

## CONTEMPORARY ART RESEARCH STUDENTS

### Introduction to PhD study in CARC

The Contemporary Art Research Centre at Kingston University welcomes applications from artists who wish to develop their artistic practice through PhD study. We are committed to supporting such artists in formulating and realising major projects, which are critically engaged with, and significant to the expanded discourse of contemporary art practice. We aim to make provision for innovative approaches to this emergent area of research, in order to generate new and varied models, for the wider articulation of artistic knowledge.

We are working to formulate a distinctive approach to the requirements for PhD examination in practice, privileging the practice and its methods/forms. The role of writing as a form can vary, drawing on the expanded discourses of writing relevant to artistic practice. We are seeking artists who might take particular, critical and experimental approaches to the form of the thesis, as an articulation of practice itself, incorporating modes of writing as one of its elements.

CARC is situated within the School of Fine Art; staffed with significant and emergent practitioners including *Charlotte Ginsborg, Alexis Teplin, Cullinan and Richards, Julie Myers, Katy Macleod, Mike Nelson, Dean Kenning, Phillip Warnell, Roman Vasseur, Stephen Hughes, Richard Squires, Volker Eichelmann, Andrea Stokes, Ann Hulland, Henry Bond, Andrew Bick, Joanne Addison, Adam Gillam, Derrick Haughton, Zoe Childerley, Judy Price.*

A range of specialisms and distinct strategic approaches are covered in their practices, yet at all levels, and in all areas of the curriculum, discrete and particular approaches are critically situated within the expanded field of contemporary art. We are therefore interested in artists who can find context within any of the specialisms we cover, as well as the milieu we collectively offer.

In 2008 we established The Centre for Useless Splendour as a conceptual formulation of the research taking place in the School of Art – this Centre is not a building, nor a physical place but a set of relationships, contingencies and dialogues between concurrent creative and intellectual enquiries. We have chosen to express these proximities through a fictional architecture as a series of adjacent rooms;

#### ***The Centre for Useless Splendour***

*Here we aim to build and provide an intellectual and creative milieu for invention in contemporary art. The Centre takes its provisional/operational name from Andre Breton's essay 'Once upon a time' which argues for the transformative power of the imagination – that it may be applied instrumentally to change circumstances, yet is also excessive to utility, absurd and radically profane. The Centre for Useless Splendour seeks to house this range of useful/less imaginative invention across the field. We are not interested in 'newness' as such, but resourceful adaptations, hybrids, mutations and detournements, as well as attention to the realm of the overlooked, the scatological and absurd promise of stuff, recognised through play - these things are cultivated here.*

*The Centre for Useless Splendour is divided into four interconnected spaces for discussion and action to these ends.*

#### ***Foyer***

*Work in this area is concerned with propositions for agency and the generation of expanded and hybrid modes of socially-sited artistic production. This is explored through collaboration, curation, writing, publishing, broadcasting and other modes of dissemination, in and with particular social contexts, spaces and encounters.*

#### ***Machine Room***

*Work here is concerned with how technologies, methods and processes might be understood, detoured and reinvented. There is attention to the intellectual work of fabrication, but also to how propositions of the imagination can lead to inventive or perverse uses of technology and material. Diverse reprographic and recording technologies are manipulated to shape contact and encounter.*

### **Hall of Records**

*Here we think about knowledge, and how it is configured through organisations and institutions. Acting on official, unofficial, yet to be realised and fictional accounts, work in this area considers how histories might be generated, re-imagined and re-inscribed. Working with archives and collections, found objects, constitutions, laws and manifestos - authorities, authorships and agencies are drawn up, enacted and tested.*

### **Lumber Room**

*This place is for experience, matter, noise. It is for knowledge developed through embodied temporal encounter. Attention is given to possibilities of materiality and process, unfolding in the making of pictures and things, through accident and event. Abstraction and performance meet over scatological play, profanity and eroticism. Waste.*

We are looking for artists who might be interested in the proposition of this Centre for Useless Splendour, not simply with a view to inhabiting it, but in accepting the implications of its fiction - to also reformulate and reconfigure it. We are looking for artists who might be interested in the 'architecture' we have provisionally established, but who will precipitate adaptations of it and changes to it.

