

NEW WORK SCOTLAND 2009 PROGRAMME

**RACHEL ADAMS | LOUISE BRIGGS | JENNIFER GRANT |
KATHARINA KIEBACHER | PLACE PROJECTS |
ANNA TANNER | MICHAEL WHITE | NICOLA WRIGHT**



WHAT IS COLLECTIVE?

Collective is a contemporary art space situated in the heart of the city of Edinburgh. Collective are committed to supporting new visual art through a programme of exhibitions, projects, events and commissions.

WHAT IS NEW WORK SCOTLAND PROGRAMME?

The **New Work Scotland Programme** (NWSP) is an initiative launched by Collective in 2000. NWSP has an annual policy of open application and identifies and supports, some of the most promising new artists working in Scotland - providing them with the opportunity to make new work and bring it to the attention of a wide public. Artists, writers and producers who are based in Scotland and are either attending, or up to three years out of formal Education at BA or MFA level are eligible to apply. Priority is given to those who have not previously had a major solo show.

NWSP lies at the heart of Collective's Professional Development Programme and creates a 3 month period dedicated to the support and development of new artists in Scotland through exhibitions, writing and events.

WHAT IS THE STUDIO VOLTAIRE RESIDENCY?

First piloted in 2008 **The Studio Voltaire Residency** is a 6 week residency for one of the selected NWSP artists, funded by the Scottish Arts Council. After the success of the residency last year we are thrilled to continue the opportunity which this year has been awarded to Anna Tanner to support the production of new work alongside mentoring from the creative team at Studio Voltaire and bespoke critical support. The residency has developed to support Anna in a solo presentation at **Zoo 2009**. Zoo 16 - 19 Oct is one of the foremost international platforms for emerging contemporary artists. This opportunity will be available during NWSP 2010.

Studio Voltaire is the first and only artist-led gallery and studio complex in South-West London. Established in 1994, the organisation has developed a reputation for supporting artists at a pivotal stage in their careers through an ambitious public programme of exhibitions, commissions, live events and offsite projects. www.studiovoltaire.org

NEW WORK SCOTLAND PROGRAMME 2009

Within the main galleries, four artists use one gallery space in two exhibitions with a fifth artist presenting an exciting off-site project. Each artist is supported by a commissioning fee: vital at such an early stage in their career.

SELECTORS: Kitty Anderson (Associate Director of The Modern Institute, Glasgow and Communications Manager, The Common Guild, Glasgow), Sarah McCrory (Co-curator of Studio Voltaire, London), Paul Rooney

(artist) and chaired by Kate Gray (Director, Collective).

The successful recipients are:

GALLERY EXHIBITIONS

Rachel Adams graduated this year from University of Edinburgh and Edinburgh College of Art with a Fine Art (MA). Recent exhibitions include: Time is a Sausage, DomoBaal, London; 4 New Sensations, A Foundation, London and a film screening 'Brigadoon' with the Pedal Panopticon / Mobile Picture Salon, Edinburgh. Rachel also exhibited in the Annual Student Show at Catalyst Arts, Belfast last year.

Katharina Kiebacher first studied in Germany in both Political Sciences and Design and Photography before completing her MFA at Glasgow School of Art earlier this year. Recent exhibitions include: Kunstpreis Junger Westen, Kunsthalle Recklinghausen; Set it up and go, Art News Projects, Berlin; and Die, Die, Die, Transmission Gallery, Glasgow. Katharina has shown previously at New Contemporaries, Row Club, Rochelle School, London and At the beginning there is darkness, Goethe-Institute Glasgow.

Anna Tanner received her MFA from The Glasgow School of Art and her BFA from the Rhode Island School of Design. She has exhibited with Klaus Von Nichtsagend Gallery; CRG gallery, New York; V1 gallery, Copenhagen; Portman Gallery, London, and Low Salt Gallery, Glasgow. Anna was awarded our NWSP Studio Voltaire Residency and will be presenting work for this year's Zoo (Art Fair).

Michael White graduated with a BA in painting and printmaking from Glasgow School of Art earlier this year. Recent exhibitions include a group show at the Southside Studios, Glasgow with Carol Rhodes and John Robertson and, Kill your Darlings, a show presented by The Glasgow Collective at Shoreditch Town Hall Basement, London.

