
Martin Constable

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Contents

1. Personal Particulars	2
1.1. Academic qualifications.....	2
1.2. Teaching Experience.....	2
2. Research Output as a Visual Artist	3
2.1. Exhibitions and Film Screenings.....	3
2.2. Invited Presentations as a Visual Artist.....	5
3. Published Output in Collaboration with Engineers	6
4. Published Books and Book Chapters	8
5. Published Output as a Visual Artist	9
6. Other	10

1. Personal Particulars

1.1. Academic qualifications

1981-1982: Foundation in Art, St Martin's School of Art, UK.

1983-1986: BA (Hons) in Painting, Camberwell College, UK.

1988-1990: MA in Fine Art, Goldsmiths' College, UK.

1.2. Teaching Experience

1992-2000: Lecturer, Central St Martin's School of Art, London, UK.

1993-2006: Evening Class Teacher, DALI program, London, UK.

1995-1997: Lecturer, Drawing Lab, Royal College, London, UK.

1995-2003: Lecturer, Bristol College, UWE, Bristol, UK.

1995-2000: Lecturer, ACS, Goldsmiths' College, London, UK.

1997-1998: Lecturer, Ruskin College, Oxford, UK.

2003-2004: Lecturer Wimbledon College, London, UK.

2004-2006: Coordinator Extension Degrees, Goldsmiths' College, London, UK.

2006-2016: Assistant Professor, School of Art, Design and Media, NTU, Singapore

2016-current: Senior Lecturer, Royal Melbourne Institute of the Arts, Vietnam

2. Research Output as a Visual Artist

Since moving to Singapore, I have produced art work under two pseudonyms: Jack Youngblood and Grieve Perspective. In the later I work closely with Singaporean artists and art historians, though I make all the work and retain first authorship.

2.1. Exhibitions and Film Screenings

1. 'Cut and Paste.' (March. 2017). *NTU Gallery*. Singapore.
Small group show, curated by Michelle Ho. Two large paintings on view.
2. 'Dear Painter.' (Sept. 2015). *Sundaram Tagore Gallery*. Singapore.
International commercial gallery, invited by curator (June Yap), 3 paintings shown, as Martin Constable.
3. 'JeonJu International Photo Festival.' (April 2015). Jeonju, Korea.
International curated photography festival, in its 15th year, 7 prints shown, as Grieve Perspective.
4. 'The Grief Meister.' (Jan. 2015). Finalist in screenplay category, *Miami International Science Fiction Film Festival*. Miami, USA.
International juried film festival, 1 short screenplay ('The Grief Meister,' 8 pages) accepted as Martin Constable.
5. 'The Furious Dark.' (Jan. 2015). At the *40th Boston Science Fiction Film Festival*. Boston, USA.
International juried film festival, in its 40th year, 1 movie screened ('The Furious Dark'), duration 5 minutes, as Grieve Perspective.
6. 'Encik Perak Man.' (Nov.-Dec. 2014). *Run Amok gallery*. Penang, Malaysia.
Regional independent gallery, pamphlet produced, one person exhibition, 10 prints exhibited, as Grieve Perspective.
7. 'The Phygital World.' (Nov.-Dec. 2014). *Chan Hampe Galleries*. Singapore.
Local commercial gallery, invited by curator Jonathan Leong, small group exhibition, 2 prints exhibited, as Jack Youngblood.
8. 'Hari Ini Dalam Sejarah.' (Oct.-Nov. 2014). *Silverlens Gallery*. Singapore.
International commercial gallery (Philippine based), invited by artist (Vincent Leong) as guest collaborator in his one person exhibition, 2 video installations exhibited, 1 minute looped, as Martin Constable in collaboration with Vincent Leong.
9. 'Fall Into the Sea to Become an Island.' (Aug.-Oct. 2014). *Run Amok Gallery*. Penang, Malaysia.
Regional independent gallery, invited by curator, exhibition funded as part of *George Town Festival*, catalogue produced, small group exhibition, 2 video installations exhibited, 1 minute looped, as Martin Constable in collaboration with Vincent Leong.

