

ICFAR Master Class for UAL Doctoral Students

taken by Dr Caroline Bergvall

Professionalisation and de-professionalisation of the art-making process

Tuesday 9 February 2010, between 1pm and 4pm

Art Workers Guild

6 Queen Square Bloomsbury

London, WC1N 3AT

(press buzzer marked 'ICFAR Master Class' for entry) **Please book your place in advance at c.ralls@csm.arts.ac.uk**

What does it mean to an artists to undertake and complete a PhD? What can PhD students who are themselves practicing artists learn from artists who have undergone the doctoral process? This academic year ICFAR and RNUAL is running four workshops that address questions of practice within the context of doctoral work. Each workshop will be led by an artist who has undertaken a PhD project. Artists will introduce their own work, and talk about the ways in which they approached their own PhD, reflecting on how the doctoral work has informed their current intellectual and creative practice.



The third ICFAR master class this academic year will be taken by Dr. Caroline Bergvall.

"A PhD for artists provides a strong scholarly and structural focus to practice. It can deepen and broaden one's understanding of the motivation in being an artist. It also prepares for the cultural industries: from showing work to applying for funding to developing critical work to curating, editing and/or favouring a good teaching trajectory. All this is great but it can over-determine the approach one has to making and representing one's work. This is perhaps especially the case for work which sits between artforms and environments. I want to present and discuss with you some of the strengths and dilemmas I have encountered, as well as some of the mechanisms and decision-making processes I have developed to function and grow as an

interdisciplinary writer, beyond post-grad training resources and teaching in arts colleges.” - Dr. Caroline Bergvall

Caroline is a French-Norwegian writer and artist based in London, and working across media, languages, and art forms. Her projects alternate between books, audio pieces, performances and language installations. Caroline’s books include: *Fig* (Salt Books, 2005), *ALLOY* (forthcoming, Nightboat Books, 2010). CD of audiotexts: *VIA* (rockdrill 8) (2005). Her recent arts collaborations include, an arts residency w Rodney McMillian (Hammer Museum, LA, 2009), a designed chapbook *The Die is Cast* w Nick Thurston (information as material, 2009), a track on DJ/Rupture’s latest *Solar Life Raft* CD (2009). Caroline’s critical work and essays address questions of new literacies, speaking bodies, expanded writing modes, language invention, bilingualism and cultural belonging. She has recently presented at: Henie Onstad Museum (Oslo), Poetry Marathon, Serpentine Gallery (London), MukHa Museum (Antwerp), PhonoFemme (Vienna), Tate Modern (London), MOMA (NY).

Caroline Bergvall was Director of Performance Writing, Dartington College of Arts (1994-2000), co-Chair MFA in Writing, Bard College (NY, 2004-2006). She is currently an AHRC Fellow in the Creative and Performing Arts. For more information please visit www.carolinebergvall.com

**TO BOOK A PLACE ON THIS PhD MASTER CLASS PLEASE
CONTACT CHRIS RALLS AT c.ralls@csm.arts.ac.uk OR BY PHONE
ON 020 7514 8546**



ICFAR PhD Master Classes addressed questions of practice within the context of doctoral work. Each workshop was run by an artist who has undertaken a PhD project. The guest artist talked about how they approached their own PhD, and reflected on how the doctoral work has informed their current intellectual and creative practice. Additional Information (Publicly available): ICFAR was one of 12 University-based centres and units at the University of the Arts London, and the only centre specifically focused on fine art practice based research. Caroline Bergvall - Caroline Bergvall's works, which have been commissioned and presented at museums all around the world, are noted for their...
Born in Hamburg, Germany, in 1962 to a Norwegian father and French mother, Caroline Bergvall grew up in Switzerland, Norway, and France with longer periods in the U.S. and England. She studied at Universit  de la Sorbonne Nouvelle in Paris, received an MPhil from the University of Warwick, Britain, and a doctorate from the Dartington College of Arts. Her collections of poetry and hybrid texts include *Strange Passage: A Choral Poem* (Equipage, 1993), *clat: sites 1-10* (1996), *Jets-Poup e* (Rem Press, 1999), *Goan Atom* (Krupskaya, 2001), *Fig* (Salt Books, 2005), and *Meddle English* (Nightboat, 2010), ICFAR PhD Master Classes addressed questions of practice within the context of doctoral work. Each workshop was run by an artist who has undertaken a PhD project. The guest artist talked about how they approached their own PhD, and reflected on how the doctoral work has informed their current intellectual and creative practice.
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