



Royal College of Art
Postgraduate Art and Design

THE EDGE OF OUR THINKING CONFERENCE

SCHEDULE

FRIDAY, 18 NOVEMBER

1:00–1:45 Registration

1:45–3:15 Session A

Panel

Susan Barnett

Story of elsewhere; not these people, not this place

Meg Rahaim

Performing the Palimpsest: On the Impulse to Re-enact the Timespace of the Everyday

Robert Tovey

Ubiquitous and Unexamined: Situating Photomaps

Panel

Roland Lamb, TBA

Davide Madeddu

Interactive Façade Optimized for Daylighting and Pedestrian Response Using a Genetic Algorithm

Julijonas Urbonas, TBA

Workshop

Jessica Potter, TBA

Workshop

Nanette Hoogslag

(Re)inventing editorial illustration in the online news environment; analysis of founding qualities of editorial illustration

3:30-5:30 Session B

Panel

Sidsel Bech

Multi-dimensional Narratives – A performative paper

Eun-Ju Han, TBA

David Knight, TBA

Panel

Brigit Connolly, TBC

Ajay Hothi, TBA

Gillian Russell, TBA

Workshop

Jessica Potter, TBA

Workshop

Nanette Hoogslag

(Re)inventing editorial illustration in the online news environment; analysis of founding qualities of editorial illustration

5:30-6:30 Drinks
6:30-8:30 Dinner

SATURDAY, 19 NOVEMBER

9:45–10:15 Registration

10:15–11:15 Keynote Glenn Adamson

11:30-1:00 Session A **Panel**
Justin Coombs
Beyond Romantic Conceptualism: New developments in contemporary art, between 'Romantic Conceptualism' and the 'Digital Sublime'
Geraint Davies, TBA
Howard Riley and Amanda Roberts
Drawing at the Critical Edge: A Systemic-Functional Semiotic Approach to the Analysis of Visual Work

Workshop
Sara Gee
Is Impermanent Ceramic Art Just Rubbish?

1:00–2:15 Lunch

2:15–3:45 Session B **Panel**
Ryan Bromley
Art per OS: Justification for the Physiological Sense of Taste in Art
Juliet Chenery-Robson
Mimesis 3: Visualising the Invisible Illness M.E.
Lucy Gundry, TBA
Jin Eui Kim
The ways in which arrangements of tone manipulate perception of three-dimensional ceramic artworks

Workshop
Jerome Harrington
Plasticine, Ekphrasis and Imagined Making

Workshop
Joanne Sperryn-Jones
Breaking as Making: Form following content in art writing

4:30-5:30 Keynote Alex de Rijke

PRESENTERS (ALPHABETICALLY LISTED)

SUSAN BARNET

SE Barnett is a London based artist currently completing her PhD in studio art. Her practice revolves around experience and memory, often through stories and storytelling. Barnett's photographs, drawings, and media art have been exhibited at the Getty Museum and The Museum of Contemporary Art in Los Angeles, the ICA in London, and the American Academy in Rome. As well, she has contributed writing to MIT's Leonardo Journal and illustrations and writing to three projects published by Verse Chorus Press. She is represented by DeSoto Gallery in Los Angeles.

Paper: *Story of elsewhere; not these people, not this place*

SIDSEL BECH

Paper: *Multi-dimensional Narratives—A performative paper*

RYAN BROMLEY

Ryan Frederick Bromley - Ryan is a PhD student at the School of Art, Oxford Brookes University, where he is conducting research which critically examines the sense of taste and the role of flavour in art; work which has been inspired by a career devoted to food. Recent work includes collaboration with performance artist Oskar Dawicki at the European Congress of Culture, 2011. Ryan explores intersections between food and society in his colourful career as a researcher and chef. He currently lives with his wife and son in New Delhi, India.

Paper: *Art per OS—Justification for the Physiological Sense of Taste in Art*

BRIGIT CONNOLLY—TBC

Paper: TBA

JUSTIN COOMBES

Justin Coombes is an artist, researcher and lecturer currently completing a PhD in Fine Art (by Practice) at the Royal College of Art. His art makes poetic connections between the mental and physical landscapes of his imagined characters. Mostly engaged in photography and text, his practice also encompasses drawing, performance and film. He is a tutor in Fine Art at the Ruskin School of Drawing and Fine Art, University of Oxford, and in Graphic Design and Digital Communications at the School of Architecture and Construction, University of Greenwich. He is represented in the UK by Paradise Row gallery.

Paper: *Beyond Romantic Conceptualism: New developments in contemporary art, between 'Romantic Conceptualism' and the 'Digital Sublime'*

JULIET CHENERY-ROBSON

Paper: *Mimesis 3: Visualising the Invisible Illness M.E.*

GERAINT DAVIES

Formerly an executant musician and teacher of both violin and violoncello, having also trained as a violin maker and restorer with Malcolm Siddall, Geraint Davies decided to further develop his skills as a craftsman and artist by embarking upon a Fine Art degree course, graduating from Swansea Metropolitan University in 2008. He is currently at University of Wales, Newport, where he is about to complete and submit his PhD thesis on the mathematical and cultural resonances that arise out of an analysis of Dürer's enigmatic polyhedron that is embodied within his Melencolia I of 1514.

