ENTRANCE

(Gallery map with numbered location markers: 3, 2c, 2d, 2e, 2b, 6, 10, 8, 9, 7, 5b, 5a, 5c, 2a, 4a, 1)

Whereabouts you are

Reid Gallery, Glasgow School of Art
15th October – 10th November 2016

Eszter Biró

Fiona Jane MacLellan

Jacqueline Butler

Hanan Makki

Mirian Calvo

Catherine M. Weir

Inês Bento Coelho

Dawn Worsley

Allyson Keehan

Polina Zioga

Curated by Allyson Keehan
with guest curator Viviana Checchia

1. Eszter Biró — *Erased Works part I* (2016)
Erased Works parts II–III (2016)
Frameworks I–XVI (2016)
Their Happy Days in Hell (2016)

2. Jacqueline Butler — a: *Horizonflux* (2015)
Digital Video
b: *Without Light* (2015)
Photo print on aluminium dibond
c: *Unicorn* (2016)
Digital Video
d: *White Island* (2016)
Screenprint on aluminium
e: *Whitelight* (2016)
Photo print on aluminium dibond

3. Mirian Calvo — *The Space Between* (2016)
17 images 10x8" printed on Fuji DP2, 3 images 33x23" printed on photographic ink paper

4. Inês Bento Coelho — a: *Choreographic Actions* (2016)
12" 50' HD video
b: *This is not about dance. This is not about movement. This is not about performance.* (2016)
Performative installation with five performers

5. Allyson Keehan — a: *Folding Structure No. 1* (2016)
Wood and sandbag
b: *Hanging Structure No. 1* (2016)
Rope and wood
c: *Parallelogram* no.2 (2016)
Wood and electrical tape

6. Fiona J. MacLellan — *The Centre of Learning* (2016)
28" LDTV Video with accompanying text, Gàidhlig / English

7. Hanan Makki — *Sinbad Game Development* (2016)
2D animation, made with *Unity*
3 figurines, clay sculptures
Game concept, digital illustrations printed on film and matte papers
App game, prototype of 2D game made with *Unity*

8. Catherine M. Weir — *BPM* (2016)
Digital photograph and custom software, made with *Processing*, *Arduino*, and *Pulse Sensor*

9. Dawn Worsley — *Triptych* (2016)

10. Polina Zioga — *Imperceptibly...* (2009)
Video, 2' 16'', 16:9 widescreen, mute; wood frame

The Reid Gallery
Glasgow School of Art
164 Renfrew Street
Glasgow, G3 6RF

Open daily:
10.00am – 4.30pm
(Closed 26 – 27th October)

Preview:
Friday 14th October 2014
5.00pm – 7.00pm

Performances *This is not about...*
by Inês Bento Coelho,
and *Triptych* by Dawn Worsley:
Friday 14th October
5.00pm — 7.00pm

Performance *This is not about...*
by Inês Bento Coelho:
Friday 28th October
2.00pm – 4.00pm
Thursday 3rd November:
2.00pm – 4.00pm

THE GLASGOW SCHOOL OF ART

CCA: Centre for Contemporary Arts

Eszter Biró (School of Fine Art)
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Family photographs and fine art photographs are capable of resonating on a personal level. They can trigger memories, evoke emotions and start our imagination, which forms into narratives that I call confabulation. In my research I observe how these form into oral storytelling, attaches to photographs, contest truths and collective memory, step in and fill in the space of missing stories and taboos. I am missing family stories from both my maternal and paternal grandparents. Through their photographs I am currently exploring the act of erasure, mapping the traces which are left behind, and how these form into my confabulations.

Jacqueline Butler (School of Fine Art)
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Drawing on the qualities of light and shade Jacqueline Butler's work is assembled through a combination of photographic darkroom printing and image manipulation using computer software.