10. 'Aperture Summer Open.' (July-Aug. 2014). *Aperture Foundation*. New York, USA. Independent space, juried exhibition in its 1st year, funded through sponsorship, organised by well established foundation, catalogue produced, large group exhibition, 1 print exhibited, as Grieve Perspective.
11. 'Official opening of The Centre for Contemporary Art.' (Oct. 2013). *The Centre for Contemporary Arts (CCA)*. Singapore. Public institution, invited, small publication, small group screening, 1 video screened ('Seeking Immortality,' 3 minutes long), as Grieve Perspective.
12. 'Qua-Auq.' (April 2014). *National University of Singapore Museum*. Singapore. Public institution of international standing, invited, small publication, one person screening, 1 movie screened (Qua-auq, 4 minutes long), as Grieve Perspective.
13. 'The Furious Dark.' (May 2014). At the *Crypticon Film Festival*. Seattle, USA. Juried film festival, in its 3rd year, 1 movie screened ('The Furious Dark'), duration 5 minutes, as Grieve Perspective.
14. 'Transitory Acts.' (March 2014). *Studio Square*. Yangon, Myanmar. Independent space, invited, sponsored by Alliance Française (well established international cultural centre), small Group exhibition, 1 projected art piece screened (Demi-Osteron), as Grieve Perspective.
15. 'Pennangalanamania!' (July-Aug. 2013). *Institute for Contemporary Art (CCA), LaSalle*. Singapore. Public institution of international standing, invited by curator, sponsored by ICA LaSalle, one person exhibition, 10 pieces exhibited, as Grieve Perspective.
16. 'The Floating Eternity Project.' (Sept.-Nov. 2013). *Para Site*. Hong Kong. Independent space of international standing, invited by curator, funded through sponsorship, small group exhibition, 2 prints exhibited, as Grieve Perspective.
17. 'Grieve Perspective.' (June-July 2013). *Jubilee Gallery*. Nagoya, Japan. Regional independent space, invited by gallerist, one person exhibition, 8 pieces exhibited, as Grieve Perspective.
18. 'The Furious Dark.' (March 2013). At the *Athens Slingshot*. Athens, Georgia, USA. Juried Film festival, in its 2nd year, funded through sponsorship, 1 movie screened ('The Furious Dark'), duration 5 minutes, as Grieve Perspective.
19. 'Micocosmos.' (Dec. 2012). *Goodman Arts Centre*. Singapore. Exhibition space in public institution, independent curating team, invited by curators, small group exhibition, 3 large prints exhibited, as Jack Youngblood.
20. 'The Obits.' (Aug.-Sept. 2012). *Chan Hampe Gallery*. Singapore. Commercial gallery of international standing, invited by gallerist, publication produced, one person exhibition, 12 pieces exhibited, as Grieve Perspective.
21. 'The Furious Dark.' (Nov. 2011). At *The Celeste Prize Exhibition*, The Invisible Dog Art Centre. New York, USA. Commercial gallery, juried international prize, large group exhibition, 1 movie screened ('The Furious Dark'), as Grieve Perspective.

22. 'We Who Saw Signs.' (June-July 2011). *Institute for Contemporary Art (CCA), LaSalle*. Singapore.
Public institution Public institution of international standing, invited by curator, publication produced, small group exhibition, 1 large video installation exhibited ('The Heavens Belong to Everyone'), as Grieve Perspective.
23. 'Pantone.' (Jan.-March 2011). *TCC Gallery*. Singapore.
Commercial gallery, invited by curator, small group exhibition, 2 prints and 1 video exhibited, as Jack Youngblood.
24. 'Digi Daub.' (Nov.-Dec. 2010). *Post Museum*. Singapore.
Independent space, my role was as an invited curator (as Martin Constable), 8 prints exhibited, small group exhibition of local digital painters.
25. 'Open Space.' (June-July 2010). At the *International Communication Association*. Nanyang Technological University, Singapore.
Exhibition to accompany conference, local, open call, small group exhibition, 1 print exhibited, as Grieve Perspective.
26. 'Giu La Testa.' (May 2010). At The *Very Short Film Festival*, Alliance Française Theatre. Singapore.
Juried film festival, 1 movie screened ('Giu La Testa'), duration 3 mins, as Grieve Perspective.
27. 'International Symposium on Computational Aesthetics in Graphics, Visualization, and Imaging,' (exhibition component). (June 2010). London, England.
Small group exhibition, juried, 1 video installation exhibited ('The Heavens Belong to Everyone'), as Grieve Perspective.
28. 'Grieve Perspective.' (March-April 2010). *Grey Projects*. Singapore.
Independent space, one person exhibition, invited by gallerist, 8 pieces exhibited, as Grieve Perspective.
29. 'Jack Youngblood.' (Oct.-Nov. 2008). *Post Museum*. Singapore.
Independent space, one person, invited by gallerist, 12 pieces exhibited, as Jack Youngblood.
30. 'Gloaming.' (April-May 2008). *Grey Projects*. Singapore.
Independent space, small group exhibition, 2 pieces exhibited, as Jack Youngblood.
31. 'Jack Youngblood.' (Sept.-Oct. 2007). *Eng Hoon Street Gallery* (P10 pop-up space). Singapore.
Independent space, one person exhibition, organized by local art gallery P10, 10 pieces exhibited, as Jack Youngblood.

