



Glasgow School of Art & Centre for Contemporary Arts present

Material Culture in Action:

Practices of making, collecting and re-enacting art and design

7-8 September 2015

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We would like to thank all of those who offered their help, advice, support and funds during the process. Our warmest thanks to the CCA and our helpers, Stephanie Anderson, Kathryn Briggs, Jacqueline Casher, Morven Gregor, James Hutchinson, Jamie Limond, Graham Lister, Mitch Miller, Lilian Ptáček, Roy Shearer, Tajana Stankovic.

<https://materialculturegsa.wordpress.com/>

Welcome

With its rich cross-disciplinary programme and contributions from international speakers, this GSA conference explores contemporary practices of making, collecting, and re-enacting art and design.

What would a study of the material life of art schools and studios reveal? How can archives and museums be understood as spaces of recollection as well as creation? To what extent have material culture theories critically informed practices of art and design, and can art and design practices reciprocally contribute to the field of material culture studies?

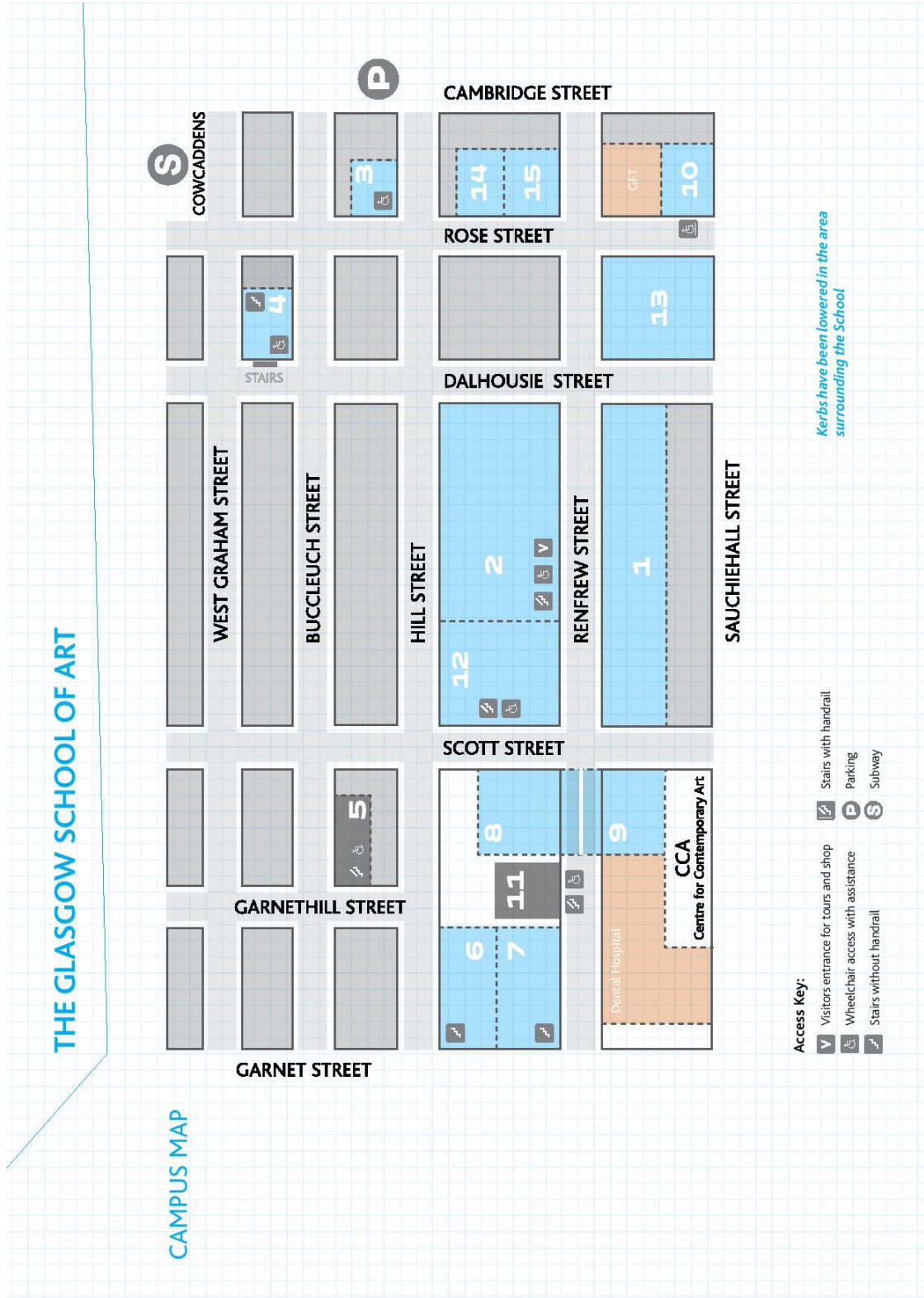
This two-day research event brings together scholars, artists, designers, architects, curators, librarians and archivists. In their research and individual practices they all engage with such pressing and entwined issues as the meaning of materiality in the age of digitisation; the role of the art school and art school teaching in the 21st century; the affective, political and multi-sensorial powers of things; making as means of remembrance and resistance.

Keynotes will be delivered by Prof Esther Leslie (University of Birkbeck), Prof Guy Julier (University of Brighton / V&A Museum), Prof Tim Ingold (University of Aberdeen) and Ian Helliwell (artist / film-maker).

Conference events include film screenings, an exhibition on the Glasgow School of Art in the 1970s, as well as several additional workshops and talks. The conference takes place across several venues in and around Garnethill. The Reid Building (Glasgow School of Art) will be our venue for Day 1 (Sept 7). Day 2 (Sept 8) events will take place across GSA and the CCA. An enquiries desk, located outside the Lecture Theatre in the Reid Building, will be in operation for most of the conference. If you have any queries please direct them to the helpers staffing this desk or to any of the conference organisers or staff.

We hope you enjoy the conference.

Campus map



THE GLASGOW SCHOOL OF ART

ABOUT OUR CAMPUS

1 Mackintosh Building

Currently no access.

2 Reid Building

Centre for Advanced Textiles, Dept of Communication Design, Dept of Fashion + Textiles, Dept of Interior Design, Dept of Product Design, Dept of Product Design Engineering, Dept of Silversmithing + Jewellery, Digital Media Workshops, Digital Prototyping Workshop, Directorate, Metal Workshop, Photographic Studio, Registry, Reid Auditorium, Reid Gallery, School of Design Office and Head of School, Window on Mackintosh, Wood Workshops.

3 Haldane Building & No. 30 Hill Street

Art Store at the Art School, Careers Service, Institute of Design Innovation, Learning Support Service, Welfare Advisory Service.

4 Barnes Building

Dept of Sculpture and Environment Art, Dept of Digital Culture, Finance, Forum for Critical Inquiry, International Pathway, Widening Participation.

5 Margaret Macdonald House

Student Residence.

6 JD Kelly Building

Master of Fine Art Studios, Printmaking Workshops.

7 Richmond Building

Dept of Fine Art Photography.

8 Library and Learning Resources

Archives and Collections Staff, Computer Centre, Library.

9 Bourdon Building

Glasgow Urban Lab, Grace and Clark Fyfe Gallery, Mackintosh School of Architecture Office and Head of School, Mackintosh School of Architecture, Mackintosh School of Architecture Office, Mackintosh Environmental Architecture Research Unit.

10 Rose Street

Development Office, Estates Development Office, Estates Office, Exhibitions, Graduate School Office, HR, Information Technology, International Office, Marketing and Communications, GSA Enterprises Office, Research Office.

11 Old School House

Student Residence.

12 The Art School

The Glasgow School of Art Students' Association Venues and Project Spaces.

13 McLellan Galleries

Continuing Education, MLitt Fine Art Practice Studios.

14 26 Rose Street

Counselling Services.

15 Fleming House

Continuing Education.

Pacific Quay Campus (not shown) - Digital Design Studio

Digital Design Studio (DDS).

Tontine Building (not shown)

Dept of Painting & Printmaking, MLitt Curatorial Practice Studios, MLitt Fine Art Practice Studios, MRes Creative Practices Studios, School of Fine Art Office and Head of School.

Session abstracts

1A: GLASGOW, URBAN SPACES AND CULTURAL MEMORY

Dr Maria-Daniella Dick (University of Glasgow): *Living in Glasgow Imaginatively*

“Glasgow is a magnificent city,” said McAlpin. “Why do we hardly ever notice that?” “Because nobody imagines living here,” said Thaw.

[...]

“Then think of Florence, Paris, London, New York. Nobody visiting them for the first time is a stranger because he’s already visited them in paintings, novels, history books and films. But if a city hasn’t been used by an artist not even the inhabitants live there imaginatively. What is Glasgow to most of us? A house, the place we work, a football park or golf course, some pubs and connecting streets. That’s all. [...] Imaginatively Glasgow exists as a music-hall song and a few bad novels. That’s all we’ve given to the world outside. It’s all we’ve given to ourselves.

Alasdair Gray, *Lanark* (1981)

Alasdair Gray, an alumnus of Glasgow School of Art, describes himself as a ‘maker of imagined objects’, among which might be counted the city of Glasgow. In this paper I wish to examine, through the prism of Gray’s words, the multiform ways in which artists make the city, and how this making might be conceived as a public art.

Furthermore, I wish to suggest and to interrogate the ways in which that art is produced from material conditions particular to Glasgow. Pertinent to this discussion are the following interlinked strands: the relationship between the art school and the city; the interrelation in Glasgow of cultural materialism and economic conditions – the conditions for making art and those of the city, the latter of which give a perspective on art and its value; and the way in which artists use the city and the city uses artists, with all the implications of the utilitarian verb.

Neil McGuire and Dr Thea Stevens (Glasgow School of Art): *Material Reminders - Souvenirs, Politics and Collective*

The notion of mediated experience is intrinsic to the materiality of souvenirs, offering a critical route into the lineaments of memory. While hitherto the creation, consumption and collecting of souvenirs have been quite rightly presented within the typology of the formation of the personal *wunderkammer*, less attention has been devoted to how these objects can signify a tabula rasa onto which collective meanings can be inscribed in the sphere of political memory and national or civic identity.

In this paper, we present an object that formed part of an innovative design project, *Scotland Can Make It!*, curated by Panel Glasgow as part of the cultural programming of Scotland 2014. In it six design teams collaborated with local makers and industry to produce new ‘souvenirs’ that elicited a process of materiality and making, and of these *The Golden Tenement*, a small die-cast architectural model of a Dalmarnock tenement block, was arguably the most reflective on the processes of self-feeding consumption and the generation of detritus that was one of the

by-products of Glasgow's transformative identity in the run-up to the Commonwealth Games. The object quite literally commemorates the invisible: a tenement block fought for, but destroyed, as a means to generate a new *tabula rasa* for the facilities of the Games; a human story, that of a family challenged and evicted, whose collaboration with the designers and makers Neil McGuire and Marianne Anderson became in a sense an exquisite corpse, an object that evokes absence, the disappeared and the lost but in which meanings and interpretations were and remain intrinsically fluid.

Designed to be seen, held, displayed and collected, the *Golden Tenement* offers a development on the new souvenirs promoted in Scotland in the second half of the twentieth century – a means to activate collective memory in a manner that transforms object into material essence. By presenting the *Golden Tenement* within the framework of politicised souvenirs, we frame the process of its creation as one in which maker and object join within a critical voice to signify material absence as well as a narrative presence.

Prof Johnny Rodger (Glasgow School of Art): *An Absent Allegory, or a misplaced one?*

Statues of the virtue 'Lady Justice' appear on courthouses throughout the world. The courthouses of the Scottish Justice system were mainly built in the nineteenth century, but of the 53 operating courthouses studied in a 2013 survey only one bore a statue of Justice. Meanwhile many other Scottish contemporary nineteenth century buildings –with municipal, commercial and financial functions – bear statues of Justice. What is the genealogy of the 'Lady Justice' statue? Why is it used almost universally as a symbol on a courthouse? And why is it notable for its almost complete absence from the buildings of the Scottish Justice system?

1B: INSCRIBED ARTEFACTS: WRITING, DRAWING, RECORDING

Kerry Patterson (University of Glasgow): *Selection is Creation: The Edwin Morgan Scrapbooks*

The papers of the poet Edwin Morgan (1920-2010) held in the University of Glasgow Library's Special Collections Department include a set of sixteen scrapbooks. Dating from 1931 to 1966, they contain around 3,600 pages of material from a diverse range of sources; newspapers, books and periodicals, photographs, stamps, advertisements, flyers, cigarette cards and other everyday items. They resemble traditional scrapbooks to an extent, but go beyond that to be a carefully curated resource, created with obsessive precision. Each scrapbook is labelled with the dates it was compiled, every page is numbered and cuttings are cross-referenced across volumes.

The tone of the scrapbooks varies through the thirty year period during which they were created. Some pages are Surrealist-like collages of images or collections of favourite literary passages; others group text and image around a theme or record the development of local and international news stories that caught the compiler's attention. Friends and holidays are recorded through photographs and ephemera. Morgan described the scrapbooks as 'partly documentary/historical, partly aesthetic, partly satirical and partly personal ... a Whitmanian reflecting glass of "the world" [as] refracted through one personality'.

The scrapbooks were a creative resource and a vital outlet for artistic expression before poetry became Morgan's primary focus. His delight in the word play of newspaper headlines and creation of humorous text collages anticipates his concrete poetry. The philosophy of Surrealism was an influence on the volumes, as described particularly in the writings of Herbert Read and David Gascoyne.

The scrapbooks are currently at the centre of a project between Special Collections and CREATE, the RCUK Centre for Copyright and New Business Models in the Creative Economy.

The project explores EU and UK copyright policy as it impacts the digitisation of such distinctive artistic collections.

Anthony Iles (Middlesex University): *Inventory's Paper Assembly: Recording, reclassifying and cataloguing social material life*

Inventory is a journal established by three artist-writers, Damian Abbott, Paul Claydon and Adam Scrivener who met through a masters programme at Chelsea College of Art in the early 1990s. The first issue of the journal was published in 1995 bearing the strapline: 'Losing Finding Collecting'. From here on, *Inventory* was the name for an irregular journal and an art group who coordinated the journal and made performances, exhibitions, public art works, posters and stickers. Adopting a corporate, or 'self-institutional', form, the group offered various forms of anonymity to its core members and collaborators. *Inventory* was therefore, from the very start, a vehicle for community formation, development and distribution. As an 'anti-project' it aimed to undermine a sense of permanence and forestall any lapse into petrification. Instability and volatility were founding values close to its own organisational tendencies and strong themes of the written content of the journal. Describing itself as a 'rich midden' – an archaeological term for a rubbish heap formed of the detritus of human activity – the group and journal sought to embody a certain formlessness at the level of its authorship, its 'contents' and its values. The field outlined by *Inventory* was a lumpy one; not necessarily arranged or prepared for easy reception; not the product of hierarchical organisation; formed from previously undervalued and even undigested material. Paired with this imagery of waste and junk material was a polemical methodology for its sorting, arrangement and classification. This paper will give an introduction to the group's original engagement with material culture and argue that implicit in *Inventory's* imagery and methods was a sincere interrogation of the socialisation of needs and uses in capitalist society – convictions that the questions of use and uselessness; neutral or embodied knowledge, were ripe for deeper examination and could be transformed through social praxis.

Tilo Reifenstein (Manchester Metropolitan University): *Paperchase*

What do we see when we look at writing? Especially, when this writing occupies the same material space as an adjacent drawing? Although both writing and drawing share the *traits* of graphic mark-making, there persists a legibility-visibility dichotomy that seemingly permits the viewer to look through the physical qualities of the ink-on-paper of writing to some verbal content 'behind' the graphic stroke, rendering the mark itself transparent or invisible. In contrast, the drawn mark appears inseparable from its papery body, every stroke caught up in its own materiality.

This illustrated paper aims to explore this difference through drawing's and writing's shared substrate: paper. Focussing on the heavily inscribed drawings of Raymond Pettibon and Michaël Borremans, paper is here recognised as a Derridean *subjectile*, shifting between submissive substrate and controlling dominium. It is both, at once, a membrane whose subservient surface—mere ground—is energised by being acted upon, by being traversed, engraved, inscribed, penetrated. The historically ubiquitous metaphors of paper as landscape (to be explored with the graphite heel of the pencil) or the female body (to be marked, inscribed, described, impressed with the brand of the author) are interrogated with regards to their import on the understanding of paper as im/material.

As Borremans often uses severed book covers as a support and Pettibon turns to awkwardly torn sheets of scrap, this paper questions the parergonality of paper, the status of the blank—*blanc*: white and void—page and the what is perceived as the *ideality* of paper. Drawing on Borremans' and Pettibon's particular practical enactments that interrogate writing materially,

Derrida's long-standing occupation with the subject, as well as Lothar Müller's and Sonja A.J. Neef's recent writing, this paper ultimately questions what it means to *read* drawing and writing.

1C: MULTISENSORIAL CULTURE

Mairi Mackenzie (Glasgow School of Art): *Perfumatic*

The means by which perfume is distributed, advertised, sampled, sold and worn is continually evolving. Innovations in technology, shifts in the retail landscape, developments in popular media, greater disposable incomes and the proliferation of scents available, have all acted as agents within the shifting arenas via which the public can access, test and purchase perfume.

This paper will consider the routes by which scents, and knowledge of their brands, are disseminated outwith dedicated retail and advertising spaces. Particular attention will be given to the Perfumatic machine, a germolene-pink, coin operated, wall-mounted perfume dispenser that, for six pence a shot, allowed customers to sample one of four branded scents. Invented by Mercury Steel Corp these machines were located in ladies toilets and gas stations throughout the Americas and Western Europe from c.1950. Recalling the coin-operated dispensers of holy water invented by Hero of Alexandria in 215 BC, and the perfume taps depicted in Aldous Huxley's *Brave New World*, these communally accessible dispensers provided many with their only access to perfume.

Drawing upon oral testimony as well as theories of material culture and multi-sensory experiences, a case study of the use of Perfumatic Machines in the dancehalls of Glasgow during the early 1960s will be developed. Attention will be given to the affective qualities of sampling and sharing perfume within social settings, the multi-sensorial nature of the Perfumatic transaction, how perfume is experienced in everyday life and the tension that exists between the phenomenological and the culturally constructed in our olfactory preferences.

Clara Ursitti (Glasgow School of Art): *Spirits in the Material World*

My work is often invisible. In a society that is visually dominant where we are constantly bombarded with images, I have chosen to focus on developing a practice that prioritises the non-visual senses. I started working with scent by accident, when I decided to reproduce my body odour for a self-portrait in 1992. Since then I have been working with fragrance, creating pungent installations and interventions that delve into the social and psychological aspects of scent. I will discuss some of these works in relation to how they are developed and displayed, but also in terms of the challenge of documenting and translating the work, and how 20 years later, they can still be challenging in a museum context to reproduce.

2A: BEYOND THE CANON: AMATEURS, OUTSIDERS, ENTHUSIASTS

Katy Carroll and Melanie Levick-Parkin (Sheffield Hallam University): *The Art of Unknowing: The joy of amateur practice as a space for emancipation from the constraints of academic discipline*

Being immersed in the Art School for the most part of your professional life is a privileged position to find oneself in. But what if this immersion also presents a certain entrapment in the connoisseurship and knowledge that you have acquired, embodied, and are passing on. This paper is about the creative liberation of two female visual communication academics, through the pursuit of amateur practices in un-professional curatorship of personal obsessions.

The first of these practices is a long-standing obsession with Marcel Duchamp, which has been enacted in the unofficial spaces and places of true fandom, where obsessions are lived out and ideas of being a neutral historian no longer need to be adhered to. The practice that has emerged is one based on leisure, travel and appropriation through collecting, recording and archiving. The importance of the process far outweighs any potential outcome or the production of any individual artefacts, as it is these alternative ways of experiencing, thinking about and documenting Marcel Duchamp that are the ultimate centre and purpose of this practice, - a kind of Duchamp Tourism.

The second amateur practice could be considered to have made a similar journey of engagement only in reverse. The experience of childhood holidays on the island of Crete started a lifelong obsession with the collection of touristic artefacts and an immersion in its visual and historic heritage. An added dimension of 'living out' being the *amateur*, in as far as whilst *loving a foreign place* you still always remain 'un-official' – an outsider.

This paper is an opportunity to discuss not only the freedom that is inherent in the enactment of amateur practices, but also the struggle to remain within the joy of the process rather than arriving at a destination. How can we preserve the freedom of 'unknowing' at the same time as the *agency* of the objects and experiences collected keeps on 'acting back' (Ingold 2009); beckoning to be solidified out of the aesthetic experience of the 'making' to new, but potentially dead-end, forms?

Priya Vaughan (Australian National University): The Electric Artist: Digital creation, curation & consumption of Aboriginal art

The ubiquity and popularity of online social networking sites has meant that artists, like other 'public' figures, frequently utilise digital platforms in order to document and circulate their artwork. Thus artists who operate both within and outwith mainstream art world management, exhibition and distribution structures are increasingly utilising online media as a means of documenting, curating, circulating and selling their artworks. Beyond this, virtual and digital technologies are increasingly being employed as the media via which artists execute artworks.

Drawing on research undertaken with Aboriginal artists and curators working across New South Wales (NSW), Australia, this paper explores the ways in which Indigenous artists in NSW use digital and online media to construct and promote their own artistic brand and access buyers, colleagues and audiences across diverse geographies. It also examines the way these artists utilise digital and virtual technologies in order to create photographic, installation, time-based and ephemeral works of art. This paper proposes that utilisation of digital and online media is a means via which these artists exercise control and assert authority over both their artworks and their artistic identity. In administering their own websites or social media pages artist are able to speak for themselves, often directly to their own peers or local communities without mediation or intervention from artistic institutions or the authoritative voice of the expert, who they may feel misrepresent, exploit or misinterpret their work and its financial and artistic value. Further, in using new digital and virtual media many Aboriginal artists in NSW are purposefully challenging and unsettling public perceptions regarding what aesthetic and material modes constitute the category of 'Aboriginal art', which has classically been represented as acrylic paintings on canvas.

Dr Stephen Knott (Liverpool Hope University): The spectre of the amateur

In Dostoyevsky's novella *The Double* the character Golyadkin is haunted by his own replica who both humiliates him and undermines his position as a minor civil servant. The amateur practitioner haunts the devoted artist, art student and the art and design establishment in a

similar way, although instead of generating a psychological crisis of identity the amateur maker threatens to unravel the magic and secrets of specialism. In the context of modern mass customization, skills previously guarded or earned by application to a course are disseminated and shared on the open market through manuals, kits and increasingly sophisticated digital tooling.

This talk briefly accounts for the rise of the amateur in the modern period but then focuses on the relationship between amateur makers and artistic practice in the West over the last 15 years. Amateur makers have often been perceived by artists and institutions alike as producing abject, uncritical and naïve work, representing a truncated or compromised form of practice. But equally artists have been drawn to the notional freedom that amateur practice represents, or attracted by its presumed subversive qualities as an opposition to dreary, predictable professionalism, as argued by the art historian John Roberts.

Through a series of case studies of art and design practice – from the participatory works of Jeremy Deller and Marianne Jørgensen and the eccentricity of Simon Starling, to designers who willfully abandon their specialism to stimulate a re-configuration of their practice – I will elaborate on the mercurial qualities of amateur practice, and explain how rare it is for artists to successfully appropriate or inhabit this particular *modus operandi*. This failure is largely due to the continued presumption that the word amateur denotes an aesthetic, or a lowly relationship to skill (amateurishness), rather than a particular relationship to time defined by autonomy, will and supplementarity.

Curtis Lund (University of Minnesota): *"Museum-Worthy"? Shifting Values and the Transformation of the Everyday Object*

Addressing the conference's interest in the amateur collector, this study takes as its focus the everyday object — the toaster, the typewriter, the teapot, &c. — and juxtaposes collection practices thereof among encyclopedic art museums of the U.S. and among personal (non-professional) collectors.

Philosophers, anthropologists, and cultural theorists have observed the peculiar condition of the art museum, a liminal environment in which objects are “enfranchised,” “made strange,” “ritualized,” extended an “aura.” These effects are not exclusive to artworks; everyday objects are also transformed through the acts of collection and display, in different and perhaps greater ways. This study explores two divergent but related questions.

