

FLOW
FLUX





- **Tim Smith 'A Queering of Memory'**

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○ Steven Ball 'Antipodes Propaganda'



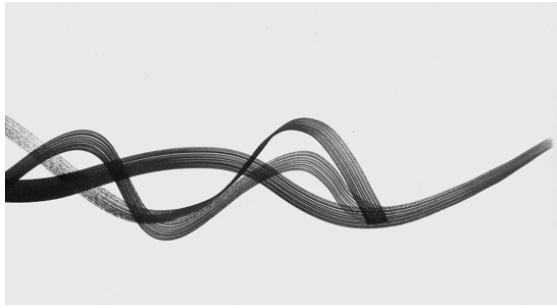
○ Wayne Binitie 'Aqua Per Sulis'

Introduction

- **Flow & Flux**

While doctoral research traditionally aims to define, understand and advance a body of knowledge, there are moments when the individual researcher is floating in a constantly changing tide of understanding, caught up in an ebb and flow of unfixed definitions. Through debate, discussion and exhibition the 2018 TECHNE Congress, hosted by University of the Arts London (UAL), will explore the concepts of flow and flux, not only in their wider application to ideas of knowledge but also in terms of their specific relevance to understanding research processes and methodologies.

Professor Oriana Baddeley
Dean of Research, UAL

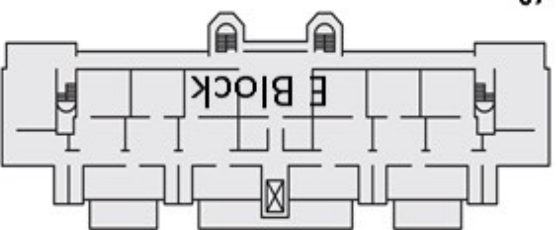
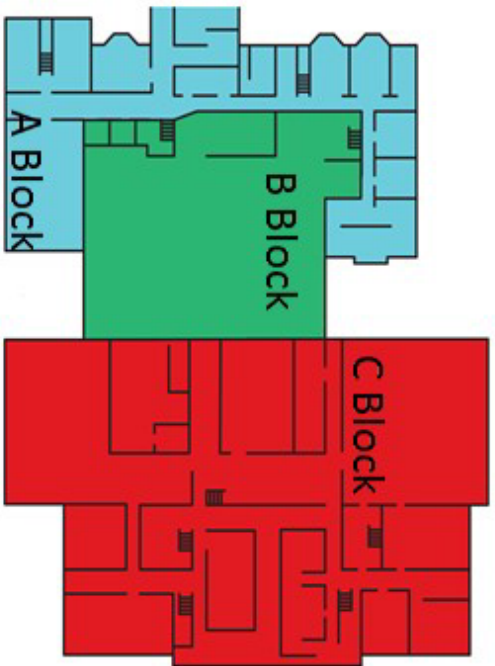
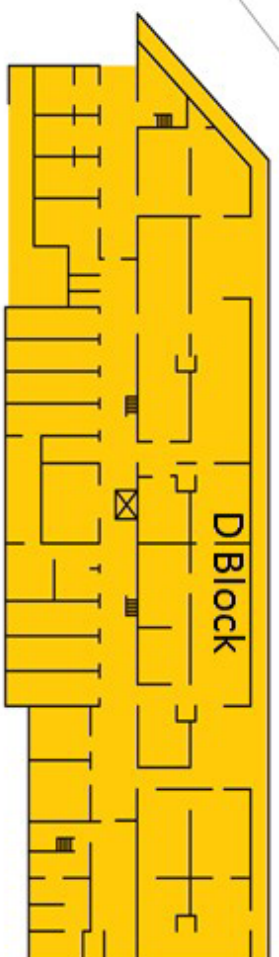


- Wayne Binitie 'Aqua Per Sulis'
- To accompany the 2017 TECHNE congress, the TECHNE PhD cohort have created an exhibition entitled 'Flow and Flux', the exhibition has been organized by Denise Ackerl (UAL), Wayne Binitie (RCA), Anjeliky-Myrto Farnaki (Kingston), Emma Gradin (UAL), Onyeka Igwe (UAL) and Rosie Ram (RCA).
- With thanks to all of the exhibition contributors, details of the exhibitors can be found on the exhibition blog page: flowandfluxtechne2018.arts.ac.uk
- Special thanks to Dr Chantal Faust, Royal College of Art for giving the exhibition crit. Chantal is a Tutor in Critical & Historical Studies, Coordinator Research Methods Course, and journal editor of Prova, she also heads the Humanities Research Forum as its convenor.
- The themes of the TECHNE Student Congress are 'flow', 'flux' and 'thinking in motion'. Students were invited to consider how these themes might relate to their work as direct or tangential areas of investigation, points of departure, or methods of enquiry. Placing the work of TECHNE students into dialogue with each other, the Research Show will explore the mobility of research, as a fluid and agile process.

- An exhibition of TECHNE research at the TECHNE Student Congress: Flow and Flux, Thursday 11th and Friday 12th January 2018, Chelsea College of Arts, UAL.

- Students have been encouraged to show works in progress and to test ideas. Work in all areas, in any format has been accommodate: fine art, sculpture, film, text, performance, digital, or found objects that speak to their research journeys.
- TECHNE students will share experimental aspects of their research process, and generate discussion with fellow students, academics and members of the public.
- The TECHNE Research Show will take place in the Triangle Space gallery and CookHouse gallery at Chelsea College of Arts. The exhibition will remain open for the duration of the Student Congress, with a Private View on the evening of Thursday 11th January.

