

Dr. Frances ROBERTSON Glasgow School of Art email : Fr.Robertson@gsa.ac.uk

CURRICULUM VITAE at August 2017:

My expertise is in theories, histories and practices of representation conveyed through drawings and other two-dimensional works in modernising industrial societies in the nineteenth and twentieth centuries, both within art and design spheres and in dialogue with commercial and technical genres of representation. I examine the cognitive and material significance given to codes of drawing and to the cultural status of artists, draughtsmen and other practitioners in relation to their professional formation, and their access to education and training. My visual research is interdisciplinary, across fine art and design history and also within the histories of technology and science, with particular reference to the sociology of knowledge as manifested through drawing for design and engineering, and the reception and assimilation of drawing styles and techniques within the public realm. I examine drawing as a technological and industrial activity, with publications on print culture and alternative photographic processes (I am also an external examiner at the Department of Typography and Graphic Communications at University of Reading 2014-2017). My training includes an undergraduate degree in practical fine art (drawing and painting), following an extended period of work as a designer and technician working in theatre and performance and I maintain the experiential and disciplinary knowledge of material practices acquired in these spheres, and acknowledge the significance of collective, tacit and habitual actions within the conceptual knowledge generated through different codes of drawing that I study. My postgraduate study and areas of academic collaboration are within the fields of art history, history of technology, material culture, cultural history, cultural criticism and visual studies. Overall I take a material culture approach to the study of drawings as physical artefacts. Currently I combine research, pedagogy and knowledge exchange as lead investigator into the Material Cultures of art and design education (see below). For the future I am developing a broader research project into interactions between landscape representation, notions of national and regional identity and the cultural politics of design and landscape shaping in Scotland (see recent conference presentations below). My research interests feed my teaching and personal artistic practice, for example I run a course into drawing histories and philosophy at GSA in which students interrogate their current studio concerns in the light of disciplinary and cross-disciplinary discourses of drawing. I am an active member of ISCH (International Society for Cultural History) from 2008-present, the Design History Society, a member of IAWIS/ IAERTI and BAVS, and a past member of BSHS (British Society for the History of Science) and HSS, presenting conference papers to History of Science Society (HSS) Montreal 2010 and Philadelphia 2012.

Publications:

Chapter for a 3-volume Edinburgh University Press publication on the History of Newspapers and Periodicals in Britain and Ireland 1650-2011 *The Edinburgh History of the British and Irish Press* (general editors, Martin Conboy and David Finkelstein); *Volume 3: Power, Popularization and Permeation, 1900-2017* edited by Martin Conboy and Adrian Bingham, on photography and illustrations in the twentieth century –forthcoming).

Frances Robertson 'Post-print culture?' in: *Print Matters : An anthology of critical writing on prints and printmaking since 1986*, edited by Ruth Pelzer-Montada. Manchester: Manchester University Press (forthcoming, 2018).

Journal co-edited special issue *Studies in Material Thinking* (SMT): SMT 17 | 'Multisensory materialities in the art school' to be published Summer 2017 and co-edited by the organisers of the conference *Material Culture in Action: Practices of making, collecting and re-enacting art and design* (Glasgow School of Art, September 2015), Dr. Frances Robertson and Dr. Elodie A. Roy. Our CFP was open to all researchers, including those who attended

the GSA conference as delegates. Co-Editors: Frances Robertson Elodie Roy Editor-in-Chief: Nancy de Freitas Studies in Material Thinking, ISSN 1177-6234 School of Art and Design, Faculty of Design & Creative Technologies, AUT University. <http://www.materialthinking.org>

'Involuntary presence: copying, printing, and multiplying line' *TRACEY online journal of contemporary drawing research* special issue 'Drawing as presence' ISSN 1742-3570 <http://www.lboro.ac.uk/microsites/sota/tracey/journal/pres2.html>

Completed edited volume (and authored preface) of major publication *Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation* (Erma Hermens, Frances Robertson (eds) ISBN: 9781909492363 London: Archetype Publications – publication date April 2016 <http://www.archetype.co.uk/publication-details.php?id=229>

'Thomas Telford's tour in the Highlands: shaping the wild landscape through word and image' Accepted for peer-reviewed publication *Riddles of Form: Exploration and Discovery in Word and Image*, the conference volume from the 2014 triennial of the IAWIS/AIERTI. conference (11-15 August 2014), publication 2017

'Water treatment: diving into the Firth of Clyde' *The drouth* Volume 52, Summer 2015 ('Contemporary' special issue): 30-35

'Delineating a rational profession: the machine drawings of engineers in early nineteenth century Britain' 2015 *Textimage: revue d'étude du dialogue text-image Issue No. 7: Illustration et discours scientifiques: une perspective historique (Printemps 2015)* <http://revue-textimage.com/sommaire.htm> [accessed 13 July 2015]

