

ARTS RESEARCH: PUBLICS AND PURPOSES

Conference
15-19 February 2010

Graduate School of Creative
Arts and Media, Dublin
DIT, NCAD, IADT and University of Ulster

European Art
Research Network

Creative Policies for Creative
Cities Network

Artist as Citizen Network

Introduction3

Summary Schedule (themes).....4

Detailed Schedule (times, speakers, topics).....5

Speakers Abstracts and Biographies.....13

Collateral Events.....46

Sound Re: Sound.....47

TradFutures Presents.....48

Critique of Archival Reason.....50

Map.....52

Conference Team.....53

Acknowledgements53

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Introduction

We are delighted to welcome you to the 2010 Graduate School of Creative Arts and Media conference on arts research which has been made possible by collaborations with key European networks promoting arts research and cultural experimentation internationally. Comprising a week-long series of symposia, workshops, presentations, performances and exhibitions in the centre of Dublin, the conference seeks to foster international dialogue and interdisciplinary cooperation and exchange in arts research, creative education and critical policy development.

In addition to creating a space of interdisciplinary exchange, we have also tried to create a framework for discipline-specific conversations by means of a distribution of disciplines and topics over different days. We have created a particular focus on design and animation on Monday (15/2/10); music on Tuesday (16/2/10); music; media; and citizen culture on Wednesday (17/2/10); and arts research and publics on Thursday (18/9/10) and questions of exhibition and research on Friday (19/2/10). However, we have sought to create a programme that will also reward the disciplinary ‘vagrant’ who is willing to move between these different moments of dialogue and through a broad ecology of ideas, values and practices. Thus on Thursday afternoon there is an opportunity to hear arts researchers in music, art, design, curating and criticism share their experiences and ideas in a series of workshops that explore the multiple agendas of research emergent across arts.

We wish to share not just conversation, but concrete examples and experiences also. During the conference there will be the public launch of “Creative Policies for Creative Cities”, coordinated by Nollaig Ó Fiongháile, and the conference also features a series of ‘collateral’ events including: a special screening of films by and about Charles and Ray Eames, curated by Eames Demetrios; TradFutures hosted live musical performances; “Critique of Archival Reason” at the RHA curated by Henk Slager; “Re : Public” at Temple Bar Gallery curated by Daniel Jewesbury; and “Sound Re: Sound” by Sarah Dunne, curated by Brian Fay at Broadcast Gallery, DIT.”

The conference was proposed initially as a means to address the state of development of contemporary research in and through cultural practice. It makes particular reference to questions of the public interest, and of the broad purposes, that arts research may serve. Talk of ‘publics’ and talk

of ‘purposes’ are not deemed to be neutral undertakings. These are controversial and disputed terms. We welcome a chance to achieve lively disagreement as we try to evolve our practices and concerns in dialogue.

The conference seeks to broadly examine the current state of development in contemporary arts research with particular attention to the relationship between the development of creative research and the possibility of ‘public culture’. We seek also to ask the question: what ‘public(s)’ might now be possible in the contemporary world? In doing so, we are building upon an earlier conference, ‘Art Research: The State of Play’ that took place in Dublin in 2008.

At the heart of this timely international exchange of perspectives we are asking colleagues to consider the questions:

- what are the emerging priorities within the various fields of arts research?
- for whom is this research being developed?
- what motivates art researchers both in general and with respect to specific research projects?

In simple terms, we wish to ask: ‘who for? what for?’

The conference is organised in collaboration with the European Art Research Network and associated partners including: Academy of Fine Arts Vienna (AU); Academy Sint-Lucas Brussels (BE); KUVA Helsinki (FI); UAIV Venice (IT); MaKHU Utrecht (NE); University of Lisbon (P); Malmö Art Academy (SW); University of Gothenburg (SW); Slade UCL (UK); and Leeds (UK)

The main conference venue is Dublin City Council’s new “Wood Quay Venue” just beside Christ Church Cathedral in the centre of Dublin, near the Temple Bar quarter. This new venue also incorporates a small section of the original medieval city wall, marking an earlier moment in the history of Dublin. Other venues hosting aspects of the conference include Dún Laoghaire-Rathdown Council Chambers, Temple Bar Gallery and Studios, Project Arts Centre, Royal Hibernian Academy, National College of Art and Design and Broadcast Gallery Dublin Institute of Technology. We are especially grateful to all our colleagues, both locally and internationally based, for their generosity, encouragement and support in realizing the conference and associated events. Now, all that remains is for us to disagree with each other robustly and pleasantly.



Monday	15th February
Morning	The Persistence of Animation
Afternoon	Sketches, Schemes, Subjects: Design Symposium
Tuesday	16th February
Morning	Artistic & Academic Processes in Traditional & Improvised Musics
Afternoon	Graduate Music Programmes: Interfacing Artistic Work & Research
Wednesday	17th February
Morning	Parallel #1: Musicians and Publics: Contested Roles
	Parallel #2: GradCAM Research in Digital Culture
Afternoon	Culture and Citizenship (with Project Arts Centre)
Evening	Conference keynote Address #1: Anton Vidokle
Thursday	18th February
Morning	Art Research and Possible Publics
Afternoon	Launch 'Creative Policies for Creative Cities' Dún Laoghaire - Rathdown Council Chambers, Dún Laoghaire.
Afternoon	Three Workshops: Presenting Examples of Doctoral Arts Research
	Parallel #1: Remit: Who is this for?
	Parallel #2: Relevance: How is this relevant?
	Parallel #3: Radicality: Will this change anything?
Friday	19th February
Morning	Conference keynote Address #2: Ute Meta Bauer
Morning	Exhibition and Arts Research
Afternoon	Cultural Networks / Research Networks

— 4

5 —

Monday	15th February
Morning	Researching Animation: Methods, Approaches, Outlooks (Wood Quay Venue)
09:30-10:00	Registration
10:00-10:15	Welcome and Introduction
10:15-11:00	Keynote Professor Paul Wells (Loughborough University, UK) The Persistence of Animation Chair: Michael Connerty (IADT, IE)
11:00-11:30	Coffee
11:30-13:00	Panel Presentations Chair: Dr. Maeve Connolly (IADT/GradCAM, IE)
	Digital Shift or Explosion: Is Technology a Substitute for Content in Independent Animation Presenter: Andrew Selby (Loughborough University, UK)
	Expanding Animation in Contemporary & Interdisciplinary Research Fields Presenter: Prof. Suzanne Buchan, (University for the Creative Arts, UK)
	Time to Play. It May Just Pay: A Cross Practice Analysis of Experimentation in Animation Presenter: Francis Lowe (Coventry University, UK)
	Professionalising Artistic Identity: Animation in the Curriculum Presenter: René Bosma, (AKV St. Joost, NL)
13:00-14:00	Lunch
Afternoon	Sketches, Schemes, Subjects: Design Symposium (Wood Quay Venue) Chair: Ali Grehan (Dublin City Architect, Dublin City Council, IE)
14:00-14:10	Welcome and Introduction Declan McGonagle, Director National College of Art & Design, Chair, Graduate School of Creative Arts and Media
14:10-14:35	"The role of design in shaping public interactions" Presenter: Ré Dubhthaigh (radarstation, UK)
14:35-15:00	"Task Furniture in Education" Presenter: Dr. Gearóid O'Conchubhair (NCAD/GradCAM, IE)
15:00-15:25	"Design as Ethical and Moral Inquiry" Presenter: Björn Franke (RCA, UK)
15:25-15:50	"The multi-modal nature of the user" Presenter: Dr. Cearbhall E. O'Meadhra (NCAD, IE)
15:50-16:15	Coffee
16:15-16:50	Keynote Eames Demetrios (USA) "A Few Stories of Kcymaerxthaere"
Evening	Reception and Screening
17:15-18:00	Reception
18:00-20:00	Special screening of films by and about Charles and Ray Eames.

Tuesday Morning	16th February Artistic & Academic Processes in Traditional & Improvised Musics (Wood Quay Venue) Chair: Nollaig Ó Fiongháile, GradCAM
09.00-09:20	Registration
09.20-09:30	Welcome and Introduction by Nollaig Ó Fiongháile. Panel: Research Environments
09.30-10.30	“Artistic Research & Artistic processes in Finnish Music” “The Possibilities of the Human Voice” “Image making in Väinämöinen and Kantele in Finnish culture”: Presenters: Kristina Ilmonen Anna-Kaisa Liedes & Timo Väänänen, (Sibelius Academy, FI).
10.30-11.00	“From Traditional Rhythm to Personal Style” Presenters: Krunoslav Levacic, University of Zagreb & University of Cologne
11.00-11.30	Coffee
11.30-12.00	“Relating the Aesthetic of the Conservatory to the Transmission Process of Traditional Scottish Music” Presenter: Dr Joshua Dickson (Royal Scottish Academy of Music & Drama, Glasgow)
12.00-12.30	“Kurbits-ReBoot. Exploring Scandinavian folk singing style in new artistic and academic contexts” Presenter: Susanne Rosenberg, Royal College of Music, Stockholm
12.30-13.00	Discussion: Artistic & Academic Processes
13.00-14.00	Lunch

Afternoon	Graduate Music Programmes: Interfacing Artistic Work & Research (Wood Quay Venue) Chair: Kristina Ilmonen, Sibelius Academy Brid Grant, Director and Dean of Faculty of Applied Arts, Dublin Institute of Technology
14.00-15.00	“The Emergence of Arts Practice Doctoral Research at the Irish World Academy of Music and Dance, University of Limerick” Presenters: Dr Helen Phelan Programme Director PhD Arts Practice with Brendan de Gallaí, Michelle Mulcahy, Sharon Lyons and Iarla Ó Lionaird (IWAMD, IE)
15:00-15:30	“Finding a Voice – the quest for originality in practice as research” Dr Frank Lyons, Mr Paul McEntyre (University of Ulster, UK)
15.30-16.00	Coffee
16.00-17.00	“Evolving Aesthetics & Performance Practices in Traditional & Improvised Music with Tradfutures Doctoral Research Team at GradCAM” Presenters: Nollaig Ó Fiongháile, Martin Tourish, Drazen Derek, Sean Mc Erlaine, Brian Ó hUígin, & Patrick Daly
17.00-17.30	Discussion: Artistic Research: Publics & Purposes This panel will consider the evolving roles and experiences of musicians today, and how this experience is currently, and how it may be in the future, facilitated through the Academy
Evening	“Sound Re: Sound” Exhibition Opening (Broadcast Gallery, Portland Row)
18:00-19:30	Opening Broadcast Gallery: Sarah Dunne’s “Sound Re: Sound” curated by Brian Fay

Wednesday 17th February

— 8

9 —

Morning **PARALLEL SESSION 1 Musicians and Publics:
Contested Roles (Wood Quay Venue)**

- 09.00-09:20 Registration
- 09.20-09:30 Welcome and Introduction, Nollaig Ó Fiongháile (GradCAM, IE)
- 09.30-10.00 “American Dissent As Manifest In Contemporary American Popular Music” Presenter: Desmond Traynor (University College Dublin, IE)
- 10.00-10.45 “Popular Music & Politics; On the Dark Side of the Tune” Presenter; Martin Cloonan (University of Glasgow, UK)
- 10.45 - 11.00 Discussion.
- 11.30-12.00 “Music Censorship & Music Discriminations: Cultural considerations and self-censorship in Europe today” Presenter: Ole Reitov (Freemuse, D)
- 12.00-12.30 “Building Public and Artist Relations in the World Music Area” Presenter: Jan Lothe Eriksen (Riksscenen, the Norwegian Hub for Traditional Music and Dance, N)
- 12.00-13.00 Discussion

Morning **PARALLEL SESSION 2 Research in and through Digital Culture
(Temple Bar Gallery & Studios) Chair: Paul O'Brien, NCAD**

- 10:00-10:05 Welcome and Introduction
- 10:05-10:25 “Locative Media”
Presenter: Conor McGarrigle (DIT/GradCAM, IE)
- 10:25-10:45 “Mobile Listeners and Networked Publics”
Presenter: Rachel O'Dwyer (TCD, IE)
- 10:45-11:05 “Understanding the remix in the context of networked publics”
Presenter: Susan Gill (DIT/GradCAM, IE)
- 11:05-11:20 Discussion
- 11:20-11:40 Coffee
- 11:45-12:05 “In the Footsteps of Oscar Wilde: how history can help us understand and encourage digital citizenship”
Estelle Clements (DIT, IE)
- 12:05-12:35 John Buckley “Gaming and Democracy”
Presenter: John Buckley (NCAD/GradCAM, IE)
- 12:35-12:55 “Reading The Public Projected Through Immersive Technologies”
Niamh McDonnell (Queens, IE/UK)
- 12:55-13:15 Discussion
- 13:15-14:00 Lunch

Afternoon **Culture and Citizenship (Project Arts Centre)
Chair: to be announced**

- 14:00-14:35 Welcome and Introduction to Culture and Citizenship
Presenter: Georgina Jackson (Research Scholar, GradCAM, IE)
- 14:35-15:05 “Aesthetics and the Good Society”
Presenter: Dr. Francis Halsall (NCAD/GradCAM, IE)
- 15:05-15:35 Presenter: Willie White (Director, Project Arts Centre, IE)
- 15:35-16:00 Discussion
- 16:00-16:30 Coffee
- 16:30-17:00 “The Unreasonableness of Art Interventions in Public”
Presenters: Dr. John Mulloy (GMIT, IE)
Dr. Ed Carroll (City Arts, Dublin, IE)

Evening **Keynote Address and Performance (Wood Quay Venue)**

- 17:30-18:30 Conference Keynote Address #1: Anton Vidokle
- 18:30-19:30 Reception
- 21:00-23:00 Music Performance (Morrison Hotel)

TRADFUTURES PRESENTS:
TradFutures@GradCAM hosts a performance of live music featuring special guests and ensembles including: Krunoslav Levacic, Drazen Derek Kristina Ilmonen (Flutes) with Anna-Kaisa Liedes (Vocals) & Timo Väänänen (Kantele); Sean Óg Mac Erlaine; Martin Tourish & Friends
Susanne Rosenberg

Thursday 18th February

— 10

11 —

Morning	Art Research and Possible Publics (Wood Quay Venue)
09:00-09:30	Registration
09:30-09:45	Welcome and Introduction
09:45-10:15	“Between a Rock and a Hard Place: Artistic Research’s Natural Habitat” Presenter: Dr. Michael Schwab (RCA/ Orpheus Institute,Ghent/ University of the Arts Bern)
10:15-10:25	“Troubling Research” Presenter: Prof. Tom Holert (Academy of Fine Art, Vienna)
10:25-11:00	“Art Research and Its Possible Publics” Presenter: Prof. Yves Knockaert (IvOK)
11:00-11:30	Coffee
11:30-12:00	“Locating the Producers: Durational Commissioning in Public Art” Presenter: Dr. Paul O’Neill
12:00-13:00	“Cultural Action, Public Space and Policy Change” Presenters: Nollaig Ó Fiongháile, Paul Collard, Angeles Diaz Vieco.
13:00-14:00	Lunch

Afternoon PARALLEL SESSIONS Remit / Relevance / Radicality: 3 Workshops

14:00-17:30 Three parallel workshops will take place where researchers present on work in progress in relation to the workshop theme followed by an open discussion of the issues raised.