- Registration and Congress Information Desk
'B Block' near to the canteen
- Please register in **'B Block'** then take any luggage to storage in the old morgue:
'C Block'
- Exhibition **'Flow and Flux'**: Triangle Space and
The Cookhouse Gallery: **'D Block'**
- Banqueting Hall & Red Room: **'A Block'**
- E201 & E305: **'E Block'** (2nd floor & 3rd floor)
- Main Lecture Theatre: **'C Block'**
- All refreshments will be served in the Canteen Annex: **'B Block'**



Rootstein Hopkins
Parade Ground

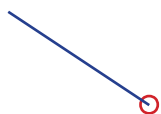
Millbank

Atterbury Street

Day: One
‘At a glance’

10
11

10.00 – 10.30



'B Block' Entrance



Registration

10.00 – 10.30



Canteen Annex



**Tea/Coffee/
Biscuits**

10:30 – 10.35

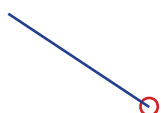


Banqueting Hall



Welcome

10:35 – 10.40

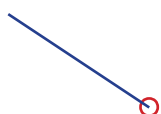


Banqueting Hall



**Programme
Introduction**

10:40 – 11:50



Banqueting Hall



**Panel Event
'FLOW'**

- Register and store any overnight bags in The Morgue CLG10

- Oriana Baddeley

- Katie Normington

- Panel: Celia Lury,
Lucy Orta,
Peter Osborne,

Chair: Lucy Steeds

- On flow as a theoretical paradigm, or as analysed when looking back at practice. Following 15-minute presentations by the panellists, there will be discussion open to questions

11:50 – 12:00



Canteen Annex



Comfort
Break

12:00 – 12:30

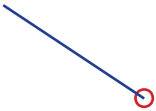


Banqueting Hall



Information
Session: Funding

12:30 – 13:45



Canteen Annex

Lunch

12:30 – 13:45



Banqueting Hall



Information
Session: CV Lab

Information
Session:
Partner 1:1

Information
Session:
Partner 1:1

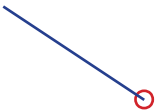
- **Jane Gawthrope**
- TECHNE funding and other opportunities

- **Sean Cunningham, Ruth Livesey, Helen Minors, Jonathan Skinner**
- One to one advice; sign up at the Registration Desk

- Judith Merritt**
- One to one advice on the National Theatre; sign up at Registration Desk

- Lisa Cardy**
- One to one advice on the Natural History Museum; sign up at Registration Desk

13:45 – 15:15



Red Room

Workshop 1



Banqueting Hall



Workshop 2



E201



Workshop 3



**Meet at
Registration
Desk**



Workshop 4

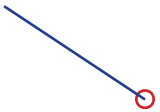


E305



Workshop 5

15:15 – 15:45

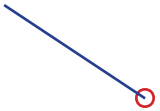


Canteen Annex



**Tea/Coffee/
Cake**

15:45 – 17:15

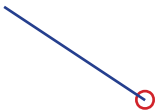


Banqueting Hall



**Panel Event
‘THINKING
IN MOTION’**

From 17:30



Triangle Gallery



**Drinks
Reception**

- **Jamie Brassett**
- **Agnès Rocamora**
- **David Cross**
- **Angus Carlyle**
- **Emma Brodzinski**
- **Networking**
- **Panel: Angus Carlyle, Lucy Coggle, Kate Fletcher, Malcolm Quinn, Tim Smith
Chair: Agnès Rocamora**
- **Flow and Flux exhibition private view | (Joined by non-TECHNE Private View invitees from 6pm)**
- 'Flows, Blocks & Creativity'
- 'Fluidity as Metaphor in the Social Sciences'
- 'Timeless'
- 'Walking Tour of the Local Area' (please dress for outdoors.)
- 'Taking Care of Yourself During the PhD'
- Following a brief presentation by the panelists, the session will be an opportunity for them to reflect back on the day in dialogue with the audience

Day: One
‘Panel session abstracts’

18
19

The abandoned city, a symbolist drawing by Fernand Khnopff



- **Celia Lury**
'Transcontextualism: A Genus of Syndromes'

In this talk, I describe the contemporary era as one in which flow and flux have become a condition of everyday life. I adopt Gregory Bateson's notion of transcontextualism to suggest that this condition is coming to be experienced as rendition.

- **Lucy Orta**
'Antarctica World Passport'

Antarctica World Passport proposes a community platform in response to Climate Change, shaped around the concept of No Borders. I will reflect on this art project after a decade shaping it – asking, for instance, how it has visualised the flow of the 25,000 people now involved.

- **Peter Osborne**
'Flow: Against False Naturalisms (Again)'

In the increasing breadth and fashionability of its applications, the notion of flow stands somewhere between a philosophical concept and a loose, naturalizing metaphor for process. But what does it primarily mean in an art context? This talk will reflect on that question.

Professor Angus Carlyle

○ **‘Nature Writing On The Move’**

A 2008 edition of Granta was said to have revived ‘nature writing’ when it dedicated an issue to the genre and honoured it with the suffix ‘new’. The philosopher Tim Morton has argued said that nature writing, now a considerably expanded presence, “partly militates against ecology rather than for it” and my contribution will consider what happens to the form (and its critique) if it is set in motion.

