Eileen, 2023,
glazed stoneware





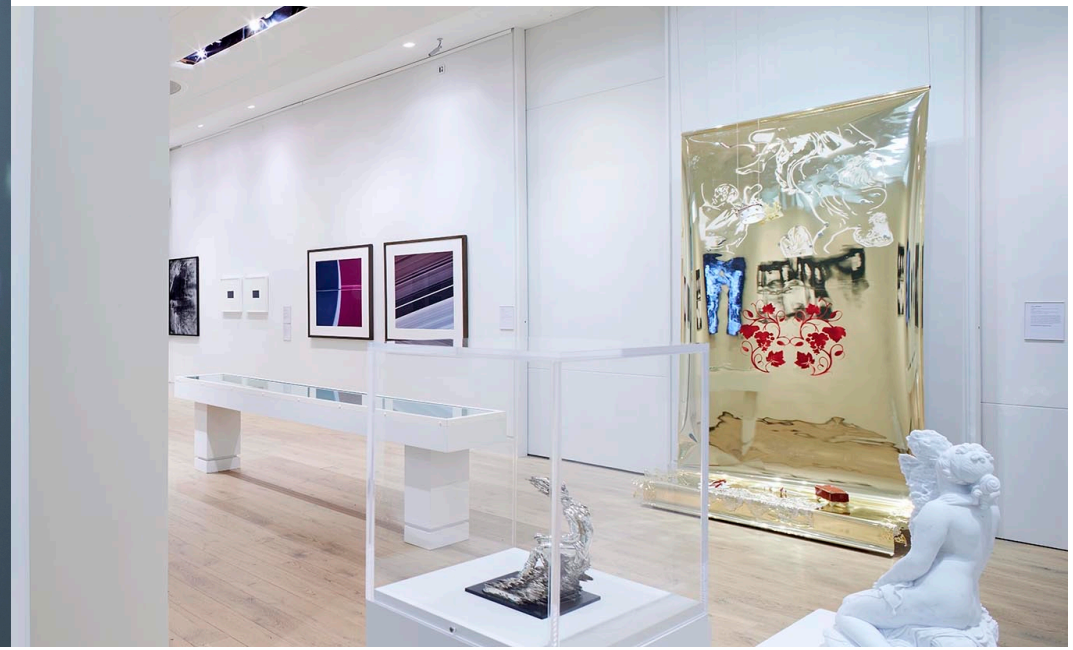


Ariadne,

laser-cut Mylar & ceramic hand-made crown,

Part of group exhibition ***Seeing Stars***,

Stanley and Audrey Burton Gallery, University of Leeds, 2022 curated by Hondartza Fraga



Poetics of Materiality:
Immanence (Spinoza, Bergson, Agamben)

My publications in philosophy, art and digital technologies:

'Pasearse: duration and the act of photographing', 2012

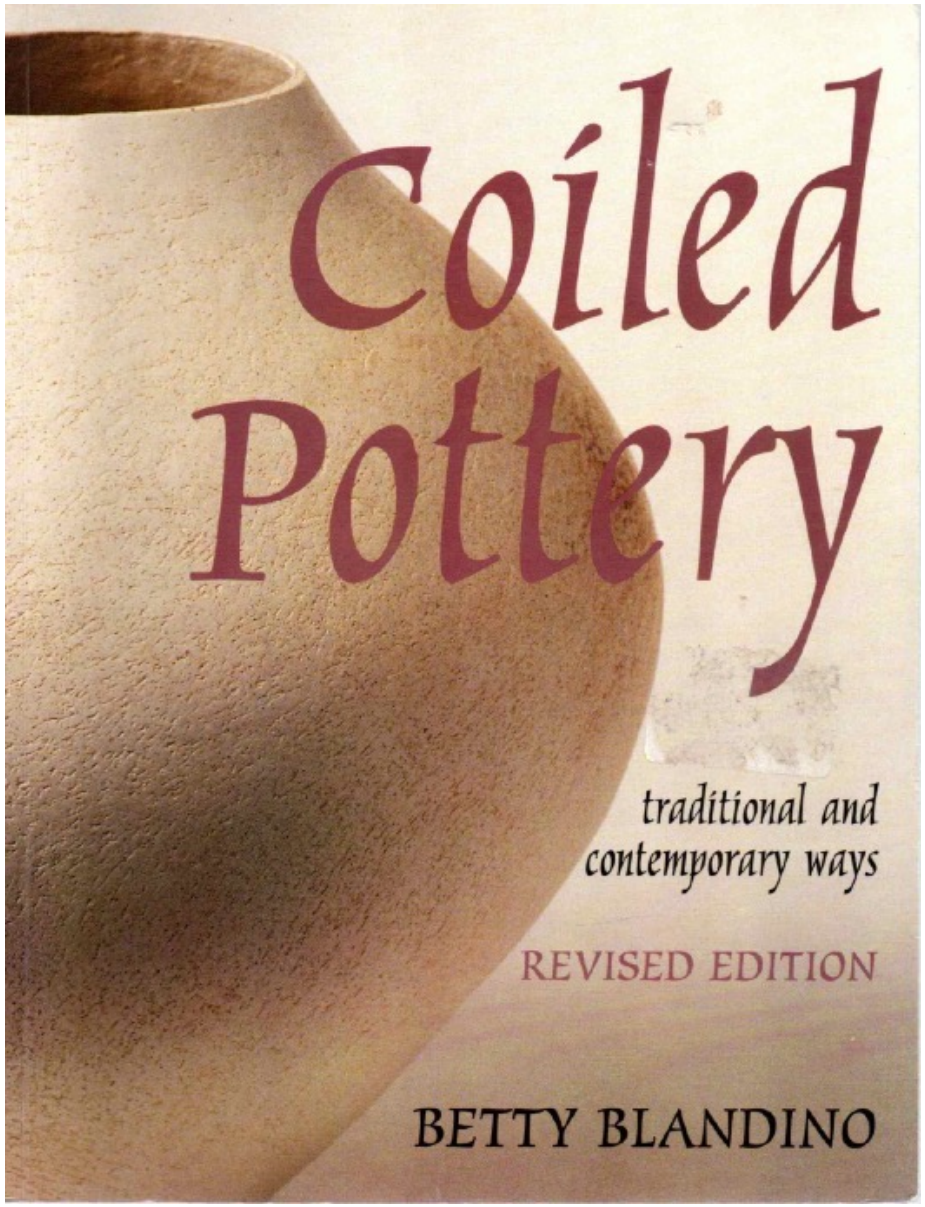
in Bergson and the art of immanence. Painting, photography, film, edited by John O'Maoilearca & Charlotte DeMille, Edinburgh University Press, pp. 131-147