2.2. Invited Presentations as a Visual Artist

1. 'Martin Constable: on Landscape.' (27 Aug. 2015). Lecture at *Singapore Pinacothèque de Paris*, Singapore.
2. 'Martin Constable: on Romanticism.' (10 June. 2015). Lecture at *Singapore Pinacothèque de Paris*, Singapore.

3. 'Martin Constable: Art Practice.' (3 Nov. 2014). Lecture at *Singapore Teachers' Academy for the aRts (STAR)*, Singapore.
4. 'Lam Qua's portraits: looped.' (9 April 2014). Lecture at *National University of Singapore Museum*, Singapore.
5. 'Death and Memorialization in the Digital Age.' (12 March 2013). Seminar at *Tembusu College*, National University of Singapore, Singapore.
6. 'The obituary.' (1 Sept. 2013). Presentation at *Chan Hampe Gallery*, Singapore.
7. 'Towards a Lexicon of the Disfigured Head in the Digital Cinema.' (25 May 2011). Seminar in 'Afterlife and Death in a Digital Age' at *Asia Research Institute*, National University of Singapore, Singapore.
8. 'An Art School in an Engineering University.' (8 Oct. 2010). Seminar in 'The Fifth Creative China Harmonious World International Forum on Cultural Industries,' at *Communications University of China*, China.
9. 'Is Art Research?' (28 April 2010). Seminar in 'Art and Research,' at *School of Art Design and Media*, Nanyang Technological University, Singapore.
10. 'Grieve With a View.' (17 April 2010). Seminar in 'Afterlife and Death in a Digital Age,' at *Asia Research Institute*, at National University of Singapore, Singapore.
11. 'Jack Youngblood: Art Practice.' (27 Feb. 2009). Presentation at *Alliance Française*, Yangon, Myanmar.
A well attended public talk on my work. This was organised and sponsored by the Alliance Française and was followed up my many satellite talks in the region. These were held in studios and galleries.
12. 'Art and Technology.' (11 Feb. 2009). Lecture at *La Salle School of Art*, Singapore.
13. 'Gloaming.' (10 Oct. 2008). Presentation at *Grey Projects*, Singapore.
14. 'On the Necessity of Illness.' (24 July 2007). Symposium in *ZNode, Transdisciplinary Practice Research in Art and Science*, at *School of Art Design and Media*, Nanyang Technological University, Singapore.

3. Published Output in Collaboration with Engineers

1. Yu, J., Constable, M., Wang, J., Chan, K. L. & Brown, M. S. (2016), 'Aesthetic Interactive Hue Manipulation for Natural Scene Images.' *Image and Video Technology: 7th Pacific-Rim Symposium, PSIVT 2015, Auckland, New Zealand, November 25-27, 2015, Revised Selected Papers*. Springer International Publishing
2. Constable. M., Wang. J., Chan, K. L. & Zhang, X. (2015), 'A Definition of Global Hue Contrast in Artworks.' *Journal of the International Colour Association (JAIC)*. University of Leeds, UK.
A domain-specific colour association journal of high repute.