'Mere adventurers in drawing': engineers and draughtsmen as visual technicians in nineteenth century Britain' Chapter in Kate Nichols, Rebecca Wade and Gabriel Williams, eds *Art versus industry?: New perspectives on visual and industrial cultures in nineteenth-century Britain* Manchester: Manchester University Press (2016)

Book review: 'Sealladh às Ur air Ealain na Gàidhealtachd: Brìgh Lèirsinn ann an Dualchas nan Gàidheal / Re-thinking Highland Art: The Visual Significance of Gaelic Culture MURDO MACDONALD, LESLEY LINDSAY, LORNA J. WAITE AND MEG BATEMAN (eds), Royal Scottish Academy, Edinburgh, 2013 132pp., XXX colour, XXX b&w illustrations, XXX, paperback ISBN 978 0 905783 24 6' [*Scottish Society for Art History Journal* 2015]

'Electric pastorale' *The drouth* Volume 47, January 2014 ('Close' special issue): 44-49

'Blueprints as master plans: Photo-mechanical reproduction, industrial duplication and the machine aesthetic' *Studies in Photography 2013* (Scottish Society for the History of Photography SSHoP) December 2013

Print culture: technologies of the printed page, steam press to eBook (2013) Routledge ISSN 978-0-415-57417-4 (paperback), 978-0-415-57416-7 (hardback), 978-0-203-14420-6 (eBook)

'David Kirkaldy (1820-1897) and his museum of destruction: the visual dilemmas of an engineer as man of science' *Endeavour* Special Issue on Representation in Science Vol. 37 (2013): pp. 125-132

'The geometric poetry of graphic art' *The drouth: 'graphic' special issue* Volume 41, 2012:pp.33-9 Glasgow ISSN 1474 6190 (was also guest editor of this issue 'Editorial': 2-3)

Unpublished PhD Dissertation 2011: 'Ruling the line: learning to draw in the first age of mechanical reproduction' (P/T 2005-2011) Department of Historical & Critical Studies, Glasgow School of Art AHRC funded from 2006-2010 A critical study of the development of technical drawing in Britain 1790-1850, with particular reference to cultural reception and formation of this discourse with reference to fine art, design and technical practices and traditions of representation, using interdisciplinary methods from art and design history and from the histories of science and technology.

TRACEY online journal of drawing research: Fragmentation issue 2009 'Private spaces : collective pages': Contact author: Frances Robertson

<http://www.lboro.ac.uk/departments/sota/tracey/journal/frag2.html>

<http://www.lboro.ac.uk/departments/sota/tracey/index.html>

Recent and forthcoming research/ knowledge exchange activities:

1. April 2017-Spring 2018 In association with Tiril Schrøder and Karen Disen, Professors of Drawing, Department of Art and Craft, KHIO, Oslo, and Edwin Pickstone, Marc Baines and Susan Roan, Lecturers, Communication Design, GSA, we are meeting to develop future cross-institutional collaborations and research activities. Schroeder and Disen will visit GSA between 17-21 April 2017 under the Erasmus staff exchange scheme to discuss the future collaboration (and will offer drawing workshops and a lecture while they are here). We aim to develop a public workshop event/ exhibition with the working title 'Common craft: print/ drawing/ text/ translation' between these all these parties, for which we will seek funding, for example from Creative Scotland Open Project Funding, and other sources via our Norwegian collaborators. I aim to achieve this by or before autumn 2018.

2. Appointed as member of AHRC Peer Review College in November 2017; my period of appointment will run from 01/01/2017 to 31/12/2020

3. Through a Northern Lens: Women, Picture, Place

Research Seminar on 28th October 2016, Principal Seminar Room 1, Reid Building, Glasgow School of Art. This was an RDF funded networking event in the form of a photography workshop/ seminar study day with invited guest speakers Dr. Mervi Lofgren (University of Lapland, Rovaniemi, Finland), Dr. Sarah Neely (University of Stirling), Shona Main (Writer, Film-maker and PhD candidate, University of Stirling/ Glasgow School of Art) and Jenny Brownrigg, (Researcher, Writer and Curator of Exhibitions at Glasgow School of Art). It was co-organised by Frances Robertson and Nicky Bird. Currently Robertson, Bird and Brownrigg are in discussion about future outcomes from this successful event, that will include a further research seminar, and a publication.

3. Taught at Oslo National Academy of Fine Art (Kunsthogskolen I Oslo) in January 2016 for a week of FOCI lectures and studio workshop teaching project on topics of drawing, print, mapping, and digital drawing (Erasmus invitation on basis of previous drawing theory publications).

