

Monday, 7th April 9:30am – 5:00pm. Gorvy Lecture Theatre,
Royal College of Art, Dyson Building, London SW11 4AY.

The Artists Publishing Research group is concerned with what it means to publish and make public. Led by curiosity, experimentation and risk, the group explores publishing as research and publishing research. The group is an expanded community of practitioners situated within the creative arts, who act as a co-transdisciplinary conduit to publish, communicate research outcomes, and develop networks. The group is future-facing and inclusive, whilst drawing upon an established history and lineage both within and outside the College. Focused on publishing as research and publishing research, the group explores experimental and creative methods of dissemination. Integrity of artists publishing research is explored with an equal importance afforded to all disciplines. This allows invention, discovery and change within the disciplines to shape the relationships between them. As a group, we explore and critique the current and future contexts of publishing practice: materially and digitally; locally and globally; socially, culturally, and politically.

The Material Engagements research cluster focuses on six broad areas of research. Applying practice-led as well as theoretical approaches, our research examines diverse forms of material culture, investigating their cultural, social and political narratives of materials and materiality. Emphasis is placed on critiquing embedded ways of thinking, including the urgent need to respond to sustainable, ethical and ecological issues in the shadow of the contemporary climate crisis; exploring the realms of experience across the material, immaterial and the virtual; unpicking the relationships and interactions between people and things, and more widely experimenting, understanding and gaining new insights into the material world. Through global and local projects the cluster seeks to gain a better understanding of materials and the processes of making/production and the issues associated with everyday social engagement and life, by employing poetic, creative, tacit and embodied ways of expressing new forms of knowledge alongside established humanities and social science research methodologies.

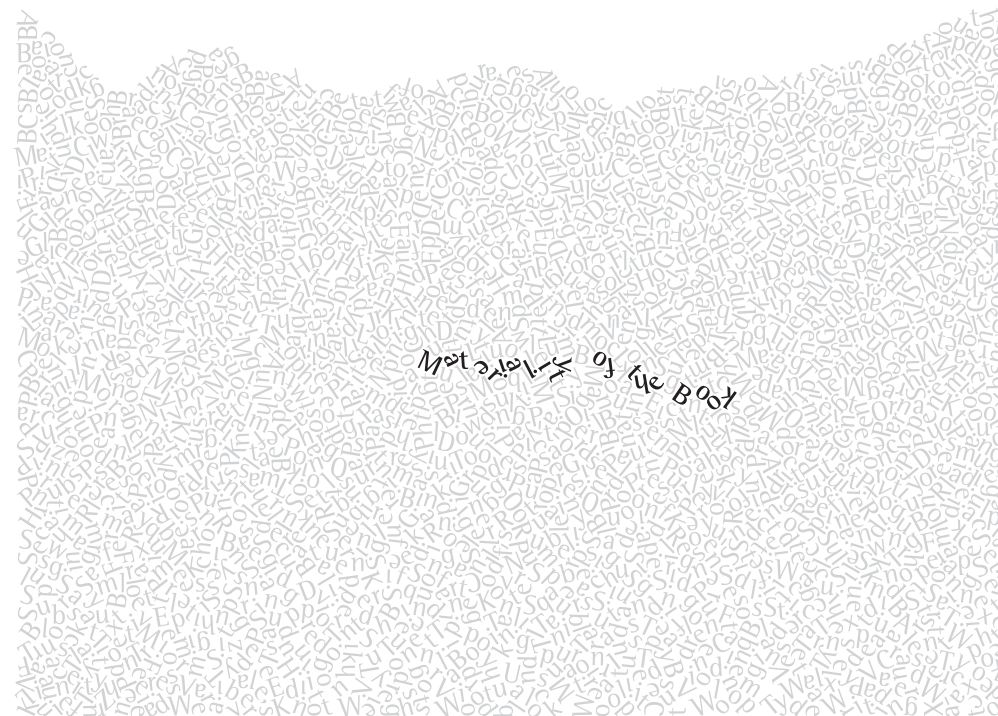
Funded by RCA Research & Knowledge Exchange.

Organised by Tom Sowden, Jonathan Boyd, and Richard Nash.



Royal College of Art

Artists Publishing Research (APR) x Material Engagements Research Cluster (MERC)



09:50 – 10:00	Welcome Introduction
10:00 – 10:45	Publishing at the RCA
11:15 – 12:00	Egidija Čiricaite: Book as Object
12:00 – 13:00	Presentations from RCA Staff and PGR Students
14:00 – 14:45	SJ Fowler: Materiality of Language
14:45 – 15:30	Presentations from RCA Staff and PGR Students
16:00 – 16:45	Clare Hewitt: Landscape and the Book
16:45 – 17:00	Closing Remarks
17:00 – 18:00	Drinks Reception

Keynote: Book as Object

Egidija Čiricaite plays with and around language through (type)writing, publishing and academic research, creating nebulous worlds at the periphery of linguistic experience. Born in Kaunas, Lithuania, she is now based in London, pursuing an interdisciplinary PhD at the Slade and UCL Linguistics, London. Egidija's most recent exhibitions include Lovatiesė, MEWS, Chengdu, China, Dangus/Dew, Galerie DRUCK & BUCH, 1090 Wien, Austria, and Lovatiesė, Quanyechang Cultural Arts Center, Beijing. Her paper The Relevance of Relevance was published in Artist Books Journal in autumn 2024. Egidija's artist books are held at major public and private collections.