Lucy Coggle

○ **‘Digital scurvy - navigating the language of digital metaphors’**

Taking the seafaring disease as a master metaphor, my research explores the language we use to understand and construct the digital world, language which often has its origins in exploration and discovery but which ossifies and fixes with use.

Kate Fletcher

○ **‘The Messy World’**

Engaging with sustainability change involves, in my experience, moving ever closer to understanding things in context. Often this means forgoing precise knowledge, embracing instead the messy, passionate dependencies of the real world. I will talk a bit about this with reference two of my research projects: *Craft of Use* and *Fashion Ecologies*.

Malcolm Quinn

○ **‘The Drowned World’**

This talk addresses two linked ideas: the image of the deluge in the creative imagination and a corresponding failure to imagine that the deluge will occur. Once the Futurists proposed turning aside the canals and flooding the museums: now imagining the deluge is a way to screen off its possibility.

Tim Smith

○ **‘Affect and Resonance: Moving towards a Theory of Haptic Aurality’**

Film theorists dealing with cinematic embodiment have mostly focused on vision and the sense of touch. This presentation will highlight the importance of sound and the other senses and argue that recent work around Affect should be included when considering the development of a phenomenology of audiovisual experience.

Day: Two
‘At a glance’

22
23



09.30 – 10.00

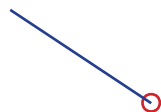


**‘B Block’
Entrance**



Registration

09.30 – 10.00

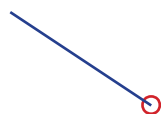


Canteen Annex



**Tea/Coffee/
Biscuits**

10:10 – 10:20

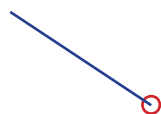


**Main Lecture
Theatre**



**Welcome &
Introduction to
Day 2**

10:20 – 12:00



**Main Lecture
Theatre**



**Panel Event
‘FLUX’**

- Register then store any overnight bags in The Morgue CLG10

- **Oriana Baddeley**

- **Panel: Paul Goodwin, Roger Kneebone, Stella Sanford**
Chair: Oriana Baddeley

- 'On changeability through flow, uncertainty, flexibility, migration, immigration. How the concept of flow is used in theoretical discourse; to help with research methods'. Following 15-minute presentations by the panellists, there will be discussion open to questions.

12:00 – 13:00



Main Lecture
Theatre

Workshop 6

Banqueting Hall

Workshop 7

Red Room

Workshop 8

E305

Workshop 9

E201

Workshop 10



13:00 – 14:00



Canteen Annex

Lunch

- **Jonathan Skinner**
- **Deana Rankin**
- **Francesca Robinson**
- **Kaveh Abbasian, Jennifer Edwards, Adele Tulli**
Chair: Jane Gawthroe
- **Solène Heinzl & Carol Hughes – student-led conference 2018 organisers**
- 'From Headline to By-line: Writing for Reader Engagement, Response and Impact'
- 'Textual Execc and What to Cut'
- 'Teaching for Learning: Structure, Flow and Fluidity'
- 'The Practice of Placements'
- On the Student-led conference 2018, an opportunity to find out more and to get involved

-
-
- Discover the local area or sit in the canteen/canteen annex

14:00 – 15:30



Banqueting Hall

Workshop 11

Red Room

Workshop 12

Triangle Gallery

Workshop 13

Main Lecture Theatre

Workshop 14

Meet at Registration Desk

Workshop 15

15:40 – 16:00



Main Lecture Theatre

Closing

- **Becky Earley and Kate Goldsworthy**
 - **Reina Lewis and Oriana Baddeley**
 - **‘Flow and Flux’ exhibition organisers**
 - **Steven Ball and James Swinson**
 - **Kimathi Donkor**
 - **‘Fast and Slow Circular Flows’**
 - **‘Fashion, Dress and Gender Fluidity’**
 - **Guided tours of the exhibition and readings**
 - **‘Antipodes of Propaganda’**
 - **‘Unlearning Identity: A Tate Tour’**
-
-
- **Oriana Baddeley**

Day: Two
‘Panel session abstracts’

30
31

- **Paul Goodwin**
‘From Fluxus to e-flux: flow and flux in contemporary art practices’
This presentation will offer some observations on how artists and curators have drawn on notions of flux and flow in contemporary art with a particular focus on artistic and curatorial strategies and methodologies.

- **Roger Kneebone**
‘Embodied Knowing’
In this presentation I will explore the idea that expertise can flow between areas of practice which appear to be unrelated. Drawing on my work around the ‘embodied knowing’ of clinicians, scientists, craftsmen and performers, I will show how cross-disciplinary collaboration can result in unexpected insights.

- **Stella Sandford**
‘Transdisciplinarity’

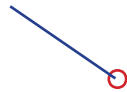
Researchers in the Arts and Humanities are encouraged to pursue ‘interdisciplinarity’, which is often presented as an obvious good, needing no justification. But what is ‘interdisciplinarity’ and how does it differ from ‘multi-’ and ‘transdisciplinarity’? How difficult it is to achieve a genuine inter- or transdisciplinarity in research? This talk will distinguish between these different forms of research and argue for a conception of transdisciplinarity that is capable of explaining the innovative and transformative character of many of the most important theoretical works in the humanities and social sciences in the late-twentieth century.