Workshop #1: Remit: Who is this for? (NCAD, Thomas Street)
Chair: Dr. Siun Hanrahan (NCAD/GradCAM, IE)

Workshop #2: Relevance: How is this relevant?
(Temple Bar Gallery & Studios)
Chair: Prof. Jan Kaila (KUVA, Helsinki, FI)

Workshop #3: Radicality: Will this change anything?
(Wood Quay Venue) Chair: Prof. Henk Slager (MaKHU, Utrecht, NE)

PROJECT LAUNCH

15.00 – 16.00 Dún Laoghaire - Rathdown Council Chambers,
Dún Laoghaire, Co Dublin
Presenters: Paul Collard, David Faulkner, Oscar Watson, M^a Angeles
Díaz Vieco, Júan Avila, Nollaig Ó Fiongháile, Richard Shakespear

**Afternoon Remit: Who is this for? (NCAD, Thomas Street)
Chair: Dr. Siun Hanrahan (NCAD/GradCAM, IE)**

14:00-14:30	Presenter: Karen Lauke (School of Music, Leeds, UK)
14:30-15:00	Presenter: Sarah Dunne (NCAD/GradCAM, IE)
15:00-15:30	“Shadow Curator: Research ‘Shadowing’ Practice.” Presenter: Nuno Sacramento (Faculty of Fine Arts, Lisbon University)
15:30-16:00	“Exhibition-making and the Public Sphere” Presenter: Georgina Jackson (DIT/GradCAM, IE)
16:00-16:30	Coffee
16:30-17:30	Discussion and Report

**Afternoon Workshop #2: Relevance: How is this relevant?
(Temple Bar Gallery) Chair: Prof. Jan Kaila (KUVA, Helsinki, FI)**

14:00-14:30	“Engaged Design” Presenter: Claire Warnier (Sint Lukas, Brussels, BE) “to be announced”
14:30-15:00	Presenter: Johan Thom (Slade School of Art, UK)
15:00-15:30	“Indeterminacy in Contemporary Practice” Presenter: Clodagh Emoe (GradCAM, Dublin, IE)
15:30-16:00	“Artists’ Discourse on Other Artists’ Work” Joao Paulo Queiroz, (Faculty of Fine Arts, Lisbon University)
16:00-16:30	Coffee
16:30-17:30	Discussion and Report

**Afternoon Workshop #3: Radicality: Will this change anything?
(Wood Quay Venue) Chair: Prof. Henk Slager (MaKHU, Utrecht, NE)**

14:00-14:30	“The sky is blue, and you want a change: A defence of the inactive human being” Presenter: Tina Carlsson (Gothenburg, SW)
14:30-15:00	“Imagined Publics or the Plague of Populism” Presenter: Joan Fowler (NCAD/GradCAM, IE)
15:00-15:30	Presenter: Jeremiah Day (MaKHU, NE)
15:30-16:00	Presenter: Terike Haapoja (KUVA, Helsinki, FI)
16:00-16:30	Coffee
16:30-17:30	Discussion and Report

**Evening Reception and Exhibition Opening
(RHA Gallery, Ely Place, off St. Stephens Green)**

18:00-20:00 Critique of Archival Reason
Curated by Henk Slager, Sean Snyder, Shoji Kato, Herman Asselberghs, Cecilia Grönberg, Jeremiah Day and Irene Kopelman
The exhibition runs to March 13th.

Friday	19th February
Morning	Arts Research: The Role of Exhibition (Wood Quay Venue)
10:30-11:00	Registration
11:00-12:00	Conference Keynote Address #2: Prof. Ute Meta Bauer (MIT)
12:00-13:00	“Exhibition and Arts Research: Panel Discussion #1” Presenters include: Artists exhibiting in the ‘Critique of Archival Reason Sean Snyder, Shoji Kato, Cecilia Grönberg, Jeremiah Day and Irene Kopelman

Afternoon **Cultural Networks / Research Networks (Wood Quay Venue)**

14:00-15:00	“Exhibition and Arts Research: Panel Discussion #2” Presenters include: Edith Doove (IVoK), Georgina Jackson (GradCAM) and Dr. Daniel Jewesbury (GradCAM)
15:00-16:00	“Reports from Workshops on Remit, Relevancy, and Radicality”
16:00-16:30	Coffee
16:30-17:30	Closing Discussion: “Cultural Networks / Research Networks”
17:30	Close.

Evening **Closing Reception and Exhibition Event (Temple Bar Gallery)**

18:00-20:00	Re : Public Curated by Daniel Jewesbury
	‘Re : Public’, at Temple Bar Gallery & Studios opens February 4th includes works and participation by Igor Grubić: Owen Hatherley : Peter Liversidge : Aisling O’Beirn : Conor McGarrigle : Dennis McNulty : Nina Power : Robert Anderson : Mark Hackett : Sandra Johnston : Mark Orange : Simon Sheikh : The Thamesmead Archive : Robert Porter : Leigh French : Neil Gray : Dan Shipsides : Seamus Nolan : Dead Public : Amanda Ralph : Linda Doyle (CTVR-TCD) : MA Art in the Contemporary World (NCAD) : MA Art in Public (Ulster) : Fold : Variant : Tech. Know : Experimental Aesthetics : Event and more. The exhibition runs to March 13th.

Monday Monday 15th February
“Researching Animation : Methods, Approaches, Outlooks”
Professor Paul Wells, Andrew Selby, Suzanne Buchan, Francis Lowe, and Rene Bosma.
 The increasing use of animation within broadcast design, motion graphics, advertising, video games, visual effects, visual arts practices means that animation “appears” within a range of social and cultural discourses and to a variety of commercial and specialist audiences. What does this integration of animation into cultural practices mean for the future study, theory and research of animation as a discipline? What is the place of animation within contemporary practice in experimental film, visual arts, or graphic design for example? What are the current research topics within the study of animation and who is it for?

Abstracts and Biographies

Keynote Speaker: Professor Paul Wells, Director, The Animation Academy, University of Loughborough. “Researching Animation : Methods, Approaches, Outlooks”.

Biography

Professor Paul Wells has published widely in the field including the key text Understanding Animation (Routledge 1998), Animation and America (Rutgers University Press, 2002) and Animation: Genre and Authorship (Wallflower Press, 2002). He has also made a Channel Four documentary called Cartoons Kick Ass and three BBC programmes on British Animation, as well as an educational video on Special Effects for the British Film Institute. Further, he has curated a touring exhibition on Animation, which first appeared at the Ark Children’s Cultural Centre in Dublin, and has selected programmes of animated films for various Festivals across the world. Paul is also a writer, broadcaster and theatre director. He has published on the horror film, British cinema, popular music, comedy, and performance; made numerous radio and television programmes including the Sony Award winning six part radio history of the horror genre, Spinechillers, and the Open University set-text, Britannia – The Film; and written for soap opera, television comedy shows, and theatre, including his own adaptations of Truman Capote’s In Cold Blood and Damon Runyan’s On Broadway stories.

Andrew Selby
“Digital Shift or Explosion: Is Technology a Substitute for Content in Independent Animation?”

Abstract

The ‘digital shift’ in independent animation production, post-production and distribution would be better described as a digital explosion, such has been the massive impact of digitised media. Its aftershock has radically altered the landscape of animation and film media, the like of which has not been seen since the monumental social, economic and political fallout brought about by the Industrial Revolution. Fundamentally, the arrival and pervasive nature of digital technologies has revolutionised animation to the extent that previous understanding needs to be challenged. We are forced to reconsider, reconfigure and rediscover the parameters of the form by engaging with and developing an understanding of the diverse nature of existing creators already committed to the form, but also those creators who increasingly use animation to quantify, investigate and challenge our assumptions of captured imaginary worlds. For architects, writers, engineers and scientists, the realms of animated sequences open up possibilities not yet chartered, rationalised or fully understood by their own core disciplines. These pioneers come from a background that is non-traditional but uses references and relies on visual culture that might be considered to be the very language of animation, its dialects shaped by the primacy and diversity of its users to explore, explain and engage with the audience at large. If we are to debate the future of animation, we must first accept that animation is not rooted in tradition – a new wave has arrived that requires rationalised recognition through appropriate sub sections of our previous understanding of Animation Studies.

Biography

Andrew Selby is a lecturer at Loughborough University and a researcher in the Animation Academy, a centre for animation research, scholarship, practice and exhibition. He writes and reviews for academic journals and the design press (Creative Review, Design Week) on practice/theory, interconnectivity, commerce and ethics. His first book *Animation in Process* (UK, Laurence King, 2009) showcases prominent animators, directors, producers and studios. The book explores new boundaries of the form and supports the notion that inter-disciplinarity and cross-platform collaboration can produce resonant and thought provoking responses through a multitude of delivery formats. With Andrew Chong, a second book, *Animation* has been commissioned and is due for publication in 2011.

Professor Suzanne Buchan "Expanding Animation in Contemporary and Interdisciplinary Research Fields"

Abstract

Animation has infiltrated our visual culture, occupying and informing many public and private spaces. It has long had a constitutive role in disseminating ideologies with a mind to shaping public attitudes. Computer, phone and web interfaces, sci-tech CG modelling, architectural design, computer games, distance learning and feature films that use synthespians are examples of forms of animation that are increasingly ubiquitous in both moving image culture and working environments. Animation – much like the term 'experimental film' – is an unsatisfying, fuzzy 'catch-all' that heaps an enormous and historically far-reaching, artistically diverse body of works into one pot. While artists have been quick to embed the techniques, Animation Studies scholarship has lagged, but it is currently shifting from between a rock and a hard place within academic publishing. The paper outlines the intellectual genesis of a collective interdisciplinary research programme that includes challenging assumptions of animation's medium specificity. It is opening up opportunities for discourses that centre on its use in fine art practice, in design, architecture or in the sciences. It addresses this pervasiveness of the 'manipulated moving image' and the single frame technique – digital or otherwise – as one area of image-making that allows experimentation with and beyond the indexical representative qualities of live-action film. The paper will also present critical and aesthetic dialogues (including harbingers published in animation: an interdisciplinary journal) from a growing number of scholars and practitioners working in the manipulated moving image and in interdisciplinary creative fields that intersect with animation.

Biography

Suzanne Buchan is Professor of Animation Aesthetics and founding Editor of *animation: an interdisciplinary journal* (Sage). *The Quay Brothers: Into the Metaphysical Playroom* is currently in production, and she is developing an AFI Film Reader of new animation theory. She was a founding member of the Fantoche International Animation Film Festival, Switzerland and its Co-Director between 1995–2003. She has been a guest professor, festival advisor and juror internationally, and has curated the exhibitions *Trickraum: Spacetricks* (Museum of Design Zurich) and *Bob Godfrey: Satire, Surrealism, Sex* (The Gallery, Bournemouth, UK)

Francis Lowe "Time To Play. It May Just Pay: A Cross Practice Analysis of Experimentation in Animation"

Abstract

Can the auteur and independent survive in a world that is increasingly dictated to by faster turnaround times and bottom line? Has the freedom and cost effectiveness of digital processes robbed us of valuable creative opportunities? Can we strike a balance between fast and cheaper and slow and costly? Does following trends and turnover reduce the opportunities for innovation in animation? Through case studies and interviews with independent producers I intend to explore the challenges faced by animators in balancing income with the desire to pursue a personal vision. I will attempt to plot the career paths of both established and up and coming professionals to examine where the talent is being drawn and establish

if a model can be extracted that would support the embedding of experimentation in animation practice. As both a practitioner and academic, this 'serious play' has become fundamental to my own development.

The growth of the animation sector as a source of revenue and the wider creative sectors growing acknowledgment of animation as a creative asset tends to streamline the career paths of its incumbents whilst failing to educate us in the wider implications of animation usage. From the development of the 'Twelve Principles', growth in the field of animation has been supported by experimentation. Stepping outside of the boundaries of profitable endeavor is increasingly difficult for the majority of animation professionals but it is this experimentation that can help to elevate the discipline and expand its definition and scope, which ultimately serves both the independent and commercial arenas.

Biography

Francis Lowe is the Course Director for Illustration & Animation studies at Coventry University. His practice began in 1991 working as a rotoscope artist for Boss Films in Los Angeles. After completing his animation studies at IADT (formally Dun Laoghaire School of Art & Design) Francis moved to the UK where he worked as an Animator for Honeycomb Animation and CITV. In 1999 Francis co-founded the FLUK Studios in Nottingham when his practice expanded into experimental film and animation. Francis has performed as a VJ for both the Big Chill and Glastonbury festivals and continues his practice as an animation director and Illustrator. He is a member of ASIFA, the Creative Practice Research Group (CSAD) and a member of the Centre of Excellence in Media Arts and Performance (CSAD).

René Bosma

"Professionalising Artistic Identity: Animation in the Curriculum"

Abstract

What is the role of education in professionalising the artist/ animator? This paper looks at the curriculum development and positioning of a Professional Master in Animation at Academy for Art & Design St. Joost, Breda, The Netherlands. This happens in collaboration with The Dutch Institute for Animation Film (NIAf, Tilburg). This Professional Master in Animation is new and unique in the Netherlands and is intended to start in September 2010. Within the course of study there is a focus on professionalising the artistic identity of the students and researching the role of animation in the broadening context of film, design, games, art and science. My contribution to the Animation Strand will consist of an overview on the positioning and curriculum development for this master. I would also like to address the changing concepts concerning design, narrative structures and production methods within animation film by showing several clips of work from Dutch artists and designers, such as: Jan van Nuenen, Floris Kaayk and Studio Onesize.

Biography

René Bosma is a lecturer at AKV StJoost, The Netherlands, where he has led the development of the new Professional Master in Animation. (www.akvstjoost.nl)

Ré Dubhthaigh, Gearóid O'Conchubhair, Björn Franke, Cearbhall E. O'Meadhra and Eames Demetrios.

The Design Symposium at the Arts Research conference involves a panel of four researchers and a keynote lecture. The four panellists all trouble prevailing definitions of design and its relationship to the public, proposing variously that design is a form of critical philosophy, that our current concept of the user is one-dimensional and that in fact the entire definition of design and the typical split between producer/user should be overhauled in favour of design as a form of co-conspiracy.

Abstracts and Biographies

**Ré Dubhthaigh
"The Role of Design in Shaping Public Interactions"**

Abstract

The definition of design has expanded in recent years beyond product styling and aesthetics to encompass strategic thinking, services systems and the crafting of new relationships with the public. Similarly the role of the designer has shifted to include a broader set of responsibilities such as designer as strategist, researcher, facilitator or capability builder. Central to this shift has been the role of design practitioners in redefining the nature of their work and pushing the boundaries of design. In doing so, practitioners have had to develop stronger interdisciplinary skills and apply design thinking to strategic as well as tactical challenges. Moving beyond the salesman-like rhetoric around design thinking in the business and management press, this paper will outline an expanded definition of design with reference to the work of current practitioners. It will argue there is a role for design in shaping public interactions, not as a form of cynical social engineering, but as a real attempt to engage with the challenges of our time. This role for design is in partnership with other disciplines, and importantly with the public. Moving beyond co-design, it will look at co-production as a priority for design research and outline one potential methodology for additional inquiry in this area.

Biography

A graduate of Dublin Institute of Technology and the Royal College of Art, Ré Dubhthaigh is the co-founder of Radarstation, a London based design consultancy. Using design tools and methods, Ré works with clients to embed customer insight, shape organisational change and innovate service. He has been a lead consultant and service strategist for clients including Hasbro, BBC, Sony and Swisscom. He is a Senior Producer at Dott Cornwall, an innovative programme using design to tackle social and economic challenges alongside local communities. Ré has been a visiting researcher at InnovationRCA at the RCA, the Interaction Design Institute Ivrea, and Oxford University. He teaches at design schools across Europe. Recently named by BusinessWeek as one of 21 designers out to change the world, Ré is passionate about providing practical tools to create sustainable cultures of innovation in client organisations. (www.radarstation.co.uk)

**Cearbhall E. O'Meadhra
"The Multi-Modal Nature of The User"**

Abstract

We interact with the environment physically, emotionally and intellectually. Through vision, vocal activity, external sounds and smells important impressions are formed. We identify objects by tasting them, touching them noting their textures. We form mental concepts on the basis of information sensed through each of these modalities. This is an interactive presentation that explores the multi-modal characteristics of human activity. The unique characteristics of each modality are illustrated in the interpretation of a powerful rural scene. Through a personal exploration of each modality a new perception of human functioning will emerge, opening up new pathways to future, inclusive decision-making.

Biography

Cearbhall O'Meadhra - Bank of Ireland Visiting Research Fellow, NCAD - has been actively engaged in the disability sector for the past 25 years since he went blind with an eye disease called Retinitis Pigmentosa or RP for short. A designer himself, he has been working with local and national politicians, industry leaders and people with disabilities at home and abroad to advance the concept of Design for All. During the period 2000 – 2007 he was working in association with the Institute For Design And Disability (IDD) of which he is the recent President. He represents the European Institute For Design And Disability (EIDD – Design for All Europe) at the European Disability Forum and is an active member of the AASCC working group of the NSAI. On secondment from the Bank Of Ireland, he has recently taken up the post of Visiting Research Fellow at NCAD where he has begun the development of a Reference Model for Accessibility.