First, how does entry into this liminal space change our perceptions of the everyday object? I apply the work of such theorists as Alfred Gell and Carol Duncan, who aptly explore the transformative effect of the museum environment on artwork and “art-like” artifacts (and on museum viewers themselves), to the present-day realities of a contemporary world in which nearly all commodities are now “objects of design.” Influential contemporary design collections at two leading American institutions — the Indianapolis Museum of Art and the Philadelphia Art Museum — are explored with this phenomenon in mind.

Second, how does that transformation in perception influence personal collecting practices and strategies? Can a “trickle-down” effect be observed, wherein institutional practices shape the criteria and value judgments used in personal collecting? How might this effect help form the contemporary canon of design history? I evaluate various cultural value models by intersecting the “legitimizing” effect of institutional collecting, and examine my own collection of everyday objects as a “laboratory” to test such models.

2B: MAKING, RECOLLECTING AND REMEDIATING ARCHITECTURAL SITES

Professor Christopher Platt (Glasgow School of Art): Mackintosh: Man of the Real and the Unreal

Why does Mackintosh's work endure and what does that work mean to the post-digital generation?

In his book 'Subsequent Performances', Jonathan Miller quotes Nelson Goodman in distinguishing what Goodman calls autographic works of art which are the result of the artist's physical handiwork (e.g. paintings and sculptures) and allographic works of art which have to be recreated in performance (e.g. music, plays, operas, songs). Although he makes no reference to architecture, the building of a building from a set of drawings made by an architect has parallels with performing a play from a text or playing music from a score, even if in architecture, the performance usually takes place only once. Architecture therefore can also be understood as allographic.

"One of the reasons Shakespeare continues to be performed is not that there is a central realizable intention to each play that we still continue to value, but because we are still looking for unforeseen things."

Can Miller's comment on Shakespeare also apply to Mackintosh?

In a current project with 4 students from the Mackintosh School of Architecture, new drawings of the library are being created and employed as research tools. They illuminate both Mackintosh's artistic restlessness and his highly developed skill in the act and art of timber assembly. They also reveal a quest to create a space of tranquillity and 'centredness', set amidst the ferocious vortex that was the industrialisation of Glasgow at the 19th and early 20th century. This tension is seen through an increasing abstraction in his work transcending the physical presence of stone, mortar and wood. This abstraction through material expression (marrying the real and the unreal) imbues his work with a freshness which is appealing to the sensibilities of the post digital generation, already searching for their own direction. The enduring attraction in his work for us all as creative practitioners, is not just the accomplishment of the artefacts themselves, but in the opportunity we are given to share his own sense of still looking for unforeseen things.

Judy O'Buck Gordon (Kansas State University): *Palatable Spaces*

Palatable[1]

1. Acceptable to the taste; sufficiently agreeable in flavor to be eaten.
2. Acceptable or agreeable to the mind or sensibilities: *a palatable solution to the problem.*

As Samuel (Sambo) Mockbee, the founder of the Rural Studio with D.K.Ruth, said of the Glass Chapel,

"You can eat it – it looks so good." [2]

Palatable space.

Architecture can challenge conventions. Working with a palette of light and space, the students of the Rural Studio of Auburn University in its early years of 1994-2002, created phenomenological, phenomenal, palatable spaces with unconventional, "found" and re-purposed materials.

This architecture is participatory and authentic, from its inception to its conclusion. It embodies and reveals emotions and is a narrative of culture(s) intrinsic to our existence. This “material world” is by and of the body. It is visual and physical. It is “both/and” and “either/or.” Architectural phenomenology enables us to focus on the immediacy of the experience and awakes our senses. Time and space is architecture and people are the intended inhabitants. Architectural tectonics is the joining of beauty, meaning and usefulness with site, program, form, ideas, details and materials through light and space. This “joining” is the basis for architectonic poetics. Here the inherent programmatic relationships were overlaid with subjective experiences enhanced by strange materials, i.e. tires, Yancey Tire Chapel 1995; automobile windshields, Glass Chapel, 2000; carpet tiles, Lucy Carpet House, 2002. The physical structured space was enriched with phenomenal detailing of these unusual materials. The resulting experience grounds and focuses one in the immediacy of the situation.

Architecture is the material cultural artifact that shapes us.

[1] palatable. (n.d.) American Heritage® Dictionary of the English Language, Fifth Edition. (2011). Retrieved March 15 2015 from <http://www.thefreedictionary.com/palatable>

[2] “The Rural Studio,” A film by Chuck Schultz. BluePrint Productions, 2002.

Helen O'Connor and Tim Ingleby (University of Dundee): Collect / Contain / Curate: The Architectural Imperative to Collect

This paper questions if architecture can be ‘collected’, if so how and to what end? We are concerned less by the collection of individual architectural fragments, such as Soane amassed throughout his lifetime, in favour of collecting rooms and even buildings – as imagined by Brodsky and Utkin’s seminal *‘Columbarium Architecturae (Museum of Disappearing Buildings)’*, with a view to generating new or re-configured spatial languages.

Architecture, particularly the architecture school is inevitably concerned with the production of *mediating artefacts* – always at one remove from the physical matter of architecture. Constructing drawings and models become proxies for constructing matter. In imagining how we might “collect” rooms and buildings so we examine the processes which might be used to form such collections: survey, record, make and re-make, and ask how the architect might operate as curator to order these artefacts both intellectually and physically: assemble and re-assemble, present and re-present.

The paper raises questions about the role and value of facsimiles, multiples, *objet trouvé* and bricolage in the design process. We also consider the issue of forming an (architectural) vessel or armature for such 1:1 scale artefacts: does the vessel and collection merge into a single coherent architecture or does one exist inside the other, like a set of architectural Russian Dolls?

In addressing these issues within the design studio we question if the act of collecting can have generative potential, and whether it can lead to shifts in pedagogic and practical approaches to architectural design.

Dr Ainslie Murray (University of New South Wales): Dissolution and Departure: Practical reflections on unmaking through making

This paper reflects upon the materiality of architectural space through a series of encounters with unstable materials that resist processes of ‘making’. Materials that melt, dissolve, disappear or impair on contact are considered in a series of recent spatial installation and performance works, and are found to run contrary to conventional architectural method and expectation. These materials offer a series of challenges in conceptual and practical terms as they resist attempts of utilization during making processes, actively demanding an agile response from the architect. Further, the ways in which these materials register the myriad

anxieties of a making-process allow the physical and mental state of the architect to be read through the 'loss' of the work – droplets of perspiration, slight shifts in focal depth, or an ill-timed inhalation each threaten to derail the process entirely. And yet, on reflection, the loss of the work as it is made and before it is 'finished' speaks more to the qualities of architectural experience than one might expect.

The use of materials that by their very nature resist apprehension or utilization positions the making process as an active, reflexive critique of matter. In his compelling text *Anti-Object: The Dissolution and Disintegration of Architecture*, Japanese architect Kengo Kuma suggests that matter, in an architectural context at least, might in fact 'float quietly away' allowing spatial experience to return to a contemplation of the interaction between natural phenomena. [1] In my own practice-led research working with constructions of water-soluble film, Tyvek and powdered glass, and in the work of other architects working with unstable materials such as fluids and airborne dust, a dynamic hinge emerges through the simultaneous and interdependent cycles of production and loss. It is only when the material work itself has come and gone that a work might be considered 'complete' – a process of un-making *through* making reconsiders the currency of matter in architectural space and offers a glimpse of an immaterial but non-virtual way of thinking about architecture.

[1]Kengo Kuma, *Anti-Object: The Dissolution and Disintegration of Architecture* (London: Architectural Association, 2013), 181.

2C: DESIGN PROCESSES AND PEDAGOGY

Dr Anne Bissonnette (University of Alberta): The Errors of our Ways: A Practitioner's Approach to Dress Studies

This presentation will explore three scenarios where undertaking the reproduction of artifacts evolved the maker's understanding and, in some cases, expanded knowledge in the field of dress studies. The first and most important scenario will focus on designer/conservator/author Betty Kirke's pattern research on surviving dress artifacts. Kirke reverse-engineered French *couturière* Madeleine Vionnet's distorted artifacts and analyzed her findings for a book that gave Vionnet the place in history she deserved. In a field that is increasingly guided by aesthetics alone and often over-intellectualizes dress, Kirke's work demonstrated the need for the materiality of the cloth to be reinserted into the story of design. The second scenario will present the atypical 2013 master's thesis of Therese Martinez-Yu and her draping exercises that aimed to deconstruct for a novice sewer the research of Betty Kirke. By making mistakes, the student gained an understanding of Kirke and Vionnet's methods that could not have been afforded her through traditional means. Lastly, the third scenario will focus on the debacle that occurred when an eighteenth-century quilted petticoat was used as inspiration for a contemporary design project. Despite the mistakes made – or maybe because of them, the project demonstrates the value of making to gain a greater understanding of historical artifacts.

Zoë Hendon (Middlesex University): "Exciting Things which are also useful": The Silver Studio Collection and the Hornsey College of Art

The Silver Studio was a commercial design studio, based in Hammersmith, which produced designs for wallpapers and textiles between 1880 and the early 1960s. In an article in *The Studio* magazine of 1894, the Studio's interior was described as full of visual reference material: "Photographs after Botticelli and other old masters, panels of lustrous enamels and gesso work, scraps of fine fabrics, and books of Japanese drawings." This impression of visual

richness and ordered confusion is borne out by the photographs taken when it closed nearly eighty years later. The Studio also contained both the designers' own work (designs for wallpapers and textiles) and some of the products of that work (samples of wallpapers and textiles), as well as books, cuttings and assorted other reference materials.

In 1967 the entire contents of the Silver Studio (with the exception of a small number of items acquired by the V&A) were given to Hornsey College of Art. This paper will look at what it meant for Hornsey to accept this collection at such a pivotal moment in its history, just one year before the uprising of 1968.

Hornsey subsequently became Middlesex University, and the Silver Studio Collection became part of the Museum of Domestic Design and Architecture, acquiring a public association with histories of the domestic interior and suburbia. This paper will attempt to re-locate the Silver Studio Collection within the history of the Art School, and examine its contribution to art and design education in the nearly fifty years since it came to Hornsey. As a collection that has been *in* the Art School but is not *of* the Art School it has sometimes experienced an uneasy relationship with academic areas; and the contrasting cultures of the 'museum' and the 'art school as parent institution' will also be explored.

Jennifer Swope (Museum of Fine Arts, Boston): Apprenticeship to Partnership: The Art School Experience and its Enduring Influence on the Pilgrim/Roy Quilt Collection

I would like to propose giving a twenty-minute slide talk on how art school influenced quilt collectors Paul Pilgrim (1944-1996) and Gerald Roy (b. 1939). I co-curated an exhibition of their quilts last year, titled *Quilts and Color: the Pilgrim/Roy Collection*, which I discuss in at the end of the third paragraph below. Most of the illustrations in my proposed talk would flesh out their story as collectors, relating it to how quilts emerged as an art form in the last quarter of the twentieth century.

As collecting and life partners, together they amassed a collection of over 1,000 quilts, dealt in quilts, made quilts and taught others in workshops, and even helped to found a museum devoted to quilts. The quilt world abounds with cultural entrepreneurs like Pilgrim and Roy, but the degree to which the curriculum they encountered as art students shaped all of these activities distinguishes them from other collectors in their generation.

The influence of Josef Albers and others from the Bauhaus permeated art schools in the United States. Albers's *Interaction of Color* was first published in 1963, around the time that Gerald Roy was finishing his studies at the School of the Worcester Art Museum. Because of its proximity to Yale University in New Haven, Albers's students and sometimes the master himself taught color class to Roy and his peers. Around 1965, Roy met Paul Pilgrim while attending the California College of Arts and Crafts, where Trude Guermonprez chaired the craft department. Guermonprez had been invited to teach at Black Mountain College a decade earlier. Pilgrim and Roy established themselves as antique dealers in the Bay Area of San Francisco after graduating from the Masters of Studio Art program at Mills College.

They soon discovered their love for the deeply saturated colors and sparse geometric patterns of Amish and Mennonite quilts while driving across the country to visit Roy's family in Massachusetts. Recognizing the visual similarity of these quilts to mid-twentieth-century abstract paintings, they began to create what they would later coin as the Pilgrim/Roy Collection. After the Whitney Museum's 1971 exhibition of quilts ignited the interest of the art community and spurred a revival of the technique, Pilgrim and Roy began to help other collectors acquire pre-war quilts from the Midwest and Pennsylvania. With this affirmation from the market and cultural institutions, they took the message of color interaction to a growing audience of quilt makers, achieving quasi-celebrity status in the quilt world. When the Museum of Fine Arts mounted an exhibition of about 70 quilts from the Pilgrim/Roy Collection

in 2014, it was organized along the same principles of color interaction that had guided them as collectors and teachers. The exhibition and catalog, both titled *Quilts and Color*, met with critical and popular acclaim in part because it combined fine art prints and paintings with quilts. What appeared to many as a new take on quilts was, in fact, a revival of concepts introduced to American art students in the mid-twentieth century.

Liz Mitchell (Manchester School of Art): Unbecoming: Behaving badly in the museum stores

This paper explores a phenomenological approach to materiality in the museum, from the perspective of a curator-turned-historian based in an art school. My PhD investigates a collection of domestic objects and amateur crafts, given to Manchester Art Gallery in the 1920s. In researching the history of these material things, however, I can't help noticing that the things themselves tend to get left behind. Narrative sweep takes over, the (relatively) easily mined content of *texts* preventing the eager researcher from attending properly to the (comparatively) stubborn muteness of *things*.

As a curator, my favourite place was the museum store; a still, quiet space that resonates with material energy, freed from the tyranny of overarching narrative. Here, materials whisper - molecules trade places, behaving badly, defying the institutional will to fix them in place. Time slows down, but does not stop. There is something about this that chimes with what James Elkins calls the 'slowness of the studio'. [1] In the art school, my conversations with practitioner colleagues dwell on material resistance as much as historical methodology. And the material which forms my research subject *is* resistant - it falls across disciplines, not quite belonging in any; much of it refuses to yield even basic museum-label information. And much of it is in poor condition, actively deteriorating. Museologically, it has little value. Does this free it though, I wonder, to evoke the emotional, affective response I have both felt and witnessed in others. This paper will attempt to 'go back to the things themselves', [2] in an exploration of museum materiality, informed by conducting historical research within an art practice environment.

[1] Elkins, J., (2008). "On Some Limits of Materiality in Art History". 31: *Das Magazin des Instituts für Theorie* [Zürich] 12: pp.25-30

[2] Husserl, E. (2001) [1900/1901]. *Logical Investigations*. Ed. Dermot Moran. 2nd ed. 2 vols. London: Routledge.

2D: CARPET MAKERS OF DISTINCTION: EXAMINING RELATIONSHIPS BETWEEN COLLECTING AND DESIGNING AT STODDARD-TEMPLETON

The West of Scotland carpet industry was once thriving. Designs were drafted, colours were ground and then mixed for painting onto point paper, design sketches were translated into dyed yarns and manufactured into carpets using various production processes. For 150 years, the companies comprising Stoddard-Templeton were at the forefront of this industry. They designed and produced carpets for an array of highly prestigious interiors and carpeted millions of homes around the world. A wealth of visual material was purchased and collected for design inspiration. Stoddard-Templeton designers attended classes at The Glasgow School of Art (GSA). Within the Stoddard-Templeton design studios, GSA students undertook work placements and graduates were employed. Design competitions were held and bursaries awarded.

Michelle Kaye (Glasgow School of Art): *The Wider Stoddard-Templeton Archive*

Aspects of the wider Stoddard-Templeton Collection are outlined including the Design and Corporate Archives now held by the University of Glasgow Archive Services, and heritage carpets and carpet samples held by Glasgow Museums. Design characteristics and in-house organisation are discussed in relation to a small selection of Stoddard-Templeton carpets, which now form part of GSA's Archives and Collections.

Duncan Chappell (Glasgow School of Art): *The Stoddard-Templeton Design Library*

Now held by GSA, the Stoddard-Templeton Design Library was carefully developed to support and inspire design thinking and skills within the companies. It was purposefully arranged to aid this process, with folios organised by theme or style. It is an arrangement that we maintain today. This paper discusses the collecting and organising strategies of this unique design resource, along with some of its highlights.

Dr Helena Britt (Glasgow School of Art): *The Stoddard-Templeton Design Studios*

Focusing on the workings of the Stoddard-Templeton design studios, this paper examines utilisation of the Design Library, other collected historical visual material and personal archives in the carpet design process. The importance of collecting to the design process is highlighted and areas for further investigation discussed.

3A: HANDS-ON MAKING, COMMUNITY DIALOGUE AND SOCIAL PROTEST

Lynn Settington (University for the Creative Arts, Farnham): *The role of hand embroidery in collaborative engagement and the making of Remembering Emily*

The essay sheds light on the relevance of hand sewing today and why slow haptic methods still matter in our fast moving digital age. Using the creation of a collaborative cloth in 2013 as a case study, this paper will explore how sensory tactile methods, such as embroidery continue to be used to encourage and enrich community dialogue and shared understanding.

Remembering Emily was a collaborative project in response to www.100deeds.co.uk; an initiative to acknowledge the centenary of the death of suffragette Emily Davison in 2013 and specifically her epitaph "deeds not words". The resulting ten-metre long signature cloth - a textile where the surface "decoration" is made up of stitched autographs, includes the signatures of art and design students, administrative assistants, lecturers and researchers. The group came together in a University setting to discuss and celebrate gender equality and the legacy of Emily Davison. The importance of a historical hand embroidered signature banner on display in the Museum of London designed by Head of Embroidery at the Glasgow School of Art Ann Macbeth in 1910 in framing and informing the contemporary collaboration is discussed. As Maureen Daly Goggin (2009) suggests: "In turning our attention to the various kinds of artefacts women have made used and collected.... scholars in material culture have carved a space for rethinking what counts as epistemic evidence and who counts in our investigations".

Nela Milic (Goldsmiths College and Middlesex University): *Materialising Site*

The Serbian uprising in '96/'97 was an attempt to overthrow dictatorship of president Milosevic after he annulled elections because of the victory of the opposition party. Ashamed by the unsuccessful outcome of their protest, the people of the capital Belgrade, where number of protesters reached 200,000 daily, have never produced an archive of photos, banners and graffiti, which emerged during these demonstrations. Scarce information on the Internet and the inability of the media to reveal the data gathered during the protest has left the public without the full account of the uprising. My project is that archive - the website of images,

leaflets, badges, flags, vouchers, cartoons, crochets, poems etc, an online record of the elucidated protest available to the participants, scholars and the public.

The narratives of this event known as “The Winter of Discontent” have been locked within the community and there are only odd visual references hidden in people’s houses. My research generated them through interviews and image elicitation that looks at the uprising by analysing the accumulated historic relics. Presented in sections on the website (dates, artists, routes) and pages of art formats (poems, photos, badges), this overview of the geographical, political and social circumstances within which the protest’s artwork was produced demonstrates how it influenced the actions of the citizens.

My methodology – visual ethnography, assembles and interprets private and public realms, the human interaction and the spatial ground, Serbia’s history and the new protest’s culture to explore home and community and local and the global society, which emerged during the demonstrations. The purpose of the project is to develop the storage of cultural memory and collect images that people responded to sentimentally, which sustained this urban spectacle and enthused creative participation that became the force of the protest, exchanged between artists and other citizens. These were exposed on the streets during the walks of the masses, which symbolised reclaiming of streets as a public arena.

This online package for capturing the past (hi)stories shifts the official narratives into only one possibility among others. It captures the failed revolution in Serbia under Milosevic since its beginnings, revealing the accomplishments of the academics, artists and citizens buried under the war stories...

Dr Selen Devrim Ülkebaş (Bahçeşehir University): *Recreating Objects of Everyday Life: Objects of Encampment in Gezi Park Resistance*

In the summer of 2013, nationwide protests took place in Turkey against the government's authoritarian and anti-democratic practices. In fact, the protests started as an environmentalist protest against the demolition of Gezi Park, one of the Istanbul's last green public areas, and building a huge shopping mall instead, at the very heart of the city. With the instant shares of dramatic moments such as police force's violent attack towards the peaceful sit-in of environmentalists or some of the trees in the park being cut out via social media, these environmentalist protests spread to all over the country as anti-authority protests.

People from various political, religious backgrounds and lifestyles occupied the park both to prevent the demolition of the park and also as a symbolic front line for the protests. Gezi Park, as the core of the protests, became a political, social and cultural attraction point and the autonomous camp turned into a symbol for the protesters. Until it was demolished by the excessive police force, in this spontaneous and decentralized 14 days long encampment, protesters created a communal habitat in the park; including spaces (tents for dwelling, market, library, veterinary, medical unit, kindergarten, kitchen, storage and etc.) and events (concerts, talks, performances, educational seminars and etc.).

In this experiential environment, new practices and accordingly new tools emerged. Protesters created new combinations and new ways of using existing artefacts for their practical and symbolic needs in the camp. In this paper, artefacts that become iconic part of the visual culture of Gezi Park Resistance are explored. New creations of protesters categorized according to the purpose of the artefact, the function that the artefact serves, *design-in-use* activities for creating the artefact and original artefacts that serve as a design resource, are analyzed within hermeneutic approach in order to understand how they are (re)created by the protesters and how they engaged to the communal life practices in the encampment.

3B: GEOGRAPHY, VISUAL CULTURE AND MEMORY

Dr Nicky Bird and Dr Stuart Jeffrey (Glasgow School of Art): *Heritage Site: Materializing an unreachable heritage*

This contribution centres on a major industrial heritage landmark in central Scotland known as the 'Five Sisters' on the edge of West Calder, a small town in West Lothian. Two hundred and forty metres high, the Five Sisters are spoil heaps (or 'bings'), products of the oil shale mining industry active in this area in the nineteenth century. Since the demise of this industry the site has been the subject of various Land Art, Geo-Science, and community-led town planning activities. Once considered eyesores, the Five Sisters have now completed their transformation from utilitarian industrial structures to being a nationally recognised heritage site by being given Scheduled Ancient Monument status in the 1990s.

This fascinating transformation is the context for *Heritage Site*, a new media art and archaeology project provoked by local community memory of a house that is buried deep within the Five Sisters bing. This living memory – belonging to the familial, domestic sphere – will soon become 'history' as a generation passes. In terms of intangible cultural heritage and social identity, as well as the practicalities of visualising an impossible to reach site, the project faces compelling challenges. Informed by these challenges, the paper addresses two pertinent questions: how can the practices of new media art and heritage visualisation come together to investigate this site of layered histories and shifting identity politics? How might the project work with fact and hard evidence as well as memory, imagination, and speculation?

Adolfo Ruiz (University of Alberta): *The Materiality of Light*

This presentation highlights the intersensoriality of the material culture of urbanity through a collaborative research project that resulted in a documentary film titled *Light in the Borderlands* (2012), which is narrated and recorded by three participants who are legally blind. Initiated by researchers in Design Studies and Human Ecology at the University of Alberta, this project explores how a narrative form of ethnography provides insights into the material culture of light, blindness, and intersensoriality through movement. Our project began through an open-ended series of conversations with participants about the built environment and the things that constitute the spaces, places and immateriality of urbanity. These conversations were accomplished whilst moving along trajectories determined by the participants. As such, as researchers we reflexively entered into three different co-designed urban explorations with three legally blind participants. As the research evolved, participants not only told their stories, but also determined what things would be documented, geographic contexts, speed of motion, and viewpoints of documentation that led to the making of this film. This research has resulted in an action-driven document that can be perceived through sight and sound. The voice of each participant provides the knowledge, narrative, and continuity that carries the film forward, while the editing by the researchers emphasizes the unique visions on urbanity of each participant. Each segment of film challenges homogenous notions of blindness by describing the shifting borderland between the two worlds of being sighted and blind through the things that can be seen rather than the ones that cannot. Concurrent to this, *Light in the Borderlands* illustrates an alternate view on the material culture of urban spaces that includes the entanglement of the material and immaterial aspects of human experience.

Dr Jim Harold (Glasgow School of Art): *Across a wilderness of sand - Sand drifting in the archive: Encountering a desert photograph from 1917 by Harry St John Philby in the Royal Geographical Society's Archive, London*

This paper looks at one photograph encountered in the old archive at the Royal Geographical Society, taken by the 20th century desert traveller and writer Harry St. John Philby, and examines the nature of desert photographs as they are encountered within such archives.

