degree artworks and exhibited them for examination at the Special Collections gallery at MMU. She was interviewed by Darshan Singh founder of DS Creations, an independent production company, raising awareness through web videos about Sikh activities in the UK. Two more interviews for BBC Radio Manchester followed in June, one with Talat Farooq for *Asian Magazine* and two weeks later with Mike Shaft for the *Sunday Morning Breakfast* show. Sarbjit discussed Sikh social-politics, philosophy, women's empowerment and her own artwork.

Sarbjit also presented a number of conference papers. In January 2014, at the *Smashing the Patriarchy* conference at the University of Dundee, her paper addressed the value of using a feminist and artistic methodology to look at male bias in Sikh communities. In June of the same year, she gave a paper with the title 'The potentiality for resolution, through sharing a personal encounter about male bias in Sikh communities, from the perspective of a Sikh woman and artist' at the *Sikh International* conference at the University of Warwick.

Liz Mitchell

2nd year part-time PhD

During the second year of her PhD, Liz gave two conference papers related to her research into the Mary Greg Collections at Manchester Art Gallery. In September 2013 she attended *Enid Marx and Her Contemporaries: Women Designers and the Popularisation of 'Folk Arts' in Britain 1920-1960*. This one-day symposium examined the complex status of material described as 'folk art' or 'vernacular design' within debates about artistic value in British visual culture. Hosted by Compton Verney in Warwickshire (home to the Enid Marx and Margaret Lambert collection of popular art), it focused on

the growth of interest in folk art amongst women designers in Britain in the first half of the twentieth century. Liz's paper, 'Creativity and wonder: the handicraft collection of Mary Hope Greg', located collector Mary Greg within this context as an early twentieth-century pioneer of museum interest in craftsmanship and design in everyday things from the past.

Liz also took part in *How Do We Study Objects? Analyses in Artifact Studies*, May 2014, at Artefacta, the Finnish Network for Artifact Studies. The two-day conference focused on the diverse methods of analysis deployed across

a range of object-related disciplines, from archaeology and anthropology to museum conservation and art and design practice. It considered how information is produced when material culture is examined, the range of methods available to the researcher and the diverse results they yield. Liz's paper, 'Believe me, I remain: encountering Mary's wedding dress', took a single object from the Mary Greg Collection as the starting point for an examination of the museum object as material artefact bound by structures of institutional knowledge and authority.



Amber Roberts, Northern Utopias Barnsley

Howard Read

2nd year part-time MPhil/PhD, Drawing and Urbanism

Howard had a drawing selected for the Jerwood Drawing Prize competition and was part of exhibitions at the following galleries throughout 2012–13: Jerwood Space, London; Jerwood Gallery, Hastings; mac, Birmingham; and The Gallery at the Arts University College Bournemouth.

In December 2013, Howard's contribution to *Urban Pamphleteer* #2: *Regeneration Realities* documented through drawing a local regeneration consultation event at the Elephant and Castle in southeast London. The publication addresses questions such as 'Is it possible to reclaim and rethink regeneration as a concept

and set of practices?'. *Urban Pamphleteer* is supported by the UCL Grand Challenge of Sustainable Cities and the UCL Urban Laboratory. For further information visit www.ucl.ac.uk/urbanlab/events/UrbanPamphleteer2.

Under the title 'Urban regeneration: an illustrated case study', Howard presented a conference paper at the *New Research in the Faculty of Arts* first annual research conference in July 2014 at the University of Wolverhampton. The paper focused on his practice-led research into drawing and recording the regeneration proposals for the Elephant and Castle district in southeast London.

Amber Roberts

3rd year full-time PhD, Landscape Architecture

In April 2013, Amber went on a study trip funded by Le Notre Institute, Vienna, to participate in the *Le-Notre Landscape Forum, Heritage & Identity*, in Ostia, Rome, Italy. In November of the same year, she acted as a research consultant at the *RIBA Rochdale Urbanism Competition: River Roch Masterplan* for Atkins Global Ltd.

At the *Urban Regions Under Change* conference in Hamburg, Germany, in May 2014, she presented a conference paper entitled 'Shifts of urban identity in the north west industrial town'. She received MIRIAD conference funding to attend the conference. In the following month, she travelled to St. Petersburg, Russia, to present a paper with the title 'Symbols of transition in the north western industrial town' at the *ICON LA Restoration, Reconstruction, and Development of Natural, Cultural and Industrial Landscapes* conference. She successfully applied to the Graduate School Conference Fund to enable her to travel there.

Together with E. Fetzer, K. Jorgenson and J. Sulina, Amber has co-authored the monograph chapter, 'Heritage and identity in Ostia, Rome'. The publication is forthcoming with Ostia Research Directions, Le Notre Institute.

Amber has also been involved with numerous teaching activities over the past 18 months. In May 2013, she was a project assistant for *The Image of the City*, RIBA North Design Charrette. This one-day design workshop aimed to redesign the future identity of Stockport. Fifty students attended from architecture schools across the north of England.

Amber was the project coordinator for the *Manchester – Budapest Exchange: Heritage in the Industrial Town* project, held at MMU in September 2013. The two-week design studio with MA-level students from Corvinus University, Budapest, and MMU explored the multiple historical narratives of Stockport.

