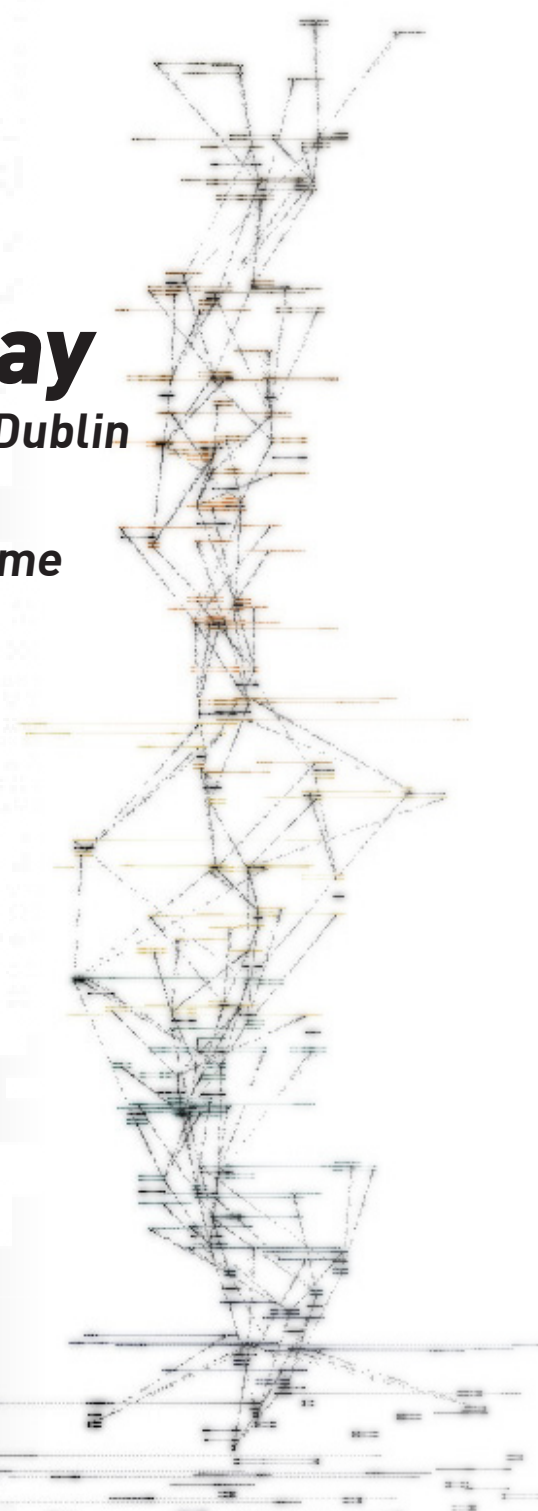


State of Play

Project Arts Centre, Dublin

May 8 and 9, 2008

Conference Programme



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Conference Programme

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Welcome.

The Working Group on Practice Based Research and the Graduate School of Creative Arts and Media would like to welcome all conference participants to Dublin and to the conference - Arts Research: The State of Play. We are especially delighted to welcome friends and colleagues from such a wide range of disciplines and from so many different national contexts. We hope that all participants will have an opportunity not only to discuss the issues at hand, but also to dialogue with colleagues and to forge new interactions, exchanges, collaborations and partnerships across the wide spectrum of creative practice and research.

One of our ambitions in constructing the conference agenda has been to provide a forum to respond to the emergent set of guidelines for postgraduate practice-based research awards. The working group has developed these draft guidelines building upon the excellent work of the IUQB (Irish Universities Quality Board), and in close consultation with various stakeholders through consultation work groups, focus groups and the detailed online survey questionnaire. The conference itself is a further opportunity to inform this emergent code of practice for postgraduate research through creative practice.

A key consideration in framing the conference programme has been to invite a range of doctoral researchers to present reports on research in progress or on recently completed research. These specific research examples cover a wide spectrum of methodologies, agendas,

disciplines and topics. It is intended that they should serve to locate debates and discussions about policy, procedure, future directions and programme innovation with reference to actual existing research practice, rather than solely in terms of overarching epistemological positions.

In choosing to approach the conference in this way, we are hoping to build upon the work of our local and international colleagues who have in recent years organised a wide range of conferences, seminars, symposia, exhibitions, performances and publications on these questions. Examples include: ELIA Research Berlin 2005; VAI/James Elkins, The New PhD in Studio Art, Printed Project Vol. 4, 2005; NCAD, Research Questions, 2005; Helsinki & Gothenburg / Hannula et al, Artistic Research: theories, methods and practices, 2005; and Utrecht Graduate School of Visual Art and Design & Sint Lucas Academy Brussels, A Certain MA-ness, Amsterdam, 2008. There has of course been a great deal more work done in this area. This testifies to the widespread emergence in recent decades of a vibrant international research community which has positioned itself both within and without the academy – bridging between the domains of education and the domains of actual live practice in the world beyond formal educational institutions.

Over the two days of the conference, we look forward to a rewarding exchange of views and the rehearsal of differing positions – our ambition is not to forge a fixed consensus, but rather to generate a dynamic framework of sustained and meaningful debate and enquiry.

Conference Timetable

Day 1: Thursday May 8th

Time	Theatre	Cube	Gallery
10.30	Professor Micheál Ó Suilleabháin Poetics and Politics: The State of Play		
11.45	Performative Research: Researchers present doctoral work. Dance, Sound, Music	Where's the Difference? Researchers present doctoral work. Curating, Visual Art, Performance	Thinking Design: Researchers present doctoral work. Industrial Design, Provocative Design, Visualisation
Lunch			
14.15	Structures of Spontaneity Establishing and delivering doctoral programmes	When Artists Research: Researchers present doctoral work. Fine Art Practice	Cross Disciplinary PhDs: Researchers present doctoral work. Music Dance & Archive
16.00	Roundtable What are the key issues in the debate? What is changing?		
17.00	Launch of draft guidelines on arts research postgraduate awards. Working group on practice based research.		

Conference Timetable

Day 2: Friday May 9th

Time	Theatre	Cube	Gallery
10.30	Professor Chris Rust Think or Swim? The Pianist's Dilemma		
11.45	What's the Discipline? Discipline specificity and research issues	Big Picture Thinking Planning, policy and funding contexts	Architecture Design/Practice/Research
Lunch			
14.15	Doktorvater The Supervisor's Lot	Artists' Work in Progress Screenings and Soundworks	Sugar Sugar Artists Presentation Curated by Tessa Giblin (Project Arts Centre)
16.00	Roundtable Where to next? Is there a productive way forward		
17.00	Closing Reception and International Launch of the Graduate School of Creative Arts and Media		

Conference Programme

Day 1: Thursday May 8th Morning

Theatre: 10.30 – 11.30 Keynote Address

Professor Mícheál Ó Súilleabháin Chair of Music, University of Limerick

Poetics and Politics: The State of Play

Chair: Bríd Grant, Director, Faculty of Applied Arts, Dublin Institute of Technology

Theatre: 11.45 – 13.15 Parallel Session 1

Performative Research:
Current or recently completed PhD researchers describe their research projects

Chair: John O'Connor Head of School of Art Design and Printing, DIT

Dr. Jools Gilson-Ellis *Tangling with the Academy: Experimental Practice and Doctoral Research*
half/angel/University College Cork jools@halfangel.ie

Luke Clancy *SoundStories*
Fine art, NCAD

Alessandro Cervino *The Piano Sonata in Contemporary Music: A Practical and Analytical Study*
Music, DOCartes/ORCim, Belgium

Conference Programme

Day 1: Thursday May 8th Morning

Cube: 11.45 – 13.15 Parallel Session 2

Where's the Difference?

Current or recently completed PhD researchers describe their research projects

Chair: Prof. John Aiken, Slade School of Fine Art, London

Pippa Little *Fresh: re-imagining the collection at Limerick City Gallery of Art.*
Curatorship, LIT

Sami Van Ingen *What's the Difference? Does artistic research influence the outcome of an art project?*
Finnish Academy of Fine Art (KUVA) Finland

Roberta Lima Da *Rethinking space through action*
Art/Performance, Vienna

Gallery: 11.45 – 13.15 Parallel Session 3

Thinking Design:

Current or recently completed PhD researchers describe their research projects

Chair: Kieran Corcoran, Head of Design, DIT

Dr. Chris Heape *The Design Space: The design process as the Construction, exploration and expansion of a conceptual space*
Mads Clausen Institute, University of Southern Denmark

Ralph Borland *Provocative Design*
Department of Engineering, Trinity College, Dublin

Mette Harrestrup *From Pictogram to Sensogram: Making Wayfinding Signs Interactive*
Designskolen Kolding, Denmark

Lunch

Conference Programme

Day 1: Thursday May 8th Afternoon

Theatre: 14.15 – 15.45 Parallel Session 1

Structures of Spontaneity: Establishing and Delivering Doctoral Programmes

Chair: Kevin Atherton, Faculty of Fine Art, NCAD

- Prof. Jan Kaila *The Artist's Knowledge: Research at the Finnish Academy of Fine Arts*
Finnish Academy of Fine Art (KUVA), Finland
- Martin McCabe *Interdisciplinary Creative Arts*
Graduate School of Creative Arts and Media, Ireland
- Prof. Felicitas Thun-Hohenstein *"experimentum" – Mapping Possibilities in Institutional Artistic Research* (Academy of Fine Arts, Vienna)
-

Cube: 14:15 – 15:45 Parallel Session 2

When Artists Research: Current or recently completed PhD researchers describe their research projects

Chair: Dr. Maeve Connolly, School of Creative Arts, IADT

- Ronan McCrea *Sequences, Scenarios and Locations continued*
Fine Art, University of Ulster
- Irene Kopelman *Spaces in Between Spaces*
Utrecht School of Visual Arts (MAKHU), The Netherlands
- Brendan Earley *Practice Based Sculpture PhD*
Fine Art, NCAD, Dublin

Conference Programme

Day 1: Thursday May 8th Afternoon

Gallery: 14:15 – 15:45 Parallel Session 3

Cross Disciplinary PhDs: Music Dance & Archive: Current or recently completed PhD researchers describe their research projects

Chair: Nollaig Ó Fiongháile, Development Manager, GradCAM

- Carl Van Eyndhoven *A la recherche du temps perdu; Performance practice by C18th Carilloneurs:*
Lemmensinstitute, Leuven, Belgium
- Mary Nunan *Sensation, Surface and Space*
Distilling a mixed-mode heuristic to support the process of creating original contemporary choreographies.
University of Limerick
- Eve Olney *Cultural memory and the private music archive*
Centre for Transcultural Research and Media Practice, Dublin
Institute of Technology
-

Theatre: 16:00 – 17:00 Roundtable

What are the key issues in the debate? What is changing?