A small, fading topographic image, *Plain of Al Sirr from Nafudh, 1917*, shows the distant view of a seemingly uneventful desert plain (in what is now Saudi Arabia). This photograph, a snapshot, made on a portable camera is typical of such desert images found in Western archives (and at the RGS). Photographs like Philby's have, relatively speaking, a central role in such archives where they have come to rest after their travels. While they may be points of research they are also a kind of residue, the leftovers of colonialism, and tend now to be viewed less for their topographical data but for their aura of nostalgia. As a result such images have become complex objects tied, on the one hand, to their referent - the original scene - as a trace of the moment of inception. While, on the other hand, they float free to become fluid spaces of 'otherness'.

Taking as my starting point the environs of the old photographic archive at The Royal Geographical Society and Philby's photograph, *Plain of Al Sirr*, this paper addresses the nature of desert photography, the way images enter the archive and, in the light of contemporary cultural theoretics, the changing ways in which they may be interpreted. The paper concludes by suggesting how the prolific quantity of these images of the desert stand not simply as traces of the deserts they depict, or of the institutions of knowledge, but how, within the 'arid' landscape of the archive, they have become strange desert wildernesses that slip in and out of meaning and memory.

3C: INNOVATIVE PEDAGOGY IN ART EDUCATION

Dr Kate Sloan (University of Edinburgh): *From Ground Control to Groundcourse: Analogue machines, calibrators and behaviourism in Roy Ascott's Pedagogy*

My paper focuses upon 'Groundcourse', Roy Ascott's innovative foundation course of the early 1960s at Ealing and Ipswich in which students created devices, machines and games which were intended to modify their interactions with different environments and situations. I will reconstruct the objects and wider visual environments of the Cold War that were a formative influence upon Ascott before looking at the ways in which analogue machines were used within the Groundcourse Curriculum. Central to this will be a reading of Ascott's 'calibrator' exercise, in which students created mechanisms intended to as a tool to 'read off responses' to a given situation. The student would be able to measure their new response to a given situation against the basic information of their natural responses, allowing them to remain 'in character'. The art object itself was therefore part of a wider conceptual exercise, which was extremely experimental for its era, treating art practice as a web of image, language and communication which the student artists had to negotiate. These interactive approaches described above could not fail to make students self-aware, as well as aware of each other and other groups and individuals with whom their practice was connected. As well as being objects for manipulation and contemplation, the analogue machines were often linked to an experience, project or performance. In this paper I will discuss the significance of this new self-consciousness in the art school studio, as well as exploring the role of behaviourism within Groundcourse, tracing its connections to the Cold War.

Rachel Evans (University of the West of England, Bath School of Art and Design): *An examination of the persistence of the poster as a pedagogical strategy in British art schools*

Whilst still recognized internationally at events such as the Chaumont International Poster and Graphic Design Festival posters are increasingly a marginal format in commercial British graphic design (Poyner 2009, Shaunghnessy 2009) and yet they remain an integral part of graphic design studio teaching. This paper considers potential motivations behind the persistence of the form.

What is the continuing appeal of the poster to both lecturers and students? I will argue for three influences in the longevity of the poster; firstly its pedagogic value as a design challenge, secondly the continuing use of posters as resistant design objects and thirdly the connection of posters to a fine art tradition and ideas of authorship.

The pedagogic value of the poster is in the formal challenge of a blank rectangle (Eckersley 1954, Frost 2005) that references so much of our written design vocabulary. In the studio posters are set as part of the development of a design vocabulary that can extend to myriad other shapes and surfaces.

The poster is intimately entwined with resistant attitudes, for example the Paris Art School's Atelier Populaire, that can be lost under the need to make a living. Sontag (1970) eloquently makes the case for the resistant nature of the poster and more recently the occupydesign website produced designs for home printing. There is a connection to low tech DIY production that talks of raw energy and bypassing the authorities.

The poster connects to the possibility of authorship, many early C20th posters were designed by artists and were duly signed despite their inherently ephemeral and multiple nature. For a discipline that is most commonly collaborative the poster is a route to individual practice.

Overall the paper will suggest the emotional attachment to the poster in art schools is as strong as the design challenge that the form presents.

Judy Willcocks and Graham Barton (Central Saint Martins, UAL): *Object-based self-enquiry: Material Culture as Mediator for Transformative Learning*

This paper shares an emerging trans-disciplinary methodology for learning development that draws on the use of objects from special collections, museum and archives currently held within the University of the Arts London [1] with the aim of supporting teaching and learning, enabling curator/educators to work in conjunction with academic staff. During the past 18 months, special collections within UAL have teamed up with the University's Academy Support unit, resulting in the development an inter-disciplinary pedagogic approach to learning development: object-based self-enquiry.

Early workshops were intended to help students develop their critical thinking skills and introduce them to methodologies for 'reading' objects as the raw data for material culture, using simple frameworks they could also use to talk about their own work. Sessions soon developed to a point where objects were used as a focal point for students to reflect on their disciplinary lenses, habituated responses, tacit knowledge and the power of collaborative meaning making. This has been revelatory in terms of using special collections not just for 'show and tell', but in a truly transformative way, as mediating artefacts to activate material culture and re-purpose the museum object within the art school environment.

The paper will draw on examples from our experience, and on research considered within the literature on object-based and transformative learning. We will argue that the assumed 'specialness' of museum objects allows multi-disciplinary groups of all levels of study to explore both objects and personal learning dispositions within an inclusive pedagogic environment. The paper, as designed, resonates with a number of the conference themes: *affective resonances of objects and material cultures within the environment of the art school, 'plasticity' or flexibility of works of art and design, identity formation and the importance of sensorial engagement with objects.*

[1] University of the Arts London comprises 6 Colleges across London including Camberwell, Chelsea and Wimbledon Colleges of Art, London Colleges of Fashion and Communication and Central Saint Martins.

3D: DUSTING OFF THE ART SCHOOL ARCHIVE – CONTEMPORARY USES FOR OLD DOCUMENTS

Glasgow School of Art holds one of the most comprehensive archives of any UK art school. Containing documentation about the institution's history from its foundation in 1845 to the present day, alongside examples of student and staff work, and teaching aids such as plasters casts, textile samples and lantern slides, the Archive captures information about both places and processes of artistic production and the contextual factors which have helped to shape them.

Susannah Waters (Glasgow School of Art): *The Art School Archive: archives, meanings and subjectivities*

This paper will explore how and why GSA's archives were created, collated and catalogued. It will consider how these activities have impacted on the use of the archives (historically and currently) by GSA's staff and students, and how the archive has, and continues to, interact with the legacy of Charles Rennie Mackintosh.

Debi Banerjee (Glasgow School of Art): *Fine Art Pedagogy in the 1970s and 1980s: Reenacting and making with the archive*

This research project investigates the pedagogy and studio environment at GSA in the 1970s and 1980s. Its findings will be shared through podcasts and workshops and will assess the relevance of the archive in informing the school's current pedagogy. This paper will explore the use of archives as a means to unlock new knowledge and create new narratives through the memories of staff and student alumni.

Jimmy Stephen-Cran (Glasgow School of Art): *Awaken: Making with the archive*

This project, undertaken by staff from GSA's textiles department, explored the utilisation of archives in the production of designs for textiles and fashion. This paper will review different approaches towards using archives as part of the design process, it will discuss potential difficulties of working with archive material, and it will consider how current design processes can be documented (archived) in order to inform future practitioners.

4A: INTERROGATING PRACTICES OF MAKING AND COLLECTING: STICKLEY MUSEUM / SYRACUSE UNIVERSITY

Design goes beyond the planning or manufacturing phase. Frequently the life of an object is extended beyond that of its function to being 'collectable'. Not solely the purview of museums, collections are also part of the "hobby" experience. What must be considered is that if design is a practice, then how is collection a practice, and what is that impact on the biography of the object, and the broader community of collectors, designers, academics and students? This panel of presenters from Syracuse University will link the life of a collection from its theoretical position as a practice to the interaction of the maker/collector with media as a source, the maker/collector in the act of making and, lastly, how new archival technologies affect the relationship with collection and access. The history of Central New York has been impacted by the success of Arts & Crafts designer Gustav Stickley. Syracuse University's School of Design's proximity to Stickley's roots creates a unique relationship to explore his influence on

contemporary makers and collectors. As a source of inspiration the geographic link is an opportunity to enrich the pedagogy through local engagement. As a body of makers, collectors and scholars the faculty seek to develop new methods of utilizing local resources, collections, and archives to inspire students who do not have easy access to metropolitan sources.

As novices in the world of learning the link between the student of design and student of collection, i.e. the amateur hobbyist, parallels the experience of becoming a professional designer/collector. This panel suggests methods to utilize local history, the practice of collecting from the particular perspective of the maker/collector with its final potential as an on-line archive. The potential relationship between Stickley and Syracuse University requires further exploration, as does the concept of collection as a practice and the relationship between making, collecting and the archive.

Dr Carla Cesare (Syracuse University): *Collection as Practice*

Contemporary concerns around the end of the life of an object are often focused on its recyclability; however another possibility exists when the object, for a variety of reasons, becomes collected. Motives for its new life can vary from rarity to sentimental; this paper looks at collecting as a practice, including the development of the collector from amateur to connoisseur. The design paradigm proposed by Grace Lees-Maffei of production-consumption-mediation (2009) based upon John Walker's earlier work is a starting point, but must be considered more in-depth.

Parallel concepts of practice can be identified when need and desire for an object intersect and when the 'making' (of a collection) requires specific materials, forms or technologies. New perceptions occur when the knowledge of the collector moves them from the label of amateur to expert, and in a unique twist, when the maker is also a collector. The collector is now not just a different type of consumer, but takes on the extended role through their understanding the object through its production, and mediates cultural understanding through collections and their interpretation.

How a collector intersects with making reasserts the role of practice in understanding both processes. It creates new relationships with materials, analysis and appreciation. This intellectual interaction starts to redefine the amateur, the inspiration risks becoming an obsession of knowing, and subsequently, the understanding of the practice and the object is altered. That tension changes our analysis of the object through its relationship between the whole collection and the collector's interpretation through their individual practice. Everyday objects are seemingly frozen in time through collections, and an analysis of the practice of collection can be utilized to develop a new understanding of the objects, people and moment in history that is collected.

Todd Conover (Syracuse University): *The artist's collection as influence and inspiration*

Most artists are collectors and there is a direct correlation between the collection of seemingly abstract or esoteric objects and the artwork that they create themselves. While some artist's collections are very focused and complete most are more varied, sentimental, emotional and impulsive.

The difference between collecting and making artworks is that collecting is very personal and the resulting artwork is often more public. This paper outlines my personal reflections as well as my observations of the way other artists allow their collections to influence their work.

My experiences and observations are that the act of collecting and the pieces themselves will have a direct impact on the completed work and conversely the collection will become refined by the kind of interests that are developed through the artwork.

Over the years I have noticed a symbiotic relationship between collecting and making where one would seem to feed the other in a cyclical manner. Sometimes a collected piece prompts an exploration of a form or construction technique while at other times a practice prompts a new but related direction for collection. There are several key design elements such as color, surface, form, technique, process or construction seen in artist's work, which often are subtly influenced by their collections.

I will illustrate the paper with examples from my own work where my collection of Arts and Crafts Period metal works has influenced my practice as a metalsmith. An example of this is my research of works by Gustav Stickley and in particular the repousse examples that were inspired by earlier English Arts and Crafts designs. These pieces have influenced my exploration of closed hollow forms where I have studied the technique and applied it in a modified way to jewelry and other decorative objects.

Denise Heckman (Syracuse University): *Creating Standards for an Interactive Archive of Functional Objects*

When the value of an object transcends its intended function it enters a *Do Not Touch* phase of existence in museums, galleries archives the, and notion of function and use must be rethought. Traditional archival processes mark historical significance and are necessary for preservation, but formerly functional objects no longer intended for use fail to afford haptic and experiential interaction between the object and those who wish to experience it. This paper will explore ways to make use of methods of digital mapping to archive objects in a way that facilitates material culture studies for the student, casual collector, and even a geographically limited enthusiast.

Can technological mapping generate artifacts that are not only observable but fluid. These technologies may well afford us new ways to observe and experience archived objects. Twodimensional scans of text and printed materials are commonplace, encompassing large-scale projects like the Google Books Library¹. They offer unique opportunities that enhance the primary source. The object can be collected, shared, cataloged for search and comparison. Three-dimensional scanning is rapidly finding support and the archiving and study of these scans must keep pace. Projects such as the Smithsonian's X 3D2 digitization lab are being used to study fragile artifacts without subjecting them to damaging or invasive examinations. This is far better than coating objects in plaster to make a cast, but casual students, the geographically distant scholar, and even the museum going public are not as adept at making use of the technological objects even though, in actuality, they can offer far more data and interactive potential. How was this joint made, can I take it apart and study the structure? In this way, digital archives can combine with the actual artifact to change the way these objects are studied.

Objects from the Arts and Crafts movement occupy a unique place in this technological ethos. At this time they are in museum collections but also can be found in private homes. Mission style pieces from Gustav Stickley were, and still are, made in Central New York. Those pieces must be captured and archived. Scholarship (technical, historical, and creative) at places like Syracuse University and Cornell University can work in tandem with Stickley Audi & Company and others who are dedicated to the work of Gustav Stickley to create an archive that is uniquely interactive and allows for multiple venues of study. In this way a digital artifact can replace *Do Not Touch* with the opportunity for fluid examination and manipulation.

Zeke Leonard (Syracuse University): *The Collection as a Making Tool in the Classroom*

As designers of made objects, our work is demonstrably better when informed choices about materiality and fabrication are applied (Sennett 2008). Though many texts and publications

exist that describe wooden fabrication methodologies with text and drawings, Design students have a deep connection to haptic experience, to visual learning, and to objects. A line drawing of a perfect mortice and tennon joint with explanatory text describes many of the reasons for making one: it is strong, time tested, uses the strengths of the material to best advantage. But that knowledge pales in comparison to the deep satisfaction of making and assembling a perfectly fitted mortice and tennon for oneself: the smell of the wood as it is cut, the sound of a sharp chisel paring away a shaving, the feel of a well-made joint sliding together for the first time. We respond differently to information when it is presented to us under our fingertips, through our nose, through our ears. The Stickley Museum housed in the Fayetteville Free Library has been especially welcoming to student groups in fabrication skills in the School of Design at Syracuse University. This museum is a collection of historic American Arts and Crafts furniture, as well as a broad collection of other historically important furniture type forms. When the construction techniques of that furniture are replicated by students, new ways to read objects are revealed: analysis of the construction of an existing object exposes students to choices about materials and fabrication methods that are difficult to replicate with other teaching methods. To see a joint that was made by a craftsperson a hundred years ago, and then to replicate that joint in a piece of furniture of one's own creates a bridge across time and space and creates a connection to the knowledge, the design and making process, and the object. This paper explores these questions: what is the impact on classroom experience when the students have direct access to historic objects as a part of the research for fabricating their own objects? Can this historical approach be applied to their design practice moving forward? Though using a museum as a research tool is a long-practiced research method, using it as a way to understand materiality and fabrication as a tool for design students has a special relevance: for those who design objects the intersection of functionality, materiality, and aesthetic reality must carefully be considered if our work is to be successful. Perhaps more importantly, how can the connection between the long-ago made objects and the yet-unfinished object under the hands of the current design student be maximised?

4B: DESIGNING SELVES AND COMMUNITIES

Harriet Hughes (University of Sussex): *Materiality and narrative of the self: The example of Lagosian fashion designers*

Dress and style has been a way through which the identities and status are constituted in Lagos, since the oil boom of the 1960s. Today every weekend weddings and parties are held in the city where garments are competitively displayed, the results of collaboration between the wearer and their tailor (Nwafor 2011). In addition there is a high fashion scene which is seeking to position itself on a global platform with the emergence of new designers (Jennings 2011). There are many different fashion schools in Lagos and tailoring apprenticeships which feed into the production of a dynamic visual culture. Designers Amaka Osakwe of label Maki Oh and Adebayo Oke-Lawal of label Orange Culture have been trained in art schools in the UK, where they engage with European notions of artistic identity. Attending art school is a stage of the reinvention of the self, from student to artist (McRobbie 1988). Many of these Nigerian born, European trained designers draw from their Nigerian heritage in the use of 'traditional' textiles as fabrics and patterns, but ensure their designs are noticeably different to traditional practices, to ensure authorship. How are designer identities re-imagined following this European education, on return to Lagos, and how does this conflict or co-exist with local ideas about the self? How do these influences impact on locally produced dress?

This paper will draw from fieldwork undertaken in Lagos between May – August 2015. It will consider the materiality of fabrics, and local meanings of patterns in fabrics such as adire and aso oke. It will consider how historic and contemporary textiles have agency in the creation of fashion and how ideas about tradition and modernity coalesce through dress.

Hélène Day Fraser and Keith Doyle (Emily Carr University of Art + Design): *CloTHING(s): Reframing Expressive Make-Social Structures*

CloTHING(s) as conversation is an inter-disciplinary research project that seeks to revise the way we make, the way we consider, textile product. This body of work seeks to broaden our assumed views of clothing - to relocate common associations that limit the expressive nature of garments – beyond platforms for creating statements linked to who we are, who we wish to be, the occupations we take on, and how we situate ourselves in society (punk, hippie, national garb, etc.). Acknowledging that dialogic and distributed modes of connection are integral to the contemporary experience we are re-situating clothing, assembling provocations and new sites of reciprocity.

Our work actively engages experts with strategic acts of making, assembly and creative discourse that grapple with the implications and relationship to works of, Design for Sustainability, Fashion and Wearable Technology. This is being done in order to disrupt a range of assumptions that limit our capacity to engage sustainably with made, worn artifacts - to explore and propose: alternate means of thinking about the role of clothing; alternate means of communication; alternate means of production and use. Material culture, aesthetics and politics are not segregated in this approach. Material and form based studies, generative and cultural probes, and in situ explorations run parallel to Social Construct event spaces as a means of relocating our assumptions about studio based practice. Sensorial apparatus found in social spaces (see me, touch me, hear me) and making environments (looks like, feels like, sounds like) are employed in tandem. These facilitate opportunities to re-evaluate and re-configure sites of clothing production and modes expression and use found in our everyday experience.

Assumed legacy practices are realigned with new digital modes of making. Informal dialogue and open source interject and rejig structures once assumed as linear stable sites of making and self-expression.

Dr Fiona Hackney and Magda Tyzlik-Carver (Falmouth University): *From the Corridor to the Garden: The 'Pop Up' Studio as a means to Co-create Future Thinking for Social Living*

Future Thinking for Social Living (FTSL) is a co-creation project (Saunders & Simons, 2009) involving academic and practice researchers from Falmouth University and staff and residents at Miners' Court, an assisted housing complex in Redruth, Cornwall. FTSL draws on posthumanist thinking, connecting the desire to 'engender the conditions of possibility for the future' with a 'materialist temporal and spatial site of co-production of the subject' (Braidotti, 2006). It aims to use a range of creative processes: crafting, storytelling, working with specially designed (non-screen based) interfaces, to collaboratively prototype a preliminary model to visualise how we might combat loneliness and isolation in our later years, and live more productively in the future as connected social beings. FTSL builds on research from a number of AHRC-funded projects, which explore crafts as 'convivial tools' (Illich, 1973) and how amateur crafting, in particular, can promote cooperation and build community assets, health and wellbeing (Hackney, 2013; Sennett, 2012). <https://cocreatingcare.wordpress.com/the-project>; <http://projects.falmouth.ac.uk/craftivistgarden>

Taking the art school to the community, FTSL supports thinking in space and place, and draws on experiential responses to the environment that are materialised through creative making. It

will consist of a series of 'pop up' workshops and residencies in liminal spaces at Miners' Court: corridors, the entrance lobby, in the gardens, the in-house hairdressing salon; spaces that people pass through on a daily basis but which the workshops will re-energise, helping participants to occupy and imagine them - and the activities, identities and connections they engender - in different ways. As such, the project draws on learning from the AHRC-funded project Flex: Flexible Dwellings for Extended Living (Light & Milligan, 2013), which employed co-creation strategies to explore how space could enhance health by building 'spatial conviviality'; FTSL is a pilot for a larger collaborative project with the FLEX team.
<https://flexhousing.wordpress.com/connected-communities-edinburgh-showcase/>

Dr Andreas Nobel (Konstfack): *The office chair: From tool to aid*

The office chair is the most advanced version of a seat for use at work that our culture has produced. With an office chair, sitting with its gravitational weight is driven in the direction of hovering. With a sense of weightlessness made possible by hi-tech suspension and upholstery, users almost hover on their chairs, seeming to defy the laws of gravity and, themselves, almost liberated from their own mass. It is probable that the underlying motive for shifting the business of sitting on a chair towards hovering in the air is a notion that intellectual work benefits from not being disturbed by the body. This idea has deep and ancient roots in our culture. Furniture design is produced in office chairs too. This means that furniture, being tools that engage all senses and the whole body when used are being developed in an environment which deliberately tries to shut out the body and the senses from the design process. Making a bow lathe and using this for the development of contemporary furniture design forced me to get away from the pacifying comfort zone of my office chair and start activating and using all my senses in the design process. This method for designing is closely related to the way a musician or an athlete use and interact with their instrument for reaching excellence in their art. A violinist or a golf player develop through and with their violin and their golf clubs. In all these examples the musical and rhythmical aspects is central for the knowledge-making as are different aspects of temperament, tempo and temperature. The bow lathe is also used for illustrating important differences between different rooms for learning such as the workshop and the seminar room. The kind of questions, energy and theories that a mini- studio such as that of a bow lathe creates around itself is quite different from that of the ambience and temperament of a traditional seminar room.

4C: DIGITAL MATERIALITIES: TIME, PLACE AND PERCEPTION

Dr Gerard Briscoe and Fergus Fullarton Pegg (Glasgow School of Art): *Digital Materiality of the Internet of Things*

The crafting of physical artefacts with Internet connectivity allows for the embodiment of a congruent digital shadow. These hybrid artefacts are then transcendent across the physical and the digital, between the material and the immaterial. However, current Internet-of-Things interpretations have tended to focus on utilitarian artefacts. Instead, how can we understand their material culture, and what forms of experience they could encode rather than facilitate. Beyond the provenance of the materials and the traditions embedded in the making process. We suggest understanding their digital materiality as part of the multi-materialities embodied in complex artefacts. Furthermore, we offer the potential of sculptures made of glass to offer fresh insights into encoding digital experiences within artefacts. Including, how crafting with transparent materials to encode materialities, could inform crafting with the intangible digital to encode digital materialism.

We note a number of equivalences between these materialities: performativity (by the viewer); reflexivity (responding to situations); encoding (of the creative process); styling by the maker (within the structure of the material); hybrid/multiple functionality (recreational, devotional, narrative etc.); apparent simplicity/transparency. We then consider what additional forms of experience artefacts with digital materiality could offer. By considering how artefacts could encode digital cultures, the practices and socio-cultural meanings emerging from the use of digital, through digital materiality. For example, experiences possible from the property of omnipresence (being present everywhere at the same time). Also, experiences that would arise from identification without ambiguity, transmission without loss and repetition without originality. We conclude by considering the implications of our understanding for the anticipated shift as society adopts the Internet-of-Things paradigm, for which approaches are emerging for connecting all human made objects in the world to the Internet, ubiquitous embodiment of digital materiality could come to change our understanding of material culture.

Dr David Sweeney (Glasgow School of Art): ‘Total acquiescence to the Cybernetic Inevitable?’: *Emerging Virtual Reality Technology, Digital Materialities and Control of the Factors of Perception*

2015 looks set to be the year of the ‘Virtual Reality Wars’ with new ‘immersive’ technology scheduled for release from a number of manufacturers including Oculus Rift, Sony, Microsoft and Magic Leap. Of these only Magic Leap does not require the user to wear a headset: in fact, the system’s ‘digital field projection’ removes the need for any interface, even a screen; instead, Magic Leap projects 3D animation directly into the world. While the potential for all of this in the fields of education and entertainment are obvious and have been the focus of the various companies’ publicity material, equally the possibility of more sinister uses of the technology – for social control, as a form of weaponry – is readily apparent.

The title of this paper is a quotation from Lester Bang’s 1975 interview with the German group Kraftwerk who present themselves as a type of cyborg: *die mensch-maschine*. I was reminded of it both by images of headset-wearing users of Oculus Rift etc, who appear not only immersed in but fused with the technology, and by Magic Leap’s promotional image of a yellow submarine floating serenely down a sunny city street, which in turn recalled the psychedelic virtual world of Ari Folman’s 2013 film *The Congress*. In the film, the majority of the world’s population has become addicted to participation in ‘animated zones’ where they frolic as ego-less cartoon characters. Folman’s warning of the dangers of virtual reality use is not subtle, but it is nevertheless important to address as opportunities for withdrawal into ‘immersive’ entertainment become ever more available and affordable.