4. Conference/ Research project: Lead organiser, Glasgow School of Art 'Material Culture in Action: Practices of making, collecting and re-enacting art and design', 7-8 September 2015, Keynote speakers: Prof Guy Julier, Prof Esther Leslie, Prof Tim Ingold (closing remarks), Ian Helliwell. Currently reviewing/ accepting proposals

5. May 2014 received Scottish Funding Council Global Excellence Initiative award for Material Culture Theme research project to fund employment of Research Assistant.

(Outputs include conference in Material Culture September 2015, previous and subsequent dissemination workshops/ events and publication)

6. Conference co-organiser: NeCCAR Conference: MatterREALITY 'Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation', 1-2 December 2014 jointly run by University of Glasgow and Glasgow School of Art: Co-author of peer reviewed edited volume of proceedings to be published by Archtype Publications

7. Invited to take part in events and projects organised by the Institute of Design Innovation, Forres (George Jaramillo) for the World Canals Conference, Inverness 2016—as part of his 'Archipelago 136' regeneration project. Didn't materialise

Reviewing activities

Appointed as member of AHRC Peer Review College in November 2017; my period of appointment will run from 01/01/2017 to 31/12/2020

External examiner, University of Reading for the Degree in Graphic Communication, Dept of Typography & Graphic Communication, 2013-2017.

Article reviewer for the Journal of Communication Inquiry (Sage Journals online at <http://jci.sagepub.com/>)

Book reviewer: for *Technology & Culture*, *Journal for British Studies*

Recent and forthcoming conference papers/ other presentations:

Accepted for Design History Society Conference, DHS 2017: Making and Unmaking the Environment University of Oslo, Norway, 7-9 September 2017 'Power in the landscape: Regenerating the Scottish Highlands after WWII'

<http://www.designhistorysociety.org/conferences/archive/2017>

Conference website: <http://www.makingandunmaking.net/>

Keynote speech 'Assembler / défaire / recréer' at conference *Du rétro au néo, entre nostalgie et réinvention. Objets en mouvement !* – Colloque GIRCAM 8-9 décembre 2016, Université Catholique de Louvain, Mons, Belgium <http://www.comu.be/comu/retro-neo-entre-nostalgie-reinvention-objets-mouvement-colloque-gircam-8-9-decembre-2016/>

Invited to take part in events and projects organised by the Institute of Design Innovation, Forres (George Jaramillo) for the World Canals Conference, Inverness 2016—as part of his 'Archipelago 136' regeneration project.

Accepted for International Society for Cultural History conference in Trieste, 18-22 July 2016 on theme 'Genders and generations'. My paper is titled 'Re-drafting patterns of femininity: alternative print cultures, domestic sewing, and women textile designers' and it follows on from the AAH Fashion-oriented conference paper delivered last summer in the University of London. The combined conference researches will be submitted to the Berg academic journal *Fashion, style and popular culture* special issue 'Fashion and appropriation' abstracts due 15 Feb 2016. It also fits the GSA archives and Mackintosh research emphasis on hidden female designers and practitioners from GSA in its approach and subject matter.

'Flower power: designers, printers and home dressmakers draw up 1960s fashion'

Part of GSA-organised panel (by Mairi Mackenzie) *Emulation, Desire and Appropriation: Mass Subcultures in Britain, 1960-1990* Fashion, the 84th Anglo-American Conference of Historians, Senate House, University of London 2-3 July 2015

'Frequent, drizzling, genial showers': imperial forest science, clean water and industrial Glasgow' for conference British Association for Victorian Studies Conference (Theme—Victorian Sustainability) 4-6 September 2014

'Power in the landscape: Regenerating the Scottish Highlands after WWII' for conference 'Reconstructing minds: the ethics of post-war memory and recollection' at the University of Lapland, Rovaniemi, Finland, 25-27 August 2014

'Thomas Telford's tour in the Highlands: shaping the wild landscape through word and image' for conference 'Riddles of form: exploration and discovery in word & image', University of Dundee, Scotland IAWIS/ AIERTI and Scottish Word and Image Group conference 11-15 August 2014

'Malleable objects: iron, empire and narratives of culture' for ISCH 2013 annual conference: 'Artefacts, Culture, and Identity', Istanbul, 11-14 September 2013

'Delineating a rational profession: engineers and draughtsmen as 'visual technicians' in early nineteenth century Britain' HSS/ Three Societies Meeting, Philadelphia, July 10-12, 2012: Technical Drawing and the Political Context of Science and Technology in 19th-Century France and Britain

'British Technical Draughtsmen in the First Half of the Nineteenth Century' for the 2010 *American History of Science Society* (HSS) Conference, Montreal, November 4-7 2010 <http://www.hssonline.org/>