**Dr Gearóid Ó Conchubhair
"Task Furniture in Education 'TFE': The investigation, design and development of innovative school furniture suitable for modern classroom tasks, accommodating the latest technology and responding to new teaching methods."**

Abstract

Most modern schools are equipped with student task furniture that is inadequate to meet the postural needs of pupils working at a desk. With the increasing use of advanced classroom IT the problem is growing. There has been a steady shift from specialist computer rooms to networked laptops and interactive whiteboards in every classroom allowing pupils to work at their desks. This will soon be complemented by tablet interface devices, flexible screens, e-paper and digital paper. The result will present enormous new opportunities for teaching methods and learning, yet the implications for posture, health and wellbeing are likely to worsen. While many studies of pupils and posture highlight the physical and ergonomic problems, there has been very little research or experimentation with new furniture design solutions. Until now the emphasis in design has been on furniture that 'fits' or simply meets the recent European standard EN1729 yet, it is accepted that there is a lot more to the comfort and wellbeing of pupils in school than simply responding to anthropometric data. The Task Furniture in Education study will be an iterative process of prototype development, testing and evaluation in real school settings - applying this knowledge in practical, economic, sustainable and creative furniture design solutions.

Biography

Dr Gearóid Ó Conchubhair is Head of Industrial Design at the National College of Art and Design. He was awarded a National University of Ireland PhD in 2004 for his research into Seating Design for Orchestral Musicians. His particular research activity is in the area of practice-based research in the design and development of task seating. In 2007, he became co-academic coordinator of the Cumulus network on behalf of NCAD. He is an Associate Fellow of GradCAM, is currently developing the User-First Design programme and is a member of the Board of Studies. In 2009 he was appointed acting Head of the Department of Industrial Design at NCAD. Dr. Ó Conchubhair has published several papers and his work has been exhibited widely. Most recently he coordinated the first successful NCAD:GradCAM funding bid to the EU Commission under the Marie Curie FP7 for a four-year research programme in Task Furniture in Education.

Abstract

This paper investigates the possibility of using design as a medium for inquiry into questions of practical philosophy and the human relationship with technology and artefacts. I am not referring to mainstream design practice, but rather to a form of design which produces artefacts for thought rather than consumption or practical use. This form of design can probably best be described as “design exploration,” since it is neither driven by commercial interests, practical design problems or by how well the outcome fits into an existing context, nor by an investigation of the process of design, but rather by the exploration of ideas and possibilities. The exploring designer follows their own agenda and is not trying to solve pre-existing problems or narrow goals. The outcomes of such a design process might be subversive, provocative or critical artefacts, with the capacity to facilitate thinking and critical reflection on social situations. The aim of this paper is to evaluate to which extent design can be used as a medium for inquiry, and particularly what kind of philosophical questions can be asked, what kind of knowledge it can generate, how the results differ from those of other modes of inquiry and how they might relate to each other.

Biography

Björn Franke is a designer who investigates the social, psychological and philosophical implications of artefacts and products; in particular how the shifting technological environment alters human behaviour, relationships and self-conceptions. He studied Industrial Design at the Muthesius Academy of Fine Arts and Design Products at the Royal College of Art, where he now works on his PhD in Design Interactions and teaches in Critical and Historical Studies. He was recently a fellow at the Akademie Schloss Solitude and the Artist Residency Schloss Balmoral. His work has been exhibited in London, Berlin, Amsterdam, Helsinki and Milan and has been published in magazines and books worldwide. (www.bjornfranke.com)

Eames Demetrios Keynote Lecture: “A Few Stories of Kcymaerxthaere”

Abstract

Eames Demetrios will present storytelling from Kcymaerxthaere, his ongoing global work of 3 dimensional fiction. A bit like a novel with every page in a different place (about 65 so far in 11 countries of our linear world), it uses the tools of physicality and language to craft a world within the mind of its participants and readers. Along the way, he will share experiences from the process of installation (most are simple markers, but some are more elaborate sites, with special intersections with the local communities). Dauntingly massive, at times, it is also a lot of fun. Best on-line description is here: (www.believmag.com/issues/200911/?read=article_elliott)

Biography

Eames Demetrios describes his career and practice as ‘a path with many spokes’, working as a writer, film-maker, strategic design consultant ‘geographer-at-large’ and as guardian and exponent of the legacy of his grandparents, the celebrated designers Charles and Ray Eames. Demetrios’s current large-scale project is Kcymaerxthaere, which has been underway for several years. This is an alternate universe, described as an elaborate global work of 3-dimensional storytelling. Kcymaerxthaere has a multi-dimensional presence, including online (www.kcymaerxthaere.com), through installations at 65 physical sites in 11 linear-world countries so far, with 20 more planned for this year honouring events from the parallel world in our physical world. Other manifestations of this fictive world include travel guides, a show at the Edinburgh Fringe in 2008, video, performances, images and bus tours. Eames is the director of the Eames Office which communicates, preserves and extends the Eameses’ work and Chairman of the Eames Foundation which focuses on the preservation of the Eames house. Of his book *An Eames Primer* (2002), Terence Conran wrote ‘it makes enthralling reading for any student of 20th Century creativity’.

Abstracts and Biographies

Krunoslav Levacic “Balkan Rhythms and Odd Meters”

Abstract:

My presentation will try to bring the listeners closer to the sound of eastern European rhythms, giving them a new perspective and better understanding of a “problem”. Through a combination of performance and analysis, I will present well known Brazilian, African and Balkan grooves while demonstrating a completely new perspective to these styles. Other examples will show how one can learn to play meter against meter or improvise in different, creative ways by using what I have termed the “rhythm cells concept”; and I will present a non metric concepts of a native Balkan musician.

Biography

Krunoslav Levacic was born in Zagreb, Croatia; He is self taught, having studied drums by listening, transcribing favorite players, and playing with many great musicians around the world. From an early age, he has studied polyrhythms and adapting their use for contemporary improvised music. He has been teaching privately for the last twenty years and currently at “Groove” music school in Zagreb. www.krunolevacic.com

Dr. Joshua Dickson “Scotland’s National Music in Scotland’s National Conservatoire: championing oral transmission and tradition in a conservatoire environment”.

Begun in 1996, the Royal Scottish Academy of Music and Drama’s BA (Hons) Scottish Music programme is the world’s only Honours undergraduate degree programme devoted specifically to Scottish traditional music. Negotiating the fault lines of authenticity and faithfulness to the values of Scotland’s traditional music, the programme has since proved trail-blazing in its wedding of theory and practice, reflection and performance, in the making of tomorrow’s tradition-bearers. This talk will comment on the brief history of the programme so far, where it is headed, and specifically how the practice of transmission by traditional means (eg orally, aurally, by gesture and example) has reached parity of esteem alongside the primarily literate, western classical aesthetic of the Academy.

Biography

Dr. Joshua Dickson is Head of Scottish Music at the Royal Scottish Academy of Music and Drama. Born and raised in Alaska, he arrived in Scotland in 1992 to study Scottish Gaelic at the University of Aberdeen (MA, 1996). He undertook doctoral research in the history of the piping tradition of the southern Outer Hebrides at the School of Scottish Studies, University of Edinburgh (PhD, 2001). His work was published under the title *When Piping Was Strong: Tradition, Change and the Bagpipe in South Uist* (John Donald, 2006) and he has since edited the ground-breaking anthology *The Highland Bagpipe: Music, History, Tradition* (Ashgate, 2009). He has performed publicly in the contemporary Gaelic music scene with Na Trì Seudan and Allan MacDonald’s award-winning 2004 Edinburgh Festival recital series, *From Battellines to Barlines*.

Susanne Rosenberg

A study of variation as means of achieving presence in performance in Scandinavian traditional singing.

Abstract

As a traditional folk singer I'm interested in the music that I myself learnt by ear. Variation and a very strong sense of presence are things I always find when listening to and in meeting with old traditional singers. Today I sometimes lack that sense of presence and sense of "the moment" in live performances. We live in a culture where everything can always be done "later"; listening to the CD later instead of live, see the movie on DVD and so on. In this study my aim was to "reboot" myself back into my starting point, the old traditional songs and that kind of state where everything is happening in a present time in the moment, Now. To develop tools to achieve this feeling, I work with different parameters such as variation in melody, language, sounds, dynamic, storytelling and memory techniques etc all within the tradition of Scandinavian vocal music.

Biography

Susanne Rosenberg is one of Sweden's foremost folksingers today, exhibiting a wide range of vocal expressions, from her focus at folk singing techniques, such as kulning, extending to baroque, jazz and contemporary art music. Susanne Rosenberg has been a pioneer in both rediscovering older Swedish styles of folk singing, as well as using it in new artistic environments, involving cooperation with Sweden's foremost contemporary composers and directors. A founder of esteemed folk music groups such as Rosenbergs Sjua and Rotvälta, she has toured Europe and the US several times. She has recorded extensively since the early eighties and has worked with Ryuichi Sakamoto, trumpeter Clark Terry and Quincy Jones among others. She is head of the folk music department and professor of folk singing at the Royal College of Music (KMH), Stockholm where she is presently doing her artistic doctoral studies in collaboration with Sibelius Academy in Finland: "Kurbits-ReBoot: Exploring Scandinavian folk singing style in new artistic and academic contexts" www.susannerosenberg.com

Tuesday Afternoon 16th February Graduate Music Programmes; Interfacing Artistic Work and Research

Dr Helen Phelan, Brendán de Gallaí, Michelle Mulcahy, Sharon Lyons, Iarla Ó Lionáird, Dr Frank Lyons, Paul Mc Intyre, Nollaig Ó Fiongháile, Martin Tourish, Drazen Derek, Sean Mc Erlaine, Brian Ó hUigin, & Patrick Daly

Abstracts and Biographies

Dr. Helen Phelan

(with Breandán de Gallaí, Michelle Mulcahy, Sharon Lyons and Iarla Ó Lionáird)

"The Emergence of Arts Practice Doctoral Research at the Irish World Academy of Music and Dance, University of Limerick"

Abstract

This panel presentation introduces the new Arts Practice PhD programme at the Irish World Academy of Music and Dance, University of Limerick. The presentation will contextualise the programme within the growth and development of the Academy since its inception in 1994, arguing that the pedagogical and philosophical principles that informed the development of the Academy provided fertile ground for the emergence of arts practice research. Challenges encountered during the process of programme development and accreditation within the university will be addressed, with inputs by each of the students on their background, motivation in undertaking arts practice research, orienting research questions and the performative and contextual work which will inform this journey.

Biography

Dr. Helen Phelan is Associate Director of the Irish World Academy of Music and dance, University of Limerick and the programme director of the PhD Arts Practice Programme. She was Academic Coordinator at the Academy from 1994-97, course director of the Graduate Diploma in Music Education from 1997-98, course director of the MA Ritual Chant and Song from 2000-2009 and Assistant Dean of Academic Affairs to the College of Humanities from 2003-2005.

Dr. Frank Lyons and Paul Mc Intyre

"Finding a Voice – the quest for originality in practice as research"

Abstract

This presentation will be illustrated by live performance and will address work that we've undertaken to consider the development of an original and individual improvisational approach during studies in jazz piano performance.

Biographies

Dr. Frank Lyons is Head of Music at University of Ulster, he has an international profile as a composer and researcher with performances of his works in Australia, the US, South Africa, across Europe, with broadcasts on BBC, RTE and ABCFM by artists such as the Ulster Orchestra, Ensemble Noszferatu, Darragh Morgan, Mary Dullea, the Fidelio Trio, Carlos Bonell and Alan Banks. He is recognised as an innovator in his use of cutting edge technologies and he has lectured extensively on contemporary composition and on accessible music technology, being invited composer-in-residence at Share Music Summer School in Hjo, Sweden and the Shell Darwin International Guitar Festival in Darwin, Australia. A groundbreaking piece, Rush, for violin and sensor-driven live electronics was recently shortlisted for a British Composer Award and in 2008 he released a CD featuring Blitzed, Dazed by the Haze and Rush, all for violin and electronics, performed by Darragh Morgan. He is a member of the Association of Irish Composers, a member of the Executive Committee for the International Symposium for Electronic Arts 2009, Peer Review Panel member for the International Journal of Technology, Knowledge and Society and External Examiner at Birmingham City University.

Paul McIntyre is currently undertaking a PhD in Jazz Performance at Ulster, is an established performer on the jazz circuit, having featured at Cork & Derry jazz festivals and at a range of international events. His trio has featured on live BBC radio programmes on many occasions, and he has accompanied and played alongside world-renowned jazz singers and instrumentalists such as Jacqui Dankworth, Norma Winstone, Gay McIntyre, Louis Stewart and Michael Neilsen.

Iarla Ó Lionáird, acclaimed singer, is the lead singer for the Afro Celt Sound System. He performed with the Cór Chuil Aodha, founded by Sean O' Riada; he has worked in radio, film and TV production, and holds a B.Ed from Carysfort College in Dublin. In 2003, he completed a MA in Ethnomusicology at the University of Limerick where he is currently undertaking doctoral studies.

Michelle Mulcahy is a harpist, performer and tutor and has toured extensively in Europe, United States, Canada, China, Australia and Vietnam. She has three highly acclaimed albums recorded by American record label Shanachie and Irish record label Chlo- lar Chonnachta. She was awarded the prestigious TG4 Young Musician of the Year in 2006 and Female Musician of the Year in 2005 at the Live-Ireland awards in the United States. She holds a BA in Music in UCC, with a Master's degree in Ethnomusicology, and a Masters in Music Education with the University of Limerick where she is currently pursuing her PhD studies in Arts Practice.

Breandán de Gallaí's professional dancing career began with Riverdance in Eurovision '94, and spanned nine years, seven of those as Principle Dancer. In 2007 he returned to Riverdance as Dance Director. In 2004 he completed "Balor", a 90-minute contemporary Irish dance show to music composed by Joe Csibi. He regularly presents TV programs for RTÉ and TG4, he was external examiner for the MA in Traditional Irish Dance, UL. He is a graduate of DCU in applied physics, and in 2009 he completed an MA in Ethnochoreology at UL where he is currently undertaking doctoral studies.

“Evolving Aesthetics & Performance Practices in Traditional & Improvised Music”

‘TradFutures’ is a traditional and improvised music performance research group undertaking investigation of contemporary positions and potential future stylistic developments in traditional music. The team meets weekly hosting performance rehearsals, workshops, project development sessions on Tuesdays with an academic seminar series on Thursdays at GradCAM (www.gradcam.ie)

“Defining an evolving aesthetic & innovation mechanism for Traditional & Improvised Music” is a team-based research undertaking by a group of musicians investigating contemporary developments in traditional music and improvised music in Europe today. The research is underpinned by the understanding that traditional and improvising musicians today operate from a perspective based on a multiplicity of reference points demonstrating complex cosmopolitan histories of cross-over and cultural cross-fertilisation which, as yet, have not been fully appreciated and understood. The challenge is to confront the ‘nation state’ paradigm and to offer an aesthetic based on the experiences of musicians today demonstrating the ‘fluidity’ in how our traditions and cultures are in ‘real terms’ experienced and understood.

Abstracts and Biographies

Nollaig Ó Fiongháile

“Melodic Visions, Dancing Sounds and Peripheral Aesthetics”

Abstract

My work considers how to critically examine creative practice in traditional musics; and to investigate and evaluate the conditions, the processes, the values and value systems impacting its expressions today –this research will develop a new aesthetical paradigm for contemporary traditional music performance cultures by means of assessing evidence of performance processes; existing and emerging policy matrixes and curating music ‘situations’ to interface with the public domain.

Biography

Nollaig Ó Fiongháile is a musician, researcher and lecturer and is Development Manager at the Graduate School of Creative Arts & Media (GradCAM, Dublin) where she established and coordinates the research-performance group ‘tradfutures’ and the EU funded policy network ‘Creative Policies for Creative Cities’. She holds a masters in Ethnomusicology, (Goldsmiths, University of London), B. Music (NUI Cork); has lectured at the University of Ulster’ Music Department; the Galway, Mayo Institute of Technology’ Heritage Department, and has presented papers at EU wide conferences and fora being a frequent contributor on themes such as Traditional Musics, Cultural Regeneration, and Creative Industries. She plays low whistles and flutes and has managed a wide range of music productions & festivals; formerly Educational Coordinator for ‘Northern Rhythms’, Údarás na Gaeltachta (2000-02), established and directed ‘Whiden Toie’ festival of Traveller & Gypsy Culture (2001-02); developed radio series ‘The Bards Chair’ on Clare FM, and ‘Veiled Voices’ a world music series on RTE (1995). Formerly founder, executive member and later elected President of the European Network of Traditional Music & Dance (1997-2005); Expert to the European Commission and Council of Europe for the campaign ‘Europe, A Common Heritage’ 2000-02; Culture Regeneration Specialist with the University of Ulster’ Northern Ireland Centre of European Cooperation (2003-06).