In this paper I explore the implications of the new VR technology, drawing on a range of media theorists including McLuhan, Debord, Baudrillard, Shaviro and Bolter and Guisin, for digital materialities and for what I term, after Marx, ‘control of the factors of perception’.

Catherine M. Weir (Glasgow School of Art): *The Ghosts of Google Street View: Revealing the Fractured Temporality of the Image*

The history of photography contains many instances of hauntings, perhaps most notably the Victorian craze for ‘spirit photography’, which purported to capture the presence of the unseen ghosts of the deceased. Taking the notion of haunting as evidence of the presence of something unseen, this paper explores how images of people – and other moving objects – make visible the algorithmic construction and fractured temporality of the Google Street View image. Though it focuses on the specific example of Street View, the ready availability of photo-stitching technology as a feature of digital cameras and smartphones makes the question of the

photographic image's relationship to time one relevant to a much wider field of photographic practice.

A photograph used to refer to a single embalmed moment in time, however, today's digital photographic technologies – from straightforward panoramic images created on an iPhone to complex navigable structures such as Google Street View – speak to a radically altered temporality that encompasses many disparate moments. Examining an image of a crowd created using Microsoft Photosynth, Urrichio [1] observes a connection between the semitransparent appearance of some individuals and early long-exposure photographs where moving bodies often resulted in the appearance of ghost-like figures on film – the same quirk of technology that gave rise to the 'spirit photograph'.

Navigating a street in Google Street View, people rarely appear so ghost-like, but regularly seem to emerge from nowhere only to vanish again when the user turns a corner or moves further down the road. Much in the way that clouds present 'noise' problems for satellite images, moving objects – people, cars and so forth – present problems for the photo-stitching algorithm that builds the image we see in Street View. Unlike the glitches that give rise to images of misaligned and strangely coloured landscapes, these 'ghosts' are not evidence of a fault in the system, but of the algorithm's attempt to combine many disparate images, from different times, into single cohesive whole.

[1]William Urrichio, "The algorithmic turn: Photosynth, augmented reality and the changing implications of the image," *Visual Studies* 26, 1 (2011): 25 – 35.

5A: HISTORIES IN THE MAKING: INTERPRETING THE HERITAGE OF KINGSTON SCHOOL OF ART FOR MULTIPLE AUDIENCES

Histories in the Making is a heritage project designed to celebrate, document and preserve memories, histories and artefacts connected to Kingston School of Art in its 140th year. Emerging from classes held in Kingston under the South Kensington system in the late Victorian era, Kingston School of Art has undertaken a pathway familiar to many similarly formed institutions. There are key figures in art and design who have taught and learnt in its studios and workshops such as Archibald Knox, John Bratby, Aidron Duckworth, David Nash, David Chipperfield and Helen Storey; there are moments of institutional upheaval and transformation like the introduction of the DipAD and the emergence of Polytechnics, there are clashes of radical and traditional practices – for instance, the introduction of Bauhaus-influenced Basic Design in the 1950s, or the break from figurative sculpture in the 1970s. In this panel, we will examine the factors of ubiquity and archetype within the heritage of Kingston School of Art, consider the particular problems encountered when presenting art school histories in different formats, and explore strategies for engaging diverse audiences with the history, feeling and concept of the art school.

Prof Fran Lloyd (Kingston School of Art): Thinking through Making: Recording the heritage of an art school

As Project Leader and initiator of Histories in the Making, Professor Fran Lloyd will reflect on the challenges and rewards of representing art school heritage. In this research reflection, she will introduce the project and delineate the issues surrounding heritage representation of intangible art school practices, the intersection of memory and history found in art school records, and the creative and cultural significance of art schools in the past and today.

Fran will also introduce the world premiere of our art school documentary, detailing the stories behind Kingston School of Art throughout its history, and drawing on the research and activity assembled for the Histories in the Making project – including events and interviews,

children's trails around the art school, music, dance, performance art and footage from our exhibitions.

Dr Robert Knifton (Kingston School of Art): *Curating art school atmosphere*

Rob Knifton has been researching the history of Kingston School of Art for *Histories in the Making*; his talk here will introduce specific instances from our programme where intangible and experiential elements of art school experience were incorporated into the programme. He will consider the challenges of representing the social and cultural history of an institution via art and design objects, talk about the digital archiving platform established to document the art school's life, and introduce the collaboration with key alumna Helen Storey, whose archive has acted as a testing bed for new methods of archival interaction during the project. The democratic and inclusive nature of the project, detailing experiences of all staff and students rather than simply a celebrated group of famous names will also be expounded.

Natalie Kay (Kingston School of Art): *Taking over an Art School*

Natalie Kay is Participation Curator at Stanley Picker Gallery and a key figure in shaping the exhibition and education programme surrounding House of Fairy Tales' *The Misplaced Museum*. Working with this educational arts charity, Natalie devised and delivered a programme of 'takeover days' inspired by the history of the art school which entailed large groups of children interacting with the past identities of Kingston School of Art within its spaces. The results of these sessions, devised in collaboration with current Kingston art students and House of Fairy Tales, then fed into the exhibits displayed at the gallery, which took an imaginative route through the art school's past. In her talk, Natalie will relate her experiences on the project and consider how art school history can be used to engage with younger audiences.

Plus: Film premiere of the documentary *Histories in the Making: 140 Years of Kingston School of Art*

5B: READING HISTORY AND THE BODY

Our panel proposes three ways of engaging, through reading, with the materiality of the immaterial, with both history (whether actual, implied or created) and its effects on the body. Each proposal in this panel has a performative dimension. Firstly, Steve Dutton explores institutions and their role in the production of material and immaterial artworks, then Eleanor Bowen and Laura González consider acts of reading (through) objects in a personal archive. The object of this work embodies a material characteristic (the properties of objects) and an immaterial dimension (the paternal object). Immateriality returns in the work of Valerie Walkerdine, who examines hauntology through the re-reading of a film 30 years on, and the effects of this in her visceral body.

Prof Steve Dutton (The University of Lincoln): *A flickering Institution*

I will attempt to articulate a particular potentiality which may be located in the dynamic and fluid relationship between Artworks and Artists housed and produced by an Institution of Art education and an Art Educational institution which is produced by the Artworks and Artists it houses. By locating my thinking firmly within a model of 'continual becoming' (as opposed to, for example, progress, measurement and outcome) which is emerging through my current studio practice I will, with a light touch I hope, map some of these tactics of becoming (flexing, limbering, stretching) which are central to current work onto an (almost) imaginary Office of

Institutional Aesthetics which sits with an (almost) imaginary Art School. Following the perverse 'logic' of the studio practice I will present a model of an institution, which prioritises multiple positions, subjective, temporal and otherwise along with overlapping and contradictory voices. The studio work itself applies multiple strategies in which different 'voices' are written, speed of application of material is consciously disrupted, the texts themselves are positioned up, down, and/or mirrored in an approach to get inside and behind the 'text' in a spatial/conceptual play. Despite their flatness the paintings (if that is what they are) are models of multi-dimensionality and agency. As such are deeply uncertain and troubled, but also generative and productive. In short I will conclude with the proposition that the world which houses and produces art may also be considered as an art work in itself (or art's *work*), and thus perfectly open and responsive to aesthetic and affective demands and interpretations.

Dr Eleanor Bowen (UAL) and Dr Laura González (Glasgow School of Art): *The object as witness*

The work we propose to perform focuses on the cellar workspace left by Eleanor Bowen's father, a landscape archaeologist. Now collapsing, the archive space is both a repository of archaeological material intended for posterity, and also the intimate trace of a life. Victor Burgin cites Bergson's description of duration as 'an indeterminate period of lived existence that may expand or contract according to the attention brought to it'. We bring attention to a period of *lived existence* through the reading of the objects in the cellar.

Vladimir Nabokov warns us that there is no possible *reading*, only *re-reading*. Psychoanalysis, on the other hand, places emphasis on *misreading* and takes as its text those things that others discard: dreams, slips of the tongue, forgetting, unintended acts, symptoms. So how is one to read?

Reading, whether re-reading or misreading, is an interpretative act. It creates a product that draws on the *read*, whether aiming to replicate the reading, deduce from it, or improvise around it. It is an act of the mind and the senses. JD Prown asserts that 'objects created in the past are the only historical occurrences that continue to exist in the present'. This he attributes to the indexical linking of an object with its history. As inheritors, we propose to tell the object's story, its role (however you read it) as witness.

Prof Valerie Walkerdine (Cardiff University): *Dancing with Ghosts*

Watching Ken McMullin's film *Ghost Dance* (1983), more than 30 years after it first appeared on Channel 4, is a strange experience. Very much linked to Derrida's hauntology, and featuring Derrida himself, we are presented with a moment between past and future, and I remember what I had repressed – or at least had forgotten – the fear of that time, the rise of neoliberalism, the end of Marxism, or at least hope of a radical political victory. Looking at it again now I am not so much haunted by the spectre of Marx so much as a memory of how we felt then and how different and yet the same the world has turned out to be. When I saw the film again, I watched its strange melancholy, compulsively.

I belong to a generation that needs to tell of the hauntings from that time in its artwork. The artwork promises not only to remember the ghost but also a kind of psychological exorcism. The possibility of a future not dominated by a story that we barely know but we have felt for so long in our bones. The materiality that haunts is both an old materiality of wars, injustices, exploitations, poverties, deaths but also a new materiality because it haunts us in our viscera – it pulls at our bodies as well as haunting our dreams. It is, in many ways, about generations who felt injunctions to keep secrets to a generation obsessed with their telling.

It was not until I sang songs that related to the lives of my mother and her mother that I began to understand just how much wars had haunted their lives and its associated suffering and death had made its way into my body. It was not reading the lyrics – it was singing them. It was howling them, lyrics that I could not up until that point have recited, but had entered my visceral memory nevertheless, holding onto a state of half-life that I felt but had not understood. This presentation will explore the communication by the artist of that visceral memory through performance. Can performance, as much as the practice of painting promoted by Bracha Ettinger, bring together the materialism of history with the new materialism of the body?

5C: MEMORY, MATERIALITY AND EMOTION

Dr Jo Croft (Liverpool John Moores University): *The Things seemed to be living for me especially': A moving story of Denton Welch and his stuff*

Whether experienced as threat – as abject archive, or as an inspirational 'advenience' (Barthes), the phenomenon of hoarding throws into sharp relief our potential to attach emotion to objects (and, as Jane Bennett would argue, for objects to attach emotions to us...) This paper explores the complexity of our emotional investment in the material realm through an analysis of the work of the writer and artist Denton Welch (1915-1948). I trace continuities between the language of hoarding and Welch's articulation of 'extreme perception' in both his artwork (see for instance his 1948 painting 'The Animal Doctor Should Put You To Sleep') and in the sensuous prose of texts such as *Maiden Voyage* (1943) and *In Youth Is Pleasure* (1944). Welch was not necessarily a hoarder according to contemporary definitions, but much of his work suggests that he was someone who 'listened' intensively to objects (c.f. Jane Bennett's invitation in 2012 that we follow the hoarder's example, and 'listen to the call from things').

While still at art college, Welch was fêted as a promising painter, and he only began his literary career after a cycling accident left him, aged 20, with terrible spinal injuries. In the wake of this life-changing bodily trauma, Welch frequently represents his intensely ambivalent feelings about movement through tropes of boundary loss, oscillation and porosity. Such is Welch's affective entanglement with the material world that he sees certain objects - such as odd spoons, broken cups, shells, and 'dilapidated boxes' – almost as merging with and becoming part of him. His 'things' therefore do not simply reflect, extend or symbolise his emotions; rather, it is as if they are his agents of both feeling and mobility. In 1914 Walter Benjamin writes that 'Things perceive us, their gaze propels us into the future', and through my analysis of Welch in this paper I hope to conjure a realm of dynamic material mobilities, of flow back and forth between artist and object.

Eszter Biró (Glasgow School of Art): *The invisible extension of the Photographic frame, confabulating the family photography collection, creating the practice-led research project titled Fragments*

Fragments was an independent practice led-research project on family photographs that I conducted after graduation in Budapest, with elderly women with no descendants. The design of the research developed throughout my years in the Art School, and started with an aporia I faced in 3rd year. I came upon my grandmothers' childhood portrait. She rejected it, claiming it isn't her. I looked within the photograph's frame, analyzed it with the methods I learned in school. I couldn't find what she saw. The conflicts, traumas, emotions and memories were attached outside of the photographic frame; all the information could only be accessed via her, the storyteller. In my masters study I came upon Dr Martha Langford's research on the oral-photography history. Langford claims that the structure of the family album can only be

accessed through a storyteller, which story according to Hallwachs is inherited through family tradition. I was convinced that family photographs must hold unique cultural information, which with the help of the storyteller can come up to surface. In the process of creating *Fragments* I found this unique cultural information. I presented it through an exhibition material, and five individual books. In the conference I would discuss my research method, the structure of the project, and what is the unique cultural information I found. I would show some key moments and materials from the research. I would also discuss precedents when the environment of art school academia and domestic space failed or facilitated me, and how it was effected the research. I explain why I choose to work with the specialized group of elderly women with no descendants as participants, how did I select the participants, and how did we work together. Then discuss the project's political and sociocultural implications, both in Hungary and in Western society.

Dr Nihal Bursa (Beykent University): *Re-collecting a ritual: Arte+factum of Turkish coffee*

This paper proposes a discussion on the mutual relationship between the act of collecting and the respective study of material culture. While doing this, it will mainly focus on a particular case which is author's private collection of all paraphernalia of Turkish coffee. This collection comprises all kinds of traditional apparatus and vessels for preparing and serving Turkish coffee, visual documents such as engravings, photographs, postcards and paintings. Fascination by the beauty of the artefact at the beginning is immediately followed by the curiosity of what it does, how it does and how it works. Therefore, it evolves into a systematic collection and a material culture study perpetuating each other. It becomes a reunion of artefacts then.

Being one of the oldest and still surviving method of preparation, Turkish coffee is unique in its processes of brewing and serving; a whole set of rituals were built around these processes. All kinds of artefacts designed for this process, i.e. roasters, coolers, mortars, grinders, boxes for storage, *cezves* for brewing and finally cups determine the taste of Turkish coffee. Collecting all the traditional apparatus makes the craft of coffee preparation visible; each stage of the processes becomes evident through the respective tool or utensil. Vice versa, the aforementioned processes determine the scope of the collection. Besides that, scrutiny of the artifacts provides a ground to study material practices and processes of artisanal production. In some instances, mind of the craftsman becomes visible in the object.

This collection aimed to be displayed in the form of a coffee museum in Istanbul would contribute to develop an awareness about our craft heritage, by encouraging the incorporation of new techniques into traditional craft and becoming a creative resource for designers today.

5D: CRAFT, TRADITION AND CULTURAL MEMORY

Dr Lucy Wright (Manchester Metropolitan University): *"Making Traditions": Reflections from a practice-led enquiry*

My topic sits between two key themes of the conference, contemplating typologies of collecting uncovered during my recent practice-led enquiry into "contemporary folk arts" and offering reflections on the role and value of material culture in research from an art and design research faculty. Specifically, I want to use my interwoven practices as an ethnographer and maker to consider a range of ideas about "tradition" - as it relates to making undertaken both inside and outside of institutionalised art settings.

My presentation is constructed around observations from my recently completed PhD project, *Making Traditions*, which explored interpretations and manifestations of the highly contested term, folk, self-conscious or otherwise. Approaching folk as an ongoing practice of making - involving both material and place-making processes - I studied and "collected" the works of

those who might not primarily call themselves artists or performers, and used my own making to explore, celebrate and subvert traditions as an embedded way of understanding from the inside.

Drawing on Tim Ingold and Elizabeth Hallam's ideas about cultural improvisation (2007), my work suggests new ways of thinking about tradition, which replaces former precepts of repetition, authenticity and historical depth with a more dynamic, forwards-facing model that need not be old to fulfil its social role. In this paper, I will reflect on a specific case study comparing the making practices associated with an "invented" tradition (Hobsbawm and Ranger, 1983) with a "revival", via garment-making and performance.

The broadest goal of my project was to demonstrate the potential of arts practice as a rigorous, generative way of researching. Tracing the development of my project through Ravetz' "thinking-through-making" towards a relational model which "does not turn away" from research participants (Ingold, 2007), my experience offers insight into the increasingly vital role of material practice as knowledge within the academy.

Eliza Kraatari (University of Jyväskylä): *In the making of it: Agency of the craft-artist / designer-maker, narrative and cultural heritage*

In a historical study concentrating on the masters of craft in Finland (ca. 1945–1970) I found out that the narrative was the most popular text type used in the representation of the makers (Kraatari 2012). Having investigated Finnish history of the typically tradition bound craft & design policy (cottage industry policy, ca. 1865–1950, Kraatari 2013, Kraatari [2015]) I am heading to research the agency of contemporary craft-artists / designer-makers with special attention to how they relate in their work to issues concerning cultural heritage such as craft traditions and cultural ethnicity. I focus my study on craft-artists / designer-makers who consider themselves belonging to the cultural minority of the Sámi people in Northern Finland and who either have design or art education or are self-taught.

My interest is on how the craft-artists / designer-makers narrate their agency and practices of making in relation to their (possible) formal education on the one hand and on the other hand to cultural institutions such as regional cultural museums and culture and tourism oriented development organs. In connection to this kind of institutional frame my question is, whether cultural heritage poses a source of inspiration and empowerment, whether it is considered restrictive, or whether it is perceived in some other ways.

Being a researcher of cultural policy with designer education in the background, I am interested in exploring the theme by making use of more practice oriented / ethnological methods by, for example, coproducing visual material for analysis with the informants. The study is in its initial phase; in my paper I would present a methodological plan for the research project to be commented and improved by professionals and experts in the conference.

Dr Marie Debora Koch (Copenhagen Institute of Interaction Design): *Researching Craftivism*

This paper is an investigation on how new value attributions and thinking can contribute novel and usable knowledge to the field of art and craft (Koch 2012). The purpose is to present a display of different and overlooked philosophical and cultural potential within a reflexive mode of expression, which is then able to reflect the normative comprehension of art and craft. The paper, moreover, focuses on learning and identity in informal spaces of learning. The empirical foundation of this paper is craftivism, in which activists from Sweden, Norway, Finland and Denmark have been interviewed about their practices of doing textile graffiti in public spaces.

The research's theoretical foundation is post-structural (Butler 1999) and sociocultural (Säljö 2005; Wenger 2003) combined with hermeneutically-inspired qualitative interviews. Starting from cultural studies, it is possible to see how the activist subject's conditions of possibilities within the cultural context open up through activism and the sub-cultural phenomenon's craft lights up through a performative approach to the individual's actions.

The results of the analysis show how the activist subject's construction of an individual actively takes part in a community by e.g. creating joy, changing the world's perception of sustainability or by feminizing the public space. The results also show that events are frequently perceived as unexpected and being out of place; the unexpected is reflected in the notion that the dominating cultural models and discourses are able to surprise and give food for thought to subjects who have different opinions, thus touching upon the concept of differing identities. The results furthermore show that the goal of activism is to spread various messages that are closely related to the surprise and experience the receiver feels. By taking art and craft over cultural borders, art and craft become contextualized in a novel fashion, thus obtaining an independent status. In this fashion, the research writes itself into a new method of comprehending and performing traditional craftsmanship techniques.

Dr Stephanie Bunn (University of Saint Andrews): *From 'old-school' to new practices: Kyrgyz textile art through three generations*

Kyrgyz textile workers have operated in a range of learning and professional environments over the past 60 years, whose boundaries have only roughly coincided with our own frames of reference.

The 'amateur' Kyrgyz textile worker rarely exists. Village learning employs a form of observation and reproduction of accepted vernacular practices where makers could be re-framed as experts, in that they have been the bearers of what is often described as 'traditional' knowledge of Kyrgyz visual culture. In the past 20 years, however, they have had to engage with new entrepreneurs, whose aim, informed by engagement with outside agencies concerned with the market and international standards, impinges upon their own.

Art Schools from Soviet and post-Soviet periods had quite alternative visions of quality of textile production, as either impressionistic, emotional and powerful in the former, in contrast with more recent priorities of innovation and entrepreneurialism in the latter. These have been taken up to produce quite different practices of textile art which now coexist side by side, albeit in the work of different generations.

Then there are those makers who can claim to be 'self-taught', in that their era was the time of 'transition, when the 'old-school' approach had been abandoned, while the new practices had not been adopted. They had to call on their legacy and links to former generations, while attending workshops with international trainers to find their positions.

This paper sets out to explore these diverse contexts of making, from makers of tent felts to wall hanging textile artists, from tourist art producers to contemporary fashion designers, and to examine the process of engagement between different approaches to learning, professionalism and economic value in the different Kyrgyz generations.

6A: HISTORICAL ARTEFACTS AND REPRESENTATIONS

Yates Norton (Courtauld Institute) and Emma Stirling (Recursion Theatre Company): *Uncanny Arabesques: Nicolas de Lajoue and the matter of rococo materiality*

Ornament is often the site where materials slip from one form to another in complex games of representation: plaster parades as gold, wood as lace, stone as flesh. In particular, rococo ornament heightens the ambiguity between different materials and states of matter in their representation. Matter, here, is theatricalised; one substance 'performs' as another, so that its legibility is rendered (playfully) mutable.

This paper will explore the relationship between representation, ornament and materiality by looking at Nicolas de Lajoue's (1687-1761) *Livre de Tableaux de Ornemens et Rocailles* (1734). Lajoue's prints include representations of figures and ornament that appear both sentient and sculpted. We will therefore ask in what ways does a material's ambiguous representation disturb the long-standing distinction between the figurative and the ornamental?

We will ground our reading of this ambivalence in terms of the Freudian uncanny. As Freud relates, the semantic field of the 'homely' (*heimlich*) contains its antithesis, the uncanny (*unheimlich*). This can be read as an 'arabesque' of shifting states, constantly deferring a secure and static point of meaning: a figure in Lajoue's prints can appear both as a representation of a living, flesh-and-blood figure, and as part of the ambiguous materiality of the ornamental programme. Which is to say, the figure signifies both the 'simpler' organic state to which the subject desires to return, and the living, breathing subject itself.

This ambiguity in the representation of matter, we want to suggest, reflects a broader preoccupation with matter that elides classification, naming and definition, and thus demonstrates the rococo's problematic relationship to the Enlightenment project with its emphasis on classification and naming. In order to reflect on the complexity of Lajoue's representation of matter, this paper will explore how we, in turn, can attempt to represent and define it. It will therefore take the form of a short (20 minute) dialogue that will include both rigorous, historically informed interpretation and more experimental modes of reading that draw on our ongoing collaborations in poetic and critical practice.

Soersha Dyon (Ecole Pratique des Hautes Etudes) and Jennifer Gray (Edinburgh College of Art): *Re-imagining the Period Room Through Post Disciplinary Collaboration*

We propose to present the work undertaken as part of the Making Enhanced project; a collective of designers and historians interested in exploring the potential of cross-disciplinary collaboration between makers and writers with shared research interests. For this project, we decided to explore interiors and objects of French Early Renaissance. By anchoring ourselves in the sixteenth-century through a series of inventories and primary sources, we hope to extract typologies of objects and represent their forms and materials in order to reimagine what an interior from this period may have looked like, in the spirit of a period room.

In May 2015 the project will be launched as a work in progress exhibition at Collect Open Space, Saatchi Gallery. For this exhibition we are reflecting on one inventory which details all the possessions of a 16th century Parisian at their time of death. Marie Palluau died in April 1548, and her inventory was drawn up on the 4th of April. At the head of large household, and obviously from the middling classes, Marie's inventory gives us the layout and contents of the various rooms in her house.

This will therefore be a design-based, practise-led reflection not only on interiors - and the objects that define them - but on the period room itself, as an object in its own right.

The focus of debates on historical authenticity, period rooms aim to present historical representation of a room, using various objects from museum collections. With no collection at our disposal, and focusing on a period of which few objects survive, can we make our own period rooms? Can we offer an alternative way of representing and presenting historical interiors, by focusing on object typologies and materials? For the conference, we hope to shed

some light on these questions, and to open to discussion our process of collaboration, between designer and historian.