3. Zhang, X., Constable, M. & Chan, K. L. (2014), 'Exemplar-Based Portrait Photograph Enhancement as Informed by Portrait Paintings.' *Computer Graphics Forum*. 33: pp. 38–51. EUROGRAPHICS Association, Switzerland, in cooperation with Wiley-Blackwell.
Tier 1 journal. 2015 impact factor: 1.595, 5 year impact factor: 1.920.
4. Zhang, X., Constable, M., & Chan, K. L. (Nov. 2012). 'Example-Based Contrast Enhancement for Portrait Photograph.' Proceedings of *Pattern Recognition (ICPR), 2012 21st International Conference on* (pp. 943-946). IEEE.
A top conference. Ranked B in ERA, Australian Research Council, field ranking of 69 in Microsoft Academic Search.
5. Zhang, X., Chan, K. L., & Constable, M. (2014). 'Atmospheric Perspective Effect Enhancement of Landscape Photographs Through Depth-Aware Contrast Manipulation.' In *Multimedia, IEEE Transactions on*, vol.16, no.3, (pp.653-667). IEEE Signal Processing Society
Tier 1 journal. 2015 impact factor: 1.776, 5 year impact factor: 2.344.
6. Wang, J., Wang, L., Chan, K. L., & Constable, M. (2013). 'A Linear Programming Based Method for Joint Object Region Matching and Labelling.' *Proceedings of Computer Vision-ACCV 2012* (pp. 66-78). Springer Berlin Heidelberg.
7. Constable, M., Wang, J., & Chan, K. L. (2012) 'Towards a Computational Approach for the Statistical Style Analysis of Motion Pictures.' Proceedings of *International Conference Cinema - Art, Technology, Communication, AVANCA / CINEMA 2012* (pp. 85-87). Portugal.
8. Sarda, S., Constable, M., Dewauls, J., et al., (2012). 'Real-Time Feedback System for Monitoring and Facilitating Discussions,' Proceedings of *4th International Workshop on Spoken Dialog System IWSDS 2012*, (pp. 375-387), Paris, France.
A very specialised conference, but one very relevant to our research direction.
9. Zhang, X., Chan, K. L., & Constable, M. (Sept. 2011). 'Depth-Based Reference Portrait Painting Selection for Example-Based Rendering.' Proceedings of *Cybernetics and Intelligent Systems (CIS), 2011 IEEE 5th International Conference on* (pp. 105-110). IEEE.
10. Zhang, X., Constable, M., & Chan, K. L. (Sept. 2011). 'Aesthetic Enhancement of Landscape Photographs as Informed by Paintings Across Depth Layers.' Proceedings of *Image Processing (ICIP), 2011 18th IEEE International Conference on* (pp. 1113-1116). IEEE.
A top conference. Ranked B in ERA, Australian Research Council, field ranking of 74 in Microsoft Academic Search.
11. Elgendi, M., Vialatte, F. B., Constable, M., & Dauwels, J. (2011). 'Immersive Neurofeedback - a New Paradigm.' Proceedings of *International Joint Conference of Computational Intelligence, (International Conference on Neural Computation Theory and Application) IJCCI (NCTA)*. (pp. 465-469).

12. Constable, M., & Zhang, X. (Nov. 2010). 'Depth-Based Analyses of Landscape Paintings and Photographs According to Itten's Contrasts.' Proceedings of *Image and Video Technology (PSIVT), 2010 Fourth Pacific-Rim Symposium on* (pp. 481-486). IEEE.
13. Constable, M. (Jan. 2011). 'Artist-Led Suggestions Towards an Approach in Content Aware 3D Non-Photorealistic Rendering.' Proceedings of *Computer Vision-ACCV 2010 Workshops* (pp. 142-151). Springer Berlin Heidelberg.
14. Proceedings of *World Conference on E-Learning in Corporate, Government, Healthcare, and Higher Education, organized by the Association for the Advancement of Computing in Education (AACE), Vol. 2010, No. 1, (pp. 457-466)*. AACE.
15. Zhang, X., Constable, M., & He, Y. (Nov. 2010). 'On the Transfer of Painting Style to Photographic Images Through Attention to Colour Contrast.' Proceedings of *Image and Video Technology (PSIVT), 2010 Fourth Pacific-Rim Symposium on* (pp. 414-421). IEEE.
16. Duan, T., Huang, W., & Constable, M. (Nov. 2010). 'Detecting the Presence of Stationary Objects from Sparse Stereo Disparity Space.' Proceedings of *Image and Video Technology (PSIVT), 2010 Fourth Pacific-Rim Symposium on* (pp. 15-20). IEEE.