Patrick Daly

“Pathways to the Improvised Vernacular”

This research is an investigation of improvisation tools and extemporisation techniques in expanding the compositional languages and transmission strategies of traditional music in Ireland; in doing so, an analysis of improvisational methodologies will be undertaken; and case studies of the pathways individual artists have followed in pursuing a realisation of improvisation within their performance practice will be examined. This research will offer an in-depth insight to the challenges for musicians in learning to improvise; It will offer historical and comparative case studies of the field of improvisation and will offer a projective look to the future evolution of traditional music, implementing a structured pedagogy devised and tested during the research process with early stage students and researcher - performing professionals; It will also include a body of recorded musical work, and compositions based on the application of improvisation parameters to the current stylistic parameters of traditional music in Ireland today.

Biography

Patrick Daly was born in Co. Laois. He is a musician and composer and has worked as producer /arranger on a range of recording projects. He is a 1st honours masters graduate of Music and Media Technologies, Trinity College Dublin and currently teaches Music and Music Technology in Ballyfermot College of Further Education. Patrick’s compositions have been broadcast on RTE Radio 1 Arts Show and on Lyric FM; he has studied composition with Robert Drasnin UCLA/Screen Training Ireland, Roger Doyle and Donacha Dennehy.

Drazen Derek

“A Unified Theory of Guitar Improvisation”

Abstract

Improvisation practice for guitar and how it might be re-interpreted, analysed, performed and taught; this research is developing new models and mechanisms for improvisation in performance; new compositions with analyses of what happens when music is practised, observed and rotated in different ways amongst a group of improvisation’ thinkers and performers. My research will present new models and mechanisms for improvisation in performance; it will present new compositions and scored material; with analyses of what happens when music is practised, observed and rotated in different ways amongst a group of improvisation’ thinkers and performers.

Biography

Drazen Derek is a musician, composer and arranger. As a soloist and ensemble guitarist, he performs in a range of styles including jazz, classical, avant-garde, Eastern European and Latin. He has performed and toured across Europe, the US and S. America; with international artists such as Niels Pedersen, Carlos Nunez, Harry Allen, the BBC Concert Orchestra, the Celtic Connections Festival Orchestra and in Ireland with The Chieftains, the RTÉ Concert Orchestra, Louis Stewart, Ritchie Buckley, Camille O’Sullivan, Oleg Ponomarev, Myles Drennan and Dave Fleming. He holds a Masters of Law degree from the University of Zagreb (1988); and in 1984 was awarded the National Law Faculty Award by the University of Zagreb. He holds Certificates of Music and studied Classical Guitar under Dr. Silvije Barlowich (Vatroslav Lisinski School of Music, Karlovac); and Balkan folk music under Miki Petkovski, renowned Macedonian musician and composer. In 2009, Drazen was awarded an ABBEST scholarship from Dublin Institute of Technology to complete his doctoral research.

Seán (Óg) Mac Erlaine**“Extended performance techniques for woodwind instruments as an expressive device for improvisation and composition”****Abstract**

The research investigates the expressive range of the instrument (saxophone, clarinet), how it can be extended with the addition of electronics, microtonality and noise elements. By employing both a systematic use of microtonality and electronic manipulation of the instrument, these non-traditional elements are used in conjunction with the traditional approach to saxophone practice to create new opportunities for improvisation and original composition.

Biography

Seán Mac Erlaine (performing as Seán Óg) is a performer, composer and bandleader based in Dublin. Recognised predominantly as an alto saxophonist, he also plays a range of woodwind instruments as well as invented instruments and electronics. His music sits at the crossroads between free improvisation, avant-garde composition, and contemporary jazz. Seán holds a first class honours Masters of Music (Jazz Performance) from DIT and a Diploma in Jazz Performance awarded by The Guildhall School of Music, London (2002). Seán was awarded Best Young Irish Artist at The Cork Jazz Festival 2008 and has been nominated as Best Sound Designer for the 2010 Irish Times Theatre Award. A founder of Bottlenote - a creative music collective of Irish musicians; he leads his own award winning group Trihornophone along with free improvisation trio CLOG and Morla. He has performed at The Cork Jazz Festival, Country House Concerts Programme; recording and interview with The JK Ensemble on Lyric FM; inclusion on The Dublin Electronics Arts Festival (DEAF) compilation CD and the release of a new album of own compositions. In 2009, Sean was awarded an ABBEST scholarship from Dublin Institute of Technology to complete his doctoral research. See www.sean-og.com

Brian Ó hUigín**“An Investigation of Melodic Migration as a Compositional Process in Traditional Music”****Abstract**

The presentation will address ‘to what extent is melodic migration and borrowing an integral part of existent traditional music? And ‘to what extent can melodic migration be extended to generate new composition processes in traditional music?’ The research will examine the historic process of melodic migration from ‘popular’ music into traditional music with a particular emphasis on the transformational processes involved in metamorphosing from one genre into the other. It will examine the practice of how melodic material evolves as it migrates from tune form to tune form, a practice that has been in evidence in traditional music from the 16th century.

Biography

Brian Ó hUigín is a piper and whistle player from Dublin. He has performed extensively in Ireland and abroad with traditional and contemporary bands, and as a solo performer. He has worked with contemporary electro-acoustic composer Roger Doyle, performing at the Wien Modern, festival in Vienna, with the Netherlands Blazers Ensemble, and performed in South Africa with Baroque 2000, a Durban based Baroque ensemble. He recorded the live Album ‘Under the Green Time’, with the Netherlands Wind Ensemble. He has played with violinist Darragh Morgan and toured both in Ireland and Cyprus. This year, he was a featured musician at the Snakes and Ladders festival in New York and his own Album Tionchar/ Influence was released. Brian teaches music technology in Ballyfermot College of Further Education. (www.myspace.com/brianohuiginn)

Martin Tourish**“The Relationship between Stylistic Language and Aesthetic Orientation as a Pedagogical Paradigm and Creative Stimulus: A case study on Irish Traditional Dance Music”****Abstract**

This research constitutes an investigation into the stylistic language of Irish traditional dance music and its relationship with aesthetic orientation. A key feature is the mapping and organisation of stylistic data into a systematic and thematically coherent framework termed The Musical Catalyst Theory. This fosters an increased and contextualised awareness of an individual's style to produce greater stylistic options in its manipulation and usage in creative scenarios. The application of this method is hoped to result in greater stylistic individuality and adaptability and is tested in its capacity as a pedagogical paradigm and creative stimulus.

Biography

Accordionist, composer and producer, Martin Tourish was born into a musical family in Donegal; his ancestors were musicians and contemporary collectors of folk music at the end of the 1800s and today his cousin is a professional fiddler and composer, performing with the band Altan. Martin's debut album Clan Ranald was listed in the top 20 albums of 2005 by the American critic Earle Hitchner while the album later gained him recognition as a performer on The Rough Guide to Irish Folk Vol. II with an earlier feature in The Rough Guide to Ireland. (9th Ed.). Following his receipt of TG4's Young Musician of the Year in 2008, TG4 commissioned him to compose and play the theme music for their brand television add ‘The More You Look, The More You See’ which in itself has won both national and international awards. He graduated from The Conservatory of Music and Drama achieving first class honors in classical performance and winning the Anne Leahy Medal for the highest academic mark for his dissertation “The James Tourish Collection: Its Stylistic Significance within Its Cultural Context”(2008) and was awarded an ABBEST scholarship from Dublin Institute of Technology to complete his doctoral research with the Graduate School of Creative Arts & Media (GradCAM) & DIT. He is currently working on commissions to write articles for The Encyclopaedia of Music in Ireland and to compose and produce the theme music for a national marathon to promote the Irish language; and his most recent album ‘Exegesis’ in currently in production. (www.martintourish.com)

Desmond Traynor, Martin Cloonan, Ole Reitov, Jan Lothe Eriksen

Abstracts and Biographies

Desmond Traynor

“American Dissent As Manifest In Contemporary American Popular Music (exemplified in John Walker’s Blues’, Steve Earle’s song inspired by John Walker Lindh, “The American Taliban)”

Abstract

My presentation will outline my doctoral research at the Clinton Institute for American Studies, UCD and I will examine the song Steve Earle wrote about John Walker Lindh, the so-called ‘American Taliban’. The outrage which greeted Earle’s composition, and his defense of his work, is instructive for the light it sheds on the supposed problem of aesthetic considerations in socially conscious and politically motivated artistic production.

Biography

Desmond Traynor is a Hennessey Literary Award winning short story writer, whose stories have been widely published in anthologies and magazines, and whose novel *The Myth of Exile and Return* was published in 2004 and nominated for the Hughes & Hughes/Sunday Independent Irish Novel of the Year Award. He teaches Contemporary International Fiction; Postcolonial Theory, Literature, Film and Music; Music and Popular Culture; and Creative Writing at the School of Arts, Dublin Business School, and Creative Writing at Rathmines College of Further Education and the Irish Writers’ Centre. Critical essays have appeared in *The Irish Literary Supplement*, *Alumnus*, *New Voices in Irish Criticism* 3, *Irish Studies Review*, *The Journal of Music in Ireland*, *Literatures of War*, and *Performing Technology: User Content and the New Digital Media*. He reviews fiction for the *Sunday Independent* and music for *Village* magazine. He is working on a doctorate at the Clinton Institute for American Studies, UCD, on dissent in American popular music and is a recipient of the Dr Ciaran Barry Research Scholarship.

Prof. Martin Cloonan

“Popular Music and Politics: On the Dark Side of the Tune?”

Abstract

This paper will examine some of the recent research which I have undertaken in the broad field of Popular Music Politics. The paper will briefly touch on four areas: Popular Music and Violence, Music Policy, the political economy of live music, and music censorship. It will conclude with reference to the Conference themes - Who For? What For?

Biography

Martin Cloonan is Professor of Popular Music Politics at the University of Glasgow. His current research is on the live music industry in the UK and on music policy. Martin is chair of Freemuse, the World Forum on Music and Censorship. He also manages the Glasgow band Zoey Van Goey and runs Scotland’s only postgraduate programme in Popular Music Studies.

Jan Lothe Eriksen

“Building Public and Artist Relations in the World Music Area”

Abstract

This paper considers the challenges in balancing the requirements between nurturing an artistic-led music and dance production environment with limited economic investment to effectively participate in a real world, arts & culture environment. The question arises; how to challenge funding conventions that underpin the level of investment to traditional and world music and how can we support a competitive, dynamic, broad range of professionals that operate through companies such as the RIKSSCENEN hub production teams with the rising expectations of visiting artists and experts, and to adequately promote opportunities for traditional artists to showcase and present their results for the public.

Biography

Jan Lothe Eriksen (Riksscenen, the Norwegian Hub for Traditional Music and Dance, N) has held positions as director of the Norwegian Traditional Music and Dance Association, Vice-president in the Norwegian Musicians Union and cellist in the Stavanger Symphony Orchestra. Formerly, committee member for UNESCO, the Norwegian National Commission; and the Arts Council Norway, The Norwegian Confederation of Trade Unions, Norwegian Music Information Centre, and TANGENTFESTIVALEN ’87. Formerly, executive member of the European Network of Traditional Music and Dance, he delivered European – wide projects under Culture 2000 Strand 1 multiannual funding programme; Consultant for NORAD (Norwegian Agency for Development Co-operation) and for the evaluation of NORAD’s co-operation with the Zimbabwe Union of Musicians and with the Music Industry Task Team (MITT) on the Department of Arts, Culture, Science & Technology in South-Africa.

Ole Reitov

“Music Censorship & Music Discriminations: Cultural considerations and self-censorship in Europe today”

Abstract

Current blasphemy legislations in Europe, ‘multiculturalism’ and ‘minority issues’ have changed the cultural and artistic freedom of the expression landscape of Europe. Artists, promoters, media and arts organisations have to make ‘cultural and religious considerations’. Radical groups are actively lobbying for censorship and in the light of the cartoon crisis, self-censorship has become a hot issue in today’s Europe now facing a new wave of ‘hate speech’. Further institutional discrimination is claimed to be effectively marginalizing young artists with immigrant background from entering the “sacred halls of the finer arts”. This presentation will consider the challenges for researchers and interdisciplinary collaborations.

Biography

Ole Reitov, Programme Manager at Freemuse, comes from the world of broadcasting. Having worked for the Danish Broadcasting Corporation in more than 40 countries, he was one of the founders of the European Broadcasting Union World Music Forum. In 1998, he took the initiative to organize the first ever world conference on music and censorship. Freemuse was born out of the conference and Ole joined the board of Freemuse. Since the past five years he has been programme manager and organised campaigns for imprisoned artists, produced a further world conference in Istanbul and several seminars in the Middle East and Africa. Co-editor of ‘Smashed Hits – the Book of Banned Music’, he has lectured world-wide on music censorship, cultural policies and cultural diversity. He has also worked as media and music consultant in Mali, India, Gabon, Botswana and Bhutan and as an advisor to Danish Center for Culture and Development.

Estelle Clements, Niamh McDonnell, Susan Gill, John Buckley, Rachel O'Dwyer, and Conor McGarrigle.

“Network Culture and Online Publics”

The development of network culture in recent decades has prompted many commentators and academics to speak of the need for ‘media studies 2.0’. While themes such as social networking, the commons, crowd-sourcing, immaterial labour, and the precariat have become pervasive in discussions of network culture and digital media, there is as yet no clear agreement on the priorities for future research on media practice. These sessions will specifically focus on the question of current research orientations and agendas for network culture with particular attention to the contemporary re-thinking of the nature of ‘media audience’ and ‘public-ness’.

Abstracts and Biographies

Conor McGarrigle

“The Construction of Locative Situations: Locative Media and the Situationist International, Recuperation or Redux?”

Abstract

A trend exists within locative media art of invoking the practices of the Situationist International (SI) as an art historical and theoretical background to contemporary practices. It is claimed that locative media seeks to re-enchant urban space through the application of locative technologies to develop novel and experimental methods for navigating, exploring and experiencing the city. To this end SI concepts such as psychogeography and the techniques of détournement and the dérive have exerted considerable influence on locative media practices but questions arise as to whether this constitutes a valid contemporary appropriation or a recuperative co-option, serving to neutralise their oppositional qualities.

This paper will argue that there is an identifiable strand of locative art works which through their contingent reappropriation of Situationist techniques can be thought of as being involved in the ‘construction of locative situations’ and that these (re)applications of Situationist practices point to future directions for locative media’s artistic engagement with the accelerating ubiquity of locative technologies.

Biography

Conor McGarrigle, Research Scholar at DIT:GradCAM, holds a BSc from UCD and a MA Art in the Digital World from NCAD. He has been creating artworks for the web since 1999 and is well known for works such as Spook... (2000 -2002) and The Bono Probability Positioning System (2006) which have crossed into mainstream internet culture garnering huge audiences in the process. His recent project Joyce Walks re-enacts Bloomsday as an ongoing series of performative walks in multiple cities around the world. He established online arts space Stunned.org in 1999 and has since then pioneered netart and new media art in Ireland. Between 2002 and 2006, he curated the experimental series of Net Art Open exhibitions which explored the possibilities and limitations of online curatorial practice. His work has been exhibited in Ireland, Spain, France, Germany, Denmark, UK, USA, Brazil, Japan, Korea and Australia. Notable exhibitions include EV&A, SIGGRAPH, Fundacio La Caixa Barcelona, FILE Brazil, The Boston Cyberarts Festival, Seoul Net Festival, Art on the Net Tokyo, Fundacio Miro and the Werkleitz Biennale. In 2007 he was an invited participant in the Documenta 12 Magazine project. He is a member of the organising committee of the Dublin Art & Technology Association (DATA) and an artist Director of the Irish Visual Artists Rights Association (IVARO).