Day: One

Workshop abstracts & further event detail

34
35

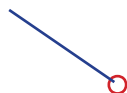
10:40 – 11:50



**Banqueting
Hall**

**Panel Event
'FLOW'**

12:00 – 12:30



**Banqueting
Hall**

**Information Session:
Funding**

Jane Gawthrope will outline the different types of additional funding available to TECHNE students and how to apply.

12:30 – 13:45

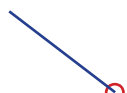


**Banqueting
Hall**

**Information Session:
CV Lab**

How to develop a strong CV for academic job applications and get shortlisted? How to present your research, teaching and other activities in a way that counts with selection panels? What strategies are there to develop employability? Please bring your CV along for guidance from Jonathan, Helen, Ruth and Sean. Sign up for these session at the Registration Desk

12:30 – 13:45



**Banqueting
Hall**

**Information Session:
Partner 1:1**

Information Session: Partner 1:1 with Judith Merritt from the National Theatre

12:30 – 13:45



**Banqueting
Hall**

**Information Session:
Partner 1:1**

- Panel: Celia Lury, Lucy Orta, Peter Osborne
Chair: Lucy Steeds

On flow as a theoretical paradigm, or as analysed when looking back at practice. Following 15-minute presentations by the panellists, there will be discussion open to questions

- Jane Gawthroe

TECHNE funding and other opportunities

- Sean Cunningham, Ruth Livesey, Helen Minors, Jonathan Skinner

One to one advice; sign up at the Registration Desk

- Judith Merritt

One to one advice on the National Theatre; sign up at the Registration Desk

- Lisa Cardy

One to one advice on the Natural History Museum; sign up at the Registration Desk

13:45 – 15:15



Red Room



Workshop 1



Canteen Annex



Workshop 2

○ **Jamie Brassett**

○ **'Flows, Blocks & Creativity'**

The concept of flow is an important one in the works of Gilles Deleuze and Félix Guattari. It should be remembered, however, that, for Deleuze and Guattari, flows are accompanied by blockages: for the systems generating fluidity and stagnation occupy a major part of their philosophical, political and creative endeavours. This workshop will examine these concepts in the context of a personal research project.

READING LIST:

Deleuze, G. & Guattari, F. (1988) 'Introduction: Rhizome¹' In G. Deleuze & F. Guattari, *Capitalism & Schizophrenia 2: A Thousand Plateaus*, trans. B. Massumi. London: Athlone, pp. 325.
Deleuze, G. & Guattari, F. (1984) 'The Desiring Machines'. In G. Deleuze & F. Guattari, *Capitalism & Schizophrenia 1: Anti-oedipus*, trans. H. Lane, R. Hurley M. Seem. London: Athlone, pp. 150.

○ **Agnès Rocamora**

○ **'Fluidity as Metaphor in the Social Sciences'**

In this workshop we will reflect on the relevance of the notion of fluidity as a metaphor for thinking through current social and cultural developments and practices. We will look in particular at the work of Zygmunt Bauman and his concept of liquid modernity for understanding society.

○ **E201**

○ **Workshop 3**

○ **Meet at
Registration
Desk**

○ **Workshop 4**

○ **E305**

○ **Workshop 5**

15:45 – 17:15



**Banqueting
Hall**

**Panel Event
'THINKING IN MOTION'**

○ **David Cross**

○ **'Timeless'**

A gathering of people faces an image of the River Thames, looking downstream to the City of London and beyond. Almost imperceptibly, movements in the image disclose that this is video, not photography. Stepping forward, the speaker takes a deep breath, exhales, and begins: "How much time do we have?"

○ **Angus Carlyle**

○ **'Walking Tour of the Local Area'**

If the methodologies of sound walking can be traced to artist Max Neuhaus's mid-1960s spatial interventions and to Hildegard Westerkamp's inspiring 1974 manifesto essay, pedestrian listening exercises have since been adapted by subsequent researchers for a diversity of purposes. We will conduct our own sound walk, opening our ears to the meanings that hearing might offer of the city. (Please dress for outdoors)

○ **Emma Brodzinski (RHUL)**

○ **'Taking Care of Yourself During the PhD'**

Undertaking the PhD can be a challenging process emotionally as well as intellectually. This session will consider how you can take care of your own well-being as a doctoral student. We will be using a creative exercise to reflect on coping strategies and open up possibilities to explore.

○ **Panel: Angus Carlyle, Lucy Coggle, Kate Fletcher, Malcolm Quinn, Tim Smith
Chair: Agnès Rocamora**

○ Following a brief presentation by the panelists, the session will be an opportunity for them to reflect back on the day in dialogue with the audience.

Day: Two

Workshop abstracts & further event detail

42
43

10:20 – 12:00



Main
Lecture
Theatre

Panel Event
‘FLUX’

12:00 – 13:00



Main Lecture
Theatre

○ Workshop 6

○ Banqueting Hall

○ Workshop 7

- Panel: Paul Goodwin, Roger Kneebone, Stella Sandford
Chair: Oriana Baddeley

- 'On changeability through flow, uncertainty, flexibility, migration, Immigration. How the concept of flow is used in theoretical discourse; to help with research methods'. Following 15-minute presentations by the panelist, there will be discussion open to questions.

- Jonathan Skinner

- 'From Headline to By-line: Writing for Reader Engagement, Response and Impact'

This workshop will look at writing for impact and how to profile the author. We will look at reader response theory and newspaper headlines, lead paragraphs and kickers and how these types of writing can be used in academic writing.