Jacqueline combines a photographic techniques developed in the early 19th century, the photogram, with 3D computing technology , creating fantasy landscapes in both print and video formats. Fascinated by the early polar explorations, her work responds to photography archives of early Arctic expeditions, producing images that map out an unfamiliar terrain, prompting the viewer's imagination. Her work focuses on a place she calls White Island and describes as "a place off the map, a space of continuous white light followed by the blackness of dense sunless skies."

Mirian Calvo (Institute of Design Innovation)
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The Space Between explores the first tentative steps of my PhD journey, which is part of Leapfrog, a £1.2 million Arts and Humanities Research Council-funded project co-hosted by Lancaster University, Glasgow School of Art, and a number of public sector and community partners. Focused on designing new approaches to public consultation, the Leapfrog project is empowering local people to make their voices heard on issues close to the heart of their communities.

The images in the gallery map my journey over the past year, from my initial investigations into the current landscape of public consultation and the motivations of different community interest groups; to my experience as a researcher immersed in diverse communities; and finally the completion of my first case study on the Isle of Mull. The second part of the exhibition is an opportunity for new audiences to explore the initial findings of my research and add their own voices to the conversation.

Inês Bento Coelho (School of Fine Art)
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This is not about... is a site-specific performative installation simultaneously static and moving, changing in the space, and fostering new relationships within the gallery environment. The piece questions the nature of the work in a mixture of performance, choreography, sculpture, and installation. The video piece Choreographic Actions provides a peek into the backstage of Inês's research on choreography in the visual arts, featuring an assemblage of rehearsals, tests, and conversations held during the making process.

Acknowledgements: Madeleine Virginia Brown, Rowan Flint, Nikki Kane, Monika Smekot, and Donata Vezzato for their participation in *This is not about*....; and Maria Braender, Egan Chan, Kai-Wen Chuang, and Nina Enemark, for their work in *Choreographic Actions*.

Allyson Keehan (School of Fine Art)
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Folding as action.

Movement as structure.

Deterritorialization as method.

Materiality as reduction.

In an investigation into theories of the fold by Giles Deleuze and the materiality of painting, Keehan's initial propositions are into the potential of folding structures. The process of reducing materials to specific functions has led to a reorientation of construction. The hinged movable sections are in direct physical conflict with the applied pressure of the armatures and stabilizers. These constraints establish the tension and the extent of the movement of each piece.

Fiona Jane MacLellan (Institute of Design Innovation)
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Based in the Glasgow School of Art's new Highlands and Islands Campus, Fiona uses a design led approach to explore, unpack and understand emerging issues and phenomena. Her recent work is concerned with equity in the delivery of education, and points to new schooling systems that recognise geographic diversity. As an early iteration, the visions of senior phase school pupils in the Outer Hebrides have inspired narrative based research tools. *The Centre of Learning* is a short film with accompanying text in Gaelic and English that occupies both the current day and the near future simultaneously. The vision plays out new perspectives, communicating representative ideals, and challenge a dominant status quo. Such artefacts become tools to open up engaged dialogues with service users and decisions makers.

With thanks to Creative Futures Partnership for scholarship funding, and to Comhairle nan Eilean Siar and The Nicholson Institute for their on-going support and involvement.

Hanan Makki (School of Simulation and Visualisation)
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Hanan's research combines art, science, technology and education to create a 2D game with a therapeutic purpose, assisting autistic children in communicating with their surroundings and in the activities of their daily lives. In this exhibition she shows the process of making her game, which includes design concepts, animations, and sculptures. The design is inspired by the Arabic fairy tale *Sinbad* from *The 1001 Arabian Nights*, and combines Islamic art with the aesthetics of contemporary art. Her game development mixes artistic and game-engine platforms, such as graphics and 3D software.