Keynote: Materiality of Language

SJ Fowler is a writer, poet and performer who lives in London. His work explores an expansive idea of poetry and literature – the textual, visual, asemantic, concrete, sonic, collaborative, performative, improvised, curatorial – through 50 publications, 400 performances in over 40 countries, 4 large scale event programs, numerous commissions, collaborations and more.

Keynote: Landscape and the Book

Clare Hewitt is a Photographer based in Birmingham, Senior Lecturer in Photography at The University of the West of England, Bristol, and Archivist for Vanley Burke. Clare's practice often focusses on ideas relating to loneliness, isolation and collaboration. In Everything in the forest is the forest, she has worked with a community of 12 oak trees at The Birmingham Institute of Forest Research (BIFoR FACE) to visually understand how they thrive through connection and communication, to inspire similar behaviour amongst human beings.

Publishing at the RCA

Angie Applegate, Library Reader Services Manager, and Neil Parkinson, Archives & Collections Manager, will open proceedings with a history of publishing at the RCA, and a presentation of artists' books in the RCA Special Collections and collecting zines at the RCA Library.

Presentations from RCA Staff and PGR Students (12:00 – 13:00)

Jeremy Millar is an artist based in London, and has taught at the RCA since 2010; he is currently Head of Programme for the Writing MA. He has made artworks inspired by the life and work of many writers, including Paul Celan, Arthur Rimbaud, and Emily Dickinson. His poem, 'Three Paintings by Caravaggio', was published in the American journal Firmament, in late 2023. He is currently writing a book on grace.

Jo Stockham has exhibited internationally, often making work from commissions or through residencies that explore the history of a site. After studying painting at Falmouth School of Art, Jo worked at Chisenhale Studios for two years before undertaking an MA in Sculpture at Chelsea College of Art and Design. Returning to Chisenhale, she initiated an education programme with local schools and helped build Chisenhale Gallery, an experience which was formative in her desire to work in and create public spaces alongside studio work. Over the next 20 years, her studio practice was supported by running workshops for the Whitechapel Gallery, Tate, Camden Arts Centre and part-time teaching. Her first full-time teaching position commenced in 2008 when she became head of Printmaking at the RCA.

Tim O'Riley studied at painting / printmaking at Leicester Polytechnic and Chelsea College of Art in the 1980s / 1990s, and as well as an artist and writer, he works at the Royal College of Art in Print. He has exhibited work at various venues in Europe and the USA (including Centre d'Art Contemporain, Geneva; Fundação Calouste Gulbenkian, Lisbon; PS1, New York). Tim has been preoccupied over the last twenty-odd years with research as a form of art practice and often works with the artist's book as a way to accommodate the material, facts, and ideas generated through a process of finding out about something.

Yunqi Peng works as a graphic designer and independent publisher under the pseudonym of 'CheapBall' in social media, alternative bookstores and art book fairs. Her work primarily involves multi-media textual installations based on the concepts of artists' books and fanzines, with a passion for exploring the unconventional visual narratives of books. She is now pursuing a PhD in the School of Communication, Royal College of Art. Her awards include Nominee Works of the 2023 Tokyo TDC, Annual Experiment Publishing of Award 360° 2023, etc. Her works have been published in Brand Magazine, Asia-Pacific Design Annual Book, Design360° Magazine, and exhibited at museums and galleries all over the world.

Presentations from RCA Staff and PGR Students (14:45 – 15:30)

Gary Clough has over 25 years experience in the higher education sector, with a specialist focus in international and transnational education. Gary trained initially as a stone carver at Hereford Cathedral. A graduate of Fine Art Sculpture from the University for the Creative Arts (1989) and the Royal College of Art (MA Sculpture, 1993; MPhil Sculpture and Animation, 2003). He has and continues to exhibit across the UK, Europe, US and China.

Jonathan Boyd is a multi-award-winning artist, jeweller and academic working in a variety of materials, specialising in conceptual and narrative-led artworks. His research focuses on exploring the relationships of language and object. His practice-led, critically reflective research employs an interdisciplinary approach, utilizing digital and analogue working methods placing jewellery at the centre of the dynamic relationship between person and thing.

Johnny Golding's work situates post-Newtonian analytics, new materialisms and the erotics of sense as 'radical matter', a practice-led encounter with contemporary philosophy, art and the wild sciences. Golding was born in New York City, lived in Toronto, and carried out postgraduate studies (PHD) at the Universities of Toronto and Cambridge.