- Deana Rankin

- 'Textual Excess and What to Cut'

OED 3. **Flux** (v) a. **trans.** To treat medically by subjecting to a flux. To produce a flux in (a person); to purge. **Obs.** In this session we will read a selection of texts – visual and verbal – to think about textual excess and the value and danger of the purge. As we examine early modern and contemporary examples - from gallstones in Montaigne to chronic fatigue syndrome in Jennifer Brea's *Unrest* - she will consider the challenges of fluctuation in writing and editing; we will confront the endlessly vexed issue of what to cut out.

12:00 – 13:00



Red Room

Workshop 8

E305

Workshop 9

E201

Workshop 10

○ **Francesca Robinson**

○ **'Teaching for Learning: Structure, Flow and Fluidity'**

In this interactive session we will explore some of the teaching methods and course design principles that support learning in higher education. *If you are/ will be a student on the RHUL inSTIL programme you might like to attend a different session as elements from those workshops will be included.*

○ **Kaveh Abbasian, Jennifer Edwards, Adele Tulli**

Chair: Jane Gawthroe

○ **'The Practice of Placements'**

This workshop is an opportunity to hear from TECHNE students about their experience of placements and extended development activities. It will interest anyone considering applying for an extension to their stipend to undertake such activities as part of their doctoral study.

○ **Solène Heinzl and Carol Hughes**

○ **On The Student-led conference 2018 – An opportunity to find out more and get involved.**

12:00 – 13:00



Banqueting Hall



Workshop 11



Red Room



Workshop 12

○ **Becky Earley and
Kate Goldsworthy**

○ **'Fast and Slow Circular Flows'**

Researchers at Centre Circular Design have created new methods for conducting academic research with industry partners to generate insights towards systemic models for the Circular Economy. Working on ultra-fast and super-slow redesigns concepts, in this session you will see how Lifecycle Assessment (LCA) can be used to guide your thinking.

○ **Reina Lewis and
Oriana Baddeley**

○ **'Fashion, Dress and Gender Fluidity'**

If a younger generation value gender fluidity how does this relate to the study of dress and identity? If gender can be regarded as fluid, does this apply equally to all categories of social identity (such as race/ethnicity)? And how does this fit into current debates about cultural appropriation? Discussing what can be learned from existing postcolonial feminist scholarship, and historicising contemporary debates, this workshop explores competing models of identity, authenticity and cultural ownership.

12:00 – 13:00



Triangle Gallery



Workshop 13



Main Lecture
Theatre



Workshop 14



Meet at
Registration
Desk



Workshop 15

○ **‘Flow and Flux’
exhibition organisers**

○ **‘Teaching for Learning: Structure, Flow
and Fluidity’**

In this interactive session we will explore some of the teaching methods and course design principles that support learning in higher education. If you are/will be a student on the RHUL inSTIL programme you might like to attend a different session as elements from those workshops will be included.

○ **Steven Ball and James
Swinson**

○ **‘Antipodes of Propaganda’**

This audio-visual essay by Steven Ball will compare the formal, geographical, and politically antipodal positions of two more or less contemporaneous dockside documentary films *Waters of Time* (UK, 1951) and *The Hungry Mile* (Australia, 1955). It will then critique lifestyle marketing of the post-Fordist contemporary gentrified waterfront in the age of global warming. Discussion will be led by James Swinson.

○ **Kimathi Donkor**

○ **‘Unlearning Identity: A Tate Tour’**

A workshop exploring how embodiments of African identity flow through Tate’s collection of British art like an underground spring, subtly immersing canonical works in untapped reservoirs of hidden meaning. Explore this intriguing tributary of art and its contemporary implications with Kimathi Donkor.

Speaker Biographies

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Kaveh Abbasian

Kaveh Abbasian studied Cinema/Montage at the Tehran University of Art. In 2008, he started his MA in documentary practices at the Roehampton University of London. In 2014 he continued his studies at the same institution, with a PhD course in Film and Television studies. His practice-based PhD research is a study of Iranian war propaganda documentaries during the Iran-Iraq War in the 1980s.

Steven Ball

Steven Ball is an artist and Research Fellow at Central Saint Martins' where he was instrumental in developing and maintaining the British Artists' Film and Video Study Collection. Exhibitions include Deep Water Web, Furtherfield Gallery (artist collaboration with John Conomos, 2016) and touring screening exhibition Figuring Landscapes, UK and Australia (artist and co-curator 2008-2010). Publications include

Expanded Cinema: Art Performance Film, Tate Publishing, (co-editor and author, 2011).

Professor Oriana Baddeley

Oriana Baddeley is Dean of Research at University of the Arts London (UAL), and a member of the UAL research centre for *Transnational Art, Identity and Nation (TrAIN)*. She studied History and Theory of Art at the University of Essex where she completed her PhD on Ancient Mexican art and its re-discovery in the nineteenth century. With a focus

on Mexico and Latin America, she has written on the histories of exhibiting the art of these regions and explored how traditions of display and categorization have been responded to within the global structures of contemporary art expositions. Recurring themes within her work address issues of cultural stereotype and ideas of authenticity, particularly the associations of death, gender and danger with cultural otherness. Running throughout much of her writing has been a fascination with the ways in which different geographic contexts impact on definitions of creative practice and how such definitions are then interpreted.