Rachel O Dwyer

“Mobile Listeners and Networked Publics: Reconsidering models of publicity through mediated listening practices”

Abstract

Contemporary models of publicity often neglect to examine the ways in which publics are contingent on sociotechnical systems involving the mobility of people, objects and information. Publics are becoming mobile. The arenas for public or private transaction are no longer dependent on discrete modes of interaction but on the fluid connectivity of mobile communications, which facilitate the merging of social contexts and the rapid assembly of new kinds of ‘publics’. The model of the mobile public as a technologically mediated assemblage in the form of flash mob, familiar stranger, or pervasive gamer, is reflected in the recent shift in media discourse away from passive media audiences towards a ‘networked public’ as active producers of civic and social context. In light of this shift it is necessary to ask what new forms of networked publics – as relational settings oriented towards collective action – are enabled or constrained by the convergence of mobile and communication technologies. This question will be explored through the model of mobile listeners in the urban environment as a networked public. If the merging of public and private spaces through portable audio technologies has been well documented in media studies, this model is extended and made complex through networked infrastructures. Adhoc and wireless networking capabilities, location and context specific file sharing and the accompanying media practices produce new forms of interaction, and arenas for communication. These new practices of media consumption and distribution require a reconsideration of how current media ecologies facilitate the coming together of private citizens as a networked listening public.

Biography

Rachel O’Dwyer has a certificate in Sound Engineering from City and Guilds, a BA in Fine art from the IADT, and an M.Phil in Music and Media Technologies from Trinity College Dublin. She teaches on the MSC for Interactive Digital Media in the Computer Science Department of Trinity College, and is currently undertaking a PhD in the Department of Electronic Engineering on the sociotechnical challenges of urban computing, funded by the Irish Research Council for Science, Engineering and Technology (IRCSET). She is an associate researcher in the Graduate school of Creative Arts and Media (GradCam) where she leads a postgraduate seminar on Audio Cultures. She has published essays on audio technologies (Cambridge Scholars, Karnival, 2009) and curated an exhibition and panel discussion for ISEA09 on the role of sound in mobile environments.

Susan Gill

“The remix in the context of networked publics.”

Abstract

This paper is a presentation of work in progress of the current research which examines how the cultural industries have undergone a rapid transformation due to Web 2.0 technologies and how the music industry in particular has become a highly visible example of this change. Notions of collaboration, co-creativity and user-generated content have become characteristic of music activity online, and in this paper she discusses how the remix, an example of fan-driven creativity, is subject to competing rhetoric’s of democratisation and central control and how it can function as a meme within a networked public.

Biography

Susan Gill completed a B.A(Hons) in Anthropology at D.B.S in 2006. She then obtained a H.Dip at NUI Maynooth in The Anthropology of Ireland in European and Global Context in 2007, and completed a research based M.A in Anthropology, also at NUI Maynooth in 2008. Her M.A thesis, “Irish Women and Romantic Love: Feeling, Perception and Construction” examined how middle-class Irish women understood and constructed the concept of romantic love, with reference to Ireland’s current socio-economic climate and the impact of Irish feminism. She is currently an M.Phil student at DIT and a research scholar at GradCAM. Her current work examines the response of the local music scene in Dublin to transformations that have occurred in the global music industry, especially the impact of Web 2.0 technologies.

Abstract

This paper is an exploration of alternative practice within gaming, with specific emphasis on the increasing prevalence of economic discourses within online gaming communities. Where once online gaming held a certain utopian promise, now it seems to be dominated by virtual currency speculation, the exploitative practices of ‘gold farming’ and the increasing blurring of the line between productive work and play with the rise of the ‘player/producer’. I situate the player/producer in relation to debates around ‘immaterial labour’ while also exploring what rights players might have, both to the product of their labour (IP) and possible rights as virtual citizens of these new spaces of work if that is indeed what they have become.

Biography

John Buckley is a research scholar at NCAD:GradCAM where he is pursuing a Ph.D. investigating the relationship between online gaming and democratic participation. He is a lecturer in Modelmaking, Design and Digital Effects in the Institute of Art, Design & Technology (IADT)

Estelle Clements
“In the Footsteps of Oscar Wilde: how history can help us understand and encourage digital citizenship.”

Abstract

Digital civics can be defined as the use of digital technologies as they pertain to the civic environment and development of students. This paper outlines current project work with Dublin City Libraries into the use of social networking sites to help educate the public (with particular focus on teenage students) about “digital civics”. The project entails an online historical re-enactment of the world of Oscar Wilde and shows the potential for crossover between the digital (online) and analogue (offline) worlds when characters from Oscar’s life in 1890 take to the streets of Dublin. The project will run for the month of April 2010, and this paper will outline the various steps the researcher has taken both as a researcher using novel methods of online research and as an artistic director for the production.

Biography

A theatre director and former Wellcome scholar in the history of medicine, Estelle Clements trained and worked as a high school teacher in Canada and the UK. Her work in schools led her to further investigate education, the internet and civic behaviour. She is currently working in conjunction with Dublin City Libraries on a project incorporating social networking, history and civic participation set to launch in April. At present she is researching a PhD at DIT entitled ‘Digital Media Convergence and the Challenge for Media Educators: Applying Floridi’s theoretical framework to digital civics in pedagogy.’

Abstract

In global media culture the public bears witness to itself in its interpolation, in accordance with the tastes and desires of individuals targeted by market research statistical analysis. From the stance of the contemporary philosopher Deleuze, resistance to the dominant reflections of the public in a bid to assert the status of the minority is merely normalized by the mode of representation underlying the statistical model. A Deleuzian theory of micro-analysis challenges the way we think about reflection of a public as a form of representation mediated by technology. Micro-analysis is concerned with quantifying sense perceptions in terms of mathematical differentials and qualifying forms in modulation. This approach is distinguished from the measure of differences through analogy; here the object is to demonstrate change through adherence to a model by means of a medium as a form of mediation. Alternatively, we can consider how digital technology operates via immersion of the senses in relation to reading online publics. In the activity of viewing and reading image-texts in linked documents, the use of links is also an extension of their potential in the construction of networks. The paper draws out some of the implications in the definition of a public through its performativity, making the manner of address of a public the focal point of approaches to digital design and its analysis.

Biography

Niamh McDonnell is a research associate of the Applied Virtuality Group, housed at the Institute for Technology in Architecture, at the Swiss Federal University of Technology, Zurich. Currently on residency at the Digital Arts Studios, Queen St., Belfast, she is conducting a practice led research project in hypermedia, exploring critical theory as a non-linear text. Her most recent publication (2010) is a collection of essays: Deleuze and The Fold: A Critical Reader, by Palgrave Macmillan, in which she acted as co-editor and contributor. A graduate of Goldsmiths University, London, in 2001, she was recipient of an MA in Cultural Studies. She has since completed a PhD in philosophy, 2008, also at Goldsmiths, working with Prof. Howard Caygill on a thesis based on the significance of Leibniz’s art of combinations to Deleuze’s approach to epistemological and aesthetic analysis in his theory of the diagram.

Georgina Jackson, Dr. Francis Halsall, Willie White, Dr. John Mulloy and Dr. Ed Carroll.

Abstracts and Biographies

Georgina Jackson

"Introduction to seminar 'Culture & Citizenship'"

Abstract

Georgina will introduce the core problematics of the seminar; namely, the possible ways in which cultural production and research might address citizenship, engagement and agency among citizens – artists and non-artists alike. Is it reasonable to demand of cultural producers that they promote civic responsibility? How might this promotion be done? By whom and in whose name? Are there differences between notions of responsibility, whether as a citizen or to a public, and various methods of accounting for the economic value of culture?

Biography

Georgina Jackson is a curator and writer. From 2005 until 2008 she was Exhibitions Curator at Dublin City Gallery The Hugh Lane. Select curated exhibitions include: Declan Clarke Loneliness in West Germany, Goethe-Institut, Dublin, 2009; Ellen Gallagher Coral Cities, Dublin City Gallery The Hugh Lane; Giles Round XLOMFCNHNGNCINUDCWGEMMMNCH, Four Gallery, Dublin, 2008; TACITA DEAN, co-curated with Christina Kennedy, Dublin City Gallery The Hugh Lane; Ronan McCreagh Medium (The End)/ Medium (Upside Down), co-curated with Vaari Claffey, Return Gallery, Goethe-Institut and 5 scarlett row, Dublin; Left Pop - bringing it back home - a special project for the second Moscow Biennial, co-curated with Nicola Lees, Moscow Museum of Modern Art, Moscow, all 2007. She is currently engaged in a two-year curator-in-residence programme at the Mattress Factory Art Museum, Pittsburgh. She is a Research Scholar at the Graduate School of Creative Arts and Media, Dublin, where she is undertaking a PhD on the relationship between exhibition-making and the public sphere.

Francis Halsall

"Aesthetics and the Good Society"

Abstract

It is a popular and important myth that aesthetics will play a role in making a society better. In the midst of financial crisis and at the end of a year when Ireland faced possible bankruptcy and severe flooding, Martin Cullen TD, Minister for Arts, Sport and Tourism was still able to sound upbeat about the role of the arts in contemporary Irish society. They should continue to receive generous funding, he argued because they are: "important to the social fabric of communities". But what exactly might this mean? In this paper I discuss the use of aesthetics in discussions about the "good society," by looking at 3 areas. These are the role of aesthetics in: (i) promoting human flourishing; (ii) imagining possible, better worlds; and (iii) in providing a model of communicative interaction. My argument is that the third of these is the most significant. In other words aesthetics provides a model of validity that is not coupled with a positivist concept of truth and thus provides the opportunity for, on the one hand, imagining alternative non-authoritarian definitions of a "good society", whilst, on the other, providing a model for how discussions about such future states may be conducted.

Biography

Francis Halsall is lecturer in the History/Theory of Modern & Contemporary Art at National College of Art and Design, Dublin where he is co-coordinator of Art in the Contemporary World (www.acw.ie). He is a member the editorial board of the Journal of Visual Art Practice and the inaugural committee for the gallery at NCAD. Recent publications include: *Systems of Art* (Peter Lang, 2008); *Rediscovering Aesthetics*, (with Julia Jansen & Tony O'Connor, [Stanford University Press, 2009]); "Chaos, Fractals and the Pedagogical Challenge of Jackson Pollock's 'All-Over' Paintings," *The Journal of Aesthetic Education* (2009); "Strategic Amnesia (on art history in Ireland in the 21st century)", *The Irish Review*, (Winter, 2008); "Niklas Luhmann," in Costello & Vickery, (eds.) *Art: Key Contemporary Thinkers*, (Berg Publishing, Jan. 2007).

Willie White

"The Universal Citizen"

Abstract

Discussions of culture and citizenship are still largely based on an idea that culture is produced for the benefit of citizens and also forms those citizens by developing the norms and values in which they are expected to recognize themselves. Given this assumption, it is worthwhile to begin with the simple question: who is culture made for? For a number of reasons, this question currently becomes more complex in its coupling with citizenship. If, for instance, citizenship originates with the city state, and if the modern city and its artists now begin to uncouple from the nation state in developing commerce and cultural exchange between cities, what then becomes of our models of citizenship bound to some notion of nationhood? Within the cultural sector, as recipients of public subsidy, our subscribers are the Irish taxpayers and those around them, so what obligation to the public good do we have domestically, whilst still enjoying international validation for our practices? Likewise, given that power and privilege are inscribed in physical and intellectual mobility, what obligations, ethical or otherwise, might artists still have to their public funders?

Biography

Willie White has been Artistic Director and Chief Executive of Project Arts Centre, Ireland since 2002. Other work includes serving as Artistic Director of Dublin Youth Theatre for three years from 2007-2009 and curating the annual conference of Theatre Forum in 2007. Willie is a graduate of University College Dublin and Trinity College Dublin where he read for Masters degrees in English and Irish Theatre respectively. In 2008 he was awarded the Jerome Hynes Fellowship on the Clore Leadership Programme.

John Mulloy and Ed Carroll,

"The Unreasonableness of Art Interventions in Public"

Abstract

John and Ed will contest that cultural producers might promote civic responsibility. Two context-specific art projects situated metaphorically on the western and eastern edges of the European Union provide a testing ground for ideas about art interventions in public and suggest what experiences of the disintegration of citizenship and civil society might be shared across a number of locations. John will refer to a public art project on Clare Island (Mayo, IE) and Ed will base his reflection upon Jeanne van Heeswijk's recent *Waiting to Return* Project that was commissioned in 2009 by Kaunas Biennial (Kaunas, LT). John Mulloy rejects any insistence on the singularity of public space, the reification of notions of community or the institutionalisation of practice. For public art, he argues, this has resulted in a type of state realism, which is totalised in ideas of civic responsibility. Ed Carroll questions whether by inserting and locating art practice into social fractures, artists and non-artists can create an experience of being public that avoids the popular extreme of authorised speech (and its dogmatic interpretations), and that can trespass norms and guidelines about how art must act in public, yet acknowledge the limits of the experience too.

Biographies

Ed Carroll is currently Executive Chair Kaunas Biennial (www.bienale.lt). From 2004-7 he was the Community Programmer during the City Arts Centre's Civil Arts Inquiry (www.cityarts.ie). He recently published a monograph entitled *Life: Art – Experiences of Being Public* (www.artandeducation.net/papers). At present he lives in Kaunas, Lithuania.

John Mulloy worked for nearly twenty five years as a community artist in a wide variety of settings, before switching to a research focus, with a special interest in art, community and citizenship. He lectures in the History of Art and Critical Theory in the Galway-Mayo Institute of Technology.

Keynote Address Anton Vidokle

Anton Vidokle is a writer, artist and curator, founder of e-flux, co-curator of Manifesta 6 and creator of a yearlong project, unitednationsplaza in Berlin and Night School in New York. As an artist, Vidokle's work has been exhibited at the Venice Biennale, Lyon Biennial and at Tate Modern, UCLA Hammer, Haus Der Kunst, and P.S.1, among others.

Thursday Morning 18th February Arts Research and Possible Publics

Dr. Michael Schwab, Prof. Tom Holert, Prof. Yves Knockaert, Dr. Paul O'Neill, Nollaig Ó Fiongháile, Paul Collard, Angeles Diaz Vieco.

Abstracts and Biographies

Dr. Michael Schwab

“Between a Rock and a Hard Place: Artistic Research's Natural Habitat”

Abstract

The proposed presentation will argue that the apparently institutional difficulties of artistic research, such as the theory/practice-problem, are necessary and neither contingent nor avoidable. Only by thinking THROUGH these problems in a positive and non-defensive way (i.e. as part of a research project) can artistic research sensibly be proposed as beyond the limiting traditional registers of knowledge. Most of the literature in the field is struggles with coming to terms with the signification of art AS research, which is required in the research context. Guidelines towards a definition of that context (such as the AHRC funding guide) often confuse the problem by introducing non-artistic models of research. At the same time, a number of positions have started to appear that focus on reflection (Schwab 2008a) that translates (Elo 2007) or unfolds (MacLeod and Holdridge 2006: 1 - 14) practice into research. Starting from institutional definitions, the presentation will use deconstructive approaches (Schwab 2008b) to shed light onto what is actually happening, as practice is unfolded into research. It will introduce examples from the field (projects, publications as well as exhibitions) to highlight how researchers engage with the problem in order to propose sets of strategies that are used and to evaluate their meaning in relation to the question of knowledge and understanding.

Biography

Michael Schwab is a London-based German artist and researcher who investigates conceptual modes of figuration in artistic practice. He received an M.A. in philosophy from the University of Hamburg on 'Nietzsche and Heidegger: Metaphysics as Problem' and an MA in photography from the London College of Printing (distinction). In 2008, he gained a PhD from the Royal College of Art on 'Image Automation: Post-Conceptual Post-Photography and the Deconstruction of the Photographic Image', under the supervision of John Stezaker and Nigel Rolfe. He is a tutor at the Royal College of Art in London, a Research Fellow at the Orpheus Institute in Ghent, and a Research Associate at the University of the Arts in Bern, Switzerland, where he also works as artistic researcher in the research project 'Self-Experimentation in Art'. He is currently engaged in the creation of the Journal for Artistic Research. Michael has given numerous lectures, exhibitions and keynotes related to the question of art as research. (www.seriante.net)

Prof. Tom Holert
“Troubling Research”
Abstract

This presentation will provide an introductory outline of a unique new collaborative research initiative at the Academy of Fine Arts Vienna which seeks to “trouble” conventional thinking in respect of research.