6B: DIY CRAFTS

Anna Kouhia (University of Helsinki): *(De)composing the meanings of craft-making through new media: Short movies as sites for reflection*

A considerable rise of subversive Do-It-Yourself-mentality, accompanied by a growing interest of traditional craft skills, has been taking place in contemporary craft culture during the recent years. The popularity of craft making has been in a constant increase especially among the younger generation of makers, who have been said to embrace crafts new enthusiasm, subversive forms of making and contemporary media tools and technologies.

In this paper, I contribute to the debate about the meanings of contemporary craft making in the lives of hobbyist makers. I examine the crafts with the assist of the data derived from a short-movie competition 'Crafts in Our Lives', arranged by the Crafts Museum of Finland in 2013. The competition guidelines asked craft makers to reflect on the meanings of craft and present their vision of how the craft was part of their lives in the form of a short movie. The competition was welcoming short films in all movie genres, ranging from animation to documentary, and allowing productions from mobile phone camera recordings to flash animations and edited short-movies.

In this paper, I discuss how I applied an arts-based autoethnographic approach in order to examine my experiences as a knitter, young hobbyist and academic reseracher, and how I conducted a short movie of my experiences (<https://www.youtube.com/watch?v=x02fmvg5yuo>) according to the guidelines of the competition. I reflect on my movie-making process in a dialogue with the short movies sent into the competition by turning a self-critical eye onto my own authority, agency and identity as a young maker. My dialogue with other 22 movies reveals that craft making is a deliberate cultural practice reflexive of the purposes and intentions of the maker, but that the meanings of the making may be effortlessly negotiated and shared amongst the makers. Above all, the autoethnographic short-movie project is a methodological proposal for establishing new ways of exploring (the meanings of) contemporary craft making through the new digital tools and technologies, such as the digital fictional cinema.

Dr Katriina Heljakka (University of Turku): *Toy-makers on Etsy: Re-designing Play Culture Through DIY*

We are living in a craft-devoted era. DIY craft spreads through the Internet and reconnects people through making (Na 2012). At the same time, amateur activities showcased more perceivably online influence industrial designers. This presentation suggests that DIY has an increasingly important meaning for both player communities and the *creative industries* (Howkins 2001). Etsy, the 'online craft fair' and community launched in 2005, empowers everyday people to create through crafting with various material media, one of them being contemporary toys. By offering an open and visible playground for prototypical ideas, digital marketplaces such as Etsy also offer insights on trends regarding materials, forms and themes for the play industries, such as the 'traditional' toy industry. By investigating toy-related objects presented on Etsy.com and interviews with self-taught amateur makers, I explore how the participants of contemporary toy cultures approach and appropriate amateur design practices in order to create new toys and creatively cultivate existing, mass-produced toys such as dolls and figures. I first present an analysis of toys as a genre of DIY-crafted, 'self-made' and alternative artefacts marketed on Etsy by focusing on novel approaches in both semi-

professional and hobbyist toy design. My study employs a content-analysis on Etsy by tracing, characterizing and categorizing sub-genres of independently produced *character toys*. These playthings, as presented by crafting adults such as professional-amateurs – people pursuing amateur activities to professional standards (Pro-Am, Leadbeater & Miller 2004) – represent examples of toys aiming to challenge the corporate and often mainstream offerings of global toy companies.

The *joie de faire*, the joy of making (Dissanayake 1995) resembles the autotelic, intrinsically motivated action of play. The craft-related activities surrounding toys such as *customization* and *photoplay* (Heljakka 2011) are a part of the current DIY movement interested in making artefacts more personal. What is presented as results of DIY e.g. in reference to the sub-cultures surrounding Blythe dolls and My Little Pony today may very well impinge on toy designs and toy concepts of tomorrow.

Dr Lucia Vodanovic (London College of Communication, University of the Arts): *Old and new makings in Chile's street amateur art*

This paper problematizes the resonance of divisions such as professional/amateur or art/craft in the context of contemporary street art in Chile, a set of practices that provides an interesting window to explore issues of self-organization, community, and new models of making in a country that is usually hailed as the most successful economy in the region. It also positions these evolving practices in relation to both the more established/commercial art scene and the institutional art education (some of these artists, yet not all, were trained at University yet still considered to be 'amateur', and some of rough street spaces they use are hosted or supported by those institutions). The long tradition of Chilean street art and propaganda painting got some international attention with the publication of Rod Palmer's *Street Art Chile* (2008), essentially a visual, coffee-table book, yet very little critical work has been done in relation to this scene.

The paper focuses on the recent 'wave' of street artists rather than in the groups that operated during the dictatorship of General Pinochet (1973-1989) like *Ramona Parra*, a 'brigade' linked to the Chilean Communist Party. As Ana Longoni (1999) discusses, *Ramona Parra's* visual language was collective, urban, anonymous and ephemeral, carried out quickly and furtively, and produced (initially) by militants, non-artists. Conversely, newer groups and individuals such as Bomber West, Charqui Punk, Dana Pink, Elodio, Inti, Piguán, Pussyz Soul Food and Ritalin Crew, are less interested in ephemerality and promote their work directly as art; their commitment to politics is evident in their allusions to current issues such as the conflict with the *Mapuches* (Chile's indigenous population) but they are not linked to any political party; while being informed by Latin American references and imaginary, they also draw on European and North American influences.

Using ethnographic methods and textual analysis, the paper explores three aspects of their mode of production and values. First, it discusses the 'crew' as a cell or unit with its own division of labour; whereas the old 'brigades' had a very strategic organization in order to favour speed of creation (based on *trazadores* who designed the mural, *fondeadores* who painted the background, *rellenadores* who filled the image, and *fileteadores* who traced the image; Kunzle 1978, Trumper 2005), the contemporary groups have maintained some of these collective tasks yet also created new ones such as managing their on-line presence through Flickr and other forms of social media, funding, networking, etc. Second, it situates these practices in relation to the Chilean art scene of established commercial galleries and public institutions, which, in spite of a perceived process of internationalization, continues to be fairly unfunded and lacks curatorial rigor (Berrios and Machuca 2006). Lastly, it argues that this street art has articulated a critique of the loss of traditional ways of making through its visual

and verbal references to the abuse of pesticides in the agricultural sector, the industrialization of farming and the loss of fishermen rights.

6C: PHOTOGRAPHIC OBJECTS AND PROCESSES

Jacqueline Butler (Glasgow School of Art): *As in a dream, she is palpable*

Elizabeth Edwards in her essay *Thinking Photography Beyond the Visual* ponders on the 'sensory photograph'. She writes: "Photographs are handled, caressed, stroked, kissed, torn, wept over, lamented over, talked to, talked about and sung to in ways that blur the distinction between person, index and things "

There is a tension produced in these acts of kissing and caressing. Photography, powerful in its ability to rouse such emotive responses, is at the same time ineffectual, unable to resuscitate and reanimate our loved ones from what is essentially a flat piece of printed paper or data on an illuminated screen. The dichotomy between the materiality and immateriality of the subject in the photograph, is what Barthes refer to as a "temporal hallucination". In *Camera Lucida*, he writes " on one hand 'it is not there,' on the other 'but it has indeed been'".

This leaves us with specters. Marin Warner describes this as "the mysterious ungraspable frontier between body and spirit" Rather than photography being a medium of light we are transported to a dominion in the shadows.

Focusing on my responses to private family albums by reflecting on a series of artwork made under the umbrella of a project titled *Various Properties*. My approaches includes photography, video, artist book and more recently 3d printing. The aim of this paper is to evaluate the tangibility of the photograph in this period defined as "*late-photography*", exploring themes associated with analogue photography, loss and melancholia. Deliberating on my arts practice, evaluating the material and immaterial, and the haunting evanescence of shadow and light, I will present a performative dialogue, weaving text with imagery.

Adam Bales (Goldsmiths College): *Materialities of Vernacular Photography: Asymmetries of Agency in Digital Mediation*

As vernacular photography is remediated through mobile and digital networks, we are forced to look again at the materiality of the image. Whereas the digital has often been equated with the immaterial, touch-enabled devices increasingly invite us to prod, pinch and swipe at the image. Photography's new materialities afford different modes of embodied interaction that have direct consequences on how the image is received and valued. Drawing on earlier work by Johanna Drucker (2001), this paper will understand the digital image as moving through a series of cultural and material translations through which the meaning and function of the image is altered. Rather than consider the code as lying behind and before its visual apparition, I will instead consider the digital image as moving through multiple hybrid materialities as it is mediated and stored through different technological devices.

I will argue in this paper that the apparent immateriality of the image is a perceived affordance of digital photography, one that formalizes the asymmetries of agency between the viewer and the image. Whereas the inescapable materiality of the printed image lingers outside of our authoritative gaze, the digital image is brought back under control by our masterful gestures which dematerialize the image at will. These processes prevent the image from making reciprocal agential moves; from touching us back, making us the object of its stare and at its most poignant, from moving us physically and affectively. These processes of dematerialization and their relationship to control is not only a culturally and psychologically enacted process, but is materially formed through our embodied interactions with digital objects. Analyzing the cultural dimensions of photographic materiality is as such essential to an understanding of

vernacular photography that moves beyond representationalism and towards a dynamic and hybrid epistemology of the image.

Michelle Henning (University of Brighton): *Contemporary Photography and New Materialism*

A new emphasis on materiality is evident in contemporary art photography. It is part of what Robert Shore (2014) refers to as 'post-photography', pointing to the work of artists such as Aiki Braine, Charles Grogg and Julie Cockburn. While writers on photography talk about its "new materiality" (Plummer et al. 2011), galleries and museums emphasise the objecthood of the photograph and photogram (Photographer's Gallery 2009, V&A 2011, International Center of Photography 2014).

This interest is developing just as photography becomes more reproducible and circulates more rapidly - and with less contextual framing - than ever before. So-called social media are increasingly visual media, and messages are digital-photographic. It also comes in the wake of the reinvented materialism of cultural theory and philosophy since the mid-1990s. No longer defined in opposition to idealism and metaphysics, or in opposition to semiotic and textual approaches to culture, new materialism is a response to humanism, as a means of articulating the agency and liveliness of 'nonhuman' objects and technologies, and as encompassing signs, discourse, processes, desires and affects. This "new materialism" is about the "entanglement of matter and meaning" (Barad 2007) and new ways of understanding the differentiated and unstable ways in which human subjects are embodied (Braidotti 2012). At the same time, writers on digital networked culture, information science and new media are increasingly concerned with the materiality of the digital: its rootedness in 'stuff' and its impact on social organization, labour and ecosystems (Dourish and Mazmanian 2011).

This paper looks at the photographic turn to materialism in this context. I consider it both as a reaction against the digital dematerialisation of the image, and as a renewed way of seeing and making photographically, made possible by this broader proliferation of digital images. Theorising it in relation to new materialist theory, I look at how the photographic object, and ways of making and taking photographs, are being redefined.

6D: STUDIO CULTURE

Prof Chris Dorsett (Northumbria University): *Studio Ruins: Narrating 'unfinishedness'*

Five years ago I gave a paper at the conference *Art Schools: Inventions, Invective and Radical Possibilities* (UCL, 2010). My topic was student studios as sites of panoptic scrutiny, as places without privacy (as in Bentham's all-seeing disciplinary structure) or uninspected self-fashioning (as in Foucault's institutionalised complicity). The thought had occurred to me as an improvisatory 'riff' on Harold Bloom's *The Anxiety of Influence* (1973), a publication that offered theories of poetry in which 'strong' present-day creative acts were said to fix their originality through a tactical ruination of past poetic success. With its discussion of misprision and kenosis, this famously problematic essay offered some provocative ideas for describing the sense of ruination that all art school tutors know shapes and informs studio learning throughout an artist's career. I wondered if the current reliance on completist narratives of audience reception in art education could ever capture the dispiriting loss of understanding and sense of emptying out that makes a studio practitioner, against all odds, try again.

The May 2014 fire at GSA represents a special opportunity to take this topic to a further level of debate. Thus my current paper examines the possibility of narrating ruination through the actual unfinishedness of unfinished art. The material I will present explores states of stalled creativity that can only be experienced viscerally in the confusion of studio work. This

instability will be discussed in relation to recent literature on industrial ruins (Edensor, 2005) and the mutability of museum environments (DeSilvey, 2006). The discussion will be built around a detailed account of installing and displaying the exhibition *Jason Rhoades, Four Roads* at BALTIC Centre for Contemporary Art (2015). Here an artist who could be celebrated for insightful studio chaos becomes, historically, an eloquent archivist of contemporary North American life and a telling example of the impossibility of narrating 'unfinishedness'.

Mike Anusas (University of Strathclyde / University of Aberdeen): *Unfolding the studio: A design anthropology of material emergence*

This paper explores how forms of material culture arise from the *design studio* - a situational context informed by an art school pedagogy and sense of space. The paper draws on participant observation of product design practice in education and commerce and anthropological theory and technique.

Of particular concern is how *studios* disrupt conventional notions of design as a *step-by-step linear process* focused on assemblage and the formation of material culture as *object*. Rather, the space of the studio and the activity of skilled practitioners therein, tends to reveal design as a non-linear practice where conventional chronologies of process become challenged. Further, techniques of *unmaking and disassemblage* appear as critically important. Such techniques unearth material complexities, provoke social dialogue and stimulate a type of development that evokes its

17th century French origin *développer* meaning to 'unfold' or 'unfurl'. In this disruptive space, where material things are continually disentangled and re-entangled and practitioners work with fluidic and energetic materials, as much as with solid substances, the notion of design as focused towards the production of fixed and closed objects becomes significantly unsettled.

Considering the studio anthropologically through attentive fieldwork, design reveals itself more as a *skilled practice* immersed in sentient improvisations with energetic matter, rather than the administration of a fixed model upon a consolidated world. Such a position is towards the *conduction of material emergence* rather than the *production of objects*. Conduction acknowledges togetherness and flow, and that the material world is continually emergent in processes of making, usage, wastage and renewal through many spheres of social and ecological activity. It thus becomes possible to unfold the idea of the *studio* out towards the wider world and provoke a critical consideration of how material culture is generated by an abundance of actors engaged in making and unmaking.

Dr Leah Armstrong (Glasgow School of Art): *Visibility in the design studio: The material, social and discursive function of vision at the Glasgow School of Art*

Where it was once considered a 'blind spot' in academic research (Shulman 2005), the studio can now be seen to be an increasingly frenzied site of enquiry, within and beyond the art school (Wainwright. 2010, Hoffman 2012). However, this work has, so far, tended to interrogate the concept of the studio as a cultural ideal rather than as an active site of material production. This paper will reflect upon the outcome of recent research within the Glasgow School of Art on the subject of 'Studio as Pedagogy', (Gunn, Armstrong and Rowles, 2015). Driven by the impetus to build a more scholarly foundation for studio based learning within the art school and closely informed by interviews conducted with staff, students and alumni of the school, this paper will discuss the sensory qualities of studio, posing a formative relationship between the notion of vision and expertise. It investigates the 'requirement to be visible', a common refrain in contemporary design culture, by exploring the dynamics of visibility and the discursive function of 'being seen' in the studio. It proposes that this rhetoric takes on a physical, social and discursive function in the realm of creative activity, where documenting

and visualizing process is enshrined in the materiality of studio practice. However, it can also be connected to wider discourses of transparency and visibility that are increasingly being positioned as imperatives in higher education. The paper will consider what this reveals about the position of the design student and art school education more broadly, in relation to the UK's cultural economy.

Poster abstracts

POSTER PRESENTATIONS I

Lisa Binkley (Queen's University): *Spinning, Sewing, Grieving: The Fallowfield Quilt*

Research on quilts has primarily focused on the how they contribute to the physical and emotional warmth of the domestic interior, but also as primary source documents in the absence of written information. This paper considers the private process of making as dynamic and as a symbol of the affective experiences of its maker. Through an analysis of the process of making the so-called *Fallowfield Quilt*, ca. 1820-1848, as material culture, made in Ireland and finished in Canada, the haptic experience of making textiles for the quilt, such as spinning and embroidering wool, and stitching patchwork and quilting, in conjunction with the emotions of working on a piece that was shared between two generations of makers, creates an added layer of meaning to the visual and material interpretation of this quilt. In 1848 upon the death of her father, the quilt's maker, Elizabeth Davidson discovered unfinished pieces of a quilt made by her mother before her 1828 death. In preparation for her wedding, she prepared her own interpretation of her mother's embroidered blocks, adding to them and joining them together in a singular patchwork quilt. Considering Tim Ingold's *On Weaving a Basket*, where meaning is embedded in the process of making, rather than just in the finished object, the process of making the *Fallowfield Quilt* allowed Elizabeth, through the meditative processes of spinning wool, doing embroidery, and quilting patchwork, to grieve for her parents while preparing for her wedding. I argue that through the haptic experience of making and use, the affective resonances become embedded in the layers of the quilt adding to meaning attached to a visual and material object.

Alice Clough (Nottingham Trent University): *Weaving, sensing, rhythm*

Having studied creative practices throughout my academic career, the reality of being situated within an arts institution for my PhD research has brought critical dichotomies like theory versus practice, and fact versus fiction, to the fore. The anthropologist inhabits the grey areas between art and science, occupying a space of marginality and uncertainty. This paper will explore the creative tensions and potentials experienced as an insider/outsider finding my feet within an art school.

My PhD explores the sensory experiences of hand weaving in the UK, and the role the senses play in knowledge production. I am developing an arts-informed research methodology, which aims to engage with the multi-sensorial nature of objects, processes, and lived experience, including the sensory experience of *doing* research. Arts-informed practices can develop and support a sense of self in the research process, acknowledging the presence of the researcher and blurring the perceived lines between public/private, rational/emotional (see for example Douglas 2012; Leavy 2009).

The next stage of my research will involve consolidating fieldwork material and exploring ways of reflecting multi-sensoriality in my writing, with the potential to develop material or sensory

outputs. A key aspect of my project is the belief that lived, embodied experiences should not be 'flattened' by translating them into text (Hahn 2007: 17); arts-informed methods will therefore extend to the writing process, embracing reflexivity and subjectivity, and addressing questions of aesthetics and skill, 'knowledge' and 'beauty' in the research text (Leavy 2009: 17). I hope to make use of the affective resonance of made objects, sound, and/or performance to communicate my research to non-academic audiences.

Katie McGown (Northumbria University): *The Thread and The Tear: untangling the unique textile histories of art and craft practices at the site of production*

Textiles continue to have a problematic position within fine art practices, often due to a conflation with a vague, but pejorative, idea of craft. This persistent dynamic both reinforces hierarchies of art and craft, and also obscures the particular and often divergent meanings and forms that practitioners from both art- and craft-informed backgrounds bring to the material. This poster will propose that going back to the studio as a site of production rather than the gallery as a place of display can facilitate a greater understanding these different approaches to materials. This change of location rejects a hylomorphic reading of the final objects, and instead suggests that different strategies developed over periods of experimentation and innovation in the studio enable radically different explorations of themes, particularly in the post-war period onwards. Briefly, artists often used industrial cast-offs and scavenged cloth to communicate ideas of collapse and destruction, while individuals working within craft traditions were also responding to an industrialised society, but through innovative and idiosyncratic constructions. For this conference, I wish to propose a slightly unconventional poster installation that underscores the ways in which artists have used textiles in modern and contemporary art. This material is often selected for its shifting, folding and unpredictable nature, so I would print the posted directly onto fabric and then have it draped, or loosely hung alongside the other posters. This slumping installation would draw attention to the material nature of the cloth, and resist passive reading on the part of the viewer, requiring them to move and shift their position in order to read the full text.

Ruth Foulis (Glasgow School of Art): *The Amateur Collector: Displaying the Collection*

Amateur collectors are in a unique position, with no restraints or rules to follow, they are at once the collector, curator, archivist and exhibitor. Whether hoarders of childhood toys, carefully accumulated fan objects, or meticulously preserved books; they are figureheads within their communities. The display of a collection is therefore often a critical component within the communities of collections. Much of this display has to take place out with public places, as the museums and galleries of official collections are not often available or even appropriate for the amateur. Online spaces therefore become crucial in this process and in fact facilitate the connection between likeminded people to create these communities. On YouTube, the collection tour video is a key component for a diverse range of communities. Beauty and make up gurus create videos to display their makeup collections, book vloggers give bookshelf tours, collectors of kawaii toys parade their "squishie" collections, fans proudly show their official and unofficial merchandise. These niche communities are able to share their collections through these tour videos, members trading and participating in the comments. These videos also have the impact of reaching wider audiences, who may have otherwise been unaware of the culture and community altogether. Amateur collectors, by curating and exhibiting their accumulated treasures, perhaps unknowingly provide an invaluable archive for researchers, artists, designers, to explore and understand moments in cultural and design history. There is something very sensorial in the experience of watching these videos, seeing and hearing the collector touch and talk about their collections.

By examining this under-explored area through a variety of collection tour videos on YouTube from within different communities, I will explore the display of the amateur collection and both its role within its community and to an understanding of popular and niche culture activities.

James Hutchinson (Glasgow School of Art): *Proposal For A By-product*

This poster reorganises the way in which ink acts as a carrier of meaning in the medium of print. Rather than being arranged into a pattern of representations, such as text, images or abstract forms on the *surface* of the poster, here the ink is allowed to simply *be*. It has been made using oil-based inks left over from lithography projects at Glasgow School of Art during the 2014/15 academic year. On completing an edition of prints, students are requested to save any unused ink in order that it may serve a later purpose, for example to be used as a test or to make up a shortfall in somebody else's project. However, since colours are generally mixed for a particular purpose, the surplus ink tends to build up over the year, eventually drying out and being discarded.

For *Proposal For A By-product*, the inks remaining at the point of graduation were run through the lithography press, producing ninety double-sided single-colour, image-free prints. These were then fastened together using a combination of the ink's natural tackiness and a light adhesive, a similar process to the manufacture of engineered wood products, such as ply. Unlike composite board, however, this sheet product has become more unstable and difficult to handle than its derivatives, and can only ever result in a single object whose thickness (rather than quantity) depends on the remnants available. Its visual manifestation appears as a kind of geological rendering of intellectual waste: *overestimates*, or *potential underestimates*, of what it might take to represent an idea – an essential part of the learning process within an art school. It is inspired by Thomas Sopwith's 1841 wooden teaching models that depicted subterranean mineral veins and coal seams in the north of England's mining districts.

Su Fahy (University of Wolverhampton): *Fugitive Testimonies Artist Archive*

The artist led archive *Fugitive Testimonies* is formed through fieldwork at a fleamarket in the south west and the finds which are primarily photographs and associated ephemera are recorded through the compilation of fieldwork notebooks annotated and indexed. The study through original knowledge will contribute to historical understandings by contextualizing photography and its material use and value in inscribing identity through visual memory. The out takes from the archive reflect on 'the unknowns' drawn from found photographs, snippets of conversation at the site of encounter and the point of transaction and marginalia. These finds are contained in small artefacts made into innovative containers for these image memories.

The Poster will outline the research strategies and take the form of an artist's response using text, drawing, photographs and collage to create a *Reading Room Poster Pin Up for the Archive*. It is this notion of research occurring in real world situations, as naturalistic enquiry rather than controlled environments that encourages in my view the artist as seeker, the researcher engaged in a multi-modal method (Bricolage), a do it yourself approach. A methodology that hybridizes one's approaches, in response to the emerging needs of the research into practice, and this 'notion of invention' being central to the work. This offers me a chance to draw together and implant information and approaches that are sociological, literary, and from the field of visual criticism and photography. It is my intention to investigate this means of exploring identity or is it perhaps more aptly termed the 'aesthetics of existence', which Foucault states as seeing life as a work of art, using this mode of site oriented urban archaeology in order to establish the rules of formation and face the challenges raised in practice.

Graham Lister (Glasgow School of Art): *The Painter of Altermodern Life*

Altermodernity, as positioned by Micheal Hardt, Antonio Negri (*Commonwealth*, 2009) and by Nicolas Bourriaud (*Altermodern*, 2009), represents an 'other' modernity, suitable to describe emerging experiences with contemporary networked society.¹ 'The Painter of Altermodern Life' is a poster presentation which highlights links between the tenets of altermodernism and the complex blend of physical and virtual networks which are ever more integrated into everyday life.

Stemming from my ongoing investigations into the use of representational painting practice to interrogate spatial experiences which tend toward the virtual, this work demonstrates the ways in which process-based outcomes aid articulation and visualisation of dematerialised culture. 'The Painter of Altermodern Life' is positioned to showcase how the contemporary creative practitioner exists at the locus of the immaterial virtual apparatus. This short paper considers the liminal aspects networked experience and the ways in which the use of the Manual Castell's 'space of flows' ² necessitates engagement with fragments of informational material.