Chair: Dr. Mick Wilso, Graduate School of Creative Arts and Media

Reception 17:00 – 18:30

Launch of the Working Group on PBR Document

Conference Programme

Day 1: Friday May 9th Morning

Theatre: 10.30 – 11.30 Keynote Address

Professor Chris Rust. Head of Art and Design, Research Centre, Sheffield Hallam University

***Think or Swim? The Pianist's Dilemma :
Motivations and beliefs that help and hinder academic inquiry
in creative disciplines***

Chair: Colm Ó Briain, Director, NCAD

Theatre: 11.45 – 13:00 Parallel Session 1

What's the Discipline? Discipline Specificity and Research Issues

Chair: Dr. Elaine Sisson, IADT/Graduate School of Creative Arts and Media

Robert Harland *What is Graphic Design? There's a Clue in the Title.*
Graphic Design, Nottingham Trent University

Dr. Jonathan Dronsfield
University of Reading, UK

Amanda Ralph *The Research Imperative:
Research in Taught MA Programmes*
School of Creative Arts, IADT, Dun Laoghaire

Conference Programme

Day 1: Friday May 9th Morning

Cube: 11.45 – 13:00 Parallel 2

Big Picture Thinking: Planning, Policy and Funding Contexts

Chair: Dr. Annie Doona, Registrar, IADT, Dun Laoghaire

Dr. Daniel Jewesbury *Some problems with "research" in the UK Art Institutions*
Media Researcher/Writer

Dr. Bryan Maguire/
Dr. Peter Cullen *On the Doctoral Descriptors*
Higher Education and Training Awards Council (HETAC) Dublin

Prof. Jeremy Diggle *Research Through Practice or Research By Practice:
The Case for the PhD by publication.*
Massey University, Wellington, NZ

Gallery 11.45 – 13:00 Parallel Session 3

Architecture: Design/Practice/Research

Chair: Dr. Hugh Campbell, Dept of Architecture, UCD

Robin Lee/Graeme McQuaker *Architecture Research & Design*
NORD (Northern Office for Research and Design)

Michael Haslam *Ecological Architecture*
Solearth Ecological Architecture

Prof. Johan Verbeke *Research Training Sessions for architectural
research through design*
School of Architecture Sint Lucas, Belgium

Lunch

Conference Programme

Day 1: Friday May 9th Afternoon

Theatre **14:15 – 15:45** **Parallel Session 1**

Theatre Doktorvater: The Supervisor's Lot

Chair: Prof. Henk Slager, Dean, Utrecht School of Visual Art and Media

Prof. Kerstin Mey *Between Paternalist Care and Laissez-faire - On current models of PhD Supervision in practice-based research in Art and Design*
Fine Art, University of Ulster

Dr. Linda Doyle *So What? Challenges in Multidisciplinary Research*
Department of Engineering, Trinity College, Dublin

Prof. Jan Svenungsson *The Writing Artist*
Assoc Professor of Artistic Research, Academy of Fine Arts, KUVA, Finland

Cube: **14:15 – 15:45** **Parallel Session 2**

Artists' Work in Progress: Screenings/Soundworks

Aine Phillips *The Art of Love (War)* (10:00)

Alexandra Spaulding *Slipping Outside of Yourself Side A* (20:54)

Ruth Buchanan *A Body in the Library* (9:00)

Sean Lynch *Latoon* (8 :30)

Conference Programme

Day 1: Friday May 9th Afternoon

Gallery: **14:15 – 15:45** **Parallel Session 3**

Sugar Sugar: Artists Presentation, Discussion and Screening

Curated by Tessa Giblin, Project Arts Centre

Rountable **Theatre: 16:00 – 17:00**

Where to next? Is there a productive way forward?

Chair: Dr. Mick Wilson, Graduate School of Creative Arts and Media

Reception 17:00 – 18:30
International Launch of the Graduate School Creative Arts and Media

Áine Phillips: The Art of Love (War) (DVD)

"The Art of Love (war)" is a re-writing of Sun Tzu's 6th Century BC treatise "The Art of War". Áine Phillips performs the text and applies the strategies of war to acts of love. She explains how to make love not war: and reveals how acts of destruction and bloodshed can be recreated into affairs of the heart. From 'the personal to the political' is a concept explored in the performance which is presented as a lucid and humorous public address. The re-worked text plays with the paradox of 'to war with love/making love with war' and asking... is all fair in love and war? The artist wears a costume of modified military camouflage inspired by 'La guerre en deuteselles'. Its' patterns are inscribed on her skin and revealed in a final action where she unfastens all her clothing as an invocation to allure a beloved to the combat zone of the body – in an engagement of conquest where adversaries are not enemies to the death but worthy opponents to seduce! <http://ainephillips-autobiograph.com>

Alessandro Cervino: The Piano Sonata in Contemporary Music: a Practical and Analytical Study. (DOCartes/ORCim, Belgium)

The word "sonata" held out against the ruptures and the innovations of the post-war composers. Boulez, Carter, Sciarrino, Berio and many others have written piano sonatas. What did writing a sonata entail for these composers? Did they use traditional forms or did they invent new ones? Do their compositions share any commonalities with one other? While reflecting on my own artistic practice, I define the kind of choices I make during the study of a composition. I systematize them in order to create an analytical method every performer can use. Then, I apply this method to the compositions which are the object of my research. The result is a set of information which allows me to describe and perform the pieces. I compare my conclusion with the composers' statements about their own works in order to gain an accurate and deep understanding of my topic. My aim is to show how the knowledge embodied in musical practice can generate new insights into contemporary music. During my presentation, I will illustrate my method and my first findings with examples from Carter's and Boulez's sonatas.

Alexandra Spaulding: Slipping Outside of My Self (Soundwork)

The primary concern of my research is the generation and enhanced understanding of an ineffable experience through aural-led immersive installation art. Foremost the establishment of a dialogue and lexicon on the theoretical aspects of the ineffable, a concept, which has been and continues to be paramount in art making. Presently the ineffable has been an afterthought to artists (Robert Irwin and James Turrell) making work that explores a phenomenology, as this work often produces an ineffable experience. Due to the nature of ineffability both practitioners and theorists have lacked the tools to directly address art created within this context. My research aims to create a lexicon to provide a linguistic framework in which to decipher these experiences, alongside a methodology and a set of methods for future practitioners who wish to generate ineffable experiences within their practices.

Amanda Ralph: The Research Imperative: Research in Taught MA Programmes. (Institute of Art, Design & Technology, Dún Laoghaire)

Recent discussions around research funding at third level both nationally and internationally has focused on PhDs and Research MAs and has neglected to address the importance and particular issues regarding research on taught MA programmes. Competition for government research funding has led institutions to establish Research Centres (Utrecht Consortium) that act out topical research projects, while the practice-based PhD curriculum has fostered a research imperative into BA and MA programmes which now assign real-world, site and socio-economical-specific projects (de Appel Curatorial Programme) into their programmes. This practice echoes the trend for discursive, knowledge-production, research practices within the art-world; the Paraeducation Department, unitednations plaza and Cork Caucus. What will this research imperative mean for the protected space of student learning on taught MAs and how protected is that space anyway?

Brendan Earley: Terminal Architecture. (National College of Art and Design, Dublin)

Artistic Modernism in the twentieth century is generally characterised by an effort to go beyond any narrowly defined aesthetic sphere in an effort to project future considerations of society where the impact of modern technology is either successfully assimilated or overcome. Recent theoretical discussions have inaugurated a re-assessment of utopian modernism on the one hand, and witnessed a renewed interest in questioning the origins of Modernity on the other. With reference to certain key designed buildings from the 1920s onward, this project begins by exploring the interface of aesthetics, social theory and practice.

In the wake of the Cold War European thought passed out of the period called 'Postmodernism' and entered a phase characterised by a renewed concern for the basic issues of ethics and politics with ramifications for such basic definitions as place and identity. As Marc Augé puts it, if place can be defined as relational, historical and concerned with identity, then would a space which can not be defined in such terms be a non-place? Do non-places diminish our sense of identity? Should this increased sense of animosity be viewed as being entirely negative? These places/ non-places do undoubtedly generate alienation, however perhaps it is up to us to invest new meaning into them, to see them as visionary landscapes (tabula rasa) which create their own aesthetic. Despite their initial bleakness these landscapes have something to say to us. Although a non-place, a lack of place, may signify a loss of identity, it simultaneously creates its own unique experience of new and previously unexpected identities. Rather than engage with Modernist architecture in the usual manner of an examination of the movement's inevitable demise, the focus of this project will be on key issues, which arose out of re-examining Modernity (Instrumental Rationality) and the Enlightenment's visions of idealised urban life.

