

CURRICULUM VITAE: Dr Paul Thirkell

Career History

2006- present Senior Research Fellow, Centre for Fine Print Research, Faculty of Creative Arts, University of the West of England
2004-2006 Senior Research Fellow, Centre for Fine Print Research, AHRB funded research into digital printing methodologies and practice
2001-2004 Research Associate 0.5, Centre for Fine Print Research, AHRB funded research into photo-ceramic printing
2001-2004 Research Associate 0.5, Centre for Fine Print Research, AHRB funded research into collotype printing
2000-2001 Research Assistant, Centre for Fine Print Research
1996-2001 OCN Etching Tutor, School of Art and Design Queens Road, Filton College
1994-1995 Studio Technician Combined Media Department, Chelsea college of Art, London Institute
1989-1993 Lecturer in Printmaking, Faculty of Education, University of Sydney
1988-1993 Studio Supervisor, Printmaking Department Sydney College of the Arts, University of Sydney

Qualifications

1995-1999 Centre for Fine Print Research, Faculty of Creative Arts, University of the West of England, PhD awarded 2000, thesis title: The Integration of Digital Imaging Techniques with 19th Century Continuous Tone Printing Processes
1986 Post Graduate Diploma in Professional Art Studies, City Art Institute, Paddington, Sydney NSW Australia
1984 Post Graduate Diploma in Art Education, Sydney Institute of Education, NSW Australia
1975-78 Diploma in Art, Newcastle College of Advanced Education, Newcastle NSW Australia

Awards

2007 Creating an on-line interactive database to aid research into historic printmaking processes and techniques, AHRC
2003 Traditional stone lithography as a medium for printing photographic and digitally mediated imagery, AHRC

PUBLICATIONS:

Exhibition Catalogues

2007 Catalogue Essay: 'Autographic Mitosis' in Schnorkelein, publisher Talbot Rice Gallery
2006 Collotype Past Present & Future, Catalogue, publisher Impact Press ISBN 0-9547025-4-9
2004 Altered Images: Digital Interpretations Inspired by George Cartlidges Portrait Tiles, publisher MakingSpace Isle of Wight ISBN: 1 900999 21 8
2004 Catalogue Essay: 'A Borderless State' in New Directions in Print, editor Carinna Parraman ISBN 0-9543810-33
2000 'A survey of photomechanical prints', co-authors Parraman, C. McGraw, M. Publisher Impact Press, ISBN: 0953607615

Books

2009 'Collotype Workshop 09', publisher TNUA press Taiwan, ISBN 978-986-01-8790-8

Chapters in books

2009 'The Reproduction, Conservation and Creation of Artwork through the Collotype Printing Process', co-author Victoria Hill, in Printed on Paper: The Techniques, History and Conservation of Printed Media, Edited by Colborne, J; Fisherman Snyder, R. Arts and Social Sciences Academic Press, Northumbria University, Newcastle upon Tyne 2009, ISBN: 978.0.9561206.3.2

Journal Articles

2010 'Photo Ceramics', Rapport: Journal of the Norwegian Print Association No. 5
2009 'Collotype', Rapport: Journal of the Norwegian Print Association No. 2

2008 'CFPR research' Rapport: Journal of the Norwegian Print Association No. 1
2008 'New Technologies for 3D Realization in Art and Design Practice', co-author Peter Walters, Artifact ISSN 1749-3463
2006 'Print Research at the University of the West of England', Imprint: The quarterly Journal of the Print Council of Australia, Spring 2006 Volume 41
2006 'Collotype in the UK', Harisai Journal of the Japanese Collotype Association
2004 'Altered Images- Digital Interpretations Inspired by George Cartlidge's Portrait Tiles', Glazed Expressions, the Magazine of TACS, The Tile And Architectural Ceramics Society. Authors: Paul Thirkell, David Huson & Stephen Hoskins. ISBN 0261-0329
2005 'Facsimiles and Forgeries', Printmaking Today Vol 14 No. 2
2005 'Multiple Truths', Printmaking Today Vol 14 No. 3