Included as part of this endeavour are new painted works relating specifically to a simultaneous, hybrid engagement with digitally mapped and physically documented spaces and places. This paper highlights the oscillation between physical and virtual materials which characterise altermodern life. Crucially, it effectively outlines a framework for how practice-based research can unpack the ways in which emerging experiences of user-centric, digitally coded material can be interestingly and usefully made manifest.

Dr Penny Grennan (Newcastle University): *Your Trash, My Treasure*

The Souvenir manifests all the difficulties of the Object because it is one, but it is emblematic of all that we love and hate about objects. Souvenirs enshrine feeling, emotion, narrative, status, longing, loss, history, often have no use value; and we all have them. They epitomise all that is wrong with our profligate and consumerist society, whilst signifying the personal, the private, the fragile, the fantastic and the special. They symbolise cultural imperialism and cultural stereotyping whilst representing personal and individual journeys and memories. They are personal, yet often mass produced, cheap, yet with status value. They are paradoxical and reliant on memory and attachment to make them real. The study of the souvenir has mainly been confined to its relationship with tourism and, with the exception of Susan Stewart's work, has been largely neglected as an area of study in its own right.

The aim of this paper is to identify the qualities of souvenirs that give them value. I will consider the value that we place on objects while distinguishing between use objects and pure objects (Baudrillard) as a means of defining the qualities of souvenirs. I will argue that souvenirs are both fallen objects (McCannell, Kundera) and our most valued artefacts (Stewart, Miller). I will make specific reference to a case study and to my own Fine Art practice. My practice comprises painting and film making, through which I investigate and articulate my relationship with my own souvenirs. During My PhD I devised the terms *Object Plus*, *Souvenir Moment* and *Souvenir Dynamic* to encode our relationship to souvenirs. These are new terms which may help to articulate the unique qualities of souvenirs. My interest in souvenirs stems from my own large collection of artefacts, painting and memorabilia, collected throughout a peripatetic life.

Katie Forrester (Edinburgh College of Art): *An Illustrators Recipe Book: Approaches to Visual Data Collection*

This paper regards creativity through my approach to data-collection for illustration practice: by being open to the visual environment and in my habit of collecting 'tchotchkes' (from yiddish: trinkets/useless objects).

Illustrators seek to visually interpret phenomena in new ways, collecting ephemera and being open to the visual. This compilation of both conscious and unconsciously made influences are an Illustrator's recipe book. "Under the surface of all sign-systems is a 'deep structure' – something like a genetic programme – which dictates how such systems operate" (Sim & Van Loon, 2009:66). The 'structure' and reference we take from our environments are so deeply embedded in memories, that

sometimes, it is hard to think of why a certain element was chosen, an Illustrator has 'seen it somewhere before' but often can't think where. "The visual environment is so fundamental that we do not think about it. We accept the outcomes of art, design, architecture and the proliferation of visual forms, but we fail to acknowledge their status [and] ideals..." (Hoffert, 73:2012). This is true for my own illustration practice, however through my research project, I consciously analyse and document how my illustrations are constructed: what influences affect the outcome and between the signifier and the interpretation of the reader; "As soon as you finish making it, it's not yours anymore" (Burgerman, 2014). The primary objective of my illustration work is to formulate inclusive approaches to the practice of making illustration for children's publications. This paper argues that we all share our innate ability to be creative and aims to show how the building blocks of existing visual culture can be disassembled and reassembled in creative compositions for the purpose of retelling traditional tales for children (of any culture) to relate to and learn from.

POSTER PRESENTATIONS II

Prof Gabi Schillig (Düsseldorf University of Applied Sciences): *Textile Spaces - On Materiality and Spaces of Communication*

In her artistic practice Gabi Schillig investigates contemporary and future questions of spatial design such as the relationship between space and body, the evolution of spatial systems, the potentials of (textile) materiality and the experimental use of analogue and digital design methodologies. Her conceptual approach results in multi-sensorial, procedural, dialogical structures and spaces of communication on multiple scales and in different contexts within spaces, cities and landscapes that lead to the emergence of collective spatiality and connect materiality and interaction in an immediate way. This is a selection of Gabi Schillig's artistic works and processes that specifically address textile materiality, its immanent creation processes, behavioural aspects and sensorial properties in relation to the production of space and the involved body, mind and its surroundings. The potentials of textile and ephemeral spaces emerge through notions of materiality, interaction, experience. Spatial perception, moves away from spatial concepts based on the hegemony of sight to multidimensional and multisensorial spaces of communication. Space is considered a continuous experience in contrast to space as form. The textile acts as a medium through which one can relate to the world, a second skin able to mediate realities within relational spaces. More than any other material, textiles can be visually altered through manipulations or changes to their structural densities, such as folding and motion. The body is essential to these changes. Through its contact with the textile, the latter is transformed; it records the body's impact in terms of folds and other distortions and acts as a mediator between body and environment, already within through the process of making, such as knitting, folding, sewing. It negotiates between inside

and outside, private and public – and allows an originally passive observer to become an active participator in the perception and generation of space.

Steve Rigley (Glasgow School of Art): *Stand well back! Hybrid firework packaging from South India*

Drawing from a number of sources including the author's own collection, this poster considers the impact of digital technology and globalization upon the design of firework packaging in Southern Indian. The research focuses specifically upon the printing town of Sivakasi in Tamil Nadu which owing to a combination of climatic, social and economic factors - as well as the dynamic entrepreneurship of the Nadar family - houses nearly 400 printing presses accounting for roughly for 60% of offset printing in India. With a primary focus upon the packaging of fireworks, calendars and safety matches these companies have traditionally employed a highly-skilled workforce of artists and print technicians adept at exploiting pre-press processes to develop a characteristically deep and saturated visual language. In the last two decades the introduction of digital technologies has accompanied the growing market for western lifestyle and entertainment brands. In response to subsequent shifts in market tastes and aspirations, the firework companies have turned to a new generation of digital native designers to invigorate their brands. Although the sample of packaging gathered for this research confirms the enduring popularity of certain traditional forms, the emergence of unexpected hybrids points towards an intuitive, playful exploitation of online resources.

Keeryong Choi (Edinburg College of Art): *Invented exoticism: The development of artistic forms to explore the aesthetics of cultural uncanny in an individual's experience with glass*

My aim is to explore the ambiguity inherent in an individual's cultural interpretation by attempting to stimulate a state of uncanniness (I called the aesthetics of cultural uncanny) through viewers' visual experiences of and responses to a series of craft objects created for this experiment. Based on Freud's essay on the Uncanny (1919) and Homi K Bhabha's theory of the "ambivalence" nature of culture in post-colonial societies, this study examines the uneasy feelings evoked in viewing an craft object including materials, invented typography, and forms related to an individual's cultural experience. Secondly my aim is to examine how I might use this information as a vehicle to interrogate aesthetic emotions. I believe that by learning how I might create an opportunity to induce a cultural uncanny state and provoke a range of sensitivities and feelings I will gain a powerful tool in my artistic practice so that I can further promote an awareness of stereotyping in an individual's cultural understanding (Pierre Bourdieu's habitus of cultural capital).

By using elements of English manufactured porcelain teapots, my intention is to highlight the historical symbolism inherent in them and also to draw attention to, and examine, the cultural ambiguity of these objects (or materials) as representative of a reconfigured, developed culture.

The observations I made by using cultural probes including photographic documentation and the interviews I conducted with six families – four Korean families in Korea and two families from Britain - and an individual migrant in the UK provided me with in-depth information that then let me analyse and critique my work in relation to the cultural discourse inherent in my creative practice.

The seven case studies provide evidence about *how* and *where* the aesthetics of the cultural uncanny can be located in the domain of aesthetics, and they suggest how it can be used in the field of glass art or in any related craft/art practice.

Morven Gregor (Glasgow School of Art): *Shared: Collecting as a Collective Experience*

This poster will highlight early stage research into non-traditional collecting models. Analysing documentation from one collecting group it will discuss the pitfalls and merits of collective collecting.

Michail Mersinis (Glasgow School of Art): *'Album': Reconstructing a Family Album*

The paper considers the family album as site of contrasting nostalgia. The family album has long been a site of memory and reverence – a site where the main events of one's life come into view. It is also a site, where the physical material of the photographs allows nostalgia to occur. Events and happenings, previews appearances of one's self and family – fragments of history are trapped in the physical materiality of the photograph. With the advent of the digital age, the family album is under threat of disappearance. Yet what happens after a personal loss, when no family album is present? The paper examines the role of the practitioner in times of material loss. When faced with no family album - how does one go about in finding and reconstructing the puzzle of personal memory? Through a deep searching in the family albums of others, personal narratives, personal histories, and memory find themselves in dialogue – and at war and present a new typology of nostalgia – one that moves beyond the restorative and the reflective and in direct contact with memory.

The fleeting materiality of the recovered photographs speaks of a different type of family album – and one that we may have to deal with in the future years. The loss of materiality is in direct relationship to the fading memory, but finds itself presenting a new possibility – that of discovery.

Additional events: Films, workshops and talks

- **THE MATERIAL NATURE OF PRINT**
Edwin Pickstone (Glasgow School of Art)

Celebrating 10 years as Designer in Residence at The Glasgow School of Art, please join Edwin Pickstone in The Caseroom (GSA's Letterpress printing workshop) for a discussion of print culture and the significance of typographic collections to contemporary art and design practice through projects conducted in this now rather unusual facility.

- **CASSETTE TAPE EXQUISITE CORPSE** project

Please participate in our Cassette Tape Exquisite Corpse by contributing 30 seconds of sound. You can make direct vocal contributions: a prepared statement, an improvisation, a poem, an aphorism, a song, etc.

Or bring a recording on a phone, dictaphone, laptop, Walkman, cassette tape, etc.

Or bring a musical instrument, your tap shoes or any other sound making object.

Materials will be recorded in the Photography Studio by the Reid Auditorium.

Drawing and collage materials will be available in the studio for you to contribute artwork for the resulting cassette tape release.

- **AUTUMN – AFTER WILLIAN JAMES MULLER (2013)**
a film by Justin Carter (Glasgow School of Art)

This film explores the changing nature of material culture – in this case, from historical artefact to disappearing performance work. I begin by discussing the work ‘Autumn’ (about 1833) by William James Muller, a member of the ‘Bristol School’ - a school without walls. His painting, which forms part of the collection at Bristol Museum and Art Gallery, became the starting point for a commission I responded to from Trust New Art in 2013 for the exhibition STILL/Life – Ecologies of Perception, curated by Ruth Gooding.

Muller’s study of Leigh Woods was probably painted outdoors and demonstrates an almost impressionistic approach to rendering landscape. It is characterised by spontaneous gesture but presented to the public in an overly elaborate gilt frame that fixes it within the stifled environment of the museum. My response to Muller’s work was an attempt to ‘unframe’ the work in space and time, returning the spirit of the work to the landscape in which it was conceived.

Collaborating with specialists from different disciplines I began by designing a camouflage textile pattern based on Muller’s painting. This was used to construct a country style suit, worn during a series of performative walks from Leigh Woods where the original painting was made, to Bristol Museum where the work is now on permanent display. This act of homage sought to challenge various entrenched binaries (including art/life, urban/rural, outdoor/indoor, architecture/nature) in order to reactive the work and to focus the viewers attention on Leigh Woods, a site of special scientific, ecological and cultural interest. The resulting project ‘Autumn – After Willian James Muller’ (2013) was documented in collaboration with Ben A Owen, and his short film, along with still images of the work, will be used to tell the story of this project.

- **SECTION FIVE VISUAL PERCEPTION WORKSHOP**

Section Five Visual Perception Workshop has been formulated in response to Debi Banerjee’s archival research into the experimental practices emerging from Ted Odling’s Section 5 of First Year Studies at Glasgow School of Art from 1965-1982. The workshops are inspired by Odling’s perspective exercises, and seek to explore ways of looking and seeing through apparatus and devices. The workshops aim to recontextualise Odling’s methods in light of recurring discussions surrounding film and moving image practices at GSA and contemporary technological advancements.

The first workshop will take place during the Material Culture in Action conference, taking as its starting point an exercise devised by Odling that had students animate basic geometric shapes to 8 bars of music using strips of film and cinemoid. The workshop aims to address this haptic relationship to filmic material by utilising low-fi animation techniques and materials.

Using the animations generated during the first workshop, the second workshop, which will take place during Freshers Week, will function as an interpretation of Odling’s initial exercise. Developed in collaboration with current GSA student MollyMae Whawell, this movement based workshop will explore the spatial and material capacities of Odling’s research drawing upon notions of flatness, volume and perspective utilising green screen and performative practices.

These workshops have been created as part of GSA’s New Wave: Materials, Methods and Mediums, Glasgow School of Art 1970-1988 research project. They are devised and will be led by Debi Banerjee, Research Assistant, Susannah Waters, Archivist and Kirsty Hendry, Student Engagement Co-ordinator, Glasgow School of Art.

- **URBAN FIELD**

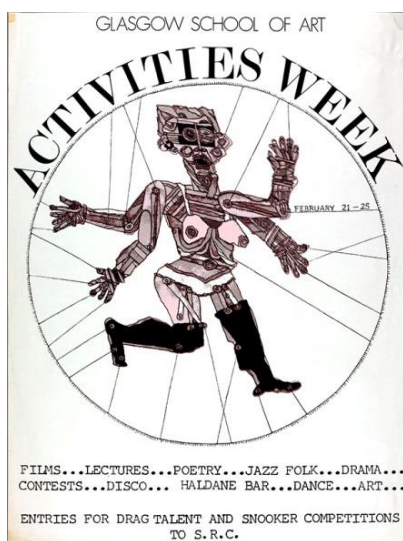
Ainslie Murray (University of New South Wales)

Urban Field is an interactive installation that reflects upon cycles of construction, settlement and reclamation in the built environment. Buildings are repeatedly placed within a grid structure only to be consistently overwhelmed by environment, atmosphere and time.

In this work, an alien grid is imposed upon the landscape, irrespective of context. The grid ignores the topography and the nuanced meshwork of orientations and histories that are hidden from the unthinking eye. The terrain is carved into abstract blocks of varying size and orientation and classified according to condition. Meanwhile, homogenous buildings are assembled en masse according to an optimistic set of instructions. The act of assembly is ritualistic and compelling in its sheer scale and intensity. The buildings are then placed within the grid and left to degrade. In time, all that remains is the archaeology of repetitious effort and the awareness of the conflicting complexities of what it is to build, to dwell, and to think.

Ainslie Murray, *Urban Field*. 2015. Dimensions variable. Water soluble embroidery film, paper, aluminium, polypropylene, dye, water.

Exhibitions: *Art School in Action (1970-1986)* and *Social Material*



- **ART SCHOOL IN ACTION (1970-1986)**
curated by Debi Banerjee and Susannah Waters (Glasgow School of Art)

Art School in Action (1970-1986) looks at the approaches to teaching at Glasgow School of Art in the 1970s and 1980s. The exhibition centres on a series of podcasts produced as part of GSA's research project, *New Wave: Materials, Methods and Media, Glasgow School of Art 1970-1986* alongside artefacts, ephemera and documentation from the School's archives.

From the 1960s onwards art schools across the UK underwent a shift in emphasis in approaches to teaching visual art following the first Coldstream Report in 1960. Radical and alternative teaching practices begin to emerge in art schools such as Hornsey

College of Art, Ealing School of Art and Central St Martins. Appearing at a time of fundamental change in the framework of art school education as colleges gradually shift from awarding diplomas towards awarding degrees. These two factors contributed to an increased critical reflection, external engagement and interdisciplinary working within art schools at this time. The 1970s and 1980s marked a crucial turning point in pedagogy at Glasgow School of Art. *Art School in Action* explores this especially fertile period in GSA's history and considers its legacy. Particular attention is paid to extra-curricular activities, first-year pedagogy, the use of moving image and the role of the tutor. This exhibition is curated by Susannah Waters and Debi Banerjee. It received partial funding from the Design History Society.

The Project Space (downstairs), Art School Union, 7-11 September 2015, 11am-5pm.

Above: *Activities Week* poster, designed by Jimmy Cosgrove, 1980s | Credit: The Glasgow School of Art

- **SOCIAL MATERIAL: Encountering the Dialectogram**

by Mitch Miller (Glasgow School of Art)

Since 2009, Mitch Miller has been making dialectograms, socially engaged illustrations of place and social interaction. For his doctoral research, Miller produced a series of dialectograms in Glasgow and Edinburgh, varying and disrupting his own methods. This special exhibition focuses on the dialectogram drawings that resulted from this process, their material nature and the spaces they occupy.

The Project Space (Upstairs), Art School Union, 6-8 September 2015.

Delegates

Mike Anusas is an academic working in design teaching at the University of Strathclyde and anthropological research at the University of Aberdeen. He is a research associate within the European Research Council (ERC) Advanced Grant project 'Knowing From the Inside: Anthropology, Art, Architecture and Design' led by Tim Ingold and a contributing member of the Danish Research Network for Design Anthropology. He is currently working on anthropological approaches to design through practice-based collaborations, research and studio teaching within Strathclyde's Department of Design, Manufacture and Engineering Management.

Dr Leah Armstrong is Research Assistant at the Glasgow School of Art, where she has been working on a one year project entitled 'Studio as Pedagogy' with Professor Vicky Gunn and Sarah Rowles. Leah is also employed as Research Officer in Contemporary Design Culture at the Victoria and Albert Museum and teaches BA Humanities at the University of Brighton. She completed an AHRC funded Collaborative Doctoral Award (CDA) at the University of Brighton in April 2014 on the subject of the professionalization of design in Britain and is currently working on articles for publication from this thesis.

Adam Bales is a MPhil/PhD candidate and Associate Lecturer at Goldsmiths College in the Media & Communications Dept. His research focuses on the politics of contemporary vernacular photography and the changing materiality of the image in online communication.

Debi Banerjee is the Research Assistant for the *Fine Art Pedagogy at GSA in the 1970s and 1980s*. Research interests include workshops and creative learning environments, participatory practice and the history of fine art and design pedagogy. Debi has worked in visual arts education for the Collective Gallery (Edinburgh), Stills (Edinburgh) and the Edinburgh International Festival. She has been a Visiting Lecturer at Edinburgh College of Art for the past 3 years and currently devises the schools programme at Edinburgh Sculpture Workshop.

Following an early career in commercial property as a qualified Chartered Surveyor, **Graham Barton** (University of the Arts London) switched to the parallel careers of performing arts (as a musician/producer), and lecturer/research practitioner in Higher Education (English for Academic Purposes, Learning Development). His educational interests have emerged from these personal transformations and experiences, and through finding ways to draw on educational theories as vehicles for helping students engage with meaningful transformative learning. Areas of pedagogic research interest include: academic study as a practice, whole systems thinking, interdisciplinarity, discourse and disciplinarity, and creative methodologies for developing student self-enquiry, particularly through the use of mediating artefacts for enhancing meta-, systemic and epistemic cognition.

Dr Nihal Bursa B.Arch. Ph.D., is an architect. She taught at Middle East Technical University, Faculty of Architecture in Ankara between 1985-2010. Her major area of research focuses on the dynamics of the relationship between architecture and patronage. She is a collector of all paraphernalia about Turkish coffee. She makes research on the history and the material culture of coffee. Besides, she is the author of articles on the culture and history of Turkish coffee and gives lectures as well. She currently teaches at Bilgi University Faculty of Architecture in Istanbul.

Lisa Binkley is in the final stages of completing her PhD in the Department of Art (Art History and Art Conservation) at Queen's University at Kingston, Ontario, Canada. Her research focuses on immigrant's quilts as material culture and their role in colonial Canadian household interiors during industrialization. Her project also incorporates digital humanities as a method for further inquiry.

Eszter Biró is a graduate of the Masters of Research in Creative Practices course at Glasgow School of Art, having received her Diploma in Fine Art Photography from the same institution. She is currently living in Budapest, working at the Art and Relics department of Petofi Museum of Literature, while also keeping her artist practice. In 2013 she received a Pécsi József Photographic Grant from the Ministry of Human Resources for the project *Fragments*. In 2014 she received the grant for the second time for a project in which she exposed light sensitive material with a typewriter. In 2013 she wrote a paper in MuseumsETC's *The Photograph and The Collection*.

Dr Nicky Bird is an artist whose work investigates the contemporary relevance of found photographs, their archives and specific sites. She has explored this through new photography, bookworks, and the Internet creating artworks that make visible the process of collaboration with people who have significant connections to a hidden history. Her latest project *Peripheral Visions: Photography & Placemaking at Scotland's Rural Edge* proposes to bring together the themes of land, photography and other interdisciplinary practices to enable dialogue about pasts and futures related to Scotland's 'fragile' rural communities. Recent exhibitions include *Family Ties; Reframing Memory*, The Peltz Gallery, London (July 2014); *Seduced by Art: Photography Past and Present*, National Gallery, London & CaixaForum Barcelona, Madrid (2012-13); *21 Revolutions*, CCA, Glasgow & The Royal Scottish Academy, Edinburgh (2012-13). Published works include *Beneath the Surface/Hidden Place* (Edinburgh: Stills, 2010), and 'Looking a Gift Horse in the Mouth: Generosity and the Digital Exchange of Family Photographs' in *The Photograph and The Album: Histories, Practices, Futures* edited by Jonathan Carson, Rosie Miller & Theresa Wilkie (MuseumsEtc, 2013). Nicky is a PhD Co-Coordinator at the Glasgow School of Art. She is also a member of The Family Ties Network, a research group of writers and artists.

Dr Anne Bissonnette is a dress historian and curator at the University of Alberta. She is also an Associate Professor in Material Culture and Curatorship. Prior to her arrival in Edmonton in 2009, she was curator of the Kent State University Museum (USA) for 14 years. Her curatorial career has generated forty-seven exhibitions, numerous publications and creative works based on her research. Her background in fashion design has fostered a deep love for clothing construction that adds to traditional means of inquiry in historical research.

Dr Eleanor Bowen is a freelance artist, and currently an Associate Lecturer at the University of the Arts London. She studied painting at Camberwell School of Art and was awarded an Abbey Major Scholarship at the British School at Rome. Her practice-led PhD explored indexicality and the image, and she has several publications in the international journal *Performance Research*. <http://www.eleanorbowen.co.uk/>

Dr Gerard Briscoe is a researcher at Queen Mary University London, and a visiting fellow at the Glasgow School of Art. He specialises in interdisciplinary research at the fringe of computing with the arts and humanities, business research, the social sciences and the natural

sciences. His research interests include Digital Cultures, Digital Commons, Sustainability, Cloud Computing, Natural Computing and Digital Ecosystems.

Dr Helena Britt is a lecturer in the Department of Fashion & Textiles at The Glasgow School of Art. Responsibilities include undergraduate pathway coordination, facilitating printed textiles learning and teaching and research representation for fashion and textiles. Research activity encompasses aspects of historical and contemporary textile design. Postdoctoral projects include *Interwoven Connections: The Stoddard Templeton Design Studio and Design Library, 1843-2005* funded by The Royal Society of Edinburgh. Doctoral research based at The Centre for Advanced Textiles (CAT) examined the role of the designer educator in the development of digitally printed textiles. Helena is Chair of the Association of Fashion & Textile Courses (FTC). She has an MA from the Royal College of Art and has worked as a textile designer for various fashion and interior contexts.

Dr Stephanie Bunn is a Senior Lecturer in Social Anthropology at the University of St Andrews, Scotland. She has conducted extensive ethnographic and historical research into felt textile practices among high mountain Kyrgyz pastoralists in Central Asia, and more broadly of nomadic peoples across the region. Most recently, she has also been carrying out a collaborative ethno-historical study of Scottish vernacular basketry alongside contemporary Scottish basket-makers. Practice forms an important element of all of her research and she has done apprenticeships and learned many of the practical skills entailed in both her areas of study. Stephanie has made several collections of nomadic felt textiles for museums in the UK and worked with the British Museum to curate the first ever British Museum exhibition on Central Asian nomadic textiles, *Striking Tents*. Her publications include *Kyrgyzstan*, an edited study of the work of the Kyrgyz ethnographer Klavdiya Antipina, *Nomadic Felts of the World* published by the British Museum Press, and www.wovencommunities.org/ the interactive website of her current research project on Scottish basketry.