Dr Jamie Brassett

Jamie Brassett is Reader in Philosophy, Design and Innovation at Central Saint Martins, where he has worked since 1995, running MA Innovation Management since it started in 2008. With a Philosophy PhD (Warwick, 1993), he publishes on philosophy, technology, design, politics and ethics, and is now collaborating on a book on superheroes. His practice currently emphasises innovation management and strategic futures. He is a Visiting Professor in the Department of Design at Anhalt University of the Applied Sciences, Dessau, Germany.

Dr Emma Brodzinski

Emma Brodzinski is a Senior Lecturer in Drama and Theatre at Royal Holloway, University of London and a dramatherapist. With colleagues, she has been developing a TECHNE-funded project looking at well-being within the PhD process.

Professor Angus Carlyle

Angus Carlyle is a researcher at CRiSAP (Creative Research into Sound Arts Practice) at University of the Arts, London, where he is Professor of Sound and Landscape. His art works have included *51° 32' / 6.954° N / 0° 00' / 47.0808° W* (2008), *Noli Me Tangere* (2009), *Some Memories of Bamboo* (2009) and *Air Pressure* (2011-2013), a collaboration with anthropologist Rupert Cox. His new project with Cox, *Zawawa* (2015-) extends Carlyle's fascination with the heard world of people and place, memory and presence.

David Cross

David Cross is an artist and Reader at University of the Arts London. Informing his research, practice and teaching is a critical engagement with the contested ideals of 'sustainability' and 'resilience' in relation to visual culture. His particular focus is on finite and renewable energy sources, at the intersection between ecological and economic flows.

Lucy Coggle

Lucy Coggle is a TECHNE-funded PhD student in the contemporary art department of Kingston University. Her practice-based project, *Digital Scurvy*, is an investigation into the linguistic and visual language used in and about digital culture.

Dr Sean Cunningham

Sean Cunningham has worked at The National Archives since the 1990s where he is currently the Head of the Medieval Records team. Sean has extensive experience of research into late medieval and early Tudor England, and has published widely on Britain at the turn of the sixteenth century, late medieval society in northern England, and the records of government. He is a Fellow of the Royal Historical Society and co-convenor of the Late Medieval Seminar at London University's Institute of Historical Research. Sean has recently started as a co-investigator on a Leverhulme-funded research project on Early Tudor Kingship (@TudorKingship) with staff at the universities of Winchester and Sheffield.

Dr Kimathi Donkor

Kimathi Donkor is an internationally exhibited artist and a post-doctoral fellow with the UAL TrAIN research centre (for Transnational Art Identity and Nation). Funding from the AHRC helped him study at Chelsea College of Arts, leading to the award of a PhD for his practice led thesis 'Africana Unmasked' in 2016.

Jennifer Edwards

Jen Edwards is the Research Coordinator at Shakespeare's Globe. She is also a doctoral candidate at Royal Holloway, University of London. Her thesis, *Beside Themselves: Shakespeare's Ecstatic Subjects*, focuses on conceptions and dramatizations of ecstasy and the ecstatic experience in the works of Shakespeare and his contemporaries.

Professor Kate Fletcher

Kate Fletcher is Professor of Sustainability, Design, Fashion at Centre for Sustainable Fashion, University of the Arts London. For the last 20 years she has been exploring design for sustainability in fashion.

Jane Gawthrop

Jane Gawthrop is the Manager of the TECHNE Doctoral Training Partnership overseeing all aspects of its operations. She also manages Royal Holloway's relationship with the ESRC SeNSS DTP and other types of doctoral awards at the College. Previously, Jane was a Faculty Manager at Royal Holloway and managed one of the Higher Education Academy Subject Centres.

Professor Rebecca Earley & Dr Kate Goldsworthy

Rebecca Earley and Kate Goldsworthy co-founded the Centre for Circular Design at UAL in 2017, and co-direct the Centre. Kate is a designer and academic working to bridge science, industry and design through multidisciplinary and practice-led research. She first began her research with Textiles Environment Design (TED), and the Textile Futures Research Centre (TFRC) at the University of the Arts London in 2005 with the first UK practice-based doctorate focused on 'designing for the circular economy'. Her Laser Finishing process, developed in 2008, enables fully closed-loop recycling of polyester fibres at end of life, and has been exhibited internationally.

Becky and Kate currently work on two Swedish-based projects with Research Institutes of Sweden (RISE): MISTRA Future Fashion and Trash-2- Cash (EU H2020 funding).

Professor Paul Goodwin

Paul Goodwin is University of the Arts London Chair of Contemporary Art & Urbanism and Director of TrAIN (Transnational Art, Identity and Nation) Research Centre.

Solène Heinzl

Solène Heinzl is an Ethnomusicologist PhD student at Royal Holloway, University of London. Her PhD is on the Impact of Cultural Policy in New Town: The Urban Ethnomusicological Case Study of Cergy-Pontoise. She organised the 2017 Student conference: *Emotion Engagement, Experience* with Gillian McIver and Will Osmond at Amnesty International UK.

Carol Hughes

Carol is the Doctoral Training Partnerships & RCUK Scholarships Administrator responsible for the administration of the TECHNE Doctoral Training Partnership. She can advise on the selection process for AHRC doctoral awards and on applying for other types of TECHNE AHRC funding for events and student placements. Before joining Royal Holloway, Carol worked for Bracknell Forest Council in Environment, Culture and Communities.