Amber's humanities lecture series *Northern Utopias* for Manchester School of Architecture (MSA) ran between January and May 2014 and mapped the architectural development and implementation of utopian ideas in the north of England from 1700 till now. She also gave the lecture '20th-Century Utopias' for MMU's Landscape Architecture in January 2014. She discussed the development of Garden Cities and New Towns throughout the twentieth century through a central case study of Harlow New Town, Hertfordshire.

As a project coordinator for the *Budapest – Manchester Exchange: Heritage of Hengermalom Mills*, Amber led a two-week design studio workshop with MA level students from Corvinus University and MMU exploring the role of conservation and adaptation in urban design strategies. The project was held at Corvinus University in May 2014 and funded by MSA and the Hungarian university.



Derek Trillo

2nd year full-time practice-led PhD, Architectural Photography

In 2013, Derek took part in a five-day residential writing course for researchers at the Arvon Foundation. In September, he enjoyed the experimentation and collaboration of *ArtsLab*, a five-day interactive workshop in digital practice organized by {CODE Creatives} at MMU.

Derek gave an overview of his research to date through a poster presentation with the title 'The flow of life: photographing architecture as populated spaces' at MMU's postgraduate conference, *Interdisciplinarity*, in October 2013. From October to November, he showed samples of his practice as part of *Interim*, a joint exhibition with fellow MIRIAD researchers at Paper Gallery, Manchester. Also in November, he gave a presentation to staff and students at the Manchester School of Architecture's Digital Design Symposium.

Derek started 2014 by writing a photography chapter for the new module *Contemporary Arts Today* for the Open College of the Arts, where he also continues to teach on the Photography degree pathway. This was closely followed by designing and delivering an eight-lecture module, *Exploring Architecture through Photography*, for Manchester School of Architecture.

His paper proposal 'Yet still, it moves: how can still images represent a temporal world?' was recently accepted for the international conference on the *Image*, to be held this October in Berlin. This paper proposes a case for constructed images, arguing that multiple, accumulated moments represent our lived experience, memories and imagination more closely than single, arrested instants. For further details on his research visit insightimages.wordpress.com and insightimages.co.uk.





Simon Woolham

2nd year full-time PhD, Drawing

In 2013, Simon Woolham was part of a group exhibition at the Bluecoat in Liverpool called *Soft Estate*, this enabled him to make new work directly related to a strand of his research topic of edgelands. Edgelands are commonly described as overlooked spaces and places, areas on the periphery of the usual tourist track. As part of the *Soft Estate* exhibition he also developed and presented a series of downloadable Apps, allowing works to be explored from a mobile phone. *Soft Estate* featured works by artists that explore the interface between personal history, ecology and place. The exhibition's title was derived from the Highways Agency description of the natural habitats occurring by motorways and trunk roads. These soft estate verges offer refuge for wildlife, a modern wilderness in the midst of intense urbanisation and agro-chemical farming.

Simon has also been involved in the group show *Jonbar Archaeology* at NN Contemporary Art in Northampton where he

has developed a new film, drawing out memory from a walk with Kevin, a gallery volunteer, around Northampton.

Unstable Ground, July – August 2014, was Simon Woolham's first curatorial project, a group show at Paper Gallery, curated around his research. Forming part of the curatorial framework for *Unstable Ground*, a series of virtual online walks with the artists was presented as part of the exhibition. Using Google Earth, Skype and Debut, a screen capture application, they started off at the house where the artist was born or grew up. A mind and matter journey then ensued, guided by the memories that were drawn out and unfolded. This online experience acted as an interview strategy and was an integral part of the presentation of the exhibition, unravelling and laying bare autobiographical and artistic details, through direct, personal and in-depth dialogue around why the artists work in a particular way. For more details see www.paper-gallery.co.uk.



Conferments

Many congratulations to the following students who have successfully completed their research since January 2013.

- **Sian Bonnell, PhD**
The Camera as Catalyst, the Photograph as Conduit: an Exploration of the Performative Role of Photography
- **Ana Luisa Cruz, PhD**
The Photograph of a Loved One: a Practice-Led Investigation through Writing
- **Sharameen Ebraheem, PhD**
The Impact of Architectural Identity on Nation Branding: a Case Study of Iraqi Kurdistan
- **Lokesh Ghai, MA**
Don't Cry Over Spilt Milk: Apprenticing with the Last Makers of the Milkman's Dress
- **Louie O'Grady, MA**
An Investigation into the Creative Potential of Acoustic Space
- **David Penny, PhD**
Pictures of Things and Things that Are Pictures
- **Charalampos Politakis, PhD**
The Human Body as a Building: Architectural Colossi and Their Metaphors
- **Magnus Quaife, PhD**
The Alter Nobis: the Collective Artist as a Heterotopia
- **Daniel Richards, PhD**
Automatic Synthesis of Architectural Structures Using an Evo-Devo Approach to Design
- **Lorene Simpson, MA**
'Watchers and Wearers'. An Investigation of Socio-Political Art as a Cycle of Participation
- **Joy Uings, PhD**
Gardens and Gardening in a Fast-Changing Urban Environment: Manchester 1750-1850



Research Degrees Programme

To discuss any aspects of the work of MIRIAD please contact:

Prof Jim Aulich
j.aulich@mmu.ac.uk

Dr Myna Trustram
m.trustram@mmu.ac.uk

 [@miriadonline](https://twitter.com/miriadonline) www.news.miriadonline.info

Newsletter no.4 was edited by Tilo Reifenstein and Myna Trustram,
with many thanks to all contributors.