Jacqueline Butler works with photography, digital video, the artist book, and writing and has a particular fascination with archives and collections (both public and private). Her interests are in exploring visual narrative and con-templating on the material qualities of photography in both analogue and digital forms. Butler is currently undertaking a PhD at Glasgow School of Art, this research considers what constitutes photography in the 21st Century, combining pre-photography principles (e.g. the illusion of the waxwork or shadow play of Phantasmagoria Shows) with traditional and new print technologies. Butler's arts practice evaluates the tangibility of the contemporary photograph. She is a member of FTN (Family Ties Network), and MCollective (artist book co-operative) Butler is a Principal Lecturer and the Director of Studies for the Department of at Manchester School of Art, MMU.

Justin Carter is lecturer in Sculpture and Environmental Art at Glasgow School of Art. As an artist he has worked at Grizedale, Tate Liverpool and Cove Park. His work is site responsive and often addresses complex issues around landscape and nature.

Katy Carroll is a Principal Lecturer in Visual Communication, specialising in contextual studies in relation to art and design history. She runs several longstanding, yearlong lecture series' for design students as well as being in charge of third year dissertations and practice-led critical dialogues, whilst also contributing to other practice based modules. Her other main role is acting as a departmental quality lead. Katy studied art and design history at Staffordshire Polytechnic and philosophy at Manchester Metropolitan University. She has been teaching art

and design history and critical theory for over 20 years, with a particular focus on graphic design and is especially interested in the work of Marcel Duchamp, and how art & design history and theory can help to inform and develop the work of designers and other creative practitioners.

Design Historian **Dr Carla Cesare** specializes in design and identity in the interwar period, in relation to ideas of space, performance, and how it is manifest in everyday design practices. She also has an interest in the intersection of craft and design as it is realized in contemporary practices and the integration of design history into studio classes. Recent publications and conference papers include topics such as: national identity, curiosity, home sewing as a design practice, and mid-century plastics. Carla is Assistant Professor of Design History in the School of Design at Syracuse University in NY. She has her PhD from Northumbria University in the History of Art, Design and Visual Culture and her MA in the History of Decorative Arts and Design from Parsons the New School of Design, Cooper-Hewitt National Design Museum.

Duncan Chappell is currently Academic Liaison Librarian at Glasgow School of Art, where his role includes learning and teaching, research support, collection management, rare books and special collections, and the development of online service delivery. In particular, he is interested in the phenomenological implications of rare books and their use in creative and cultural education. Duncan has held a number of roles in the HE, FE, charity and museums sectors, including posts at the National Portrait Gallery and London School of Economics. He is currently researching the early histories, provenances and collecting strategies of Glasgow School of Art's library collections, for journal publication in 2016. He continues to research the working libraries of A. F. Stoddard and James Templeton & Co. and their application to the design process.

Keeryong Choi is currently conducting the practice lead PhD research (viva passed in March 2015) at the University of Edinburgh in *Invented exoticism: the aesthetics of cultural uncanny in an individual's experience with an object/material*. He received his first degree in fine art from Hanyang University in Seoul, Korea in 2003. He moved to the UK and enrolled on an MA programme in glass and architectural glass at the University of Edinburgh, UK in 2006. Before he returned to the university to conduct his PhD research, he worked for the school of design/the University of Edinburgh as an artist in residency/visiting lecturer from 2008 to 2010. He received the Scottish Overseas Research Student Awards Scheme (SORSAS) grant and the Edinburgh College of Art international student scholarship for his PhD research. His research interest lies in the notion of invented cultural authenticity, historical and symbolic meanings constructed around craft materials, and how they are appreciated in different cultures.

Alice Clough is a PhD candidate in the School of Art and Design at Nottingham Trent University. Her BA was in Archaeology and Anthropology (University of Cambridge), where she focused on the origins of art in ancient prehistory as well as 'bottom-up' approaches to studying rock-art sites. Her MA was in Material Culture Studies (UCL), where her thesis looked at the materiality of stickers as a form of street art in Berlin. Alice's current PhD research looks at the multi-sensory practice of hand weaving in the UK, with a particular focus on arts-informed and multi-sensory research methods, and the role of the researcher.

Todd Conover Assistant Professor and Program Coordinator of fashion design, School of Design, Syracuse University. Todd Conover has taught at Syracuse University since 1995. Since 2012, Conover has been Program Coordinator of the fashion design program. From 1992-2008

Conover was co-designer/owner with Jeffrey Mayer of Conover Mayer, a high-end fashion line that was carried by boutique stores nationwide and retailers Bergdorf Goodman and Niemen Marcus. Conover, a trained metalsmith, now focuses on one of a kind art jewelry and vessels, exhibiting and selling his work in retail and gallery settings.

Dr Jo Croft is a Senior Lecturer in English Literature at Liverpool John Moores University, specialising in psychoanalysis and spatial theory. She completed her Phd. on 'Adolescence and Writing: Locating the Borderline' at Sussex University, and adolescence continues to be an axiomatic term in her research. Since publishing *Our House: The Representation of Domestic Space in Modern Culture* in 2006 (edited, with Gerry Smyth) Croft's research has centred on on spatial pathologies (especially those suggested by 'stuff', hoarding, and clutter) and she is currently working on a book provisionally entitled *The Space Is Me*.

Dr Maria-Daniella Dick is Lecturer in English Literature at the University of Glasgow. Her work focuses primarily upon intersections between literature, Continental philosophy, and theory.

Prof Chris Dorsett is an artist and exhibition curator whose career has been built on collaborations with collection-holding institutions such as the Pitt Rivers Museum in Oxford and heritage sites as diverse as the Halwylska Palace in Stockholm and the walled village of Kat Hing Wai in Hong Kong. His Divers Memories project combines practice-led research with scholarly publications that address the interface between contemporary fine art practice and museum display. For three decades these activities have situated the aesthetic and political ambitions of experimental fine art within a diverse range of historical and scientific contexts. As a result Dorsett's CV lists exhibitions set within outstanding national collections (for example, the Royal Swedish Armoury and the Natural History Museum in London) as well as fieldwork residencies undertaken at 'collecting' locations such as the Institute of Amazonian Research (organised with the Centre for Economic Botany, Kew).

Keith Doyle is an Assistant Professor at Emily Carr University of Art + Design. He is a Lead/co-lead Investigator on a few Emily Carr research initiatives including, the DnA project, cloTHING(s) as conversation, and a founding faculty member and the current director of Material Matters, a pragmatic material research cluster within the Intersections Digital Studios at Emily Carr University of Art + Design. Keith holds both a BFA and an MFA in Sculpture. He maintains an active material practice and is a recent Resident Artist at the ACME Studios International Artists Residency Programme situated in London, UK, a Banff New Media Institute alum, 2006-2007 as well as, a NYC Dance Theater Workshop Artist's Research Medialab fellow.

Prof Steve Dutton is an artist who works on both collaborative and individual projects. He has been working closely with Steve Swindells since 1998, prior to which he was one half of the collaboration of Dutton and Peacock. His individual and collaborative projects have been exhibited throughout the UK and internationally, including The Stag and Hound at PSL in Leeds for which Dutton and Swindells were nominated for the prestigious Northern Art Prize. Steve has published in the Journal of Writing in Creative Practice and the Journal of Visual Arts Practice along with many contributions to various magazines and publications, including Misleading Epiphenomena in collaboration with Swindells and architectural theorist Dr. Barbara Penner (Artwords Press). Steve also has a curatorial practice. With Dr. Brian Curtin of

Bangkok University, he curated Possession (1) for Bangkok Arts and Culture Centre (March 2013) and Possession (2) for LGP in Coventry (March 2014).

Soersha Dyon is a graduate of French and Art History from Trinity College Dublin and holds an MA in Design History from the Royal College of Art/Victoria and Albert Museum. She is currently undertaking a PhD in Art History at Ecole Pratique des Hautes Etudes in Paris on arabesque ornament in Renaissance France, and the links between ornament, artisanal practice and material culture in early-modern France. Soersha is also employed as a researcher by the Institut National d'Histoire de l'Art, working on their "Design, decorative arts and material culture" program.

Rachel Evans completed her MA Fine Art (Studio Practice) in 2007 and is now an Associate Lecturer in Visual Culture at The University of the West of England and an Associate Lecturer in Historical and Critical Studies at Bath School of Art and Design. Her research interests are: New forms of labour in the creative economy, The changing role of analogue techniques and the hand in design practices, Photography and celebrity, Fandom and Class and gender representations in the media.

Su Fahy is an artist working in lens-based media, principally photography. Fahy's research utilises the aura of the documentary photographic image in order to interrogate and contextualise our readings of natural or architectural environments. Working principally to commission, Fahy engages with theorists, photographers and archive materials with a view to producing images for collaborative publication or exhibition.

Katie Forrester graduated from Staffordshire University with a BA in Illustration in 2010 after which she worked in various graphic design jobs on an employed and freelance basis in her home and university town of Stoke-on-Trent. In 2012-13 she studied for her MA degree in Illustration at Edinburgh College of Art, specifically concerned with illustration for children's literature and experimenting with the format of the book. Spurred on by MA studies, she continued on to doctoral study by questioning the extent to which cultural diversity is represented in children's book illustration in the UK.

Ruth Foulis is a graduate from The Glasgow School of Art, where she studied Visual Communication, and University of Glasgow, where she earned a Masters in Film & Television Studies. After winning the dissertation prize at GSA in 2012 for her work on the Harry Potter fan community, Ruth has focussed her research on fan cultures and communities and their online and offline activities. Ruth has presented at a number of symposiums and events in Glasgow and spoke at the Fan Studies Network conference in London in 2014 on the subject of YouTube Celebrity Culture, and is now continuing her research while working as a visiting lecturer at GSA.

Hélène Day Fraser is an Assistant Professor at Emily Carr University of Art + Design. She holds a BAA Fashion, MAA Design. Her fashion based work addresses concerns and developments in the areas of: sustainability, new digital technologies, craft and legacy practices of making, and generative systems. Helene's research consistently explores modes of social engagement, identity construction and clothing consumption habits. It is informed by a design education, and a past professional career in fashion, design, and manufacturing. She is the lead investigator of the cloTHING(s) as conversation research initiative, a co-founder of Emily Carr's Material Matters research cluster and a research fellow of the Brooklyn Fashion + Design

Accelerator. Helene is also a member of the Emily Carr DESIS Lab, the International Local Wisdom research network, and Creatives with Intent (an Emily Carr based sustainability initiative).

Fergus Fullarton Pegg specialises in the space between creative technology and digital craft. His research interests look at the impact of the artefact on socially focused design. With a background in Art, Engineering, Design, Traditional Crafts and Modern Fabrication Techniques, Fergus leverages the potency of the object into socially focused research. Fergus is currently an Innovation Designer for the Institute of Design Innovation, Glasgow School of Art.

Dr Laura González is an artist and writer. When she is not following the footsteps of Freud, Lacan and Marx with her camera, she teaches psychoanalysis and creates performances. Her current work explores knowledge and the body of the hysteric through film, dance, photography, text and voice. She has performed with various dance companies, including Michael Clark. She has written on the seductive qualities of Philippe Stack's *Juicy Sa lif* (Cambridge University Press). She is the co-editor of a book entitled 'Madness, Women and the Power of Art' (InterDisciplinary Press, Oxford, 2013) to which she contributed a work on hysteria in collaboration with Eleanor Bowen. She is currently writing a monograph on seduction to be published by Cambridge Scholars in 2016. <http://www.lauragonzalez.co.uk>

Judy O'Buck Gordon is a Registered Architect and an Assistant Professor at Kansas State University. Her teaching, research and writing addresses questions of architectural tectonics, materials, and making, with an emphasis on critical thinking.

Jennifer Gray is a Designer/Maker who exhibits her work nationally and internationally. She is a graduate of both The Glasgow School of Art and Royal College of Art and today she is based in Edinburgh and works part-time as a lecturer in the Design School of Edinburgh College of Art. She produces objects and jewellery in a range of materials using techniques, which move in and out of the hand-made, and the digital. Each series is unified, in particular through use of traditional hand carving methods, enhanced by taking advantage of emerging digital technologies.

Morven Gregor is a PhD student at the Forum for Critical Inquiry at GSA. Interested in collecting, broadening access and community ownership, her research examines alternative approaches to owning and accessing art and design.

Dr Penny Grennan is a painter, writer, film maker and musician. She gained a PhD in Fine Art Practice from Northumbria University, Newcastle upon Tyne in February 2015. She has taught at Northumbria University and has exhibited in Japan, London, Boston Spa, Newcastle and Oxford. She is currently working on an artist's response for The Baltic, Gateshead and is teaching part time at Newcastle University.

Dr Fiona Hackney is Associate Professor Design Cultures & Community Engagement at Falmouth University. Her research focuses on design history, gender and print culture, crafting, amateur and participatory practice, heritage, health and wellbeing. She publishes regularly on these subjects and works on research projects funded by the Arts and Humanities Research Council's Connected Communities scheme. <http://www.falmouth.ac.uk/materialvisualculture>

Dr Jim Harold is a sculptor, photographer and installation artist. For the last twenty years he has lived in Glasgow. He writes and lectures on photography and sculpture, and much of his research and practice has centred on the role played by the dual concepts of Nature and Culture in our understanding of the physical world. He is interested in the way that our understanding of landscape - as both an historical and contemporary artefact within culture - has been continually re-figured within European cultures as a result of the shifting currents of thought that are set in motion by the disciplines of aesthetics, the natural sciences, philosophy, sociology and politics. In this regard his research has focused on the way that 'value' has been placed on certain types of land or landscape experiences and not on others. In particular he has concentrated on the question of marginal spaces and marginality in landscape: those areas or territories (physical and ideological) that exist at the edge or at the limit. Recent research has, in particular, focused on the notion of the boundary as applied to European cultures in relation to those of the Middle East.

Denise A. Heckman, MFA, has been an Associate Professor in the Industrial and Interaction Program at Syracuse University since 2001. Her work focuses on the interaction between the human and the object especially in the mediation afforded by visual technologies. She holds an MFA from Cranbrook Academy of Art.

A self-taught multi-media artist living in Brighton since 1985, **Ian Helliwell** has amassed a significant body of work through a synthesis of analogue and digital equipment, using various hands-on techniques to realise his ideas. His intuitive approach embraces both antiquated and contemporary technology, and his many years of audio-visual experience incorporates music, film, animation, analogue electronics, instrument building, collage, installations, light show projection, live performance, writing and film programming. He has made over 100 short experimental films screened worldwide, and years of experimentation with building and modifying 9v circuitry, has led to the design and construction of his unique series of Hellisizer synths and Hellitron tone generators, used to make the soundtracks to nearly all his films. With a long held interest in abstract animation, world's fairs and electronic music, since 2008 he has been researching and collecting material for his radio/podcast series *The Tone Generation*. His first feature length documentary film, *Practical Electronica*, looking at FC Judd and early British tape recording was completed in 2011, and his book *Tape Leaders*, written and researched over 5 years, is due for publication in 2015. www.ianhelliwell.co.uk

Toy researcher **Dr Katriina Heljakka's** (Doctor of Arts in visual culture, M.A. in art history and M.Sc. in economics) doctoral thesis *Principles of adult play(fulness) in contemporary toy cultures. From Wow to Flow to Glow* was examined at the Aalto University School of Arts, Design and Architecture in 2013. Heljakka currently holds a post-doc researcher position at University of Turku (digital culture studies) and continues her research on the cultures of play in the Academy of Finland funded research project *Ludification and the Emergence of Playful Culture* (275421).

Zoë Hendon is Head of Collections at the Museum of Domestic Design and Architecture, Middlesex University. She is also writing a PhD on the Silver Studio Collection as 'cultural artefact', looking at the Collection's place at the intersection of design history, museology and the history of art and design education.

Michelle Henning is Senior Lecturer in Photography and Visual Culture in the media studies department at the University of Brighton, and a visiting senior research fellow at the Digital

Cultures Research Centre at UWE Bristol. She is the author of *Museums, Media and Cultural Theory* (2006), and many chapters and articles on photography, exhibitions and cultural theory. She is currently writing a book on photography for Routledge, and her edited collection *Museum Media* is published in 2015 by Wiley-Blackwell, as one of their International Handbooks of Museum Studies.

Harriet Hughes is a PhD candidate at Sussex University in the School of Global Studies which is jointly funded by Brighton Museum & Art Gallery and the University of Sussex. Harriet's PhD research will feed into an exhibition on titled 'Fashion Cities Africa' to open in 2016. Harriet has worked with ethnographic collections in museum curatorial roles for the last ten years and has particular interests in African dress, textiles, and identity, the sociality of fashion production, and the anthropology of fashion and performance. Harriet is interested in the representation and display of contemporary African art and culture. She is interested in exploring the relationship between academic research and representations for the wider public. Harriet completed an MSc in Social and Cultural Anthropology at UCL prior to beginning the PhD.

James N Hutchinson (b.1976) is an artist based in Glasgow, whose practice seeks to analyse the social, economic and political forces and structures it finds itself subjected to. Sometimes he makes objects, and sometimes he makes the conditions under which others can make objects. In the case of the former, he increasingly looks to debates around the curatorial to inform production, and in the latter he looks to how the conditions can become embedded in the things that are produced. It is his hope that he can find a productive and fertile gap that exists somewhere in between curatorial practice and object production in which to operate. James studied at Leeds Metropolitan University (1997-2000) and Glasgow School of Art (2009-2011) where he is currently working on his PhD. Between 2006 and 2010 he co-established and ran the curatorial agency The Salford Restoration Office.

Anthony Iles is a writer of fiction, criticism and theory, a contributing editor to *Mute* and a PhD Candidate in the School of Art & Design, Middlesex University.

Tim Ingleby is a practicing architect and a Senior Lecturer at Northumbria University. He has previously worked at the Edinburgh School of Architecture and Landscape Architecture and the University of Dundee, where in 2014-15 he co-ran the experimental '*Material + Form*' Masters unit together with Helen O'Connor. Working in private practice he has experience of a broad range of project types and scales, from small temporary pavilions to large urban designs for European capital cities. Many of these projects have been won through international design competitions and have been widely published and exhibited. He undertakes research by design and has a particular interest in architectural typologies, spatial systems, and the principals of construction.

Prof Tim Ingold is Professor of Social Anthropology at the University of Aberdeen, and a Fellow of both the British Academy and the Royal Society of Edinburgh. Following 25 years at the University of Manchester, where he was appointed Max Gluckman Professor of Social Anthropology in 1995, Ingold moved in 1999 to Aberdeen, where he went on to establish the UK's newest Department of Anthropology. Ingold has carried out ethnographic fieldwork among Saami and Finnish people in Lapland, and has written on comparative questions of environment, technology and social organisation in the circumpolar North, as well as on the role of animals in human society, on issues in human ecology, and on evolutionary theory in

anthropology, biology and history. In his more recent work, he went on to explore the links between environmental perception and skilled practice. Ingold's latest research pursues three lines of inquiry that emerged from his earlier work, concerning the dynamics of pedestrian movement, the creativity of practice, and the linearity of writing. He is currently writing and teaching on issues on the interface between anthropology, archaeology, art and architecture. Ingold is the author of many books, including *The Perception of the Environment* (2000), *Lines* (2007), *Being Alive* (2011), *Making* (2013) and *The Life of Lines* (2015).

Dr Stuart Jeffrey is Research Fellow in International Heritage Visualisation at the Digital Design Studio of the Glasgow School of Art. Stuart studied a combined honours degree in Computer Science and Archaeology at the University of Glasgow and completed his PhD in three-dimensional modeling of early medieval sculpted stones, also at the University of Glasgow, in 2003. His work at the Digital Design Studio covers all aspects of heritage visualisation and the use of new technologies to create records, analyse, interpret, re-interpret and represent every form of heritage from built to intangible. Current projects and research interests focus on uses of new technologies for digital recording, data visualisation and information gathering; how these processes transform and impact on the relationships between the individual, academia and broader communities of interest and the heritage being studied. Before joining Glasgow School of Art Stuart worked for a number of years for the West of Scotland Archaeology Service and joined the Archaeology Data Service (ADS), based at the University of York, in 2006. As Deputy Director at the ADS he managed a number of major digital heritage research projects funded by JISC, the AHRC, the European Union and the NEH. Stuart has published extensively on diverse topics in archaeology and computer science, including, medieval sculpted stones, archaeological informatics, visualisation techniques, digital preservation, resource discovery and reuse, linked data, natural language processing, and the use of social media in archaeology.

Prof Guy Julier is Professor of Design Culture and the University of Brighton Principal Research Fellow in Contemporary Design at the Victoria & Albert Museum, London. He was previously Professor of Design at Leeds Metropolitan University, where he directed DesignLeeds, a research and consultancy unit specialising in design for social and environmental benefit. He was also a Director of Leeds Love It Share It, a Community Interest Company dedicated to developing new approaches to urban regeneration. Guy Julier has advised a UK parliamentary enquiry into design for public services and led two strategy projects for the UK Arts and Humanities Research Council to develop enquiry and practice in social design. Among his books *The Culture of Design*, which appeared in a 3rd revised edition in 2014, has been translated into Spanish, Chinese and Korean; he is also co-editor of *Design and Creativity: Policy, Management and Practice*. Guy Julier has also held visiting professorships at the University of Southern Denmark, the Glasgow School of Art and the University of Otago in New Zealand and been a visiting lecturer in much of Latin America and Europe. At the V&A he convenes its monthly Design Culture Salon (<http://designculturesalon.org>). He is currently writing a book about design and economics.

An Art History graduate, **Michelle Kaye** joined The Glasgow School of Art in 2012, having previously worked in various museum and archive roles at The National Trust for Scotland and The University of Glasgow, one of which was as Project Assistant on the Stoddard-Templeton Corporate and Design Archive. In 2014, as GSA's Archives and Collections Project Officer, she developed and managed a project to create an online catalogue for GSA's archives and collections (<http://www.gsaarchives.net/>). Following the fire in the School's Mackintosh

Building last year, a three year programme of collections management and collection development work is now underway to stabilise and rebuild GSA's Archives and Collections. As Collections Development Officer for GSA's recovery project, Michelle's role involves the cataloguing, documentation, digitisation, conservation and repackaging of GSA's holdings, as well as managing a team of volunteers who support associated activities.

Natalie Kay is a visual artist and arts educator based in London. After undertaking her Foundation diploma at Kingston University, BA Fine Art (Hons) at Oxford Brookes, and MA in Digital Fine Art and Animation at London University, she has built up extensive experience as an artist facilitator and project manager, artist educator and workshop facilitator. She has worked with numerous educational and arts organisations including Engage, 5x5x5=creativity, The Cultural Olympiad London 2012, Dorich House Museum and Kingston Museum. As a visual artist she has exhibited her drawings, embroideries and video work nationwide and has enjoyed residencies both in the UK and Morocco.

Dr Robert Knifton is a Postdoctoral Researcher within the Visual and Material Culture Research Centre at the Faculty of Art, Design and Architecture, Kingston University London. He is co-curator of 'Histories in the Making: Celebrating 140 Years of Kingston School of Art' (2015). Before joining Kingston, he was researcher for the AHRC Beyond Text project 'Collecting and Curating Popular Music Histories' at University of Liverpool. His PhD was an AHRC Collaborative Doctoral Award between Manchester Metropolitan University and Tate Liverpool on 'Centre of the Creative Universe: Liverpool and the Avant-Garde'.

Dr Stephen Knott was the third holder of the AHRC-funded 'Modern Craft: History, Theory and Practice' Collaborative Doctoral Award at the Royal College of Art/Victoria & Albert Museum. His PhD explored the historical evidence and theoretical richness of amateur craft practice, research that underpins his first book *Amateur Craft: History and Theory*, published by Bloomsbury in 2015. He has written articles on railway modeling and the producing consumer ('prosumer') for *Design and Culture*, contributed essays to a number of volumes including an essay on paint-by-number kits for *Surface Tensions* (Manchester University Press, 2013), and an article on inter-disciplinarity at the Royal College of Art for *Collaborations Through Craft* (Bloomsbury, 2013). Stephen was the Founder Post-doctoral Fellow in Modern Craft at the Crafts Study Centre, Farnham and has taught at Kingston University, Camberwell College of Art and the Royal College of Art. He is an editor for the *Journal of Modern Craft* (Bloomsbury) and currently teaches at Liverpool Hope University.