Professor Roger Kneebone

Roger L. Kneebone is Professor of Surgical Education and Engagement Science, Imperial College London and Wellcome Trust Engagement Fellow.

He is a clinician and educationalist who leads the Centre for Engagement and Simulation Science at Imperial College London and the Royal College of Music–Imperial Centre for Performance Science. His multidisciplinary research into contextualised

simulation builds on his personal experience as a surgeon and a general practitioner and his interest in domains of expertise beyond medicine. Roger has built an unorthodox and creative team of clinicians, computer scientists, design engineers, social scientists, historians, artists, craftsmen and performers. Roger has an international profile as an academic and innovator. He is a Wellcome Trust Engagement Fellow and in 2011 became a National Teaching Fellow. He is passionate about engagement, which he sees as a translational resource bridging the worlds of clinical practice, biomedical science, patients and society.

Professor Reina Lewis

Reina Lewis is Artscom Centenary Professor of Cultural Studies at London College of Fashion, University of the Arts London. Her books include: *Muslim Fashion: Contemporary Style Cultures*(2015), *Rethinking Orientalism: Women, Travel and the Ottoman Harem* (2004), and *Gendering Orientalism: Race, Femininity and*

Representation (1996). She is editor of *Modest Fashion: Styling Bodies, Mediating Faith*, (2013). Reina is a frequent media commentator – most recently for the New York Times, le Monde, BBC World, BBC Radio, CBC radio, The Guardian, The Times, Marie-Claire magazine, Elle Brazil, Businessoffashion.com, Fortune.com, and Huffington Post. She convenes the public talk series Faith and Fashion at the London College of Fashion.

Professor Ruth Livesey

Ruth Livesey is Professor of Nineteenth-Century Literature and Thought in the English Department at Royal Holloway, University of London. Her most recent book is *Writing the Stage Coach Nation: Locality on the Move in Nineteenth-Century British Fiction* (OUP, 2016) which was nominated for the MLA James Russell Lowell Prize, 2017. She was an editor of *Journal of Victorian Culture* from 2009-2015, is a strategic Peer Review College member of the AHRC and regular AHRC grant moderation panel chair. Ruth has three current PhD students and has supervised 10 PhDs to completion over the last decade whilst examining a further 14 theses across literary, art historical and historical areas of study. She has served as Deputy Director of TECHNE since January 2016.

Professor Celia Lury

Celia Lury is Professor and Director of the Centre for Interdisciplinary Methodologies at Warwick University. She is interested in the space-times of

contemporary culture and has published on topics including interdisciplinary methods, branding, and the global culture industry.

Judith Merritt

Judith Merritt is Head of Talks and Exhibitions at the National Theatre. Previously she worked at Eden Court in Inverness as Arts Education Manager for nine years before moving south to Colchester where she worked as Head of Learning at visual arts venue Firstsite for six years. She trained at Dartington College of Arts and has worked as a performer and stage designer for companies in UK, New Zealand and Canada.

Dr Helen Minors

Helen Julia Minors is Associate Professor of Music at Kingston University. She has much experience having acted as head of department in two institutions and currently works as course leader for two undergraduate programmes. Helen's research explores intercultural arts research, mostly notably in twentieth-century European music. She has published widely, including many arts and book chapters. She current co-leads the project Taking Race Live which was a Finalist for the Higher Education Academy's Collaborative Award in Teaching Excellence.

Professor Katie Normington

Katie Normington is Senior Vice Principal (Academic) at Royal Holloway University of London. She is a Professor and previous Head of the Department of Drama and Theatre. Her research focuses on theatre history – in particular medieval English drama and contemporary theatre. She has published four authored books in these areas, and one co-edited collection. She is currently co-editing a collection of writings on medieval performance. She continues to write articles within the field.

Professor Lucy Orta

Lucy Orta is Professor of Art in the Environment at University of the Arts London, and a Member of UAL's Centre for Sustainable Fashion. Her practice investigates the boundaries between the body and architecture, exploring their common social factors, communication and identity. Lucy co-founded the Studio Orta with her partner the Argentine artist Jorge Orta, in 1992. In recognition of her academic contribution to the visual arts, she has received an honorary Master of Arts from Nottingham Trent University and an honorary Doctor of Letters from the University of Brighton.

Professor Peter Osborne

Peter Osborne is Professor of Modern European Philosophy and Director of the Centre for Research in Modern European Philosophy (CRMEP), Kingston University London. His books include:

The Politics of Time (1995; 2011), *Philosophy in Cultural Theory* (2000), *Conceptual Art* (2002) and *Anywhere or Not at All: Philosophy of Contemporary Art* (2013). This Postconceptual Condition will be published by Verso in January.

Professor Malcolm Quinn

Malcolm Quinn is Professor of Cultural and Political History, Associate Dean of Research and Director of Graduate School Camberwell, Chelsea, Wimbledon Graduate School and Honorary Senior Research Associate, UCL Faculty of Laws, Bentham Project. He is interested in the relationship between democracy and the practice of taste from the eighteenth century to the present day.