Carl Van Eyndhoven: A la recherche du temps perdu (Lemmensinstitute, Leuven, Belgium)

This presentation involves the artistic reconstruction of carillon music in the seventeenth century in the Low Countries by means of an innovative approach of practice based research on historical *versteken*. Although carillon culture blossomed as never before during the seventeenth and eighteenth centuries in the Low Countries, carillon music from that period is rather scarce. This is not surprising as carillon music was never published in those days. Carilloneurs improvised on existing melodies or wrote arrangements for their personal use. Their performance practice was a matter of spontaneous adaptation of the melodies - drawn from the klavier, dance, opera and folk music repertoire - to the requirements and conditions of the carillon. Only some carillon books are known today, e.g. Joannes de Gruyters (Antwerp, 1746). As these carillon books are song books used for improvisation, the question is how to perform this music? Research of historical performance and improvisation practice is mainly based on the study of theoretical sources, scores and historical instruments. But we do have also historical recordings of carillon music from the seventeenth and eighteenth centuries: the so called *versteken* (carillon rolls) were arrangements made for the barrels of the automatic playing systems. If (re)played on a historical drum, they sound exactly the way they did in the seventeenth and eighteenth centuries. An innovative, practice based approach of this *versteken* improves our knowledge of the performance practice. This new method, which emerges from an ongoing research project on eighteenth century carillon music, will be applied in my PhD-research that hopes to reconstruct the seventeenth century carillon music by a comparative, practice based analysis of two *versteek*-books from Brussels (Claes, 1616; De Sany, 1648). As we don't know any carillon book from the seventeenth century, the key question is if we can extract information on performance/ improvisation practices by playing the *versteken* on (historical) drums and carillons.

Dr. Chris Heape: The Design Space: The design process as the construction, exploration and expansion of a conceptual space. (Mads Clausen Institute, University of Southern Denmark)

My work describes a reconceptualisation of the design process based on fine grain analyses of design students' practice. The concept emerged from a series of situated, studio experiments and their ongoing analyses, working with design and design engineering students in Denmark and in the USA. A cross case, interventionist and hermeneutic phenomenological approach was adopted throughout to investigate just how design students engage their design practice.

CityArts/ Aoibheann O'Sullivan: Tower Songs: Fatima (DVD)

Tower Songs is a long term city-wide arts project from CityArts, which celebrates through voice, sound and song, the memory and experience of a number of tower block communities across Dublin as they make the transition from tower block living via major urban regeneration initiatives. Tower Songs

is also conceived as an inquiry into collaborative community arts practice, exploring how artists, community development leaders and communities might work together in the context of a changing city. Tower Songs will reflect both the local experience and city wide implications of its work by connecting the story of tower blocks in Dublin to similar stories in other cities in Europe and elsewhere. The project is currently the subject of a doctoral thesis and has been the subject of a masters' thesis. The film *Tower Songs: Fatima* looks at the context for the project in Fatima Mansions and a defining moment in 2006, when residents performed their own work for other residents past and present in the last remaining blocks in the last days before demolition. Filmed and directed by Aoibheann O'Sullivan, it also features archive footage by the filmmakers Enda O'Brien, Terry Blake, Chris Maguire and Kieran Doyle O'Brien.

Dr. Daniel Jewesbury: Some Problems with "Research" in the UK Art Institutions.

Since the subsumption of UK art colleges into the university system in the 1990s, practitioners (and students) within the institutions have struggled to implement externally-defined agendas for 'research'. What research might mean in the context of Fine Art practice, and how its effectiveness might be measured, have been the subjects of protracted debate. The Arts and Humanities Research Council disburses government funds for this research, which is then evaluated in the university-wide Research Assessment Exercise. Meanwhile, as funding for postgraduate research increases, so the institutions clamber to enroll newly-lucrative Ph. D students; and whilst the candidates' suitability for research may be questionable, so is the ability of many staff to supervise their work. Staff, already pressured into paying for their own jobs by attracting research funding, also face pressure to supervise students whom they may feel ill-equipped to advise. Without drawing attention to individual examples, this paper offers an account of the failings of the research system as applied to UK art institutions today

Eve Olney: Cultural Memory and the Private Music Archive. (Centre for Transcultural Research and Media Practice, Dublin Institute of Technology)

My practice-based doctoral research examines the cultural significance and value of both the private music collector and the music archive through an exploration of the relationship between the collector and the collected objects. Photographic and auditory ethnographic fieldwork is currently being conducted in a private collection of old-time country and bluegrass music in Northern Ireland. Ongoing encounters with the collector relay a set of different practices performed in the domestic archive on a daily basis. This thesis contextualizes private collecting practices within a broader international collecting community, whilst also attempting to situate the role/cultural position of the private music collector within the well-documented historical institutional practices of collecting and the preservation of genre specific music. Considerations are currently underway as to the future of this private collection beyond the lifespan of the collector. This project thus foregrounds the cultural absence

of an institutionalized exhibition space for an extensive private music collection in both Ireland and the UK; the work further considers the potential loss of the embodied knowledge of the collector and how this might affect future readings of the collection. The practical elements of the project address how the private archive might potentially enter the public arena through technological preservation. The thesis will produce a multi-mediated installation, documenting and representing that transition of the private collection into the public realm. The installation will feature soundscapes and projected photographic imagery using media collected during the fieldwork, alongside the music collection's use of technologies of recording and preservation such as reel-to-reel taped correspondence. The presentation of this 'work in progress' will briefly explain the main thematic of the research before focusing on how the practical elements in the project function within the thematic and theoretical framework using examples of audio and visual media to emphasize this connection.

Prof. Felicitas Thun-Hohenstein: "experimentum" – Mapping Possibilities in Institutional Artistic Research (Academy of Fine Arts, Vienna)

Since the Academy has attained university status, "experimentum" has investigated methods of artistic and theoretical research in this particular context, which has unquestionably also been accompanied by an increase in pressure from educational and institutional politics to take a position. Nonetheless, the art university is not to be understood as a reproduction machine, but instead as a place where art can be created under other conditions, i.e. in an atmosphere open to different outcomes and not primarily geared toward utilization. For this reason, we have taken the bull by the horns and made artistic research in a university context the object of study. New postgraduate art programs and a "PhD in practice" program are currently being developed. The outcomes are to be understood as a space for negotiation, a space in which action-reaction are fundamental modes of working and where openness and indeterminacy are not seen as flaws in the system, but as advantages. A prerequisite is definitely that knowledge production processes remain open to scrutiny and accessible to the respective artistic and scientific communities. I call it "experimentum" because the status ascribed to such practices in the context of art universities is that of a cultural phenomenon, a theme that art addresses and, based on experience, renders accessible on an aesthetic level.

Irene Kopelman: Spaces in Between Spaces (Utrecht School of Visual Arts, MAKHU, The Netherlands)

My doctoral project draws on the histories of the sciences. It attempts to generate, from art practice and artistic thinking, a type of knowledge extrinsic to the fields of philosophy and science which nonetheless addresses shared issues. As the project is an interdisciplinary collaboration between the School of Arts in Utrecht, the University Museum and the History of Sciences Department. This collaboration enables me to work in collaboration with a broader net of archives and museums collections within the country. My presentation

involves a description of the framework and structure of my PhD research. I will show how the PhD research questions are embedded and contextualized within my practice, thus giving few examples of my work. Finally I will show some examples of the steps that I am taking in order to develop the project.

Prof. Jan Kaila: The Artist's Knowledge: Research at the Finnish Academy of Fine Arts (KUVA, Helsinki)

This presentation is an overview of the history of the doctoral program at the Finnish Academy of Fine Arts. Having the experiences of both studying in the programme (1997-2002) and being in charge of it (since 2004) enables me to make analytical observations of the possibilities and paradigms of artistic research within my own institution and elsewhere. I will discuss the ways in which the curriculum of an artistic research program should be established – what should be taught and how. I will also suggest a particular position for works of art in relation to theory within doctoral studies and as parts of dissertations. An essential question in my paper is: what makes a programme practice- or studio-based? Another important question concerns the relation between academies and universities: is an artistic research programme able to preserve the positive values related to singularity and individuality that art academies have held, or is artistic research purely an outcome of the process in which academies are being merged into the scientific universities? The final part of my presentation will consist of examples of KUVA doctoral students' works.

Prof. Jan Svenungsson: The Writing Artist. (The Finnish Academy of Fine Arts, KUVA, Helsinki)

Precisely defined ambiguity is a characteristic central to most successful works of (visual) art. It could indeed be argued that without ambiguity a work of art cannot succeed. In science and research, on the other hand, ambiguity is generally seen as a problem, because here transparency in presentation and communication of questions, arguments and analysis is necessary, in order for the collective work process and peer review to function. What happens then to the role of ambiguity when artists aim to re-define themselves as (academic) researchers? Can they communicate their results in texts without compromising their original sense of identity? I will discuss certain particularities related to artists' writing, both within the academic context and without.