Biography

Tom Holert is an art historian, critic, curator and artist who lives in Berlin and Vienna where he teaches and conducts research at the Academy of Fine Arts Vienna. He was editor of *Texte zur Kunst* and *Spex*, contributed to numerous exhibition catalogues, collective publications and journals such as *Artforum*, *Texte zur Kunst*, *Camera Austria*, *Springerin*, *Afterall* etc., and (co-)authored books on visual culture, politics, war, mobility, glamour, and the governmentality of the present – most recently *Fliehkraft. Gesellschaft in Bewegung – von Migranten und Touristen* (with Mark Terkessidis, Cologne: Kiepenheuer & Witsch, 2006), *Marc Camille Chaimowicz. Celebration? Realife* (London/Cambridge, MA: Afterall/MIT Press 2007), *Regieren im Bildraum* (Berlin: b_books/Polypen, 2008), *Das Erziehungsbild* (ed., with Marion von Osten, Vienna, forthcoming). With Mark Terkessidis he founded, in 2000, the Institute for Studies in Visual Culture. Currently, Holert works on a book-length essay on art and epistemic agency and on a long-term study about modernist art and culture and experimental psychology (“The Diagnostic Modern”). As an artist he recently participated in *Mimétisme* (Extra City, Antwerp, 2007), *Manifesta 7* (Trento 2008), *Fake or Feint* (Berlin 2009), *Modernologies* (MACBA, Barcelona, 2009).

Prof. Yves Knockaert
“Art Research and its Possible Publics”

Abstract

There are some 'extreme' publics for artistic research, starting with the researcher himself. In fact, researching the own artistic process may lead to results that are only important for the researcher himself, offering him solutions for an artistic problem (technical matter, expression, medium, etc.). Is that really a public? Another 'extreme' public is the peer group, people who will understand the research question and will have an insight in the new knowledge, people also who have the power of judging when it comes to value results of artistic research. Is that really a public? On the other hand, the large art public is not equal to the art research-public. The question than becomes: is there really an art-research public in the world of art 'lovers'? Or, from another angle, is it interesting and how can it become interesting to show art research in an exhibition instead of, or together with the artwork? What does it mean, when someone tells you that the research is really visible in the artwork? The question of the public is linked to the problem of the communicability of the art research, the choice of the medium in this communication and the place for this communication (the museum, the exhibition, the journal, etc.). Not so long ago, at the 'beginning' of the artistic research, there was the believe that research would help the public to understand art, to find new possibilities for the approach of art, to gain insight in the art and the artist. Was that more than wishful thinking?

Biography

Yves Knockaert is Director Institute for Practice-based Research in the Arts, K.U.Leuven Association and a musicologist (contemporary music, music philosophy). Selected recent publications include: *In Tränen unendlicher Lust, a Lied project*, in: John Freeman (ed.): *Blood, Sweat and Theory. Research through Practice in performance* (Amsterdam: ELIA 2009) *Systemlessness in Music*, in: *Order and Disorder. Music-Theoretical Strategies in 20th-century Music* (Leuven: University Press, 2004) *The Quadrature of the Circle. The String Quartet in Flanders since 1950* (Leuven: Matrix 2004)

Dr. Paul O'Neill
“Locating the Producers: Durational Commissioning in Public Art”

Abstract

This presentation will provide an introductory outline of a unique research project investigating a range of longer-term durational commissioning strategies in public art. This international research project employs a unique methodological innovation in the use of a combined focus-group and case-study process that systematically mobilises multiple critical perspectives in constructing the case-study analyses at the heart of the research.

Biography

Dr. Paul O'Neill is a curator, artist, and writer, based in Bristol. He is a Research Fellow in Commissioning Contemporary Art with Situations at the University of the West of England, Bristol, where he is leading the international research project 'Locating the Producers'. He has written extensively on curatorial practice past and present and edited the curatorial anthology *Curating Subjects* (Amsterdam & London, de Appel and Open Editions, 2007). He has curated or co-curated over 50 projects including most recently 'Coalesce: Happenstance', SMART, Amsterdam (2009). He has lectured on several Curatorial Programmes including those at Goldsmiths College London; de Appel, Amsterdam and the Whitney ISP, New York. His writing has been published in many books, catalogues, journals and magazines including *Art Monthly*, *Space & Culture*, *Everything*, *Contemporary*, *The Internationaler* and *CIRCA*.

Nollaig Ó Fiongháile, Paul Collard, Angeles Díaz Vieco.
“Cultural Action, Public Space and Policy Change”

Abstract

The panel members will address a range of thematic that each are engaged with through their work within their individual associations and through their collaboration on the EC- EACEA funded project: “Creative Policies for Creative Cities”. These thematic include the role of artists in the public domain, inter-cultural cohesion, and music, visual art and critical discourse. Specific references to current EU-led policy-drivers will be addressed and the conceptual dialogues that are arising from these for example: multiplication of identities in EU, intercultural dialogue, creativity and innovation. Underpinning the discussion is the consideration of the role of education institutes across levels and the connectivity and contribution of educators to social issues.

Nollaig Ó Fiongháile

(For Nollaig's biography see Tuesday morning section.)

Paul Collard

National Director of Creativity, Culture & Education (CCE) in the UK, Paul Collard directs the Government's flagship creative learning programme, designed to develop the creative skills of young people across England; acknowledged as a world-leading programme, CCE is transforming teaching and learning across the curriculum; it operates a £40 million a year schools programme, and it is managing, monitoring and evaluating the £25 million “Find your Talent” pilots which are exploring how to offer every young person 5 hours of quality arts and culture a week. Paul joined CCE from Culture10 where he had been creative director; he has a particular interest in the role of culture in urban regeneration and in 1987, he wrote a seminal report on the subject for the UK Government, which argued in favor of many of the strategies that are now commonplace in culturally led urban regeneration projects. He was able to implement many of his ideas between 1993-7 in the North East of England where he developed programmes which led to the creation of the Angel of the North and The Sage Gateshead. He was also successful in implementing this approach in New Haven Connecticut through the creation of major international arts festival in partnership with Yale University. Other positions held include General Manager at the Institute of Contemporary Art and Deputy Controller of the British Film Institute in London.

M^a Ángeles Díaz Vieco

M^a Ángeles Díaz Vieco is Director Manager of Simetrías International Foundation Toledo-Spain, addressing public policies research and cooperation: Formerly Director Manager of “Fundación Cultura y Deporte de Castilla- La Mancha” (2005-2007); Manager of Fundación Internacional O'Belem where she managed the team and projects of the foundation in the area of youth and social inclusion (2003); General Director of Social Action at the Junta de Comunidades de Castilla-La Mancha (2000-2001); General Director Of Culture, Junta de Comunidades de Castilla –La Mancha (1995-1999); Head of Cabinet of the Social Welfare Council (1993-1995) at the Government of Castilla-La Mancha where she was Manager and technical director of law projects implemented by the Social Welfare Council.

Karen Lauke, Sarah Dunne, Nuno Sacramento, and Georgina Jackson

Competing interpretations of arts research provide different accounts as to who are the key beneficiaries of the research. There is, on the one hand, a widespread concern to avoid a crude bureaucratic instrumentalisation of arts practices. While, on the other hand, there is the question of public funding for research and the nature of the possible public interest/good served. Some commentators prioritise the researcher(s) themselves, while others point to larger societal and economic agendas such as inclusion, diversity, creativity and innovation. Others point to the contribution to the broader contemporary art field made by arts research and the complementarity between arts research and the current orientations for critical arts practices beyond the academy. This workshop invites exploration of these questions based on a consideration of an international cross-section of specific doctoral research projects. After the four presentations there will be a break followed by a discussion session where participants in the workshop will be asked to contribute to an extended discussion of the issues raised by the presentations and the question of who benefits from arts research. (A rapporteur will produce a report for presentation to the plenary session on the following days.)

Karen Lauke
(See conference pack for details of Karen's presentation.)

Sarah Dunne
Abstract

This presentation will address the research question 'how do sound and space cohere?' describing an investigation of 3D sound spatialisation through virtual and physical environments. It will briefly map out significant components within the PhD research thus far. Finally, the presentation will discuss aspects of spatial composition and the visualisation of sound as explored through the solo exhibition SOUND RE: SOUND in DIT Broadcast Gallery (opening on 16th February, see schedule.)

Biography Sarah Dunne is a visual artist and musician based in Dublin. She completed her BA at Crawford College of Art and Design, Cork in 2006 and her MA at Winchester School of Art, University of Southampton in 2007. Her MA practice was concerned with the role of sound and vibration in generating spatial 'presence' and how a sculptural object can be altered by sound. She is currently undertaking a PhD in the sculpture department in National College of Art and Design and as a researcher at GradCAM. "Sound sculpture" is an audio-visual, time dependant art form. It crosses the boundaries of fine art and musical art, challenging traditional notions of sculpture and sound, and amalgamating them in new ways. (Brandt, 2001, p.12) With a background in music, Sarah Dunne's studio-based work has been continuously questioning the relationship of sound to the object; and the spatial experience of sound. While art and music have closely coincided for centuries, the boundaries between these fields are becoming increasingly ambiguous.

Nuno Sacramento
"Shadow Curator: Research 'Shadowing' Practice"

Abstract

This communication introduces an attempt to create an overlap between the Art Field (Curator) and the University Research Field, through a symbolic project called Shadow Curator. It is not yet totally clear what the relationship is, between both the Art Field, where contemporary arts curation takes place, and the University Research Field, where research about curatorial practice is undertaken. The two fields develop in separate directions, being practice-led research one of their main points of contact. The work of the curator, as it develops into research, sanctions a constant leaping from one field to another. There are clear differences in the aims of both fields, in their web of relations and power structures, and ultimately in their publics. The publics of curation are not the publics of research, although indirectly curators and researchers using public money are accountable to the state. In this talk I will try to understand the relation between these two fields, then introduce the case study Shadow Curator, describing my current practice as curator-researcher. I will define the concept, relate it to both fields, and then try to characterize the resulting overlap. Finally I will try to understand how this project stands in relation to both fields individually, assessing whether one takes precedence over the other, and whether this affects the so-called quality of the work.

Biography

Nuno Sacramento, born 1973, Maputo, Mozambique. BA, Sculpture, Faculdade de Belas-Artes, Lisbon. Curatorial Training Programme, DeAppel Foundation, Amsterdam, Netherlands. PhD, Shadow Curating: A Critical Portfolio, Duncan of Jordanstone College of Art and Design, University of Dundee, UK. Works as curator and researcher through the project Shadow Curator, paying special interest to curatorial methodology, collaborative practices and new arts institutional models. Currently teaches Shadow Curating at MA level at Universidade de Lisboa. Acts as the current Faculty director's Shadow Curator.

Georgina Jackson
"Exhibition-Making and the Public Sphere: Histories, Strategies and Proposals"

Abstract

This paper introduces a doctoral research project in the area of curatorial studies and curating practice which seeks to negotiate the question of exhibition-making and public-ness.

Biography
(See Georgina's biography in the Wednesday Afternoon section of the programme.)

Claire Warnier, Johan Thom, Clodagh Emoe, and Joao Paulo Queiroz

The question of the relationship between new work within a field, and the already extant work within that field, is a standard issue within doctoral education in general. Doctoral practitioners are typically asked to indicate how their work contributes to, relates to, and has relevance for, a broader field of work beyond their own immediate enquiry. But the question of relevance can also point to the ways in which work is often produced in response to problems and situations that arise within the world outside the established terms of any given discipline, practice or professional field. After the four presentations there will be a break followed by a discussion session where participants in the workshop will be asked to contribute to an extended discussion of the issues raised by the presentations and the question of who benefits from arts research. (A rapporteur will produce a report for presentation to the plenary session on the following days.)

Claire Warnier
Engaged Design

(See conference pack for details of Karen's presentation.)

Biography

Claire Warnier studied at the Design Academy in Eindhoven majoring and went on to study Art Sciences at Ghent University and, in 2009, rounded off her studies with a master's degree. She now works with Catherine Specht in the product design and interior design fields under the name Unfold. From 2009, Claire Warnier held a lectureship at Sint-Lukas Brussels University. In 2009, she exhibited in New York at Bits and Pieces Post-Digital, in 2008 at the Charles and Marie popstore in Milan and on the theme of Food Design at the Flemish Parliament in Brussels.

Johan Thom

(Johan is a researcher in fine art at Slade School of Art London. See conference pack for details of Johan's presentation.)

Clodagh Emoe

Abstract

This presentation will provide an outline introduction to a doctoral research project that commenced in an investigation of questions of limit experience, liminality and related aesthetic constructs ('in-between-ness', indeterminacy etc.) The paper describes the changing orientation of the research project in the interaction between textual and practical production and through the organisation of events and situations within the context of the artwork.

Biography

Clodagh Emoe is a visual artist based in Dublin. She has completed a MA in Fine Art at Chelsea College, London and received a BA in Fine Art Sculpture from NCAD. She has undertaken residencies at the Banff Centre, Canada, funded by the Arts Council of Ireland, VCCA, Virginia, US and the Residency Programme at the Irish Museum of Modern Art (IMMA). Recent projects/events include, Come Together, Douglas Hyde Gallery, Dublin, An Exhibition in Five Chapters, CAC, Vilnius, Somewhere Here, NSCAD, Canada, Precarious Renderings, Market/Glasgow College of Art and Design, Scotland and Losing Ourselves, a star gazing session in conjunction with I Am Here Somewhere, solo-show at Temple Bar Gallery and Studios, Dublin. She is a part-time associate lecturer of Visual Art Practice at IADT and a research scholar at GradCam. Clodagh's solo exhibition Cult of Engagement, curated by Tessa Giblin, recently took place at Project Arts Centre. Recent events include Mystical Anarchism (with Simon Critchley) and The Long dark Night (with Mark Fisher, Sally O'Reilly, and Edia Connoles).

Abstract

There is a potential as yet not fully realised in the discourse that artists can produce about the work of fellow artists. The curator has been recently accorded, in some instances, the place of the author, but it is also true that artists are now seeking higher education through longer specialized learning through MA's or PhD's. The discourse that these new generations of artists can produce, not on their own work, but on the work of their peers, is still somewhat terra incognita, and worthy of investigation. In March 2010 there will be an international congress held in Lisbon, Portugal, where the subject is precisely the work of an artist other than the artist-researcher themselves. Through reviewing the proposals received for this conference a new type of discourse has been revealed, in which the choice of subject almost always bypasses the more or less consensually established reputations of the art world, and presents us with a new set of considerations, and also, and more significantly, a new type of discourse on art. This workshop presentation will introduce some of the main features of this work as submitted for the "Congresso CSO'2010 Criadores sobre outras obras".

Biography

Joao Paulo Queiroz, from Aveiro, Portugal, completed his BA, Painting, at Escola Superior de Belas-Artes, Lisbon and an MA in Communication Studies at Instituto de Ciencias do Trabalho e da Empresa, Lisbon. His PhD is in multimedia and image theory at Faculdade de Belas-Artes da Universidade de Lisboa, Portugal. He teaches Visual Culture and Media theory at Faculdade de Belas-Artes, Lisbon, Portugal. He maintains a practice both as an artist, exploring radical landscaping, and as a researcher, concerned in media, visual culture, contemporary art, ideology, and postmodernism. Currently is also the Faculty Sub-Director.

Thursday Afternoon 18th February Radicality: Will this change anything? (Wood Quay Venue)

Tina Carlsson, Joan Fowler, Jeremiah Day, and Terike Haapoja

The last three decades that have witnessed a widespread growth in doctoral arts research and in research-oriented undertakings within contemporary practice. There has been a consistent series of claims made for the 'radicality' and even 'exceptionalism' of arts research. This is complicated by the ways in which twentieth century avant-gardism, which espoused various forms of 'radicalism', has been subject to a critical debunking since the 1970s, while still demonstrating an appeal for many contemporary commentators working in the first decade of the 21st century. The theme of 'radicalism' is of course hugely problematic, and further complicated by the various intersections and even 'mis-encounters' of cultural and political radicalism. By asking the question - 'will this change anything?' - this workshop seeks to place the question of radicality more firmly within the terms of transformation and agency. Is there a transformative agency possible within the terms of arts research? Again, the questions here are initially approached through examining specific cases, so as to avoid the tendency for overly abstracted or excessively rhetorical treatments of these issues. After the four presentations there will be a break followed by a discussion session where participants in the workshop will be asked to contribute to an extended discussion of the issues raised by the presentations and the question of who benefits from arts research. (A rapporteur will produce a report for presentation to the plenary session on the following days.)