- **'Digital Photography'** chapter in Encyclopaedia of New Media, edited by Charlie Gere and Francesca Franco, (forthcoming, Bloomsbury). 2025
- '**Moire Effect: index and the digital image'** in Footprint, Delft, Architecture Theory Journal, Vol. 8, Issue 1, Spring 2014, pp. 81-96. 3* REF

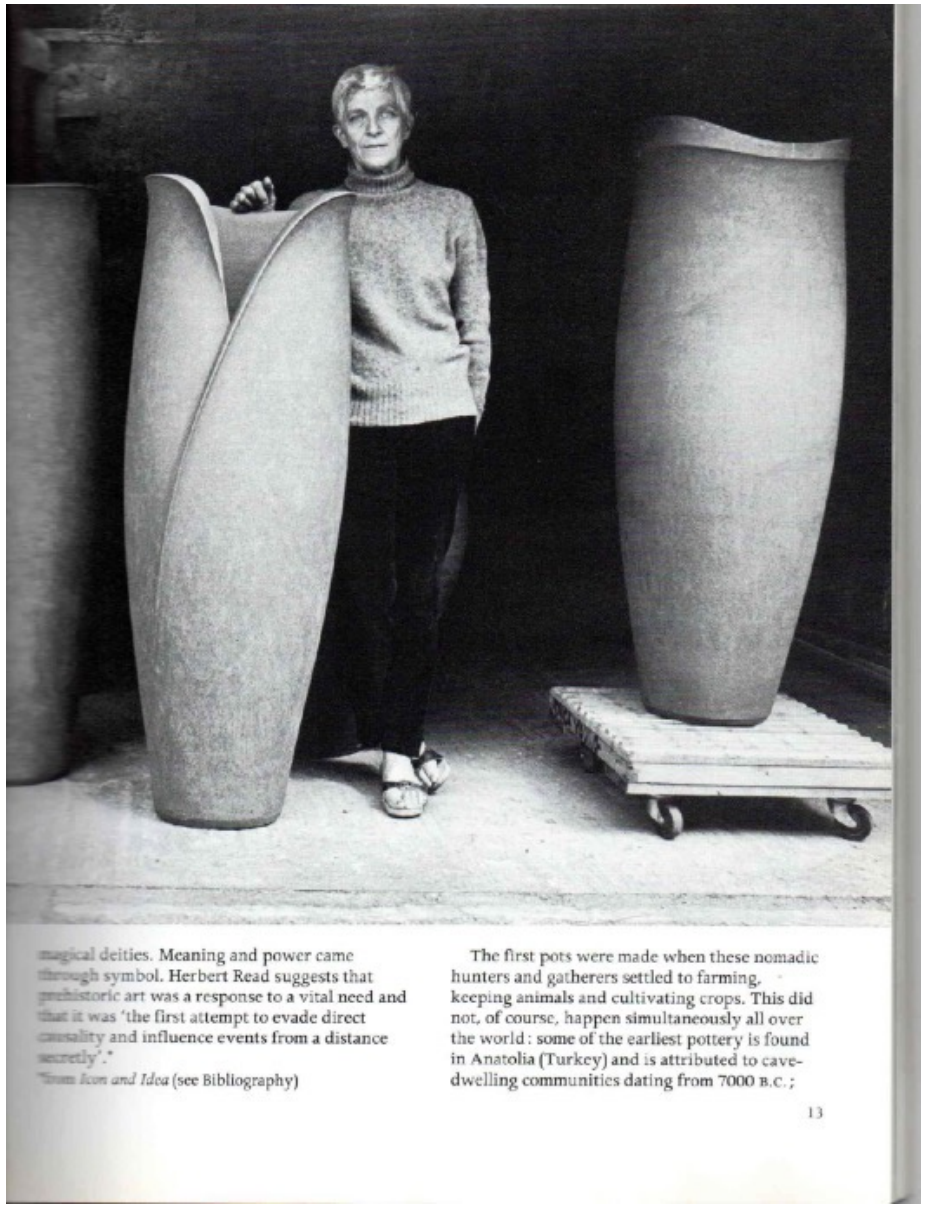
'Pixel' Encyclopaedic entry, Philosophy of Photography, 2012 Intellect Journals, Vol. 3, Number 2, pp. 305-309.



