

## Teaching Painting Conference 2018 - proposal

### Painting as Technology

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### Abstract

This paper will present an articulation of the activities and research attached to the ongoing research thematic 'Painting as Technology', which forms part of the programme of *paintingresearch* at Wimbledon College of Arts.

The value of the research thematic is in its extension outwards from painting into diverse fields via a methodological framework. Incorporating research by staff on the BA Fine Art Painting course as well as invitations to visiting artists and academics, the series offers opportunities for students to connect with these themes in both contextual and practical ways.

In this instance the theme emerged via an assumption that painting acts in response to the mechanical or digital rather being mechanical - and *digital* in itself.

Painting as Technology examines:

Painting as a mechanical pursuit engaging the brush/stylus as a prosthetic.

Painting as a mode of enhancing the optical and lenticular. In this way, it becomes a form of human extension, driving forms of supra-production or a supra-visual.

Painting as a critical envoy from history - its longevity allowing commentary and critical distance on newer media and allowing for their reflection and deflection into supposedly 'known' terrain, reimagined.

The series launched with a symposium that looked at the concept of *techne* – the importance of craft practice in art making – as it relates to painting through film, the digital, painting processes and via performative means.

A lecture by Dan Hays explored the ways in which his practice utilises digital technologies in conjunction with labour-intensive hand painting to produce works that engage the interface between the two.

We have worked on a digital maker project with Tate Exchange. Our project 'Imagining Technologies' involved the creation of notional, analogue viewfinders through which to distort and re-imagine works from Tate's collection. We tested handmade forms of virtuality and led up to the project by experimenting with painterly VR software. Using radical educator, Roy Ascott's projects as a model, we looked at how artists can connect with conceptual digital research via analogue, painterly experiments.

This paper examines teaching painting as technology via its own intrinsic engagement with the virtual, the mechanical, the prosthetic and hand-eye relationships.

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## Speakers:

**Tom Cardwell** uses painting practices to explore objects and symbols in contexts of subculture and art history. His PhD thesis examined the 'battle jackets' made by heavy metal fans, combining painting with ethnographic research. The potential for symbols to be redeployed in intertextual networks is at the centre of a practice that ranges across painting, textiles, digital imagery and performance. Tom Cardwell is Senior Lecturer on BA Fine Art, Painting at Wimbledon College of Arts.

**Geraint Evans** is interested in the ways in which we perceive, control, fabricate and commodify the natural world and in both the hybridised space in which the built and natural environments meet and in our complex perception of the wilderness. The effect of ever evolving technologies and mass tourism on our perception of and relationship with nature is another important aspect of

his practice. Analogue and digital photography play a crucial role both in visual information gathering and in the production of his paintings and he utilises video and Photoshop to produce animated drawings. Geraint Evans is Course Leader for MA Painting at Wimbledon College of Arts.

**Zoë Mendelson** has a collagist practice, using collation as a methodological framework for creating networks between psychoanalytic theory, psychotherapeutic practice, spatial theory, fine art and critical practice. Her work includes various forms of writing (fiction and non-fiction), collage, drawing, performance, animation and installation. Zoë's research engages disorder as a culturally produced phenomenon, in parallel to its clinical counterpart, suggesting its value to knowledge production within Fine Art and critical theory. Zoë Mendelson is Pathway Leader for BA Fine Art, Painting at Wimbledon College of Arts.