Dr. Jools Gilson-Ellis Tangling with the Academy: Experimental Practice and Doctoral Research. (half/angel and University College, Cork)

Jools Gilson-Ellis' practice-based PhD in Theatre and Performance Studies was awarded by the University of Surrey (UK) in 2000. This presentation will offer critical and creative commentary on the process and completion of her practice based doctoral research, and its relation to her subsequent practice. The PhD project was called The Feminine / Oral in Contemporary Art Practice, and proposed a radical connection between femininity and orality across a range of disciplinary fields. In particular it proposed the term 'os-text' to describe

the relationship between writing and speaking one's own text in performance. This term took in the meanings of the uttering mouth (the 'os'), the kissing of text into performance (osculation), and the oscillation between writing and speaking. The thesis involved critical writing, performative writing, poetic text, a CD-ROM (mouthplace [1997]), an audio CD (snow ghosts [1999]) and video documentation of a dance theatre production (The Secret Project [1999]). This multi-disciplinary submission used different critical and artistic discourses to argue and perform the os-text and the relationship between femininity and orality. The CD-ROM mouthplace performed the relationship between femininity and orality as theme, through Gilson-Ellis' own os-textual performance practice. The proposal of the os-text is developed in the written thesis as a model for transgressive performance practice. It does so through Gilson-Ellis' os-textual performance work, and through analysis of the os-textual practice of Karen Finley, Rose English and Laurie Anderson. The important differences between os-textual practice in live and recorded media are problematised here. In relation to new technologies, the category of the os-text is refined through a further term in relation to voice – the 'loa'. She suggests that voice in relation to new technologies can elaborate transgression in os-textual practice, even when the medium is not live. The broader connections between femininity and orality are examined in the use of food in women's performance, and in the visual field in photography and painting. Original contributions to knowledge were (i) the category of the os-text, (ii) the original art practice (iii) the particular combination of critical and performative writing within the body of the written thesis. Full text available at: www.halfangel.ie/research/criticalwriting/phds/jge.htm

Prof. Jeremy Diggle: Research Through Practice or Research By Practice: The Case for the PhD by publication. (Massey University, New Zealand)

This paper addresses the need for the PhD by publication in the visual arts to be more commonly used so as to establish a differentiation between the recognition of Art or Design achievement through research by practice, and research through practice. The proposition is that research through practice rarely results in good art or design, but does often reveal interesting and new findings and insights, whereas Research by practice can result in good art or design and should be recognised for what it is in certain contexts. The paper will attempt to map this territory.

Prof. Johan Verbeke: Research Training Sessions for Architectural Research through Design (School of Architecture Sint Lucas, Belgium)

Architecture is a field of enquiry that is characterised by a multi-disciplinary and holistic scope. It is influenced by knowledge and methodologies from the humanities as well as from the 'exact' sciences. Moreover, design activities have traditionally a strong link to the arts, inspiring and stimulating creative conceptual work. Consequently different methodologies are being applied in research. The design process is seen as the core process during education as well as later in practice. Most research activities however are related to

either the exact sciences or the humanities. Research focus on the process of designing seems to be underdeveloped, but has recently received more attention. Architectural practices have up till now been the place for real-scale experiments and innovations. Criticism citing current academic research has only little relevance for these design practices. For more than a decade, discussions and conferences on research in the field of architecture seem to focus on research by and through design. Consensus seems to be growing these types of research which merit more focus and support by academia. The ideas and concepts are spreading in papers and discourse. However, it seems examples of good practice are still difficult to find. The context and climate in which research activities in the field of architecture develop has not been studied extensively (especially when compared to other fields). Especially how the interaction between academia and practice plays a role in innovation and the growth of insight and new knowledge deserves more research attention.

This paper will report on the recent developments in the School of Architecture. International experts in research were brought together and contribute their specialised knowledge to develop research by and/or through design and to make design knowledge more explicitly available. The programme builds on design experience from practice as well as from design (studio) activities. It places the focus on extracting and developing knowledge from design activities. It uses designing (the activity) as a research methodology for research through and by design. The paper will describe the local context and conditions, the aim and the general direction of the new research training programme.

Dr. Jonathan Lahey Dronsfield: (University of Reading) not available at time of print

Prof. Kerstin Mey: Between Paternalist Care and Laissez-faire - On current models of PhD Supervision in practice-based research in Art and Design (University of Ulster)

In the German Academic System a PhD supervisor is traditionally referred to as 'Doctor Father'. The term embodies a concept of paternal authority, signifies the supervisor's position and 'customary' gendered identity in the hierarchal academic system as well as their (assumed) research and disciplinary expertise. It conjures up attitudes and images of reverence and firm (and fair) guidance. Yet it may also imply (and excuse) expectations of mild bouts of 'juvenile' rebellion on part of the PhD researcher as a constituent part of their maturing into an independent scholar. Although there seems to be a general agreement that the quality of supervision is vitally important for the success of the whole PhD enterprise, current perceptions of the role of the PhD Supervisor varies between disciplines. These range from the supervisor as manager of the PhD project, particularly in STEM subjects, to a more guiding and caring influence in the creative fields. The presentation aims to critically discuss key requirements for PhD supervision in practice-based research in Art and Design based on the perceived specificity of the subject field and its current prevalent approach to and form(at) of PhD research projects.

Dr. Linda Doyle: So What? Challenges in Multidisciplinary Research (Trinity College, Dublin)

There are many challenges in carrying out real multidisciplinary research. This talk focuses on the issues relating to the aims and objectives of the Ph.D. thesis or in more blunt terms, the answer to the question 'so what?'. When moving across the boundaries of disciplines the answer to the question of 'so what?' can change from a claim that scientifically measures the exact contribution of the work to a more subtle and nuanced manner of showing benefit or impact. When examining across the boundaries of disciplines the expectations of the 'so what?' vary and this can be very challenging for the researcher. Answering the question of 'so what?' has implications for the research methodologies used, the practice-based approach taken, the setting of the context for the work and much more. Hence the 'so what?' gets some focus.

Luke Clancy: SoundStories

Luke Clancy will be talking about research/practice in relation to the RTE Radio's 1 SoundStories, a programme dealing with the audible environment. The series (and probably the talk) explores sound artefacts and their creators (human and nonhuman) in the context of ideas such as double coding, schizophrenic, subject/object relations and notions of "experience".

Martin McCabe: Interdisciplinary Creative Arts (Graduate School of Creative Arts and Media)

Presenting an overview of the recently inaugurated Graduate School, this talk will describe the challenges presented by constructing a doctoral programme across several institutions and different disciplines.

Mary Nunan: Sensation, Surface and Space; Distilling a mixed-mode heuristic to support the process of creating original contemporary choreographies. (University of Limerick)

This is a case study presentation of my currently on-going, practice-based M.Phil /PhD research process, the aim of which is to create two original choreographic works and to simultaneously examine and account in writing for specific aspects of the process of creating them. The presentation will give an account of the knowledge-political issues that had to be addressed in the design of the inter-praxiological, interdisciplinary mixed-mode research frame and of the rationale guiding the selection of the specific theories and practices which underpin the two primary strands of investigation which comprise the overall frame. It will give an account of the aims of both strands of the research. This will include an outline of the aims of the first, now completed, studio-based strand, which was an investigation into three abstract concepts Sensation, Surface and Space towards the creation and production of two original choreographic works "Audience (1) Waltzers" and "Return Journey" and a more detailed account of the second strand. The aim of the second strand was to undertake an examination and to give an account of how text-based research

(reading and writing) was integrated into the process of creating these works, a process I will argue was a process of invention, and to simultaneously clarify a heuristic, a cluster of replicable methods, which will include the integration of text-based research, to support decision making in the epistemic process of inventing new performance "theories" in future choreographic projects.

Michael Haslam: Ecological Architecture. (Solearth Ecological Architecture)

The case study presentation will look at the integration of research in practice in an office that specialises in an ecologically driven architecture. We will discuss the extent of research undertaken, what manner of research and the practical limits thereon in a small-medium sized office. The presentation will finish by looking at the opportunities for incorporation of any of the fruits of research in our architecture and also what barriers might be encountered along the way.

Mette Harrestrup: From Pictogram to Sensogram: Making Wayfinding-Signs Interactive. (Designskolen Kolding, Denmark).

Globalization and immigration bring up new issues and needs regarding communications between people, cultures, religions and languages. Pictograms are considered to talk a universal language of symbols in wayfinding situations. Positivistic rules are, from my point of view, still very influential upon the design of signs in 2008, which keeps the development of pictograms in a controlled, static and firm grasp.

What can modern universal pictograms look like?

What can they sound like?

What can they feel like?

How can they react when you approach them?

How can they read you and your specific needs?

The purpose of this PhD is to identify how the combination of new technology (physical computing) and theory (body-phenomenology) can contribute to graphic design and especially to the design of signs and pictograms. My PhD is grounded in pragmatic and praxis-based research and experiments. I'll program and design a new generation of pictograms, which I choose to call sensograms. They consist of different layers of digital information stored in an interactive platform. In my experiments so far, I work with motion tracking as input and moving pictures and sounds as output. My empirical data consists of two case studies: wayfinding-concepts developed in research-based workshops with 23 graphic design students from Designskolen Kolding. In addition, I'll set up practical wayfinding-experiments with sensograms to detect if an increasing understanding and an aesthetic experience occurs. Successful criteria will be the documentation of a possible shift that signals less mentality and more body and play. Maybe a new communication-potential can be found along with new aesthetic approaches to graphic design. I'll investigate if including a fuller body-awareness and the focus on not just the vision, but on several of the

senses will contribute to a more universal understanding of the pictograms and a more playful experience in the use. Maybe interaction, space and time as new ingredients in graphic design may result in a different aesthetic user-experience and a more complex graphic communication with an expanded target group considering gender, age, culture, language and religion.