### **Current students undertaking research in the Centre:**

Jenna Collins, Lucy Coggle, Jonathan Allen, Rachel Cattle, Stine Ljungdalh, Anat Ben-David, Esther Windsor, Martin Westwood, Charlie Tweed, David Panos, Maryam Tafakory, Gareth Jones, Maureen De Jaeger, Bill Leslie, Rupert Norfolk, Christian Newby, Melissa Gordon, Seyyed Aleahmad, Daniel Shanken.

### **Past students:**

Ailbhe Ni Bhriain, SE Barnet, Arnaud Desjardin, Matthew Thompson, Dan Hays, Emma Hart, Mark Greenwood, Roderick Harris

## **PhD's in CARC - Application Guide**

In submitting your PhD application, please provide the following:

### **1. Research Proposal** (not more than 1500 words)

This document will establish your reasons for undertaking a Research Degree. In formulating your proposal, please ensure that you express your current interests as an artist and indicate the likely trajectory of your research to provide a sense of where you are going with the practice and your thinking in relation to that. It should identify your intellectual point of departure, mapping out your current interests and your likely trajectory and/or approach to exploring them through a Research Degree.

It should place your work in context; mapping your relationship to contemporary art as well as relevant critical discourses. Do not feel that you need to express your thinking using dense or 'academic' language unless that seems appropriate. Summarise the focus and motivation of your proposal, let us know what you are curious about, what you wish to explore and how. This may include a number of related questions, propositions, statements and problematics that drive your enquiry/artistic practice. Clearly express what it is you do – what are your methods, processes, strategies etc. describe your artistic processes, with reference to your visual and other documentation and talk about how they enable you to explore your questions. Do not feel obliged to anticipate your ultimate 'findings' or 'outcomes', but be particular in detailing your approaches - the kinds of activities or enquiries you would like to undertake would be useful in helping us understand what kind of project might take shape.

### **2. Bibliography**

Please include reference to visual and aural as well as textual forms of knowledge. That is to say: identify and detail artworks and other cultural reference points, as well as books and essays.

### 3. Documentation of your work

In making your selection, bear in mind that the documentation you submit will be viewed in tandem with your proposal. We accept digital and printed matter as appropriate to your practice. Do provide clear instructions for any special viewing requirements and if documents are to be found on a website give specific links to particular works/material; we will be guided by your selection and do not generally trawl through broad archival websites.

In addition to visual and aural material feel free to include samples of any varied forms of writing in your practice that may reflect your working processes; these do not have to be published. In assessing proposals we are looking for vigorous, committed and inquisitive approaches to making art – which we regard as the basis for research of the highest quality.

### 4. Kingston University Postgraduate application form

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We accept both electronic and hard copy applications.

Electronic applications to [fadaresearch-enterprise@kingston.ac.uk](mailto:fadaresearch-enterprise@kingston.ac.uk)

Hard copy applications to Emerald Day, FADA Research Office, Knights Park, Kingston upon Thames, KT1 2QJ.

PLEASE MARK YOUR APPLICATION "FOR CARC"

#### Who to contact for further advice:

- For specific advice on preparing your proposal and documentation contact, Volker Eichelmann, Director of Post-Graduate Research in the School of Fine Art [v.eichelmann@kingston.ac.uk](mailto:v.eichelmann@kingston.ac.uk). **Please note** that due to a high volume of applications we are only able to offer a single advice on proposal development.
- If your enquiry is about the application process or funding availability and deadlines or you have made an application and would like an update on its progress please contact our Faculty Research Office [fadaresearch-enterprise@kingston.ac.uk](mailto:fadaresearch-enterprise@kingston.ac.uk)