Paper: TBA

SARAH GEE

I am currently undertaking practice-led Ph.D. research at the University of Sunderland into the emergence of impermanent work as a feature of contemporary ceramics. In my ceramic practice I concentrate on how different materials, techniques and forms come together in response to the world we find ourselves in, resulting in installation, performance and gallery work with limited lifespans.

Workshop: *Is Impermanent Ceramic Art Just Rubbish?*

LUCY GUNDRY

Lucy Gundry is an associate lecturer in textile theory (University of the Arts, London), researcher and writer, contributing editorial and articles to *Textile: Journal of Cloth & Culture* and *DUCK: Journal for Research in Textiles and Textile Design*. Lucy has an (AHRC) MA in Museums and Contemporary Curating specialising in dress and degrees in Textile Art and History of Design. Lucy has worked as pedagogic researcher (textiles/fashion) for University for the Creative Arts, as textile manager for Contemporary Applied Arts Gallery and in costume for television and film.

Paper: TBA

EUN JU HAN

On top of undertaking a PhD about future communications in urban spaces in Innovation Design Engineering of Royal College of Art, Eunju Han is an architect, a writer working in *Space* group and *Space* magazine (AH&C Index listed), and a design consultant focusing on technology application. She has conducted various architectural projects as a senior project manager and a design consultant, which are mainly large-scale public buildings and monumental design projects in Asia countries. At the same time, she has directed cross-disciplinary exhibitions and performances between architecture, art and music. Also, she taught in universities in Korea for 5 years in architectural studio and architectural design history. She has been recently involved in a few interdisciplinary projects that are about urban surface design through solar energy technology and a stereo-scopic design solution of transparent conductor through experimental design research. Her trans-disciplinary research interests are currently focusing on urban space and human communication under advanced technology and augmented interface combined with an extended spatial consciousness as a means for future communication.

Paper: TBA

JEROME HARRINGTON

Jerome Harrington is currently undertaking a practice based PhD at Sheffield Hallam University, which examines our relationship to objects based on our understanding of how they were made, examining the visibility of process both 'in' and 'outside' the object.

Jerome studied at Edinburgh College of Art (1998) and the Gerrit Rietveld Academie in Amsterdam (2004) and is now based at S1Artspace in Sheffield. Recent exhibitions include: A Conference for The Glass Archive, Site Gallery, Sheffield (2007); Making fact Making fiction, National Glass Centre, Sunderland (2008); and 'What Happens If...?', Storey Gallery, Lancaster (2010).

Workshop: *Plasticine, Ekphrasis, and Imagines Making*

NANETTE HOOGLAG

In 1990 after my MA Illustration at the RCA, I set up my practice in visual design. Over the years I have worked as an illustrator, educator and curator. I followed the developments of digital communication with close interest and through the Visual Correspondents Foundation I set up in 1996, I explored the possibilities for visual artists to participate in the debate on current events using public new media platforms. One main project was OOG, part of the online edition of the Dutch newspaper De Volkskrant, where every week artists were asked to reflect on current events exploring online possibilities.

Workshop: *(Re)inventing editorial illustration in the online news environment; analysis of founding qualities of editorial illustration*

AJAY HOTH

Ajay RS Hothi is a writer and exhibiting filmmaker. He obtained his BA in Filmmaking and History of Art from Royal Holloway, University of London. He currently runs tank.tv – the online museum of artists' moving image and is editor of TANK.

Paper: TBA

JIN EUI KIM

Paper: *The ways in which arrangements of tone manipulate perception of three-dimensional ceramic artworks*

DAVID KNIGHT

David Knight is a designer, author and historian. Parallel to his research at the Royal College of Art, he teaches postgraduate architecture at Kingston University, London, and was formerly a senior lecturer at the University of East London.

David's work engages with the production of the built environment not limited to the conventions of the architectural profession, from planning to tourism to activism. His projects have been exhibited and published internationally. David is co-author of SUB-PLAN: A Guide to Permitted Development (2009) and author of Wallpaper* City Guide: Porto.

Paper: TBA

ROLAND LAMB

Paper: TBA

DAVIDE MADEDDU

Davide Madeddu is an engineer and a researcher at Department of Architecture at University of Cagliari (Italy) with a scholarship by the Regione Autonoma della Sardegna (PO Sardegna FSE 2007-

2013 L.R. 7/2007 “Promoting scientific research and innovation technology in Sardinia”). I have worked as licensed engineer and as digital specialist for digital simulation and parametric modelling. My research topic focuses on algorithmic methods and their application in the fields of architecture and engineering. In 2008 I received an honourable mention award at Bentley BEAwards of Excellence. I was tutor for Bentley GenerativeComponents workshops held at the Polytecnic of Milan and Turin (Italy).

