

DISSERTATION REVIEW

Charlotte Biszewski

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Embedded in Print

The Eugeniusz Geppert Academy of Art and Design in Wrocław Faculty of Graphics and Media Art

Fine Arts and Art Conservation

The PhD utilizes an explorative methodology that truly embraces a practice-related compulsion to engage with technical making barriers (for artistic purposes) whilst revisiting craft sensibilities in a Post-Digital context. The appendix (blog) predominantly functions as a makers led repository that contributes to the emerging field of paper based embedded circuits and conductive ink strategies for artists and designers. The structure of the dissertation follows conventional arrangements for chapters and the language is clear and accessible to a broad audience of potential readers. The thesis is positioned as an introduction to this field of inquiry - rather than a definitive, or resolved approach for artists and designers.

Chapter 2 situates the coalition of practice and process that has arisen from historical and thematic associations with craft, storytelling and evolutionary modes of communication in art and science. Chapter 2 also provides a good conceptual grounding for the Pythagorean idea that is interwoven within the audio and visual components of the work. Similarly, the role of the amateur maker is echoed within the evolution of astronomy contributions, the e-ink industries identification of creative users and how the researcher acknowledges the role of making within the thesis. Interestingly the re-emergence of the amateur astronomer 'in troubled times' provides a poignant basis for the creative work and its contemporary commentary. The alignment with discovery (and self-discovery) is a useful insight - that brings further credence to locating human impulses within a field of technological observation and contemporary data driven communication. The preoccupation with technological making aligns with post-digital practices (and the integration of analogue and digital processes) and is a welcomed deviation from 'well-trodden territory' in printmaking and allegiances with process specificity.

Chapter 3 provides an astute selection of artists and practices that overlap and run parallel to many of the key themes within the thesis. The selected works embody the exploratory nature of Ms. Charlotte Biszewski's practice - when encountering historical modes of communication and searching for the synthesis between the physical and digital. The inclusion of interdisciplinary practices is both appropriate to the overall narrative of the thesis (that traverses disciplinary knowledge / know how) whilst it is refreshing to see printmaking

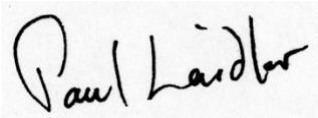
discussed within a contemporary maker culture context – especially when referencing interdisciplinary practices (1.3) and environmental and ethical considerations (1.3.1).

Chapter 4 includes pre-PhD artwork that provides a background to the development of processes and material aesthetics whilst identifying thematic elements (storytelling, collaboration, craft) that are revisited and built upon within the *Sound of the Spheres* work. Printmaking has a long historical preoccupation with process, surface tactility and graphic languages that seek to exploit communicative strategies. The *Sound of the Spheres* work extends upon many of these predominantly mechanically derived dialogues by embracing the sensory and experiential possibility of narrative devices. To this end the work offers a valuable contribution to the area of Expanded Print discourse. Therefore, the aim to ‘inform future artists within the field of print and physical computing’ can be evidenced within the PhD submission - as part of a practice-led contribution. As previously stated, the appendix as an online repository provides useful video evidence of the making process - specifically when considering the experiential qualities of the work such as sound and location-based instillation. The Wixsite that houses the appendix is divided into three categories that reference the making content (Materials, Process and Research & Development) and offer both informative guidance and sometimes informal observations from conferences, residencies, collaborations and studio practice. It should also be noted that the following URL is the correct link to the appendix <https://charlottebiszewski9.wixsite.com/embeddedinprint> rather than the URL link on page 9 of the dissertation.

The thesis dissertation document is around sixteen thousand words in length which is somewhat less than I am accustomed to reading - although the appendix and supporting documents do indicate further written insights into the PhD. The following suggestions are areas of further exploration that could enrich the dissertation document; a validation of research methodology; a broader mapping of Post-Digital discourse; a contextual appraisal of immersive storytelling within fine/graphic arts and possibly the role of *Homage* as a re-visitation strategy for contemporary artist commentary.

In summary, Ms. Charlotte Biszewski has utilized her previous experience with printmaking and forays into new technologies as a firm base for the PhD. Moreover, there is an impressive array of international exhibitions, residencies, conference presentations, journal articles and workshops that support the investigation and demonstrate peer reviewed acknowledgement and platforms for application. The thesis is an excellent example of an interdisciplinary inquiry that plots the impulse of the artists creative endeavor and facility to discover, present and contribute new knowledge to the field. Based on reading and analysis of the concept and the realization of the dissertation, and after taking into consideration the creative output, I

recommend an academic Ph.D. title in the field of art, in the discipline of fine arts and art conservation be granted to Ms. Charlotte Biszewski.

A handwritten signature in black ink on a light grey background. The signature reads "Paul Laidler" in a cursive, slightly slanted script. The first letter 'P' is large and loops back. The 'L' is tall and thin, and the 'A' is a simple loop. The 'I' is a vertical line with a dot, and the 'D' is a large loop. The 'L' and 'A' are connected, and the 'I' and 'D' are connected.

Dr Paul Laidler

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