'William Johnson (1823-1864) and the 'world of industrial readers'', for *Literary engineers: Cultures of reading and writing in the engineering profession, 1800-1950*, workshop at the University of Aberdeen, sponsored by the Centre for the History of Science, Technology and Medicine, Aberdeen and the University of Aarhus, March 2010

Education:

Glasgow School of Art 2005-2010 (P/T) PhD 'Ruling the line: learning to draw in the first age of mechanical reproduction' AHRC funded

Glasgow University 2000-2003 (P/T) M.Phil (Research) Art history 'The drawing strategies of James Nasmyth 1808-1890: technological and visual traditions in the early nineteenth century'

Glasgow School of Art 1997-2000 BA (Hons) Drawing and painting 2:1

Didsbury School of Education Manchester 1982-3 PGCE Music and Drama

St. Andrew's University, Fife 1970-3 MA (General) Music and Philosophy

Withington Girls' School, Manchester 1963-70 'A' levels ABB English, French, Music 'S' level Music

Employment:

1. Lecturing and academic research:

Glasgow School of Art 2013-present, Full-time academic contract

Glasgow School of Art 2001-2013, 0.5 contract: Seminar teaching, lecture courses, dissertation supervision, study support, years 1-4 undergraduate lecture courses, programme planning, individual supervisions at degree year and postgraduate level

Open University 2001-2014, Associate lecturer, AA318 level 3 art of the twentieth century

Royal Conservatoire of Scotland Visiting Lecturer short courses Dept. Theatre Performance Arts 1999-2006; 2013 (History of Theatre and Design History)

2. Previous employment:

This includes theatre freelance design and technical work, publishing, and community arts and commissioned artworks. 1983- 1994 mainly freelance theatre work costume supervision and design for 7:84, TAG, Scottish Opera-go-Round, Wildcat, the Royal Lyceum Theatre, Edinburgh 1988-1991, design assistant, BBC Scotland and independent film productions 1991-4, community arts. Further back in the 1970s I worked as a sub-editor, Scientific Journals, Pergamon Press, Oxford shortly after graduation in 1973, and later for a publishing cooperative in Shetland from 1978 onwards, alongside raising a family, etc.

Frances Robertson email to Mary McGuire:

1. Taught at Oslo National Academy of Fine Art (Kunsthogskolen I Oslo) in January 2016 for a week of FOCI lectures and studio workshop teaching project on topics of drawing, print, mapping, and digital drawing (Erasmus invitation on basis of previous drawing theory publications).

2. Reviewed abstracts and commissioned full articles based on abstract submissions for special issue of Studies in Material Thinking Journal Volume 16 [<https://www.materialthinking.org/> based at Faculty of Design and Creative Technologies, Auckland University of Technology] on 'Multisensory materialities in the art school' in association with Elodie A. Roy with contributions both from selected participants of the Material Culture in Action Conference (GSA 2015) and other academics who responded to the additional CFP sent out for focused publication submissions after the conference. Full articles to be submitted for peer review and reader/ editor comments in July 2016 with final publication in 2017.

3. Accepted for International Society for Cultural History conference in Trieste, 18-22 September 2016 on theme 'Genders and generations'. My paper is titled 'Re-drafting patterns of femininity: alternative print cultures, domestic sewing, and women textile designers' and it follows on from the AAH Fashion-oriented conference paper delivered last summer in the University of London. The combined conference researches will be submitted to the Berg academic journal Fashion, style and popular culture special issue 'Fashion and appropriation' abstracts due 15 Feb 2016. It also fits the GSA archives and Mackintosh research emphasis on hidden female designers and practitioners from GSA in its approach and subject matter.

4. Invited to take part in events and projects organised by the Institute of Design Innovation, Forres (George Jaramillo) for the World Canals Conference, Inverness 2016—as part of his 'Archipelago 136' regeneration project.

5. Completed edited volume (and authored preface) of major publication Authenticity in transition Authenticity in Transition: Changing Practices in Contemporary Art Making and Conservation (Erma Hermens, Frances Robertson (eds) ISBN: 9781909492363 London: Archetype Publications –publication date April 2016

6. Submitted chapter proposal for a 3-volume Edinburgh University Press, History of Newspapers and Periodicals in Britain and Ireland 1650-2011 (general editors, Martin Conboy and David Finkelstein) on photography and illustrations in the twentieth century (I was invited to do this on the basis of my previous research in the book Print Culture (2013) –reader response and commissioning to follow later this year

7. Writing proposal for GSA post-graduate Material Culture Studies Masters' elective—as basis for future development of full Material Culture Studies post-grad masters' programme (in collaboration with studio colleagues such as Mairi Mckenzie). Aiming to get this submitted through committee processes this March to run in session 2016/17.