NORD Architecture (not available at time of print)

Pippa Little: Fresh, re-imagining the collection at Limerick City Gallery of Art. (Limerick Institute of Technology)

The practice of the professional contemporary visual artist is rarely the subject of study. In response to this lack of information, this paper provides a comprehensive description of the qualitative sociological research methodologies used to study artists' preparations for a thematic exhibition of new work. The research was undertaken in the environment of Limerick City Gallery of Art, where an exhibition, Fresh, re-imagining the collection was designed as a case study. Grounded Theory Analysis and the in-depth interview provided the methodology for gathering and assessing the working processes of artists making new work for an exhibition, Fresh, re-imagining the collection at Limerick City Gallery of Art in summer 2006. Thirty-two interviews with seven artists were recorded between October 2005 and the opening of the exhibition in June 2006. This paper will focus on the advancement of the analysis through coding, discussing both emergent themes (the social contexts of production, chronologies of critical events and the production phase of the art object) and their subsequent development into higher order conceptual categories. In conclusion, the potential applicability of the findings from the study will be discussed.

Ralph Borland: Provocative Technology (Trinity College, Dublin)

What constitutes a 'Provocative Technology'? In his doctoral research, Ralph Borland investigates a design practice that explicitly interrogates the circumstances of the design product's use. Such a practice engenders debate and motivates for wider shifts in policy while it intervenes directly in social problems. He proposes to apply this practice to another design arena: design for the developing world. How might design in this contested arena make explicit its own limitations and the ideologies which inform it? He will talk both about his ideas in development and the process of undertaking this research, half-way into his 3-year PhD programme.

Robert Harland: What is graphic design? There's a clue in the title. (Nottingham Trent University)

Recent concerns about the future of graphic design, expressed by prominent commentators such as Heller, (2007), Roberts (2005), Poyner (2004), and in the UK design press [Design Week, 2007] suggest that graphic design is at a 'watershed' and suffering a potential crisis. A similar claim, that the subject is at a 'crossroads' has been made, but for reasons more to do with the subject's

potential to embrace a serious research culture (Bennett, 2005) and build on its roots in practice. And yet, the subject remains very popular in undergraduate art and design education in the UK (Karamanoglu, Prior and Shen, 2007). This purpose of this paper is two-fold. Firstly, it interrogates what preconceptions there might be about the subject and what we understand graphic design to be, or might be. It does this by examining the terms used to describe the subject. Secondly, the paper attempts to clarify some important considerations for the subject's development at graduate level, and its ability to fulfill its potential as a subject worthy of studying at Masters and Research Degree. It adapts a basic model for the subject (Harland, 2007) and demonstrates how this might be adapted to link undergraduate and post-graduate provision, through a process of alignment.

Roberta Lima Da Silva: Rethinking space through action. (Academy of Fine Arts, Vienna)

Body and Space are the subjects of my work. During the last years, I've developed a series of investigations between these two subjects combined one to another and interpreted them in different areas. In architecture, I created spaces inspired and directed to a specific use and user. In art, I reinterpreted rituals of subculture and sideshows in order to analyze how bodies –more specifically my own body –perceive and be perceived. My work extended when I started to combine these practices to theory and historical research. In my PhD project, I relate my art works, as well as other artists' positions, to different theories on space. I start my project by researching the historical development and transformation of performative arts and its relations to video. I continue by investigating the places where these events occur. Besides that, I inquire into the differences between performing in studio and live performance, as well as into the role of the audience as integrative and social structural element. I continue by researching different media and technology – for documentation and presentation – as well as the connections between analog and digital media. Lastly, I analyze how art space and structures are created, the boundary between public and private space, its division in terms of gender and class categorization, as well as the urban spaces and the effect of socio-political events in people's environment. My objective is to think the constitution of space analogically to that of performative arts and its elements. By referring to artistic practice and action in everydayness, I intend to transport the issues brought into question during the 60s and 70s performances into a current and necessary discussion.

Ronan McCrea: Sequences, Scenarios & Locations continued (University of Ulster)

In an interview with Diana Thater in 1998, Stan Douglas speculates how he might have technically realised his 16mm film installation *Der Sandman* had he been a "hard assed materialist." Douglas' remark provides entry point for McCrea's research into the historical and theoretical contexts of Structural and Materialist film-making. Following an overview of this work, McCrea will discuss of some of his recent artistic projects and their relationship to evolving methodologies of a practice based PhD.

Sami Van Ingen: What's the Difference? (KUVA, Finnish Academy of Fine Arts)

Does artistic research influence the outcome of an art project? How does an artist deal with the academic "researching" and the "real-worldness" of the making and exhibition of the piece? These questions appear frequently with artist colleagues and within our postgraduate group. These issues are fundamental yet, it seems difficult to pin them down to any practical level. I will attempt to provoke some discussion on the subject through some concrete examples. In my talk I will look at my current work in progress, a feature length film performance, as an example to illuminate how some of these issues manifest themselves in my research and art practice.

Sean Lynch: Latoon (DVD, 8:30)

Sean Lynch's artworks investigate and shine a spotlight on a range of almost-forgotten historical subjects, magnifying traces of their often-idiosyncratic existence. Throughout Europe the culture of progress predominates rather than a culture of survival. Lynch is specifically interested in the friction between these two processes, often referring to Walter Benjamin's subtle notion of 'revolutionary nostalgia,' an approach that considers the resonance of history in critical relation to contemporary discourse. In 1999, folklorist and storyteller Eddie Lenihan campaigned to save a whitethorn bush from being destroyed by the construction of a E90 million road scheme in Latoon, County Clare, Ireland. Lenihan claimed that the bush is an important meeting place for supernatural forces of the region, and warned that its destruction would result in death and great misfortune for motorists travelling on the proposed new road. Clare County Council, acting on his advice, eventually changed the direction of the road away from the bush. In 2006, Lenihan agrees to further explain the significance of the bush. As we arrive at Latoon, we encounter the construction of another road nearby, and the bush once more seems to be in danger.

Áine Phillips makes multi-media performance and live art in Ireland and internationally since the late 1980s. She has created work for diverse contexts; the street, club events and exhibitions including The Kitchen, New York, National Review of Live Art, Glasgow, Tanzquartier, Vienna, MOMA, Cleveland. In Ireland at Irish Film Centre, Arthouse, EV+A and Hugh Lane Gallery. Head of Sculpture at the Burren College of Art she also curated TulcaLive, a festival of live and video art in Galway 2005 - 07. Her work is centered on autobiographical performance and explores ways to make the personal political. The project seeks to explore ways of performing self, subjectivity and autobiography. A series of live art and performance works are developed over 3 years using the artists life experience as content with the aim of addressing wider human issues (from the personal to the political) and making new forms of relationship happen between artist and audiences. The project is delivered in three parts: Practice – a series of live performance works are created (2005 - 2008). A festival of Live Art is curated around the theme of Autobiographical Performance (TulcaLive 2007, Galway). Theory – a written study outlines and explains the methodology and research process of autobiographical performance in relation to current theoretical perspectives and respective art practice (including interviews conducted with NY and London artists). Dissemination - a live website providing current information on the project's status, texts, images and public engagement. Her video documentation of the performance The Art of Love (War) was performed at Mozovia Centre of Art, Warsaw (2007) and Excursions, Limerick (2008).
<http://ainephillips-autobiograph.com>

Alessandro Cervino graduated with master's degrees in piano and composition from the Conservatories of Milan and Brussels and from the "Chapelle Musicale Reine Elisabeth" (Belgium). He is currently attending DOCartes, a doctoral program in the creative and performing arts implemented by the Orpheus Institute of Ghent (Belgium), the KULeuven Association (Belgium), the University of Leiden (The Netherlands), the Conservatory of Amsterdam (The Netherlands) and the Royal Conservatoire The Hague (The Netherlands). His project is a practical and analytical study on the contemporary piano sonata. As researcher in performing arts, he works at the ORCiM (Orpheus Research Centre in Music) of the Orpheus Institute of Ghent. Active as concert pianist, he recently appeared at such important venues and festivals as "International Piano Festival" in Ravello (Italy), "Conservatorio della Svizzera Italiana" in Lugano (Switzerland), "Festival of Flanders", "Musical Instruments Museum" and "Flagey" in Brussels (Belgium). He recorded a live solo recital for the "Radio Télévision Belge Francophone" and performed Rachmaninoff's second piano concerto with the "Vlaams Radio Orkest" conducted by Pierre Bartholomé in the big hall of the Brussels Conservatory.

Alexandra Spaulding was born in Buffalo, New York and now lives and works in Glasgow. She completed a BFA at The Tisch School of the Arts, New York University and subsequently completed an MFA at The Glasgow School of Art in 2005. She is presently a PhD candidate at The Glasgow School of Art. Her work has been shown within the U.K, Europe, Australia, China, and America. For further details see alexandraspaulding.wordpress.com or www.noisefornothing.com

Amanda Ralph is Co-Ordinator of the MA in Visual Arts Practices at IADT. As an artist, she has explored archival research processes and public institutions and structures through video installation, text and audio. Her work has been shown at PS1 MoMa, New York; Orchard Gallery, Derry; Icehouse, Phoenix, AZ; Smack Mellon Gallery, NY; The Irish Arts Centre, NY; Project Arts Centre, Dublin; The Crawford Gallery Cork; Arthouse, Dublin and The Old Museum, Belfast and she has produced site-specific installations in Arizona, The Republic of San Marino, and s-Hertogenbosch, The Netherlands. Amanda has served on the board of the National Sculpture Factory, Cork and on the board of The Sculptor's Society of Ireland. She was awarded a residency at the International Studio Programme at PS1 MoMa (2001-2002) and is also the recipient of a Fulbright Scholarship (1992-1995).