Dr Marie Debora Koch works at Research and Education, Copenhagen Institute of Interaction Design, CIID. Marie is educated as teacher, weaver and MA in Gender and Cultural Studies from University of Southern Denmark. In 2012 she completed her dissertation "*I Knit, Therefore I Am*". *Learning and Identity In Informal Space* at Faculty of Education, Åbo Akademi University, Finland. The focus of the dissertation is doing, being and becoming and includes as well as the individual, the artifact, the receiver and the context in the process of making. Marie's current research focus is '*the line, one thread and a needle*.' The research seeks inspiration from the basic knowledge on how the line and the thread can create forms, shapes and leave traces. Working together with an artist (sculpture) and a scientist (astrophysics), using the thread and the needle as her tool to create all natural forms, Marie creates cross-disciplinary education material for children and students.

Anna Kouhia works as a doctoral student in Craft Studies at the University of Helsinki, Finland, where she is finalizing her doctoral dissertation examining the meanings and shared practices of recreational textile craft making.

Eliza Kraatari has been working since November 2010 as a PhD student at the unit of cultural policy in the Department of Philosophy and Social Sciences, University of Jyväskylä. Currently funded by the Aaltonen Foundation she is in the process of finalising her PhD project (monograph in English). Kraatari holds a degree of Master of Social Sciences in cultural policy / political science (University of Jyväskylä) and a degree of Master of Arts in textile design (University of Lapland). She has also studied at the Danish School of Design in Copenhagen (autumn 2008). In research she takes interest in policies and histories regarding craft and design, in cultural heritage, and in historical and political philosophy. In her PhD work Kraatari concentrates on the history of cottage industry policy in Finland with special focus on the cultural political development of those policies.

When his career as a theatrical set designer in New York City began to seem wasteful, **Zeke Leonard** began to examine his relationship to the things he designed and to think about their ultimate fate: the landfill. This prompted a return to study, and a stripping down of his values to a philosophical core. At the Rhode Island School of Design, his thesis was a deep study of the spaces we occupy and the phenomenon of social acceleration. After graduating with honors, he embarked in a studio practice in Fall River, Mass, where he made bespoke furniture piece by piece by hand. He was also writing, developing a design philosophy that has a firm foundation in sustainable practices and responsible design. At Syracuse University, his teaching practice brings his research in sustainability in line with his work in socially responsible design.

Prof Esther Leslie is Professor of Political Aesthetics at Birkbeck, University of London, UK. Her first book was *Walter Benjamin: Overpowering Conformism* (Pluto, 2000). She has also written a biography of Benjamin (Reaktion, 2007). In 2002 she published *Hollywood Flatlands: Animation, Critical Theory, and the Avant Garde* (Verso). *Synthetic Worlds: Nature, Art, and the Chemical Industry* (Reaktion) appeared in 2005. *Derelicts: Thought Worms from the Wreckage* was published by Unkant in 2014.

After abandoning a teenage crush on photography, **Melanie Levick-Parkin** studied visual communication & graphic design and then re-incarnated as an advertising creative for a number of years, before sidestepping into an academic career. Being involved in Art & Design education for over a decade has made her passionate about the relevance of creative education beyond the 'Art School' setting. Her current research interests revolve around Design Anthropology, Co-design and other participatory approaches, which she is exploring in relation to projects focussing on heritage, archaeology and cultural tourism. She is currently studying for a doctorate at the University of Sheffield and is involved in a variety of research projects ranging from small explorative visual communication projects, to teaching enhancement project and the EU funded meSch Project. Personal interests include archaeology, Cretan history and culture, but foremost my four lovely sons.

Graham Lister is a practising artist and long-term Visiting Lecturer in the Forum for Critical Inquiry and in the Painting and Printmaking Department at the Glasgow School of Art. His recent doctoral work, entitled 'Altermodern Painting', is a practice-based study into the use of representational painting as a machine for thinking about what it means operate at a ground level where virtual and physical presence tend toward being ever more interchangeable. He

possesses an MFA from Gray's School of Art and an MA (Art History) from the University of Glasgow. Graham is currently in the final stages of a PhD at the GSA and is the 2012 recipient of the MacKendrick Scholarship for painting.

Prof Fran Lloyd is Professor of Art History, Director of the Visual & Material Culture Research Centre and Associate Dean for Research Students in the Faculty of Art, Design & Architecture, Kingston University London. She graduated from the University of Manchester with a BA (Hons) in the History of Art and was awarded a Master of Arts for her study of Kasimir Malevich and the birth of Suprematism, funded by the British Academy, and was awarded a British Academy scholarship to study at the Moscow Institute of Art History. She subsequently completed a PhD at Manchester on 'The Emergence of New British Sculpture, 1979-1982' which focused on the cultural and economic conditions that facilitated the construction of a national grouping of artists, trained in the British art Schools in the 1970s, who entered an international arena in the early 1980s.

Curtis Lund (M.F.A., Design and Museum Studies, University of Minnesota). Curtis Lund's research interests revolve around the intersections of art and design history, the act of collecting, and the redefinition of design objects and artifacts in the digital age. An avid collector, Lund is also a practicing graphic designer, museum educator, found media artist, and writer/storyteller — all pursuits that manifest his love for combining words, images and objects in nerdy and satisfying ways.

Mairi Mackenzie is a fashion historian and curator based in Glasgow. She is Research Fellow in Fashion and Textiles at Glasgow School of Art, a visiting lecturer at Glasgow University and was lecturer in Cultural and Historical Studies at London College of Fashion. She completed her undergraduate degree in History at Glasgow University in 1995 and then attended Brighton University to pursue a Master's degree in Design History and Material Culture. Mairi's current research is concerned with the relationship between popular music and fashion; social histories of perfume; and the history of dressing up and going out in Glasgow. She is author of *Dream Suits: The Wonderful World of Nudie Cohn* and *Isms: Understanding Fashion*.

Neil McGuire is a designer and design tutor, working at Glasgow School of Art, and running After the News Ltd. The principle area of activity for his practice is graphic communication, working mainly (but not exclusively) with clients and collaborators in the arts and public sectors. The practice also has an active research culture and is currently engaged in several self-initiated projects, the longest running being Off-brand, exploring the issues emerging around contemporary branding, the use of 'brand' in placemaking, and the associated homogenisation occurring in organisations and local / national identity. off-brand.co.uk

Katie McGown is an artist currently based in Kent whose practice uses textiles and photography to explore ideas of structural and social instability. She grew up in Canada and moved to the UK In 2005 to pursue an MFA at the Glasgow School of Art. McGown has exhibited widely in across the UK and Europe and is presently completing a practice-led PhD at Northumbria University under the supervision of Professors David Campbell and Christine Borland.

Michail Mersinis is an artist from Athens, Greece. He studies Philosophy and Political Sciences in Germany and Fine Art Photography in the Glasgow School of Art in Scotland. He currently

teaches in the Glasgow School of Art in the Undergraduate Programme, and is the coordinator of the Master of Letters - Photography and Moving Image Pathway.

As a filmmaker, **Nela Milic** has always been interested in the intersection of time and space, which brought her to many multi-media and arts projects where she needed to collaborate with professionals from different disciplines and ordinary people that is now central for her practice. Her academic work deals with narrative, digital archives, city and participation and it can be accessed via her Academia profile.

Mitch Miller is an artist/Illustrator and Doctoral Candidate at the School of Design, Glasgow School of Art. In 2001 he co-founded *The Drouth* magazine and has published books, essays and articles on a range of cultural and political subjects. His dialectograms have been used to engage communities and document changes to the contemporary city in a number of contexts. Recent works include *Games End/All Sided Games* (Collective Gallery 2013-15) and *Nothing is Lost* (with Alison Irvine and Chris Leslie) and three years with the Red Road Cultural Project.

Liz Mitchell is a PhD researcher and associate lecturer at the Manchester Institute for Research and Innovation in Art and Design (MIRIAD) in Manchester School of Art. She is interested in the affective relationships between people and things and how this is mediated within the art museum, with a particular focus on the changing status and meaning of vernacular/folk/craft objects. Her research subject is a collection of everyday domestic objects, decorative art, children's toys and amateur crafts, known as the *Mary Greg Collection of Handicrafts of Bygone Times*, at Manchester Art Gallery, where she was previously Interpretation Manager and Decorative Art Curator. She also works as a freelance curator and writer, in the fields of decorative art, craft and museum history and practice.

Dr Ainslie Murray is an interdisciplinary artist, architect and academic based in the Architecture Program in the Faculty of the Built Environment at UNSW. Her work explores the augmentation of architectural space through subtle realisations of forgotten and intangible spatial forces and has been exhibited nationally and internationally.

Dr Andreas Nobel is an interior designer. Andreas is the co-founder of the Swedish design office Uglycute. Uglycute works with interiors, design, exhibitions, writing and education. Many projects have been showcased within the context of the Swedish as well as the international art scene (www.uglycute.com). Andreas has also been doing a lot of writing in subjects such as architecture, design, craft and sloyd. He teaches at the department of art education in the field of design at the University College of Arts, Crafts and Design, Konstfack in Stockholm, Sweden. His interest, in his practice as well as in theory, lies to a large extent in non-textualized knowledge, and in the way in which the traditional academic concept of knowledge, when applied on artistic and practical fields such as design, is often insufficient both as tool for knowledge and as concept for describing the practice.

Yates Norton is a graduate of Cambridge and Harvard Universities. He is currently taking his masters at the Courtauld Institute, London. His artistic practice includes collaborations with poets and artists in London, Cambridge and New York. Recently, he and Emma Stirling have been working on a piece exploring the role of narrative in poetry and image.

Helen O'Connor is a senior lecturer at the University of Dundee and registered architect. She has taught at all levels in the design studio, has lectured in architectural communications and

technology, and run seminar units in architectural humanities. Since 2006 she had led masters and honours level architecture studios exploring material culture and the relationship between architectural form and its construction, having a particular interest in the shared territory between architecture and fine art disciplines.

Kerry Patterson is Project Officer for *Digitising the Edwin Morgan Scrapbooks*, a collaborative project with Special Collections and CREATE at The University of Glasgow. She has a History of Art degree from The University of Glasgow and a MA in Art Gallery & Museum Studies from The University of Manchester. She has worked in the Museums sector for ten years. A selection of images of the scrapbooks are available on Flickr, with commentary from Morgan's biographer James McGonigal.

Edwin Pickstone (b.1982, Manchester, UK) lives and work in Glasgow. He is currently Lecturer, Typography Technician and Designer in Residence at The Glasgow School of Art, where since 2005 he has cared for the school's collection of letterpress printing equipment. Focusing on the material nature of print Pickstone uses letterpress equipment in his own work as well as collaborating with artists and designers on a wide range of projects. His work spans academic, artistic and design worlds, with particular interest in the history of typography, graphic design, the nature of print and the book. He has spoken and exhibited internationally.

Prof Christopher Platt is Head and Professor of Architecture at the Mackintosh School of Architecture, Glasgow, and founding director with Rod Kemsley, of the award-winning architectural practice, studioKAP (www.studioKAP.com) whose built work has been peer reviewed and published internationally. He is a registered architect in Great Britain and was previously a member of the Architektenkammer in Berlin. He is a Fellow of the Higher Education Academy and was made a Fellow of the Royal Incorporation of Architects of Scotland in 2009.

Andreea Racleş is a doctoral candidate at the Graduate Centre for the Study of Culture in Giessen (GCSC) and associated to the Sociology department at Justus Liebig University. Her research project, with the working title "Material attachments and the sense of belonging among Romanian Ursari Roma", seeks to explore ethnographically how objects, houses and domestic practices assist Roma people in negotiating belongings. From an anthropological perspective, the study lays at the intersection of material culture and ethnicity studies/Romani studies. Ethnicity and housing are the two main issues Andreea is concerned with, her research interests gyrating around: anthropology of home, material culture approaches on housing, anthropology of smells, urban ethnography.

Tilo Reifenstein is a PhD researcher and associate lecturer at Manchester Metropolitan University. He currently has two book chapter under review: one for the forthcoming *Encountering Ekphrasis* (MUP), another in a new *Intersemiotic Translation* publication. He is a trustee of the UK-based *Association of Art Historians* (AAH) and chair of their student members' committee.

Steve Rigley is a designer and lecturer based in the Department of Communication Design at the Glasgow School of Art. His practice-based research explores the process of printing as a form of narrative, specifically in response to postcolonial themes and the shifting cultural contexts in which the designer operates. Working with found material across digital print,

letterpress, relief printing and digital textiles he considers how the recycling of samples finds parallels in other creative practices - such as indigenous textile practices in rural India - and how this in turn mirrors the ongoing sharing and redeployment of signs and motifs through colonialism, and more latterly globalisation. He has contributed papers to a number of International conferences and has been a regular writer for *Eye: The International Review of Graphic Design* on themes of cross cultural graphic design and education. Steve has been a visiting lecturer at institutions in Europe, India, China and the USA. In 2011 he was the recipient of a UKIERI exchange award with the National Institute of Design in India.

Prof Johnny Rodger is a writer and critic, and Professor of Urban Literature at the Glasgow School of Art. He is editor of the *The Drouth* quarterly Literary/Arts journal, and his published books include *Contemporary Glasgow* (Rutland Press, 1999), and *Gillespie Kidd & Coia 1956-87* (RIAS, 2007), *Tartan Pimps: Gordon Brown, Margaret Thatcher and the New Scotland* (2010), and *The Red Cockatoo: James Kelman and the Art of Commitment* (2011). His new book *The Hero Building: An Architecture of Scottish National Identity* will be published in September 2015.

Adolfo Ruiz recently graduated with a Master's degree in Art and Design (University of Alberta), a BDes in visual communications (University of Alberta), and has taken courses at the Kent Institute of Art and Design (UK), MacEwan University (Canada), OCAD University (Canada) and Escuela de Arte de Jerez de la Frontera (Spain). Ruiz has been involved in independent filmmaking and professional design practice and teaching for more than 10 years. He is currently working towards his PhD (University of Alberta) on a project on Tlcho storytelling with members of the Behchoko community in the NWT of Canada. Ruiz's recent films include *Evolving Lines* (2015), *The Woman Who Came Back* (2013), and *Light in the Borderlands* (2012) and his current work involves storytelling, cultural memory and cultural sustainability.

Prof Gabi Schillig (b. 1977) studied Architecture in Coburg, Germany and completed her postgraduate studies in Conceptual Design at the Städelschule Frankfurt am Main before founding her studio in Berlin. In 2012 she was appointed as Professor for Spatial Design at the Düsseldorf University of Applied Sciences at the Department of Design. Before that, she taught at the Städelschule Architecture Class and in the Class of Space-Related Systems and Exhibition Design at the Berlin University of the Arts' Institute of Transmedia Design. Since 2005 she has been teaching and lecturing in transdisciplinary contexts, and has exhibited internationally and received several fellowships and prizes including Akademie Schloß Solitude Stuttgart, Van Alen Institute New York, Nordic Artists' Centre Dale, Weissenhof Architekturförderpreis, KHOJ International Artists' Association New Delhi, and Largo das Artes Rio de Janeiro. www.gabischillig.de

Lynn Settington is a British textile artist particularly known for her hand-stitched cloths and Kantha quilts celebrating the ordinary and everyday. Lynn's work is held in many public and private collections including the V&A Museum, Whitworth Art Gallery, Terrance Higgins Trust, Gallery Oldham, The Embroiderers' Guild, Denver Museum of Art and The International Quilt Study Center, Nebraska, USA. Her current practice is focused on devising and coordinating collaborative projects using embroidery and quilt making processes. Lynn trained in Textiles at Goldsmiths College, University of London and is a Senior Lecturer at the Manchester School of Art. She became a Public Engagement Fellow in 2009 and received a Knowledge Exchange Award from Manchester Metropolitan University in 2013. Lynn is a

member of the 62 Group of Textile Artists, The Textile Society of the UK and an Associate Fellow of the International Quilt Study Center at the University of Nebraska. She is working on a practice-based PhD at the University for the Creative Arts (Farnham) investigating the role of embroidery in socially engaged art from a maker's perspective.

Dr Kate Sloan is Henry Moore Foundation Post-Doctoral Fellow 2015-17 and she is based at the University of Edinburgh. During her two-year fellowship she will be writing a book about Roy Ascott's Groundcourse and completing a number of articles reassessing the Basic design movement in British art education from a post-war perspective. She completed her PhD at the University of Edinburgh in late 2013, focusing on radical visual arts pedagogies in the post-war era in Britain. She examines the persistent presence of system, cybernetics and network theories in the art school and also explores the highly conceptual use of sculptural objects within the curriculum. She has worked for several arts and heritage organisations across Scotland with a particular interest in arts development and engagement. She teaches a variety of courses and classes on modern and contemporary art.

Jimmy Stephen-Cran is Head of the Department of Fashion & Textiles at the Glasgow School of Art. Research interests include the reinterpretation of archive material, fashion decoration, drawing for fashion and textile design, and the explication of the fashion and textiles creative process. Jimmy was the Awaken Project Principal Investigator and worked with Helen McGilp to develop the Design Process Journal and the Design Process Portfolio. Previously he worked as a Fashion embroidery and dress designer.

Dr Thea Stevens is a lecturer in visual culture at Glasgow School of Art and a historian whose research ranges from depictions of work in medieval Europe to contemporary material culture in all its facets, focusing on the detritus that forms the history of 'stuff'. Her professional practice extends from tour leading to cultural heritage consultancy, and she has studied, worked and collected souvenirs in Scotland, Italy and beyond.

Emma Stirling is a graduate of the University of Cambridge and is Artistic Director of Recursion Theatre Company. She has trained with Katie Mitchell and is currently developing a cross-disciplinary practice that explores the intersections between live and video performance. As a poet she is interested in feminist reworkings of the lyric 'I', dialogue, and stillness in language.

Dr David Sweeney is a lecturer in the Glasgow School of Art's Forum for Critical Inquiry specialising in popular culture. His current research focuses on digital narratives, particularly immersive entertainment and 'post-cinema'. He has presented on the topic at conferences in Canada and the UK and is currently developing a research project in the area with his colleague Daisy Abbott from GSA's Digital Design Studio.

Jennifer Swope is Assistant Curator in the David and Roberta Logie Department of Textiles and Fashion Arts at the Museum of Fine Arts, Boston. A graduate of the Winterthur Program in American Culture at the University of Delaware, she now specializes in textiles but was a curator in a more generalist sense at Historic New England before joining the MFA's Textile and Fashion Arts Department in 2002. Most recently, she co-authored *Quilts and Color, the Pilgrim/Roy Collection*, a catalogue for an exhibition that opened at the MFA in 2014 and will travel to the Oklahoma City Museum of Art and the San Diego Art Museum in the next two years. Other areas of the MFA's collection that she has researched and published on include

American costume, Native American textiles, and Boston embroidery from the 18th and 19th centuries.

Magda Tyżlik-Carver is an independent curator, writer and researcher working primarily within the network context. Her curatorial work is concerned with projects that utilise in an innovative and critical way online networking tools, social platforms and offline public spaces and galleries. Focus of her PhD research, which she is undertaking at Aarhus University in the Department of Aesthetics and Communication, is on forms of contemporary curating influenced by participatory practices through social media and technologies. Recognising curating as a posthuman practice she investigates how users (including curators), machines and software stimulate new forms of curating, how curating becomes part of computational cultures and how computation can be influenced by curating. Magda is also a researcher based at Falmouth University (UK) where she has been involved in a number of research and educational projects including University of the Village, Rural Connective and Future Thinking for Social Living. As a curator she has worked on independent projects and in association with KURATOR [kurator.org] a research platform and curatorial agency comprised of a collective of researchers/artists/curators. Her recent curatorial projects include exhibitions and curatorial events: *Gaslighting* (2013), *Ghost Factory* (2013), *common practice/ there is nothing new under the sun* (2013), *common practice/code*, *common practice/language* (2010). She regularly collaborates with artists and programmers on software based curatorial systems which include *common practice* and *Ghost Factory*. <http://magda.thecommonpractice.org/>

Dr Selen Devrim Ülkebaş is an assistant professor of industrial product design at Bahçeşehir University. She completed a PhD on 'design-in-use activities of modified automobile users in Turkey' from Industrial Product Design Department, Istanbul Technical University. She holds a MSc in industrial product design and a BSc in architecture from the same university. She worked as an architect in several architecture firms and as a research assistant at Yeditepe University from 2006 to 2012. Her research interests focus on Material Culture, Sociology of consumption, Practice Theory, Design Anthropology and Product Semantics.

Clara Ursitti has exhibited widely, including the ICA, London; Gothenburg Biennale, Sweden; CCA Glasgow; YYZ, Toronto; Australian Centre for Contemporary Art, Melbourne; Montevideo: The Netherlands Media Institute, Amsterdam; Living Art Museum, Reykjavik, Iceland. In 2004 she was a recipient of the IASPIS (International Artists Studio Programme in Sweden) award and in 2006 she was the Arts Council of England Helen Chadwick Fellow (British School at Rome and University of Oxford), and in 2009-2010 she was awarded the Scottish Arts Council Artist Award. Recently her work was included in the survey exhibition: Generation: 25 Years of Contemporary Art in Scotland, and in two survey shows on scent in art, Belle Haleine, Museum Tinguely, Basel and There is Something in the Air, Villa Rot, Burgrieden - Rot, Germany. She was recently awarded a Canada Council Long-Term Artist Grant. She lectures at Glasgow School of Art, University of Glasgow.

Priya Vaughan is a PhD candidate with the Research School of Humanities and the Arts at the Australian National University. Her research focuses on Aboriginal and Torres Strait Islander artists working across New South Wales, Australia. In 2012 she completed an MPhil in Social Anthropology at the University of Oxford, having worked with Bidjigal artists in Sydney's south east.

Dr Lucia Vodanovic completed her PhD in Cultural Studies at Goldsmiths College, where she also taught as Visiting Lecturer. She is now Lecturer at the School of Media in the London College of Communication, and Course Leader for the MA in Arts Journalism. Her research interests focus on the ideas of obsolescence and ephemerality, social aesthetics and amateurism. Her edited collection, *Disturbios Culturales* (Ediciones UDP), appeared in 2012, and her work has also been featured in publications such as *Journal of Visual Art Practice* and *Travesia: Journal of Latin American Cultural Studies*, amongst others.

Prof Valerie Walkerdine is an artist who works across media, combining film, video, installation, performance and drawing. She has exhibited in the UK and overseas, having been a recipient of the New Contemporaries award. She is also a psychologist and cultural theorist, currently working on intergenerational transmission. She is Foundation Professor of Critical Psychology and Director of the Centre for Critical Psychology at the University of Western Sydney. She is the author of a number of books including *Changing the Subject: Psychology, Social Regulation and Subjectivity* (with Julian Henriques, Wendy Hollway, Cathy Urwin and Couze Venn), *Growing up Girl: Psychosocial explorations of gender and class* (with Helen Lucey and June Melody), *Daddy's Girl: Young girls and popular culture*, and *Mass Hysteria: Critical Psychology and Media Studies* (with Lisa Blackman). She is also founding editor of the *International Journal of Critical Psychology*.

Susannah Waters is the Archivist at The Glasgow School of Art. Research interests include the history of fine art and design pedagogy, the role of historical resources in higher education, and the use of archives by creative practitioners. Susannah has written articles for a number of professional journals and has recently been involved in the AHRC funded project *The Glasgow Miracle: Materials for Alternative Histories*. She is a registered member of the Archives and Records Association and an Associate Fellow of the Higher Education Academy.

Catherine M. Weir is a visual artist and researcher based in Glasgow. She holds an MFA in Computational Studio Arts from Goldsmiths, University of London; and a BA (Hons) in Photographic and Electronic Media from Gray's School of Art, Robert Gordon University. In 2014 the Scottish Graduate School for the Arts and Humanities (SGSAH) awarded her an Arts and Humanities Research Council (AHRC) Studentship to undertake PhD research at Glasgow School of Art, where she is currently in her first year.

Judy Willcocks has a long standing interest in developing the use of museum collections to support teaching and learning in higher education and teaches an archiving unit for the MA in Culture, Criticism and Curation at Central Saint Martins. Judy is also interested in developing relationships between universities and museums in the broader sense and has been a leading partner in the Arts Council funded Share Academy project, exploring the possibilities of cross-sector partnerships. Judy's essay on *The Power of Concrete Experience: museum collections, touch and meaning-making in art and design pedagogy* will be published in *Object-Based Learning in Higher Education* (Ashgate, eds. Chatterjee and Hannan) later this year.

Dr Lucy Wright is a maker, performer and Research Associate at Manchester Metropolitan University. She is interested in manifestations of "folk" in the Northwest of England, and sings with the BBC Folk Award nominated band, Pilgrims' Way.

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