Conference Papers

2009 'Through the Glass Darkly – Appropriation, Remaking and Representation through Print', co-author Stephen Hoskins, The Art of Appropriation & Kurt Schwitters in England Conference, University of Chester
2007 'Printed on Paper: Techniques, History and Conservation of Printed Media', co-author Victoria Hill, Northumbria University Newcastle-upon-Tyne
2007 'Truth To Virtual Materials', The Personalised Surface within Fine Art Digital Printmaking Symposium, Chelsea College of Art & Design
2006 'The hybridization of 19th century continuous tone printing processes with digital imaging techniques to assist contemporary fine art and facsimile printing', Printing Technology SPb'06, St Petersburg State University of Technology and Design
2006 'The Master Printer in the Digital Age', co-author Paul Laidler, Institute of Physics Preservation and Conservation of Digital Prints Conference
2006 'The Use of Database Techniques for Preserving High Quality Printing Processes', co-author Victoria Hill, Institute of Physics Preservation and Conservation of Digital Prints Conference
2006 'The Creation of Digital Prepress to Facilitate the Hybridization of 19th Century Printing with Digital Imaging Techniques', The International Conference, Printing Technology SPb' 06, Interactive Poster Session
2005 'Printmaking and the Enlightenment Aesthetic: From Diderot to Digital', IMPACT International Printmaking Conference
2005 'Command P' digital panel: 'A Borderless State', IMPACT International Printmaking Conference
2005 'Re-defining Print in the Digital Age', Freedom and Constraint in the Creative Process in Digital Fine Art, 5th Creativity and Cognition Conference, Goldsmiths College, London
2005 'From the Green Box to Typo/ Topography, Duchamp and Hamilton's Dialogue in Print', Tate Modern
2003 'A Reassessment of Past Colour Collotype Printing Achievements as a Model for Current Digital, Archival Printing Practice', The Society for Imaging Science and Technology. The PICS conference proceedings, ISBN 0-89208-245-3
2003 'The Tactile Illusion (re-defining surface in digital print)', CADE Conference Hull
2003 'Continuous Tone Digital Output Using Archival Proven Printing Methods and Materials', co-author Stephen Hoskins, Preservation and Conservation issues Related to Digital Printing and Digital Photography Conference, Institute of Physics/London College of Printing, London Institute
2002 'Collotype in a digital age- a report on collotype research at the university of the West of England', Lichtdruck Kunst, International Collotype Conference

Datasets

2010 'Royal Society of Painter-Printmakers Diploma Collection Archive', co-author, Victoria Hill
2006 'The Collotype Database', held by UWE
2004 'The Woodburytype Database', co-authors, Victoria Hill, Stephen Hoskins, held by UWE

External Appointments

2010-2014 AHRC Peer Review College

2008 Honorary Member of the Lichtdruck Association, Leipzig, Germany
2008 Elected Royal Etcher. Royal Society of Painter Printmakers
2004 Appointed Associate Royal Etcher, Royal Society of Painter Printmakers
Member Association of European Print Museums

External Examiner

MPhil, Camberwell School of Art, Institute of the Arts London 16 March 2009

Internal Committee Membership

Member of Faculty Creative Arts PhD Supervisors Sub-Committee
Deputy Chair Faculty Creative Arts Ethics Committee
Member University Ethics Committee
Elected member of Faculty Creative Arts Research & Knowledge Exchange Committee 2007- 2008
Health and Safety Rep for CFPR

Residencies

2008 Taipei, National University of the Arts
2007 Print Media and Drawing Studio, Canberra School of Art, Australia National University
2006 Fratelli Alinari Collotype Studio, Florence, Italy
2004 Fratelli Alinari Collotype Studio, Florence, Italy
1997 Lichtdruck Kunst collotype studio
1989-1990 Australian VACB Tokyo studio residency October