Aoibheann O'Sullivan is a documentary filmmaker who has produced and directed factual films in Ireland and South Africa. For more details about the films she has directed please go to www.aoibheann.net.

Brendan Earley is an artist who lives and works in Dublin. After graduating from NCAD with first class honours he spent several years travelling before winning a Fulbright scholarship to attend Hunter College, New York City. Earley graduated with a Master in Fine Art in 1999 and returned to Dublin where he now exhibits regularly. Past exhibitions include "Scope 2", Artists Space New York, "Prix Ars Electronica", Austria; "Perspective" Ormeau Baths Gallery, Belfast; Eurojet Futures, Royal Hibernian Academy, Dublin; "Towards a large white building" Temple Bar Gallery and Studios. He is currently studying for a PhD at the National College of Art and Design, Dublin.

Carl Van Eyndhoven graduated in organ and music pedagogy at the 'Lemmensinstituut', Leuven, Belgium and carillon at the Netherlands Carillon School. He is a lecturer in music analysis & carillon playing and Head of the Research Department at the 'Lemmensinstituut'. In cooperation with the musicology department of the K.U.Leuven, he is leading a research project on eighteenth century carillon music and related keyboard music from the Southern Netherlands. He created several works of contemporary composers including the "Concerto for Carillon and Orchestra" by Jan van Dijk and the carillon version of Mauricio Kagel's "La trahison orale" and gave concerts in Japan, Denmark, U.S.A., Ireland, and Spain. He composes for carillon, choir, big band and brass. He is president of the 'Vlaamse Beiaardvereniging' (Flemish Carillon Society) and of the Béla Bartók Archives / Denys Dille Collection - Royal Library of Belgium. As a PhD-researcher at the

K.U.Leuven, he aims at reconstructing the carillon music of the seventeenth century in the Southern Netherlands.

Dr. Chris Heape has lived in Denmark since 1977. He studied Fine Art at Falmouth School of Art, UK and graduated with a BA (Hons) in 1973 as a Fine Arts Painter with a keen interest in Japanese art history and culture, especially Zen art. From 1973 - 1993 Chris lived and worked as commercial fisherman, cabinet maker, painter and graphic designer. He started his MA in Industrial Design in 1993, graduating in 1995 to both start his own design business, designarena (high tech, business to business design concepts and products) and to teach undergraduate and graduate textile design, industrial design, interactive media and ceramic design students. Driven by a curiosity to look more closely at design teaching, coaching and learning and the "how" of design student practice, Chris embarked on a part time PhD in 2002 at the Mads Clausen Institute for Product Development, University of Southern Denmark. In parallel to his PhD, Chris designed, initiated and taught / teaches a design engineering, undergraduate education "Interactive Design", which has a strong focus on Interaction Design and User Oriented Collaborative Design. Chris' teaching and studio coaching is marked by experiment to expand the repertoire of design methods and appreciation of the design process and to develop ways to engage the students' inherent capabilities of narrative construction and human understanding. Chris successfully defended his PhD in November 2007 and is now employed at the Mads Clausen Institute, University of Southern Denmark. His PhD entitled The Design Space: The Design process as the construction, exploration and expansion of a conceptual space can be downloaded in its entirety at <http://idisk.mac.com/designarena-Public>

Prof. Chris Rust is Professor of Design and Head of the Art and Design Research Centre, Sheffield Hallam University. His research has focused on ways to employ tacit knowledge in both design practice and in research where artefacts play a significant role. He has also taken a lead in investigating and developing the methods of "Practice-based" research or investigative practice in design, for example in the investigation of analogous mechanisms for the articulation of the human limb, and the requirements for effective multimedia support for learning of tacit craft skills. He is an elected member of the council of the Design Research Society, a member of the advisory group for the Art and Design Research Training Initiative and holder of a British Design Award for work on the development of mobility products for disabled people. He was the University Co-Ordinator for the AHRC Review of Practice-Led Research in Art, Design and Architecture (2005-6)

Dr. Daniel Jewesbury graduated in Fine Art at NCAD in 1996, and subsequently completed his PhD in the Media Studies department of the University of Ulster in 2001. An artist and writer, Daniel is also co-editor of Variant magazine. He worked in the university system for 10 years until leaving in 2008 to spend more time with his family

Eve Olney is a doctoral student in Dublin Institute of Technology. Having obtained an honours degree in Film and Photography at Napier University, in 2000, she worked in film development as a script editor for a few years. In 2003 she began an MPhil in Cultural studies and Media Practice at DIT before transferring her research topic The Private Music Archive to PhD level in June 2007. She also achieved a PG Certificate in Third Level Learning and Teaching as part of the postgraduate program at DIT. Having specialized in film during the undergraduate degree she is now focusing on the photographic image and sound practices as methods of investigating and representing her research.

Prof. Felicitas Thun-Hohenstein is a curator, art historian and Professor of Fine Arts at the Academy of Fine Arts, Vienna.

Irene Kopelman was born in Argentina and now lives and works in Amsterdam. She is currently a researcher at the Utrecht Graduate School of Visual Art and Design. Irene completed her BA and MA at the School of Arts, National University of Cordoba, Argentina. After finishing her studies she moved to Holland in 2000 to enroll in the programme at the Rijksakademie van Beeldende Kunsten, Amsterdam, NL. She has participated in various solo exhibitions such as *Logicas Desviadas* (2007) Buenos Aires; *Hydra* (2006); *Espacio Blanco* (2005) and *Reconstructing Time* (2005) all in Amsterdam. Among the most relevant group exhibitions are: *Manifesta 7* (2008), *A for Alibi* (2007) at De Appel Center for Contemporary Art, Amsterdam; *Levity* (2007) at The Drawing Center, New York, *Alguns Llibres D'Artista* (2006) ProjecteSD, Barcelona; and *longitude* (2006) as part of the group show *fumus fugiens* at Smart project space, Amsterdam. In 2005 she developed the project *Uqbar* which aims to develop interdisciplinary projects within the arts and sciences. *Uqbar* was initiated in collaboration with the artist Mariana Castillo Deball and is currently developing a project for *Manifesta 7*.

Prof. Jan Kaila is a visual artist who in his works 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. In 2002 he received a Doctorate in Fine Arts from the Finnish Academy of Fine Arts, where he has since 2004 worked as Professor of Postgraduate Studies.

Prof. Jan Svenungsson was born in Lund, Sweden and is a visual artist currently based in Berlin. In his wide ranging visual work Svenungsson investigates questions of translation and copy procedures. His work is organized in long term parallel projects such as the "Psycho-Mapping series", the "TEST painting series" and the "Chimney Project", which includes both large scale public sculptures and a wide range of two-dimensional images. Svenungsson is also active as a writer. His latest published work is "An Artist's Text Book", on artists' writing, published

by The Finnish Academy of Fine Arts, where Svenungsson is currently professor at the Post-Graduate Department. For extensive documentation and texts, see www.jansvenungsson.com

Prof. Jeremy Diggle is Professor of Convergent Media and Head of the School of Fine Arts, The College of Creative Arts, Massey University, Wellington, New Zealand. Educated at St Martin's School of Art and The Royal College of Art, London as a painter he has established an international reputation for his appropriation of technologies and highly crafted narrative work. He has worked in holography, digital-photography, video and multimedia. He is well known as a storyteller, who continues to work within the tradition of oral narrative and has developed this aspect of his work through performance, the web and hyper-text. He previously held positions as Associate Dean of Research and Professor of Fine Art, the University of Plymouth; Professor of Fine Art and Chair of ELAM School of Art, the University of Auckland; Research Professor and Head of School at Gray's School of Art, the Robert Gordon University, Aberdeen. Further details about Professor Diggle's work and practice can be seen at www.diggle.info.

Prof. Johan Verbeke is Dean of the School of Architecture, Sint-Lucas with campuses in Brussels and Ghent, Belgium. His main interests are CAAD, new technologies used for designing and teaching and management processes in higher education. Recently, he started working on knowledge creation processes, especially in design disciplines. He is the creator and has responsibility for the Research Training Sessions (RTS) programme of the School of Architecture Sint-Lucas. He has co-ordinated many international projects funded under LEONARDO and the Fifth Framework of Research and national projects (MECANO, DYNAMO). In these projects he brought the professional world and the academic research together to develop new ideas. He is the author of many papers and has edited five books in the field of Computer Aided Architectural Design. His main area of research is the application of digital technology during the initial phases of the design process. He is the head of the CAAD Research group of the School. He is a Board member of eCAADe (Education and research on Computer Aided Architectural Design in Europe) he is active as a scientific reviewer including the Scientific Committee of the eCAADe, CAADRIA, EuroPIA and ACADIA Conferences; he has served as the President of the Scientific Committee and the Organising Committee of the 4th International AVOCAAD Conference; and the Scientific and Organising Committee of the Conference 'The Unthinkable Doctorate'. He was an evaluator and reviewer in the most recent European Framework for Research (FP5 and FP6), especially in the field of Digital Cultural Heritage. He also actively participates in the USO-BUILT PhD School, IRU 4: Information Design as well as in the META-University co-operation initiated by TUEindhoven, Strathclyde University and Sint-Lucas Architecture.