Catherine M. Weir (School of Fine Art)
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Drawing on both nineteenth and twenty-first century photographic practice, Weir's work for *Whereabouts you are* sees her turn the camera on herself for her first self-portrait in nearly ten years as a photographic practitioner. Combining the long exposure times of early Victorian photography with the constant refresh of today's digital screens, Weir's portrait, taken in natural light, is animated by the recorded beat of her own heart, captured by an LED pulse sensor worn on her ear (displayed here inactive in the gallery). Somewhere between photograph and computer program, her work probes the still-evolving forms of digital photography, whilst simultaneously raising questions of the role and visibility of the artist in the research process.

Dawn Worsley (School of Fine Art)
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Dawn Worsley's triptych explores subjective perception, dialogic narrative and the theatre of the exhibition. The Artwork is a deconstructed collaboration between the self-doubting aesthetic Artist and the silently pragmatic Technician. The third-person voiced Curator is lured into a self-referential discourse with the first-person voiced Critic. The gallery's Visitors express opinions about it all across a spectrum of appreciation that may be described as profound, perfunctory and even profane. These Voices are a chorus that present a kaleidoscopic experience of art making and exhibition creating, and of the experience of the gallery itself.

Polina Zioga (School of Simulation and Visualisation)
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Polina Zioga's interdisciplinary background in Visual Arts and Health Sciences has influenced her creative practice, which combines art, technology and science. For more than 10 years her work has centred in the field of arts and the brain, leading to her PhD research on the use of Brain-Computer Interfaces (BCIs), funded by the Global Excellence Initiative Fund and supported by NEON Organization and MyndPlay. As her research is now nearing completion, Zioga's previous practice reveals new meaning and sheds light on the process that has taken place. In her earlier works, she starts from an autobiographical point of reference, using medical images of her own brain, MRI scans and digital angiographies, in order to explore themes like metamorphosis, time and decay, while gradually shifting from the personal to a collective dimension. *Imperceptibly...* (2009), titled after Constantine Cavafy's poem *Walls* (1896), refers to a personal and socio-political sense of entrapment. A network/web of arteries from her brain is gradually appearing and growing without sound, shutting her from the outside world - a visual allegory ever more relevant today.

Viviana Checchia (Centre for Contemporary Arts)
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Viviana Checchia is the Public Engagement Curator at CCA Glasgow. Prior to taking up her role at CCA, Viviana has produced a range of international projects including curating the Young Artist of the Year Award 2014 (YAYA) at the A.M. Qattan Foundation in Ramallah which supports young Palestinian artists and artists of Palestinian descent, with a curatorial focus on the process of learning and developing. Viviana was part of a curatorial team of over forty that produced the 4th Athens Biennale which re-imagined the model of a biennale as a space for cultural debate and grassroots organising. The Biennale won the 2015 European Cultural Foundation Princess Margriet Award for Culture - given annually to European artists and thinkers whose work shows the potential of culture in creating an inclusive Europe and effecting social change. For the past five years, Viviana has also been co-director of vessel based in Puglia, Italy. A platform for critical discussion related to cultural, social, economic and political change through working with communities; vessel ran a public programme of talks, screenings, walks, commissions and reading groups. She has been a participant in the AICA International Summer Seminar Program in Yerevan (2009); the European Course of Contemporary Art Curators organized by the Province of Milan and the Fondazione Antonio Ratti (2009); the Gwangju Foundation Course for International Curators (2010); the ICI Curatorial Intensive, 'From "Official History" to Underrepresented Narratives' at CCA Derry-Londonderry (2013); and the Cittadellarte/UNIDEE workshop on 'Social Engaged Art Practices and Art Education' (2014). Viviana has lectured at the Centre for Curatorial Studies, Bard College, Charsoo Honar culture centre in Tehran and the International Academy of Art Palestine, and was an instructor for the V-A-C Foundation's Summer Curatorial School in Moscow (2013/2014). With Anna Santomauro, the two curators are co-recipients of the 2013 ICI/DEDALUS Research Award for research carried out in the United States. Viviana has a PhD from Loughborough University School of the Arts, English and Drama – UK.