Tina Carlsson "The Sky is Blue, and You Want a Change: A Defense of the Inactive Human Being"

Abstract

Is it possible to say or argue that the process of making art, or even the artscene itself, has possibility to establish a state of emergency in which an act without meaning will find meaning because other forms for the meaningful are set up, a state of emergency that gives space for the concentration and thoughts to focus on something else, something different that are inherent in the dreams and the fantasies that are released when we are not busy with being useful.

Biography

(See Conference pack)

Joan Fowler Imagined Publics or the Plague of Populism

Abstract

This Paper will examine one attempt to re-deploy, in contemporary terms, mid-twentieth century orthodoxies of American Modernism such as those set out in Clement Greenberg's 1939 essay "Avant-Garde and Kitsch." For more than a decade the art critic and theorist, Sven Lütticken, has developed a critique of aspects of contemporary art and culture which incorporates and extends the Modernist binary of avant-garde art versus the mass media. Using a number of the keywords of recent discourses on art and popular culture, Lütticken has developed a quite sophisticated approach. These keywords include: public and private, presence and absence, abstraction and spectacle. To what extent has Lütticken developed a mode of critique which offers a way around the Modernist dichotomy between art and society?

Biography

Lectures at the National College of Art and Design in Dublin. Has written widely on Contemporary Art and its Institutions. Recent publications include, "Is there an Author in the Locker? The difficulty of 'self' in relation to art," CIRCA Art Magazine, No. 126, Winter 2008, pp. 48-55, and, "Well, Speak of the Devil! Art-World Spectacle from Dubai to Dublin," CIRCA Art Magazine, No. 120, Summer 2007, pp. 44-52.

Jeremiah Day

Jeremiah will discuss aspects of his practice with particular attention to his participation in the "Critique of Archival Reason" which open Thursday 17th February at the RHA (see schedule).

Biography

Born in 1974, Jeremiah Day's work spans photography, installation and storytelling, and uses intensive research to establish connections between himself and places of public significance. He was a fellow of Rijksakademie in Amsterdam, a participant in Cork Caucus, and his work was presented in 2008 at Manifesta 7 in Trentino, Italy and he has had recent solo exhibitions at Project Arts Centre Dublin, Ellen de Bruijne Projects Amsterdam, Arcade Fine Arts London and Smart Museum of Art, University of Chicago. Lives and works in Amsterdam and Berlin. Jeremiah has initiated doctoral studies with Prof. Henk Slager of MaKHU, Utrecht, Netherlands, and is an exhibiting artist in "Critique of Archival Reason".

Terike Haapoja

(See conference pack for details of Terike's presentation.)

Friday Morning 19th February Conference Keynote Address: Prof. Ute Meta Bauer (MIT)

Ute Meta Bauer has been an Associate Professor and the Director of the MIT Visual Arts Program School of Architecture and Planning at the Massachusetts Institute of Technology in Cambridge since 2005. Educated as an artist for more than two decades Bauer has worked as a curator of exhibitions and presentations on contemporary art, film, video and sound, with a focus on transdisciplinary formats. She was a Co-curator of Documenta XI (2001-2002) in the team of Okwui Enwezor, has been the Artistic Director of the 3rd Berlin biennial for contemporary art (2004) and in 2005 curated the 'Mobile_Transborder Archive' for InSite05, Tijuana (MEX)/San Diego (USA). Bauer has worked as an editor of numerous publications including: What's left...What remains? SITAC VI (Mexico City 2009); Education, Information, Entertainment. New Approaches in Higher Artistic Education (Vienna, 2001); META 1-4 (Stuttgart, 1992-94); case (Barcelona, 2001; Porto, 2002) and Verksted # 1-6 (Oslo, 2003-2006).

Friday Midday and Early Afternoon 19th February Arts Research: The Role of Exhibition

Sean Snyder, Shoji Kato, Cecilia Grönberg, Jeremiah Day, Irene Kopelman, Edith Doove, Tim Stott and Dr. Daniel Jewesbury.

Exhibition is a key strategy employed by arts researchers. It can serve a role in the first stages of formulating a research project by working to construct and refine the initial terms of an enquiry. It can serve a role in mediating, manifesting, demonstrating and disseminating an enquiry, its outcomes and its basic orientation. Indeed, at any point within a research process, exhibition can serve a variety of functions. However, exhibition itself as a format is a controversial arena, and has been reconstructed in a variety of ways throughout the history of twentieth century, and subject to an extensive renewal of energies since the 1990s and the attendant reorientation of curatorial discourses. Thus, for many curators engaged in arts research, exhibition-making itself necessarily becomes an object of enquiry, rather than a taken-for-granted mode of production. These two panel sessions will focus on questions of exhibition within contemporary arts research, taking advantage of the realisation of a series of exhibitions as part of the conference programme. This session will use these exhibitions as a point of departure. The exhibitions include: Critique of Archival Reason at the Royal Hibernian Academy, curated by Henk Slager; Re : Public at Temple Bar Gallery and Studios, curated by Daniel Jewesbury; Sound Re: Sound by Sarah Dunne, curated by Brian Fay at Broadcast Gallery. The discussion, will not be restricted to a consideration of the conference exhibition programme, but will also include broader discussions of exhibition and dissemination strategies in arts research.

Prof. Jan Kaila

Jan Kaila is Professor of Artistic Research, Finnish Academy of Fine Arts, Helsinki, Finland. He is a visual artist who combines photography, moving image and different kinds of object-based montages. Kaila has exhibited in Finland and abroad since the early 1980s, most recently in South-Korea, Japan and various European countries. He has worked as a lecturer and professor in photography in Finland, Sweden and Estonia.

Dr. Siun Hanrahan

Dr. Siun Hanrahan is a writer and artist, and Head of Research and Postgraduate Development at the National College of Art and Design, Dublin. One of the first people to complete a practice-based doctorate in the UK, Hanrahan's practice as a researcher and writer has ranged across a number of fields. In her role as Post-doctoral Fellow and, subsequently, Research Coordinator at the School of Art, Design & Printing at Dublin Institute of Technology she has published papers, and organised international projects, conferences, symposia and public lectures in relation to topics such as: practice-based research in art and design, pedagogy in art and design (including collaborative and interdisciplinary approaches to education as well as the potential of e-learning in a practice-based context), and drawing research. Dr. Hanrahan's interest in and engagement with the public role and presence of contemporary art practice is evident across a range of engagements such as: curator in ARC (a per cent for art scheme sponsored by Dublin Corporation and Fingal County Council); a member of the editorial panel of Printed Project (a Visual Artists Ireland publication) and Tracey (an on-line peer reviewed drawing journal); a director of Photoworks North Ltd.; a member of the Old Museum Art Centre's visual arts advisory panel (Belfast); Chair at Museum 21 an international symposium organised by the Irish Museum of Modern Art investigating new perspectives on the role and function of public galleries and museums in the 21st Century by exploring their key challenges, frictions and possibilities, with speakers Okwui Enwezor, Bart De Baere, Andrea Fraser, Enrique Juncosa, Susan Pearce, and Carey Young.

Prof. Henk Slager

Henk Slager is Dean, Utrecht Graduate School of Visual Art and Design, Utrecht, The Netherlands. Studied philosophy, art history and general literature at both the University of Amsterdam and Amsterdam's Free University. In 1989, he earned a Ph.D. (University of Amsterdam) writing an art philosophical thesis entitled Fomalistic Temperament. From 1989 to 1993, he was involved in a post-doc project researching the foundations of art and cultural science for Brussels' Free University. In 1993 he established the Global Vernunft Foundation, which organizes and executes projects (exhibitions, symposia, graduate teaching programs, publications) concerning the interface of philosophy and contemporary art. Since 1994 Henk Slager has been tutor at the Curatorial Training Programme at De Appel Foundation in Amsterdam. From 1998-2004, he was a board member (Ass. Secretary General) of the International Association of Aesthetics and professor of Art Theory at the Higher Institute of Fine Arts (HISK, Antwerp). Currently Henk Slager is dean of the Utrecht Graduate School of Visual Art and Design (MaHKU) and its professor of Artistic Research. He is on the board of EARN (European Network for Artistic Research). Recent curatorial projects include: Demirrorized Zone (De Appel, Amsterdam, 2003), Busan Biennial (curator Theory Program, 2004), The Intermedial Zone (Museum Boijmans van Beuningen, Rotterdam 2005), DARE (Dutch Artistic Research Event, several locations, Utrecht, recurring since 2006), Shelter 07 (The Freedom of Public Art in the Cover of Urban Space, Harderwijk 2007), Flash Cube (Leeum, Samsung Museum of Art, Seoul, 2007) trans|local|motion (Shanghai Biennale, 2008) Nameless Science (Apexart and the Cooper Union New York) and Critique of Archival reason (RHA, Dublin, 2010).

Prof. Linda Doyle

Professor Linda Doyle is a member of faculty in the School of Engineering, Trinity College, University of Dublin Ireland. She is currently the Director of CTVR, the Telecommunications Research Centre. CTVR is a Science Foundation of Ireland funded national research centre that is headquartered in Trinity College and based in five other universities in Ireland. CTVR carries out industry-informed research in the area of telecommunications and focuses both on wireless and optical networking. Current industry partners are Alcatel-Lucent, Xilinx Research Labs, NXP, M/A-COM and SOCOWAVE. Professor Doyle's research group focuses on cognitive radio, reconfigurable networks, spectrum management, telecommunications policy and art and technology. Professor Linda Doyle is a member of faculty in the School of Engineering, Trinity College, University of Dublin Ireland. She is currently the Director of CTVR, the Telecommunications Research Centre. CTVR is a Science Foundation of Ireland funded national research centre that is headquartered in Trinity College and based in five other universities in Ireland. CTVR carries out industry-informed research in the area of telecommunications and focuses both on wireless and optical networking. Current industry partners are Alcatel-Lucent, Xilinx Research Labs, NXP, M/A-COM and SOCOWAVE. Professor Doyle's research group focuses on cognitive radio, reconfigurable networks, spectrum management, telecommunications policy and art and technology.

Dr. Terri Bird

Dr. Terri Bird is a Melbourne based artist whose practice engages with the relations of matter in order to reconfigure the production of contexts and their social relations. Her works have been included in the Adelaide Biennial of Australian Art, 1994, Signs of Life, 1999, and Skinned, 2004. She also writes on the practices of other artists in an ongoing investigation into re-thinking understandings of materiality outside the customary binaries of form, meaning and content. Since 2003 Terri has worked collaboratively with Bianca Hester and Scott Mitchell as OSW, winners of the inaugural Melbourne Prize for Urban Sculpture in 2005. In 2009 OSW instigated the west Brunswick Sculpture Triennial, a multifaceted event exploring the interrelated potential that connects the generation and presentation of art practices. An interest in experimenting with the conditions of art production and presentation motivates her involvement in artist-initiated activities such as h in 1998, and CLUBSproject of which she was a founding member in 2002. Terri completed her PhD in 2007 at the Center for Comparative Literature and Cultural Studies, and is currently Lecturer in the Department of Fine Arts, Faculty of Art and Design at Monash University.

Dr. Mick Wilson

Dr. Mick Wilson is an artist, writer and educator. He is Head of Fine Art at DIT, currently on secondment as Dean of GradCAM, having previously been Head of Research and Postgraduate Development at NCAD (2005-2007). Before this he was director of Mavis and the BA visual arts practice programmes at IADT (1998-2004) and an associate lecturer at NCAD, CCAD, IADT and TCD. He is a graduate of the NCAD and Trinity College Dublin. Mick's research and professional interests are eclectic, ranging from the interrogation of art institutional practices and the reputational economy of contemporary art to the rhetorical construction of knowledge conflict and the contested reconstruction of the contemporary university, and the general arena of critical cultural pedagogies. His teaching practice has been primarily focused in recent years on the critical re-construction of creative arts education in a way that is informed - but not prescribed - by trends and tendencies within international contemporary cultural practice. The question of artistic research represents for him an opportunity to thoroughly rethink critical and creative education at all levels of state education and also within the arena of popular and informal cultural pedagogies. He has in the past taught on a range of programmes including masters programmes in computer science, theatre studies, design research and cultural studies. He recently initiated a new lecture and seminar series as part of developing a new research strand at GradCAM provisionally entitled: 'debate to death: on public culture, political imagination and mortal agency'.

Accompanying the programme of the conference there are a series of screenings, exhibitions, performances, and receptions. These include:

Monday 15th February 18:00-20:00 (Wood Quay venue)

SCREENING: Special screening of films by and about Charles and Ray Eames. This special evening event will focus on films by and about the celebrated American mid-century designers Charles and Ray Eames. Introduced and programmed by their grandson, film-maker Eames Demetrios, the schedule includes House after Five Years of Living, Powers of Ten, Design Q and A and a number of Demetrios' films on Eames' architecture and design.

Monday 15th February 18:00-20:00 (NCAD, Thomas Street, Dublin 8)

ROUNDTABLE: "The Public Role of the Critic" NCAD Visual Culture/IMMA.

Participants: Irving Sandler (art critic), Jennifer Thatcher (director of talks at the ICA, London), Maeve Connolly (critic, author and lecturer, IADT), Shumon Basar (architect, and writer, curator), Caoimhin Mac Giolla Leith, chair, (writer and critic), Francis Halsall and Declan Long

Tuesday 16th February 18:00-19:30 DIT, Portland Row, Dublin 1

EXHIBITION LAUNCH: Sarah Dunne's "Sound Re: Sound" at Broadcast Gallery curated by Brian Fay (www.broadcastgallery.ie)

Wednesday 17th February 20:00-22:00 (Morrison Hotel)

MUSIC PERFORMANCE: TradFutures@GradCAM hosts a performance of live music featuring special guests and ensembles including: Krunoslav Levacic, Drazen Derek & Oleg Ponomarev; Kristina Ilmonen (Flutes) with Anna-Kaisa Lieder (Vocals) & Timo Väänänen (Kantele); Sean Óg Mac Erlaine; Martin Tourish & Friends; Susanne Rosenberg; and John Feeley.

Thursday 18th February 15:00-16:00 Dun Laoghaire

PROJECT LAUNCH: "Creative Policies for Creative Cities" (EC-EACEA project co-ordinated by Nollaig Ó Fiongháile (GradCAM) with Paul Collard, David Faulkner & Oscar Watson (Newcastle, UK); M^a Ángeles Díaz Vieco, Juan Avila, (Cuenca, ES); and Richard Shakespear (Dun Laoghaire, IE). Public Launch 'Creative Policies for Creative Cities'

Thursday 18th February 18:00-20:00 RHA Gallery Ely Place, Dublin 2

EXHIBITION LAUNCH at RHA Gallery "Critique of Archival Reason" curated by Henk Slager, featuring Sean Snyder, Shoji Kato, Herman Asselberghs, Cecilia Grönberg, Jeremiah Day and Irene Kopelman. (www.gradcam.ie/archival_reason.php)

Friday 19th February 18:00-20:00 Temple Bar Gallery, Dublin 2

CLOSING EVENT at Temple Bar Gallery "Re : Public" curated by Daniel Jewesbury.

Broadcast Gallery, Portland Row, DIT.

**Sarah Dunne (NCAD:GradCAM)
Curated by Brian Fay
Opening Tuesday 16th February 18:00-20:00
Exhibition runs until March 6th 2010**

In this new work, we are presented with the music performed by a saxophone quartet - the Chatham Saxophone Quartet - distributed through a series of spaces in the gallery. They perform a new composition developed by the artist in collaboration with the performers, based on a "reverse-engineering" of the famous recording Au Clair de la Lune. This is the first ever musical recording - in visual form - from 1860 which has only become audible again since 2008 with an advance in technology. The artist also presents a visualisation of the re-engineered composition using state-of-the-art software. The overall arrangement creates a complex and mutable audio-spatial work that uses technology, live performance, and spatial play to generate a work that is both conceptually and affectively nuanced.