Dr. Jonathan Lahey Dronsfield is Reader in Theory and Philosophy of Art, University of Reading, UK, and sits on the Executive Committee of the Forum for European Philosophy, European Institute, London School of Economics, on the International Committee of L'Association Internationale des Critiques d'Art (AICA), Paris, and the Editorial Board of Art & Research. He is currently writing two books, *Derrida and the Visual*, and *Headlessness* (with Marcus Steinweg and Thomas Hirschhorn), and has published many articles on aesthetics and ethics. His three PhD students (all studentship-funded) are writing PhDs characterisable as theory as practice, writing as practice, in the field of continental philosophy and contemporary visual art.

Dr. Jools Gilson-Ellis is a choreographer, writer, performer and installation artist. She is director of the performance production company half/angel. Founded in 1995, (with composer / digital artist Richard Povall) half/angel develops projects involving emerging technologies, sound, poetic text and performance. Projects include the dance theatre productions *The Secret Project* (1999), *Spinstren* (2002) and *The White Quadrangle* (2005), as well as the installation works *The Lios* (2004) and *The Knitting Map* (2005). half/angel's work has been performed and exhibited internationally, and has received bursaries and awards from the Arts Council of Ireland, Culture Ireland, Arts Council of England, RESCEN (Centre for Research into Creation in the Performing Arts), the Ésmee Fairbairn Foundation and others. Their work has been co-produced by the Banff Centre for the Arts and the Institute for Choreography and Dance. Jools holds a PhD in Theatre & Performance Studies from the University of Surrey (2000), and has taught performance at the University of Hull, Dartington College of Arts, California Institute for the Arts, Oberlin College, University College Cork and others. She publishes in the areas of performance studies, feminist theory, and experimental writing. She lives and works in Cork and is available for practice-based PhD supervision at University College Cork. See www.halfangel.ie

Prof. Kerstin Mey studied Art, German language and literature in Berlin, Germany, and holds a PhD in art theory/aesthetics. After positions in universities in Germany and the UK, she currently holds a Chair in Fine Art at the University of Ulster. She is Director of the Research Institute Art and Design there, and heads up the research area 'Art and its Location' in Interface: Centre for Research in Art, Technologies and Design. Her research is concerned with contemporary cultural practices and their social and political situatedness. She is an experienced PhD supervisor for practice-based projects. She authored the book *Art and Obscenity* (IB Tauris, 2006). Edited volumes include *Art in the Making. Aesthetics, Historicity and Practice* (Peter Lang, 2004), and with M. Kroenke and Y. Spielmann: *Kulturelle Umbrüche: Identitäten, Räume, Repräsentationen* (Bielefeld: Transcript, 2007). Her essay titled "The Gesture of Writing" (2005) reconsiders the role of writing in third level art education.

Dr. Linda Doyle is a lecturer in the Department of Electronic & Electrical Engineering, Trinity College, Dublin. Dr. Doyle runs a large research group in the Centre for Telecommunications Value-chain Research (CTVR) that focuses on the design of future wireless communication systems. In tandem with this she also has an Art and Technology research group that takes an interdisciplinary approach to technology and communications and that aims to move beyond the confines of traditional engineering research.

Luke Clancy is an independent radio producer and journalist who runs SoundsDoable, whose productions include *The Five Stages* (RTE Lyric FM), *By The Book* (RTE Lyric FM), *The Wine Geese* (RTE Lyric FM) and *Signature Dishes* (Newstalk). He also writes and presents *SoundStories* (RTE Radio 1) and contributes a weekly radio column on tech culture to *Drivetime* (RTE Radio 1). His writing on art appears in *Art Review* and his new series on contemporary art, *Art Now*, begins on RTE Lyric FM this month. Luke is a PhD candidate at NCAD.

Martin McCabe is the DIT Research Fellow at the Graduate School of Creative Arts and Media. He has an MA in Film and Television from the School of Communications, Dublin City University and a Diploma in Third Level Teaching and Learning from the Dublin Institute of Technology. He was a lecturer in Cultural and Visual Studies on the BA Photography programme in the School of Media, DIT (1998-2007) and has been a research associate of the Centre for Transcultural Research and Media Practice [ctmp.dit.ie] since 2001. Through the CTMP, he has lectured on the postgraduate Summer School with New York University 'The Global City and Media Ethnography' (2006-7) and more recently on a shared module with the MPhil in Ethnic and Racial Studies, Trinity College Dublin entitled 'Transcultural Practice and Visual Culture(s)'. He has published on film, photography and visual arts, criticism and theory in a number of publications the most recent of which "Performing Practice Based Research" will be published in *The Journal of Media Practice* in 2008.

Mary Nunan is a choreographer, artist and performer. She is currently the Course Director of the MA in Contemporary Dance Performance at the University of Limerick. She also continues to create work as a professional artist, choreographer and performer. Mary trained as a dancer in New York in the 1970s primarily in Hawkins and Limon techniques. On returning to Ireland in 1980 joined Dublin Contemporary Dance Theatre, Ireland's first professional contemporary dance company. From 1980 to 1986 she worked as a performer, choreographer and teacher. In 1986 she was appointed Dancer-in Residence in Thomond College of Education in Limerick. She founded Daghdha Dance Company in 1988 and was the Artistic Director until 1999. Under her Directorship Daghdha established itself as a Company with a unique and highly acclaimed artistic identity. Works she choreographed for the Company were performed by invitation at venues throughout Ireland and at international dance festivals in Berlin, Munich, Paris, Barcelona, London, and Mexico. In 1997 a collaboration with film director, Donal Haughey produced a screen adaptation of her dance theatre work "Territorial Claims" which was premiered at the Cork Film

Festival and selected for screening at the Lincoln Centre's prestigious Dance for Camera Festival in New York. She has continued to work with Daghdha and has also worked extensively with other companies including Myriad Dance Company, for Wexford Youth Dance Company, "Clann Lir" for the National Folk Theatre, Siamsa Tire, "On Earth as it is in Heaven" for students of the Conservatory of Music and Dance in Lyon, "Secret Project" a Half Angel/Firkin Crane production (Ireland/Canada); and with Peter Bonham with his professional dance company Le Groupe in Ottawa. Mary continues to collaborate, choreograph and perform including "Claim/Reclaim" commissioned for Ireland's first International Dance Festival. She has worked with sound/visual artist Michael McLoughlin on "Audience (1) Waltzers" and with filmmaker James Kelly on "Return Journey." She is currently undertaking a practice-based M.Phil/PhD at Middlesex University.

Mette Harrestrup lives in Copenhagen with her husband and two children. In 1997 she received a Master's degree in Graphic Design and Illustration from Designskolen Kolding and from Hogescholl Voor De Kunsten in Utrecht, Holland. Through continuing education and her professional work as a graphic designer and illustrator, her primary interests have become: visual communication, pictograms and icons, embodiment, visual culture, physical computing, wayfinding and wayshowing. In April 2005 Mette Harrestrup started as a PhD scholar at Designskolen Kolding in Denmark. Through praxis-based research and design experiments, she explores how body-phenomenological theory combined with new technology may contribute to the traditional design of pictograms and wayfinding concepts. The goal is to analyze if a communication potential can be found along with new aesthetics values in the field of graphic design.

Michael Haslam was educated in architecture at the Universities of Edinburgh and Bath and has a diploma in Building Ecology from the Bau-biologie Institute in Neubeuern, Germany. Together with Brian O'Brien, he runs Solearth Ecological Architecture - an office at the cutting edge of sustainable architecture and planning in Ireland. Prior to his collaborative work at Solearth he has worked for leading ecological architectural practice Feilden Clegg Bradley and Edward Cullinan Architects in the UK and in Spain and Germany. Environmental interests are at the forefront of all his recent projects: the international ideas competition winning scheme: 'Sahel Eco-catalyst'; the holistically designed Castle Espie visitor's centre in Ulster and a green prototype factory in Carnew, Co. Wicklow utilising round wood structures. Michael has written widely on architecture and the environment, lectures and teaches architectural design at the Dublin School of Architecture, DIT. He is a registered architect in Ireland and the UK and a former member of the Sustainability Task Force at the RIAI.

Prof. Mícheál Ó Súilleabháin is an ethnomusicologist, composer, performer and founder of the Irish World Academy of Music and Dance at the University of Limerick, where he took up position as the first Professorial Chair of Music. The Irish World Academy of Music and Dance was initially concerned with research and innovation

in Irish and Irish-related music world wide. These interests have now expanded to form a central ring of nine MA programmes with associated doctorate research. Since his initial recording on the Gael Linn label in 1975, Mícheál Ó Súilleabháin's main recordings have been Cry of the Mountain (Gael Linn 1982), and four recordings in a projected series with Virgin/Venture - The Dolphin's Way (1987), Oileán/Island (1989), and Casadh/Turning (1990), and Gaiseadh/Flowing (1992) Along with the development of a uniquely Irish piano style, much of his composition to date has explored the diametrically opposed sounds of traditional and classical music: 'Oileán/Island' for Irish traditional flute and strings (1989) 'flowansionnamare' for Irish pipes, piano, strings, and percussion (1991), 'Session*1' for strings, piano, and Irish traditional percussion (1992). In 1993 he founded an ensemble, Hiberno-Jazz, which explores the confluence of Irish, Classical, Jazz and World Music. From 1975 to 1993, he worked in the Music Department of University College Cork with young traditional and classical musicians from Ireland, the U.K. and North America. In that time he established UCC Music Department as the first such educational body to work towards the integration of traditional and classical musicians, within a shared curriculum. In January 1994, he continued this work at postgraduate level in the University of Limerick, where he was the first holder of a new Chair of Music. In 1990, he was Visiting Professor at Boston College for a semester, during which, he founded an Archive for Irish Traditional Music in America. His most recent composition MARANATA was commissioned by the Cork International Choral Festival and received its first performance by the National Chamber Choir in May 2000.