4. Published Books and Book Chapters

1. Constable, M., Zhang, X. & Chan, K. L. (In press 2015). *Beyond Red, Green and Blue: Computational Approaches in the Transfer of Aesthetic Values from Paintings to Photographs*, New York, USA.: Springer.
It is hoped that this book will become a key point of reference for this new and exciting field of study. It is also my intention to structure a new post graduate course around the contents of this book. This course will serve both art students and engineers.
2. Constable, M. & Chen, Y. (2016). '100 Drawing Exercises.' Singapore: Ministry of Education.
One copy of this book has been given to every art teacher in Singapore by the Singapore Ministry of Education. It will thereafter be used as a standard point of reference for all MOE teachers of drawing in Singapore.
3. Constable, M., Dauwels, J., Dauwels, S., et.al. (In press 2014). 'Visualising a Dyadic Conversation Using a Game Engine.' In *Autonomous Virtual Humans and Social Robots* (pp.75-103), New York, USA.: Springer.
4. Constable, M. & Tan, A. (2014). 'Visual Digitality: Towards Another Understanding.' In *Re:Live: New Directions in Media Art History* (pp. 347-356). Cubitt, S., Thomas, P., (eds.). Cambridge, MA: The MIT Press.
The MIT press is a top tier publisher. The editor of this book is Sean Cubitt who is highly esteemed in the field of media history and philosophy.

5. Elgendi, M., Dauwels, J., Constable, M., et.al. (2013). 'From Auditory and Visual to Immersive Neurofeedback: Application to Diagnosis of Alzheimer's Disease.' In *Neural Computation, Neurodevices, and Neural Prosthesis* (pp. 63-97), New York, USA.: Springer.

5. Published Output as a Visual Artist

1. Constable, M. (February 2015). 'The Analogue and the Digital Head-Death.' *Visual Studies*. Taylor & Francis. UK.
Top tier journal. Ranked 6th in the world in this field (Subject Area: Arts and Humanities, Subject Category: Visual Arts and Performing Arts, source: SCImago). Published on behalf of the International Visual Sociology Association.
2. Constable, M. (2014). 'On Contrast.' *Turps Banana*. London, UK. (Issue. 14, pp. 50-57).
Top tier magazine, international distribution. Together with *Modern Painter* this magazine can be found in the magazine section of most art schools in the world.
3. Constable, M. & Tan, A. (Nov. 2009). 'Visual Digitality: Towards Another Understanding.' Proceedings of *Re:Live Media Art Histories*. Melbourne, Australia. (pp. 26-29).
Top tier conference. Sponsored by the journal *Leonardo* and the *Victorian College of the Arts (University of Melbourne)*
4. Constable, M. (2009). 'An Artist's Residency within a Singaporean Gaming Company.' Proceedings of *CGames*. Singapore.
5. Constable, M. (Dec. 2008). 'Deconstructing an Old Master Painting Using Photoshop's Advanced Toolset.' Proceedings of *ACM SIGGRAPH ASIA 2008* (educators programme). Singapore. (p. 15).
6. Constable, M. (July 2007). 'Analysing a Digital Image in a Way That is Useful to a Student of Art.' Proceedings of the *11th International Conference Information Visualization*. IEEE Computer Society. (pp. 850-859).
7. Constable, M. (June 2007). 'The Painted Photograph: Technical Commonality Between the Digital Composite and the Pre-Modern Painting.' Proceedings of *World Conference on Educational Multimedia, Hypermedia and Telecommunications*. (Vol. 2007, No. 1, pp. 1121-1126).
8. Constable, M. (2008). 'New Technology, The Old Masters and their Joint Effect on the Look of the Contemporary Blockbuster.' *Turps Banana*. London, UK. (30-37).
Top tier magazine, international distribution. Together with *Modern Painter* this magazine can be found in the magazine section of most art schools in the world.
9. Constable, M. (2007). 'New Technology, The Old Masters and their Joint Effect on the Look of the Contemporary Blockbuster.' Proceedings of *Technarte, International Conference on Art and Technology*. Bilbao, Spain.

6. Other

1. Nominated for the 2017 Sovereign Asian Art Prize (nominator: curator and critic Suzzana Chew).
2. Member of Visual Arts Development Association Singapore (VADA) and judge of 'UNTAPPED' (Shophouse 5, Singapore).
3. 'A Method for Evaluating and Visualizing Global Hue Contrast,' patent applied for (filed at *Nanyang Innovation and Enterprise Office* in Nov. 2014).
4. 'Real-Time Feedback System for Monitoring and Facilitating Discussions,' USA. Patent 61/731,700 (provisional; TD filed at *Nanyang Innovation and Enterprise Office* in Nov. 2012), Joint project with Asst. Prof Justin Dewauls (School of Electrical & Electronic Engineering).
5. Shortlisted for the 'Celeste Prize.' (2011) international art prize, Italy.
6. (Jan.-Dec. 2007) Artist in residence at a gaming company: *Ksatria*, Singapore.