The Chatham Saxophone Quartet

Darren Hatch, Daniel Dunne, Orlaith Cronin, and Louis Boland

Formed in the late summer of 2008, the Chatham Saxophone Quartet was named after the street on which it's members first met. The CSQ is dedicated to the performance of a wide range of music in many different styles that include the standards of the saxophone quartet repertoire as well as more modern contemporary works. Each of the quartet's members are also active in composing and arranging new works for the group.

Sarah Dunne

Sarah Dunne is a visual artist and musician based in Dublin. She completed her BA at Crawford College of Art and Design, Cork in 2006 and her MA at Winchester School of Art, University of Southampton in 2007. Her MA practice was concerned with the role of sound and vibration in generating spatial 'presence' and how a sculptural object can be altered by sound. She is currently undertaking a PhD in the sculpture department in National College of Art and Design and as a researcher at GradCAM. "Sound sculpture" is an audio-visual, time dependant art form. It crosses the boundaries of fine art and musical art, challenging traditional notions of sculpture and sound, and amalgamating them in new ways. (Brandt, 2001, p.12) With a background in music, Sarah Dunne's studio-based work has been continuously questioning the relationship of sound to the object; and the spatial experience of sound. While art and music have closely coincided for centuries, the boundaries between these fields are becoming increasingly ambiguous.

For viewing times and further information see (www.broadcast.ie).

Wednesday 17th Concert – 21.00 – 23.00 — Morrison Hotel

- 21.00 Martin Tourish & Friends
Ciaran Swift – Guitar,
Lorcan Mac Mathuna – Sean nós song
Martin Tourish – Accordion
Drazen Derek – Guitar
Seán Óg – Electronics
- 21.20 Susanne Rosenberg
Traditional Swedish Folk Song & Improvised Song styles
- 21.40 Brian Ó hUiginn
Uilleann Pipes & Electronics
- 22:00 Damian Evans Trio
- Break
- 22:30 Kristina Ilmonen (Flutes) with Anna-Kaisa Lieder (Vocals)
& Timo Väänänen (Kantele)
- 22:50 Sean Óge
Seán – Sax & Electronics
Shane Latimer – Electronics
- 23:20 Krunoslav Levacic & Drazen Derek
Drazen Derek – Guitar
Seán Óg – Alto saxophone
Krunoslav Levacic – Drums
Damian Evans – Double bass
- 23:30 Encore – Sean Óg
Collaborative piece “Basement Lullaby”
Join us on the night for “Basement Lullaby” by Sean Óg, a version of the
piece can be heard on (www.myspace.com/triornophone).

BASEMENT LULLABY

Melody is played rubato throughout, independent of rhythm section

SEAN ÓG MARCH 2009

- = 100

INTRO

MELODY

HARMONY

A START SECTION ON CLUE

B

REPEAT DELICATELY TO FADE

REPEAT DELICATELY TO FADE

The image shows a musical score for 'Basement Lullaby' in G major (one sharp) and 3/4 time. It consists of two staves: 'MELODY' and 'HARMONY'. The melody is written in a treble clef and is marked 'rubato' throughout. The harmony is written in a bass clef. The score includes an 'INTRO' section, a section marked 'A' with the instruction 'START SECTION ON CLUE', and a section marked 'B'. The piece concludes with two 'REPEAT DELICATELY TO FADE' markings. The tempo is indicated as '- = 100'.

Critique of Archival Reason
February 18 – March 13, 2010.
Opening: February 18, 18:00-20:00

Royal Hibernian Academy
15 Ely Place, Dublin 2, Ireland

Curated by Henk Slager. Featuring work by Herman Asselberghs, Jeremiah Day, Cecilia Grönberg, Shoji Kato, Irene Kopelman, and Sean Snyder.

The concept of archive naturally seems to evoke an image of control and surveillance. For example, in *The Order of Things*, Foucault has described the archive as a system introducing order, meaning, boundaries, coherence and reason into what is disparate, confused, and contingent. The archive is a product of the will to represent, the desire for surveyability and transparency while emerging in modernity as a rigid scopical regime where multiformity and diversity have been reduced to levels of equivalence.

Starting with Duchamp, visual artists have engaged in the epistemology of the archival order. Artists appropriated, interpreted, reconfigured and interrogated archival structures and archival materials aiming at deconstructing them as compulsive, taxonomic knowledge systems. Para-archives were developed as a demonstration of the impossibility of categorizing the contingent for the sake of representation and to demand attention for a non-hierarchical heterogeneity and an anomic form of knowledge production. Hal Foster argues that, by focusing on unacknowledged and repressed qualities, artistic archives show the essence of the archive as “found yet constructed, factual yet fictive, public yet private”.

This ‘fold’-like nature also appears characteristic for the manner in which currently topical, research-based art practice relates to the concept of archive. In line with Roland Barthes’ *The Pleasure of the Text*, one could speak of transforming a noun into a verb, i.e. of a processual pleasure of archiving. Such an archiving is a rhizomatic activity and a ‘becoming archive’ where ultimately the will to connect what cannot be connected is decisive. New forms of display will emerge in connective mutations of entirely diverse registers. No longer is an archiving consciousness placed in the supportive narrative of a contextualizing infolab developed parallel to the exhibition. Rather a research-based practice knows how to present both constitutive segments in a fluent and integral manner. Such integral practices are the departure points for the exhibition *Critique of Archival Reason*. This is also a critique in the Kantian sense of an activity not determining a priori its criteria, but a posteriori, in a form of experimental and immanent research into decisive and separate faculties.

Exhibiting a book - inherently connotative of organization and order - appears to be one of the possible forms of presenting a critique of archival reason. A book functions as a montage table of imagination, and as a thinking machine, Cecilia Grönberg claims. Her telephone directory type work *Reconnections: Transcription, Lists, Documents, Archives* investigates the archive of the first Swedish telephone factory and interconnects conceptual art, Perec, archival aesthetics, French Maoism, record photography and Madsommarkrassn’s local history. Irene Kopelman’s work *Drawing Archive* adopts a sculptural approach. The work shows that drawing - guaranteeing categorical, scientific knowledge in 19th-century archives - functions as an important method for artistic thinking in an artistic archive through a process of drawing differences. Installation work could engineer an exchange between the semiotic structure of the traditional archive and the imaginary connotation of the artistic archive, says Shoji Kato. Kato deploys literally the arthistorical opposition horizontal versus vertical. On the floor there is a scale-model-type representation of the economic infrastructure of a city: on the wall there is its painted, cartographic representation called *Tie: Place and Symbols*. Kato describes the emerging artistic process of thought fluctuating between the two pieces as an “embodied potentiality of plurality”.

A critical focus on mass media’s archival reason is demonstrated in various works. Mass media develop authentic forms of narrativity and fiction sometimes even based on an absolutely empty archive as Jeremiah Day’s work *Fred Hampton’s*

Apartment shows. The singularity of the artist is absent in much documentary work. Therefore, in the form of narrative performances, Day pushes the artist back into the center. How should an artist relate to the role that ubiquitous digitization plays in producing a documentary practice? Sean Snyder’s work *Index* addresses that question through various formats of storage-media-images from his physical archive. The images have been destroyed and digitized, thus outlining a selective topology of the materials of artistic research. Herman Asselberghs delves into the question of what would happen with archiving the first decade of the 21st century if the mass media would omit 9/11 as icon for that period. His i-pod presentation *Black Box* shows 2/15 - the day when 30 million people demonstrated against starting a preventive war in Iraq - as an iconic reassessment of 9/11.

Sean Snyder takes the global circulation of information as the operating ground for his work. His videos, texts and images data presented in the form of installations or publications, are the material evidence of a systematic research into the intrinsic codes of technologically produced and processed imagery as well as overt montage and propaganda techniques, exploring ideas of accessibility, transparency and the manipulation of information. Snyder draws his material from a variety of sources, being official news channels, information databanks, press agencies such as Reuters, The Associated Press, Governmental bodies as well as personal homepages, digital and material archives and clandestine websites. Through case studies, which have examined the world of urban planning, architecture and the news media, Snyder retraces the strange and often surprising shifts in meaning that information undergoes in the process of translation from one ideological system to another, while avoiding any definitive interpretation. Sean Snyder lives and works in Kiev and Tokyo.

Born in 1962, the artist and art critic Herman Asselberghs teaches at the faculty for film at the Sint-Lukas Hogeschool in Brussels. The core of his investigation is the complex relationship between image and identity, seeing and being. He is the founding member of the *Auguste Orts*, a production platform which promotes multimedia projects. Installations and videos by Asselberghs have been shown, amongst others, at Centre of Pompidou Paris, Documenta X, Kassel and the Deitch Projects, New York.

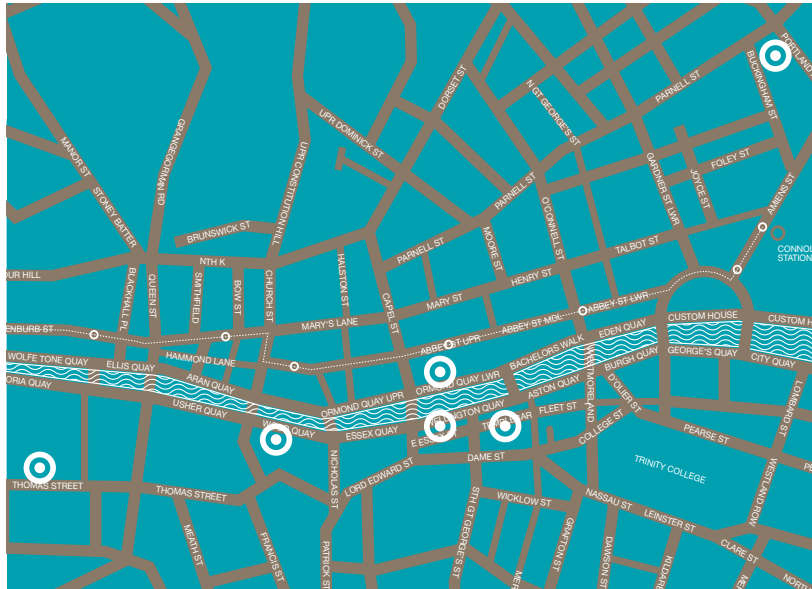
Born in 1974, Jeremiah Day’s work spans photography, installation and storytelling, and uses intensive research to establish connections between himself and places of public significance. He was a fellow of *Rijksakademie* in Amsterdam, a participant in *Cork Caucus*, and his work was presented in 2008 at *Manifesta 7* in Trentino, Italy and he has had recent solo exhibitions at *Project Arts Centre* Dublin, *Ellen de Bruijne Projects* Amsterdam, *Arcade Fine Arts* London and *Smart Museum of Art*, University of Chicago. Lives and works in Amsterdam and Berlin.

Shoji Kato (1969) is a graduate of SUNY and KUVA. He is currently studying for a Doctorate in Fine Art at the latter, and he is *Circolo Scandinavo* Artist in Residence, *Skandinavisk Forenings Kunstnerhus*, Rome, Italy (2010). He bases his work, painting and photographic installations, on a synthesis of time and situation-based processes. His work has been exhibited at various venues internationally since 1997, in ‘the US, the UK, Finland, Hungary, Korea and Japan, including *Triple Candie*, New York, 2003, *Sepia International*, New York 2004 and *Lönnström Art Museum*, Rauma 2007. He lives and works in Helsinki, Finland.

Cecilia Grönberg is a researcher at the School of Photography, University of Gothenburg, Sweden, where she is active in the research project “MO-LA-CO (montage, layer, copying)”; a project that, by using the book form and photography as tools, aims to explore the aesthetic potentials, the dynamics and the effects of a new technological apparatus.

Born in 1974, Cordoba, Argentina, Irene Kopelman moved to Amsterdam to become a resident at the *Rijksakademie Van Beeldende Kunsten* in 2002. She has participated in a number of exhibitions in Europe and Argentina, including *Logicas Desviadas*, at 713 Gallery, Buenos Aires, *Levity* at The Drawing Center, New York. Her work often takes scientific investigation as its point of departure. Fascinated by the findings made manifest by scientific apparatus, and often drawing upon the archives of natural history, her works investigate the cultural implications of these systems of

representation and taxonomy. Her work explores the nature of ‘seeing’, of empirical knowledge, and often cites the systems of scientific display. She has also worked collaboratively with Mariana Castillo Deball, as The Uqbar Foundation, most recently presenting Zeno Reminder at Cabinet Magazine Space / Performa 09 in New York in November of last year, having previously organized ‘A for Alibi’ at de Appel, Amsterdam in 2007. and participated in Manifesta 7 in Rovereto, Italy, 2008.



Wood Quay Venue

The Wood Quay Venue is located behind the Dublin City Council Civic Offices. Pedestrian Access is from Fishamble Street to the east and Winetavern Street to the west.

Project Arts Centre

Project Arts centre is host to the Wednesday afternoon session Culture and Citizenship from 2-5pm. Project can be found on East Essex Street a short walk east from The Wood Quay Venue.

Temple Bar Gallery and Studio

Temple Bar Gallery and Studio will present Re: Public an exhibition curated by Daniel Jewsbury. It can be found on the corner of Temple Bar and Lower Fownes Street. Temple Bar gallery and Studio will also host the Wednesday morning session ‘Research in and through Digital Culture’ and the Thursday afternoon workshop ‘Relevance: How is this relevant?’. For more information on the venue go to www.templebargallery.com

The Morrison Hotel

The conference Hotel is The Morrison Hotel. It is situated on the north side of the river on Ormond Quay by the centenary bridge. It is a short distance from The Wood Quay Venue, Temple Bar Gallery and Project Arts Centre.

Broadcast Gallery, DIT Portland Row

The Broadcast gallery will present ‘Sound Re: Sound’ by Sarah Dunne, NCAD PhD researcher, Faculty of Fine Art, Gradcam researcher. The exhibition is curated by Brian Fay. The exhibition will open on Tuesday 16th February from 6pm. For more information on the venue go to www.broadcastgallery.ie.

NCAD

NCAD will host the Thursday afternoon workshop ‘Remit: Who is this for?’. NCAD can be found on Thomas Street a short walk from the Wood Quay Venue. For more information go to www.ncad.ie

Royal Hibernian Academy

The RHA can be found just off Stephen’s Green.

Conference Team

The conference is an initiative of Graduate School of Creative Arts & Media - (DIT, NCAD, IADT, & ULSTER), the European Art Research Network, Artists as Citizen Network, and Creative Policies for Creative Cities Network.

Nollaig Ó Fiongháile (Conference Director); Michelle Browne (Conference Manager); Aidan McElwaine (Conference Finances); Mick Wilson (Conference Chair); Prof. Henk Slager (EARN / Critique of Archival Reason); Prof. Jan Kaila (EARN / International Guests and Networks); Dr. Daniel Jewsbury (Re : Public); Paul Collard, Richard Shakespear and M^a Angeles Díaz Vieco (Creative Policies for Creative Cities); Martin McCabe (DIT: GradCAM Fellow); Dr. Lisa Godson (NCAD: GradCAM Fellow); Dr. Elaine Sisson (IADT: GradCAM Fellow); Tim Stott (Culture and Citizenship); Georgina Jackson (Culture and Citizenship); TradFutures Group (Performance Evening); Brian Fay (Broadcast Gallery Exhibition); Dr. Francis Halsall (Art Criticism Roundtable); Clodagh Emoe (Transport); John Buckley, Thomas Lewis, and Conor McGarrigle (Audiovisual Team), and Joe Carr & Tracey O’Brien (Photography).

Graduate School of Creative Arts and Media Board

Prof. Declan McGonigal, Director, NCAD.(Chairperson); Brid Grant, Director, and Dean, Faculty of Applied Arts, DIT.(Chairperson 2008-2009); Dr. Will Bridge, Head of London College of Communication, UAL; Dr. Brian O’Neill, Head of Research, Faculty of Applied Arts, DIT; Ken Langan, Registrar, NCAD; Jim Devine, Director, IADT; Catherine McGarvey, Research Finance, DIT; Dr. Siun Hanrahan, Head of Research & Postgraduate Development, NCAD; Prof. Ian Montgomery, Dean of Faculty of Art, Design and the Built Environment, University of Ulster; and Dr. Mick Wilson, Dean, Graduate School of Creative Arts & Media.

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Culture Programme



Education and Culture DG



European Regional Development Fund



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Higher Education Authority
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Comhairle Contae County Council

EARN