NORD (Northern Office for Research and Design) is an Architectural practice founded by Robin Lee and Alan Pert in July 2002. In 2005 the co-directors were included in the Architects Journal exhibition 40 Under 40 at the Victoria and Albert Museum. The exhibition showcased the best young practices in the UK. NORD are currently working on projects varying in scale and budget across a range of sectors. These include residential, commercial, domestic, retail and leisure as well as interior design and exhibition design. In addition to providing innovative and award-winning services within architecture, NORD specialise in furniture and product design. A multi-disciplinary approach ensures that design solutions are thoroughly researched and co-ordinated with clients' requirements. NORD work closely with their clients to understand their needs and ambitions, offering solutions that are creatively strong, ensuring added benefits and value.

Pippa Little is currently completing her PhD research, a study of artists' making processes, at Limerick Institute of Technology (LIT), Limerick School of Art and Design (LSAD). This was funded by the inaugural Shinnors Scholarship at Limerick City Gallery of Art (LCGA) (2003-2006) and an LIT research support grant (2007-2008). Selected curatorial projects include The Colour of Surprise, Fresh, re-imagining the Collection, Excursions performance festivals, Archiving Limerick, ReCollections and Corpus. She is Curator Audience and Access (Job Share) at LCGA and has provided administrative support for over thirty exhibitions at

LCGA, including ev+a and solo exhibitions by Sean Lynch, Joe Duggan and Diana Copperwhite. Pippa received an MA in Gallery Studies with distinction from the University of Essex (2003). She studied History of Modern Art, Design and Film at the University of Northumbria at Newcastle and Art and Design at Falmouth College of Arts. Research interests include the sociology of art and learning in the museum. She has written for Museums Ireland, Circa and Feedback. She edited the catalogue for Fresh, re-imagining the collection and has provided editorial support for LCGA and ev+a catalogues. She has presented her research at the University of Leicester, the Irish Museums Association education seminars and the Shannon Consortium Postgraduate Conference.

Ralph Borland is a South African pursuing his PhD in the Department of Electronic and Electrical Engineering at Trinity College, Dublin. His academic and professional background is in Fine Art and Design. His work as an artist-designer-academic is focused upon identifying, researching, communicating and intervening in sites of social-political struggle. His work is included in the permanent collection of the New York Museum of Modern Art. <http://ralphborland.net>

Robert Harland is a Senior Lecturer in Graphic Design in the School of Art and Design, Nottingham Trent University. In 2007 Robert was appointed programme leader for BA (Hons) Graphic Design and prior to that he was final year tutor and module leader. In 2005 he was appointed Franchise Liaison Coordinator for the programme's provision at KBU International College, Kuala Lumpur, in Malaysia, where he is also Verifier for the Art and Design Foundation programme. He teaches undergraduate and postgraduate students in the graphic design subject area, including research degree supervision, with a subject focus in typography, information design, environmental graphics and identity. His research is focused in the areas of integrative and integrating aspects of graphic design practice; the role of visual communication in the built environment; the relationship between graphic design and urban design; the use of graphic design in the context of cycling networks; and the development of research cultures in graphic design. He is currently Director of Studies for a research degree study into the relationship between graphic design and dyslexia.

Roberta Lima da Silva was born in Manaus, Brazil. After graduating with a degree in architecture in 2002, she moved to Europe where she now lives. In 2007, after earning a Master degree in Fine Arts, she began her Ph.D. studies at the Academy of Fine Arts Vienna. Roberta focuses on her own body as the theme for her work and uses varying media, such as photographs, video and installations to present her performances. She has exhibited widely in Europe (Berlin, Vienna, Budapest, Ljubljana) and has published in Europe and Brazil.

Ronan McCrea lives and works in Dublin. His work includes sculpture, photography and projected slide installations. McCrea's new work, Medium (Corporate Entities) a project commissioned for the exhibition 10,000 to 50 is currently on show at

the Irish Museum of Modern Art, until August 4th. Other recent projects include: Medium at Gallery for One & Goethe-Institut, Dublin, 2007. In 2005 he was one of seven artists who represented Ireland at the Venice Biennale; Sequences, Scenarios & locations and the Correction Drawings I-V, Galway Arts Centre, 2004; general-specific, Project Arts Centre, Dublin, 2003; and Seminal, Glassbox, Paris, 2002. Group shows include Red White Blue, Spencer Brownstone Gallery, New York, 2005; La-La Land, Project, Dublin, 2005. No-one else brings me the colours that you bring, Temple Bar Galleries & Studios, 2004; Permaculture, Project Arts Centre, 2003; Grayscale/CMYK, Tramway, Glasgow, 2002. A Timely Place, London Print Studio Gallery, London 2001. He is currently half way through a practice based PhD at the University of Ulster.

Ruth Buchanan is a New Zealand artist currently based in The Netherlands. In her work she seeks to address how artistic agency in the present is characterised by artistic legacy and chooses to do so by working across several mediums; video, text, 35 mm slide, sound, photographs and sculpture. She develops installations that stage these families of gestures around an investigation of the notion of 'meeting meaning'. Buchanan gained her BFA from Elam School of Fine Art, Auckland, NZ, 2002 and her MA (Fine Art) from the Piet Zwart Institute, Rotterdam in July 2007 and is currently a Fine Arts Researcher at Jan van Eyck Academie for Post-Academic Research and Production, Maastricht, The Netherlands. Recent exhibitions and projects include Ostensibility, in Geomtrisch Potret, MMKA, Arnhem, NL, Architect as Building and Older Lovers etc, Square2, City Gallery, Wellington, NZ, Working on Talking, Gambia Castle, Auckland, NZ, Open In Total Darkness, Lothringer13/laden, Munich, DE, Knowing Nothing of Agility, TENT, Centre for Contemporary Art, Rotterdam, NL, Normal Desires, Rm 103, Auckland, NZ, It was almost brilliant, Extrapool, Nijmegen, NL. Buchanan actively initiates and contributes to artists' books and other print-based projects.

Sami van Ingen is a student in the Department of Postgraduate Studies at the Finnish Academy of Fine Arts. He makes experimental films and installations based on the moving image. One of the main characteristics of his work is an examination of the cinematic apparatus itself and the boundaries within it. His works have been screened in many national and international festivals and venues over the years. Collaborators include filmmakers Philip Hoffman and Bruce Baillie, as well as composer Petri Kuljuntausta.

Sean Lynch is an artist based in Berlin. He studied history at the University of Limerick and Fine Art at the Stadelschule, Frankfurt. He has exhibited solo exhibitions at the Galway Arts Festival, Ritter & Staiff, Frankfurt, and Limerick City Gallery of Art. He has taken part in recent group exhibitions at Office Baroque, Antwerp, the Royal Academy of Art, Copenhagen, the Lucas Cranach Preis, Kronach, and the Lewis Glucksman Gallery, Cork. In 2008 he will produce new artworks for the National Sculpture Factory, Cork, and the Gallery of Photography, Dublin, and is resident on IMMA's artist work programme this summer.

About the Graduate School

The Graduate School of Creative Arts and Media (GradCAM) is a unique new interdisciplinary collaboration between the National College of Art & Design (NCAD), The Dublin Institute of Technology (DIT), the Institute for Art, Design and Technology (IADT) and the University of Ulster. It commenced operation on February 1st 2008 with an initial cohort of nine funded doctoral researcher scholars and three fellows. The School has also attracted a growing network of associate researchers and associate fellows. The School exists to develop and enhance research capacity across the creative arts and media. It seeks to: provide new graduate teaching programmes; deliver innovative research pedagogies; enable collaborative research projects; foster research networks; promote exchanges and placements; and ensure broader public and professional understanding of research activities across creative arts and media. The School is funded through the Programme for Research in Third Level Institutions Cycle IV. (www.gradcam.ie)

About the Working Group on Practice Based Research

The Working Group on Practice Based Research was established as an advisory group by the Higher Education Training and Awards Council (www.hetac.ie) with support from the IUQB (www.iuqb.ie). The remit of the Working Group has been to contribute to the enhancement and development of research capacity in the arts by making recommendations towards the production of this draft code of practice for that reflect the needs and expectations of stakeholders. The members of the Working Group are Mr Sean Larkin (Chairman) (IADT); Dr Mick Wilson (GradCAM); Mr Kieran Corcoran (DIT); Prof. Loughlin Kealy (UCD); Prof. Gerard Gillen (NUIM); Prof Fiona Palmer (NUIM); Prof Ian Montgomery (UU); Drs Peter Cullen & Bryan Maguire (HETAC).

The Conference is a collaborative initiative realised by the HETAC Working Group on Practice-Based Research (Ireland) and the Graduate School of Creative Arts & Media (DIT, IADT, NCAD, UU).

Steering Group

Peter Cullen, HETAC.
Sean Larkin, IADT.
Dr. Mick Wilson, GradCAM.
Dr. Gerard Gillen, NUIM.
Kieran Corcoran, DIT.
Prof. Loughlin Kealy, UCD.
Prof. Ian Montgomery, UU.
Prof. Fiona Palmer, NUIM.

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