From left to right: *Frothy*, 42x31x23cm, *Rosey,* 31x25x24cm &
Posey 37x22,5x25cm, glazed stoneware, 2023



Coiled Pottery, Betty Blandino, A & C Black, London 1984



magical deities. Meaning and power came through symbol. Herbert Read suggests that prehistoric art was a response to a vital need and that it was 'the first attempt to evade direct causality and influence events from a distance secretly'.*

*from *Icon and Idea* (see Bibliography)

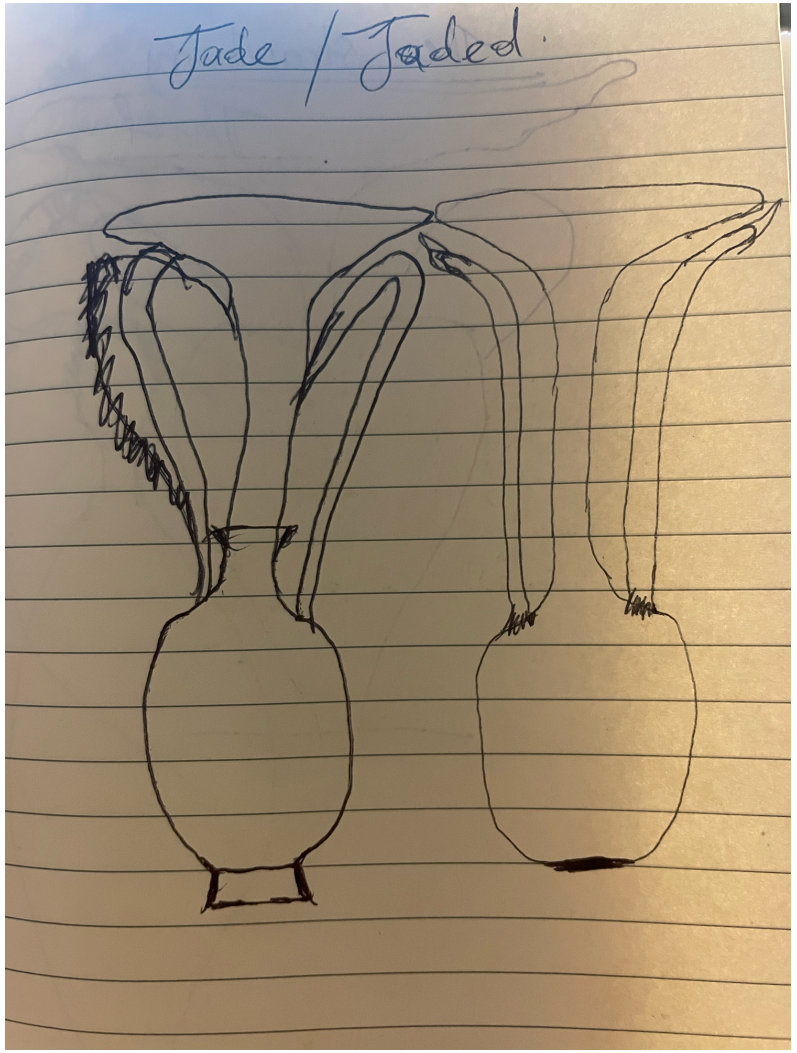
The first pots were made when these nomadic hunters and gatherers settled to farming, keeping animals and cultivating crops. This did not, of course, happen simultaneously all over the world: some of the earliest pottery is found in Anatolia (Turkey) and is attributed to cave-dwelling communities dating from 7000 B.C.;

13

Monica Young, Tulip Vases,

Coiled vessels: working intuitively

I see coils as lines, soft and squidgy lines that are malleable in my hands. I can press onto the clay leaving my marks and fingerprints - gestural expressiveness



"How to draw a line that is not stupid,"
Roland Barthes writing on the paintings of Cy Twombly, in
The Responsibility of Forms