Paper: *Interactive Façade Optimized for Daylighting and Pedestrian Response Using a Genetic Algorithm*

JESSICA POTTER

Jessica Potter (1977-) lives and work in London. She is currently completing a PhD by practice in the Photography department at RCA. She completed her BA in Fine Art / History of Art at Goldsmiths College in 1999 and MA in Drawing at Camberwell College of Art in 2003. Her work investigates the relationship between word and image through photographic encounters.

Exhibition: TBA

Workshop: TBA

MEG RAHAIM

Meg Rahaim is undertaking practice-led research in Printmaking at the Royal College of Art. Inspired by the disorienting effects of mobile and screenic technologies on the user's experience of the physical environment, her research aims to articulate states of spatial complication in the contemporary everyday.

Paper: *Performing the Palimpsest: On the Impulse to Re-enact the Timespace of the Everyday*

Referring to Charlie Kaufman's film Synecdoche, NY, Tom McCarthy's novel Remainder, and examples from my own fine art research practice, I consider in this paper the effects of and potential for the palimpsest in our relationship to the events and spaces of the everyday. Interested in the impulses behind re-enacting and layered representation of these spaces in film, fiction and fine art, I suspect that the form's ability to simultaneously compress and extend multiple pasts into a present object or site ultimately transcends the originating expression, offering a new avenue for creative interpretation of the everyday and a means of liberation for the subject.

HOWARD RILEY & AMANDA ROBERTS

Howard Riley is Professor of Visual Communication and Head of the School of Research and Postgraduate Studies in the Dynevor Centre for Art, Design and Media at Swansea Metropolitan University. He studied at Hammersmith College of Art, Coventry College of Art, and the Royal College of Art, and holds a doctorate of the University of Wales in the practice and pedagogy of drawing. He has published in the areas of visual semiotics, the pedagogy of drawing, and multimodality. His drawings have been exhibited in Australia, Malaysia and Finland as well as the UK.

Amanda Roberts is studying for a doctorate in the theory and practice of drawing at the Dynevor Centre for Arts, Design and Media, Swansea Metropolitan University. She studied at Swansea University and the Faculty of Art & Design, Swansea Institute of Higher Education. Her practice focusses upon representations of the figure, and is concerned with life drawing and conventions related to the female nude. Her drawings and paintings have been exhibited widely in the UK.

Paper: *Drawing at the Critical Edge: A Systemic-Functional Semiotic Approach to the Analysis of Visual Work*

This illustrated paper introduces a way of analysing drawings which facilitates - 'pushes the limits of' - the critical analysis of visual work in general. An innovative critical framework is developed and explained, adapted from the systemic-functional visual semiotics pioneered by Michael O'Toole in his 2011 book, The Language of Displayed Art. The critical framework is presented in the form of a matrix chart, and its efficacy demonstrated through the analysis of drawings made by the authors and others.

GILLIAN RUSSELL

Gillian Russell is a product designer, and curator and co-founder of the online design think tank DeTnk. She is currently completing a PhD in Design Products at the Royal College of Art, and is a visiting tutor at Kingston University in the MA Curating Contemporary Design Program. Her research is focused on the relationship between emerging design practice and curating, and is being undertaken as part of a collaborative doctoral award with the V&A.

Paper: TBA

JOANNA SPERRYN-JONES

Through processes of making and breaking in sculpture and writing I explore experiences and perceptions of breaking and its affect on identity and subjectivity. 'Breaking' is the main theme running through my work but it arises in many different contexts and I deal with it on different planes. My research, for example, simultaneously explores and draws parallels between personal experiences in life, such as breaking bones, with those of making/breaking sculpture, Derrida's concept of the break and breaking as a methodology. I am near completing a PhD at Norwich University College of the Arts and coordinate City Lit's Sculpture Department.

Workshop: *Breaking as Making: Form following content in art and writing*

ROB TOVEY

Rob Tovey is a PhD researcher and lecturer at the Cambridge School of Art. His research is into the value and role of photomaps through practical and theoretical inquiry. This brings him into contact with many subjects disciplines including graphic design, cartography, information design and photography. Commercial Rob runs his own animation and design studio, show+tell, where his clients include Paul McCartney, Universal Music Group and Central Saint Martins College of Art and Design.

Paper: *Ubiquitous and Unexamined: Situating Photomaps*

JULIJONAS URBONAS

Julijonas Urbonas is a designer, artist, engineer and PhD student in design interactions at the Royal College of Art. He has worked in amusement park development since his childhood. Having worked in this field – as an architect, ride designer and head of fairground – he became fascinated by what he calls the bodily-perceived aesthetics of ‘gravitational theatre’. Since then the topic has been at the core of his creative life, from artistic work to scholarly articles. Most recently this interest has matured into his PhD research under the topic of Gravitational Aesthetics. He lives and works in London and Vilnius.

Paper: TBA