Dr Deana Rankin

Deana Rankin lectures on Shakespeare and early modern drama at Royal Holloway, University of London and specialises in the literature of early modern Ireland. Her first book *Between Spenser and Swift: English Writing in Seventeenth-century Ireland* (Cambridge UP, 2005) explored how new arrivals wrote about the transition from soldier to settler across the turbulent seventeenth century; she also edited *Landgartha* (Four Courts, 2014), an allegorical play about Amazons first staged in Dublin 1641, on the verge of civil war. She is currently writing a book about tyrannicide on the early modern stage. Deana has also worked in arts and arts education: she was co-director of Pegasus

Theatre in Oxford, and curated a series of weekend festivals at the RSC. She was recently involved in *Indian Shakespeares on Screen* (April 2016) a conference-festival which brought Bollywood director Vishal Bhardwaj and his Shakespeare trilogy to the BFI. Last year she was Shakespeare advisor to 'Storming Utopia' a collaboration between the University of Oxford TORCH Knowledge Exchange Project, Pegasus Theatre and the Fondazione Cini, Venice. The project involved a company composed of academics, youth theatre members and young refugees seeking asylum in Oxford; it worked with Thomas More's Utopia (1516) and Shakespeare's *The Tempest* (1616) to explore what kind of confederations, political and aesthetic, were possible, or worth dreaming our way towards, in 2016.

Francesca Robinson

Francesca works in Educational Development at Royal Holloway, University of London. She has a background in teaching English language and teacher education in Further and Adult Education. Her research interests include blended learning in course design and the educational experiences of students with an autism spectrum disorder.

Dr Agnès Rocamora

Agnès Rocamora is a Reader in Social and Cultural Studies at the London College of Fashion, University of the Arts London. She is the author of *Fashioning the City: Paris, Fashion and the*

Media. Her writing on the field of fashion and on the fashion media has appeared in various journals, including *Fashion Theory, Journalism Practice, Sociology, Sociétés, and the Journal of Consumer Culture*. She is a co-editor of *Thinking Through Fashion: A Guide to Key Theorists*, of *The Handbook of Fashion Studies*, and of *Fashion Media: Past and Present*, and a contributor to *Fashion as Photograph and Critical Luxury Studies*. She is also a co-founder and co-editor of *the International Journal of Fashion Studies* and is on the editorial board of *Cultural Sociology, dObras, and Fashion Studies*. She is currently developing her work on digital fashion media.

Professor Stella Sandford

Stella Sandford is Professor in the Centre for Research in Modern European Philosophy at Kingston University, London. Her research foci include philosophies of sex and gender; critical philosophy of race; philosophy and psychoanalytical theory; philosophy of natural history; feminist philosophy and theory; and the application of knowledge from these areas to the critical study of Immanuel Kant.

Dr Jonathan Skinner

Jonathan Skinner is a Reader in Anthropology at the University of Roehampton, Chair of TECHNE Training Group, author and editor of over 9 books, and former editor of the journal *Anthropology in Action*.

Dr Lucy Steeds

Lucy Steeds is Reader in Art Theory and Exhibition Histories, based at Afterall art research centre, Central Saint Martins. She convenes the MPhil/PhD Research Network of University of the Arts London (RNUAL). Her books include: *How Institutions Think* (2017) and *The Curatorial Conundrum* (2016), both co-edited with Paul O'Neill and Mick Wilson; and *Exhibition* (for the *Documents of Contemporary Art* series), 2014.

Dr Tim Smith

Timothy Smith is a London-based artist/filmmaker, creator of multi-award-winning narrative short films such as *Attack* (2005) and *Le Weekend* (2007); and more recently, experimental non-narrative films *Béton brut* (2014) and *When we come to it* (2015). He obtained his BA(Hons) in Film Production and Animation from Deakin University in Melbourne, Australia (where he was born and raised); and his MA in Art and Media Practice at the University of Westminster, in London. From 2008 – 2016 Timothy worked at the British Film Institute. Initially, as the Events Programmer for the BFI London Film Festival from 2008-10, returning to the LFF as Production Supervisor for BFI Live in 2011. Subsequently, he worked for the BFI on a part-time basis, producing cinema events, until he began his research degree in 2016 at the University of the Arts London. For more info, please visit: www.lucidfilms.co.uk

James Swinson

James Swinson is Research Students Tutor and Course Leader for Research MA Academic Practice Teaching & Learning Exchange at Central Saint Martins, University of the Arts London. He is an artist and writer whose practice has involved documentary filmmaking, photography and site-specific installation. He is currently focusing on the city: re-development, social housing and urban identity. James has both a science and fine art background, which is reflected in his research interests.

Adele Tulli

Adele Tulli is a TECHNE student at the University of Roehampton. Her doctoral thesis entitled *Visible Resistance: Reframing Gender in Feminist and Queer Film and Video* explores the audiovisual tactics of resistance that feminist and queer filmmakers have developed in order to question normative media representations of gender and to articulate alternatives for themselves.

Exploring the local area

- **Head for the south side of the river via Vauxhall Bridge to the west for great bars, restaurants and clubs where Gay London co-exists with the Portuguese community.**

Top priority – Pico Bar and Grill for Portuguese Tapas, and the Royal Vauxhall Tavern for a pint and outrageous cabaret at one of London's oldest drag venues.

Or Lambeth Bridge for Lambeth Palace and the Museum of Garden History.

<https://gardenmuseum.org.uk/>

For a more extensive list of art, entertainment and food checkout the [TIMEOUT – Vauxhall Area Guide](https://www.timeout.com/london/things-to-do/auxhall-area-guide)
<https://www.timeout.com/london/things-to-do/auxhall-area-guide>

