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Editorial

I am delighted to introduce the first issue of *Re-Visions*, 'The journal of international postgraduate students' art & design research'. We are proud to represent the community of young researchers. With our first issue we offer you a collection of theoretical and practice-based scholarly contributions on a variety of themes, which reflect the contemporary diverse postgraduate research community.

Submissions to this issue explore and reflect upon the re-appropriation of past discourses and ideas within current theoretical debates and practices. Readers will be struck by the variety of topics in this issue, which, through a careful selection of papers, investigate the concept of global journeys across time and concepts. In particular I welcome the text by Annie Dell'Aria *Appropriate Appropriation*, which discusses the multiplicity of reuses of images from the past, in particular those contextualised in postmodernism, post-communism, and postproduction. In *Remembering in Coast, six short minutes*, Michele Whiting explores art in motion, focusing on the act of looking, which might be utilised by a practising artist. Linda Matthews examines 'opticality' from another perspective. In *New Techniques for Materializing Virtual Sites* she looks closely, subverting the traditional role of surveillance systems, at the technologies of the virtual, which are continuously involved materially in urban landscape. It is a pleasure to feature one of the papers presented at the *Re-Visions* conference at Loughborough University, which took place in July 2010. Nicholas Wyatt, in his paper, *Capitalism and the Symptom of the Sublime* discusses the concept of the sublime through aesthetics and history and juxtaposes it with capitalism. Our first issue also introduces publication reviews and works by several artists, who, challenged by the idea of revisiting what has already happened, generously sent us their work.

Devising and establishing *Re-Visions* has been a demanding but rewarding process. It started during one of our meetings in School of the Arts at Loughborough University when we realised that there are very few publishing opportunities for postgraduate students in peer-reviewed journals, and even fewer if you are looking for submissions from practice-based researchers. While being a postgraduate student one is required to undertake all sorts of activities, from symposia and conferences to networking and publishing. All this generates interactions and develops our research internationally. Having realised that we really need a space to share and exchange our knowledge and experiences, we developed the idea of an online platform for research and current activities, in which we could introduce new artists, responses to publications and exhibitions, and perhaps conference reports in the future.

We established *Re-Visions*, an e-journal, to reflect what affects postgraduate students. This is a space where we can passionately engage, provoke and discuss, and challenge and develop further debates in art and design fields. Broadly speaking, we understand these to include fine art, photography, video, 3D design, visual communication, new media, architecture, crafts, textiles, curation, aesthetics, pedagogy, making, performing, writing, etc. We hope to meet readers' needs for refereed critical articles and emerging artists' portfolios, accompanied by personal statements reflecting the issues we focus on as emerging academics, artists or designers. We hope to gain visibility internationally, reaching different cultures and creating fusions and points of intersection for what unites all of us, namely, academic research.

We hope that our, and now also your, e-journal will host many themes in a selection of contributions discussing current concerns about multi- and trans-culturalism, globalisation or even glocalisation. Cultural identities and the entwining of what is local and international (these cannot be considered separately in the current overflow and exchange of

research theory and practice) will recognise and generate debates on developing trends and new, interactive and experimental formats of research presentation.

Preparing the first issue was a journey for all of us, not only temporal, as months have passed quickly. It followed a *Re-visions* conference, which was hosted by the School of the Arts at Loughborough University. The title *Re-Visions*, and its philosophy and aims, reflect the very act of travelling. Many of us have moved to the United Kingdom in order to pursue doctoral research. Other students came to Loughborough University from other areas of the United Kingdom. Our journeys happened quite literally in a geographical manner. Nonetheless, we have also travelled metaphorically across concepts and ideas in the broad art and design field. Our Editorial Committee is very diverse. We come from different countries and investigate a range of research areas. Nonetheless, paradoxically, our interests intersect and *Re-Visions* is a melting pot of concepts, cultures, geographical locations, methodologies, theories and practices.

Each issue of our e-journal will be guided by an overarching theme. Some issues will be hosted by a guest editor inviting controversial, critical and diverse responses but the ideas of a journey and re-visioning concepts, so intrinsic to visual creativity and appraisal of art, will be present as elements connecting the global postgraduate research community, whatever our interests, cultures and locations. Re-visioning is something we all share and it also defines how we differ as creative beings.

We would like to express our deepest thanks to Dr Marion Arnold and Dr Jane Tormey for their initiative and help in establishing the e-journal. We are very grateful to our peer reviewers, to the School of the Arts for making the dream of this project come true, and to all our contributors for their hard work. Thanks to everyone for your support. It has been a pleasure working with all of you and creating something

which, I hope, will develop into a substantial communication platform for the postgraduate community.

This first issue is a theoretically rich collection of trans-historical and transnational critical stances reassessing and refocusing issues emerging in the early years of the 21st century but reaching back into the past. The papers and works of art provide a vantage point to revisit and relocate our positions, and to reconceptualise some concepts referring to key debates and themes in art and design research. They are a great start and they enable us to revisit the past, focus on the present and look to the future.

Welcome to a fascinating read!

Basia Sliwiska
Executive Editor