Doctoral Studies Supervision

Victoria Hill, commenced PhD, October 2008
Thesis title: An investigation into the ways in which 'toy cameras' can be used to bridge the gap between the fine art pictorial genre and the snapshot genres of photography
Brendan Reid, commenced PhD, January 2007
Thesis title: Can current rapid prototyping technologies be used for rapid manufacture of bespoke artefacts in a broader fine art context
Fredrique Swist, commenced PhD, May 2007
Thesis Title: Between Vasarely and Duchamp: A practice-led Study of two approaches, leading to the exploration of connections and the interrelation of art and physics
Paul Laidler, commenced PhD, September 2004
Thesis Title: Collaborative Digital Wide Format Printing: Methods and Considerations for the Artist Printer.
Hong Qaing Wang, commenced PhD, April 2002
Thesis Title: Digitally Printed Output Onto Artists Paper

Carinna Parraman, completed PhD 2010
Thesis Title: The Transmissive Qualities of Printing White and its Practical Application for Inkjet Technology
Andrew Atkinson, completed PhD 2004
Thesis title: The Creation of Digital Photographic Fine Art Print through the Woodburytype Model
Katayoun Pasban Dowlathahi, completed PhD 2005
Thesis Title: Drawing With Light: The Pencil Of Nature

Public Lectures

2009 'Truth to Virtual Materials', Talking Prints Lecture Series, Lancashire Artists Network, University of Central Lancashire
2006 Lecture to the Friends of St Bride Association, Bridewell Institute London
2004 'Digital Prints – A Borderless State', Miskolc Gallery of Fine Arts, Hungary
2004 'Duchamp & Hamilton's Dialogue in Print', Tate Gallery London
2002 Lithography Workshop, Bergen Academy of Art, Norway

2001 Art Research Methodologies Session- Approach to Practice & Research Methodology, Faculty of Art, University of Sunderland
2001 Collotype Workshop, Bergen Academy of Art, Norway
2001 Collotype Workshop and Artists' Talk, Dundee Contemporary Art Space, Print Workshop
1999 Colour Printing Workshop, Bath Printmakers

Exhibition Curation

2010-11 '3D2D3D: Object and Illusion in Print', Edinburgh Printmakers Gallery and Norske Grafikere, Oslo, Norway
2007-09 'Committed to Print', Royal West of England Academy, Northern Print Gallery, London Print Studios, IMPACT 6 conference, UWE
2006 'Collotype Past and Present', The St Bride Library
2005 'Original/Reproduction', Berlin and UWE
2004 'A Borderless State', Miskolc Gallery of Fine Arts, Hungary

Solo Exhibitions

2003 'Eternal' Centre Space Gallery, Bristol
1999 "Continuous Tone Prints" UWE
1995 "Recent Prints" Landing Gallery, Chelsea College of Art, London
1993 "Monument to Chance", Holdsworth Galleries, Sydney

Group Exhibitions: Refereed/Juried/Curated

2010 Lichtdruck Kunst, Druckkunst Museum, Leipzig and Leipzig Book Fair
2006 Full Spectrum- work inspired by colour and chemistry theme, Sherborne House, Dorset
2004 New Directions in Print, Miskolc Gallery of Fine Art, Hungary
2004 Royal Society of Painter Printmakers Summer Exhibition, Bankside Gallery – awarded Epson digital print prize.
2004 Open print Exhibition, Royal West of England Academy Printmaking Today Award
2003 Originals, Mall Galleries – awarded National Print Prize
2002 National Print Exhibition, Mall Galleries
2001 Photomechanical Prints CADE conference, Glasgow School of Art
2000 Y2K International Print Exhibition, Taipei, Korea
2000 Millennium Graphica, International Print Exhibition, Yokohama, Japan

Work in Collections:

Royal Society of Painter Printmakers member print collection, Ashmolean Museum
Digitally Generated Collotypes, Royal Photographic Society, Bradford
Lichtdruck Kunst print archives, Leipzig
Australian National Gallery, Holdsworth Gallery Archives
Royal Photographic Society print and photographic collection Bradford: Suite of three digitally generated colour collotype prints
Prints produced by Paul Thirkell as a component of the 1997 Permaprint "Digital Prints Portfolio" held in the collections of:
Victoria and Albert Museum, London.
Smithsonian Institute, Washington USA
New York Public Library, New York, USA