OFFSITE

Jennifer Grant is a Glasgow based artist who graduated with a BDes in Product Design 2009 from Gray's School of Art. We are delighted to produce a site specific off-site work with Jennifer located opposite Collective within Craig's Close which leads from Cockburn Street to Market Street. Jennifer's practice focuses around the re-use and manipulation of found and abandoned objects, playing with how these urban artifacts can be transformed. For NWSP Jennifer will be constructing a series of swing structures which will hang within Craig's close.

THE GUEST ROOM

With NWSP in its tenth year, we see the programme developing and expanding further, offering for the first time an opportunity for selected curatorial groups/individuals to produce a project within Collective's Guest Room space, supported by a commissioning fee.

This year **PLACE Projects** - Glasgow based, artist-led initiative created in 2008, run by Cheryl Field, Jamie Kenyon and Rose Ruane have been selected. PLACE Projects core focus is on building a community of emerging artists and to provide supporting opportunities for that community to make and show work. PLACE Projects view artist's networks as fundamental to supporting the ability of an artist to believe in

the purpose of generating artworks. Communal purpose and consistent dialogue between peers allows a sense of possibility to be fostered.

With this in mind for NWSP PLACE Projects are producing two collaborative projects with artists, Simon Gowing and Rachel McLean and Katherine Gallacher and Ric Warren.

NEW WRITING SCOTLAND PROJECT

SELECTOR: Steven Cairns (co-editor of MAP)

The **New Writing Scotland Project** is based on an open policy of submissions with eligibility restricted to final year fine art /art theory graduates from across Scotland, along with recent graduates (2006 - 2008) based in Scotland. The New Writing Scotland Project has grown out of Collective's New Work Scotland Programme and was initiated in collaboration with Edinburgh College of Art's Centre for Visual & Cultural Studies. The NWSP promotes new creative and critical writing within the visual arts coupled with targeted support to the New Work Scotland artists - providing them with their first commissioned texts. Priority is given to new, less established writers. Writers receive a commissioning fee to support development of their writing practice.

The two selected writers, Louise Briggs and Nicola Wright are commissioned to work collaboratively with the NWSP artists forming a dialogue that will for the first time continue throughout the duration of the gallery shows - published through the Collective websites' online facilities including our Forum and Blog.

This year NWSP sees new developments, most notably the expansion of the newspaper to host larger texts and present a more creative and visual approach to writing.

MAP will participate in the selection of New Writing Scotland 2010 and will support the development of new writing through this award.

Louise Briggs graduated with a BA in Sculpture from Duncan of Jordanstone Art College, 2002. She is currently completing her MA in Contemporary Art & Art Theory at Edinburgh College of Art. Recent written commissions include The Restorer (a collaboration with artist Ginny Hutchison), Re-Imagining the Centre Public Art Project, Inverness; and Preparatory Ways, Transmission Gallery, Glasgow. Recent curatorial projects include Self-made Cavalcade, a JaAliceKlarr project, Edinburgh International Arts Festival; and Grey Matter, Talbot Rice Gallery, Edinburgh.

Nicola Wright graduated from Glasgow School of Art this year having studied a BA in Fine Art. Recent writing projects include: Tetsuo Kogawa, Pirate Aesthetics of the Mini-FM, reviewed for PAR+RS; Now I know my ABC's, Studio Warehouse, Glasgow; and an exhibition essay for Ex, Leeds College of Art and Design.



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THE FRIDAY EVENT

The Glasgow School of Art is pleased to announce The Friday Event lecture programme for autumn 2009. All events are free and members of public are welcome to attend. For information please visit www.gsaevents.com

23/10
Kortney Ryan Zeigler
The Creative Intellectual: Troubling the boundaries between Artist & Academic

13/11
Christine Battersby
Natality, Materiality, Maternity: The Sublime, the Grotesque & the Art of Marc Quinn

20/11
Siobhán Hapaska
Artist Talk

27/11
Mariele Neudecker
The Air We Breathe Is Invisible

11am-12:30pm
Glasgow Film Theatre
12 Rose Street Glasgow G3 6RB
www.gsa.ac.uk

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Michael White

Between the Sacred and Profane

Nicola Wright



■ **Michael White**, *Brenda*, 2009
Mixed media

■ **Michael White's** work is crude, irreverent, unruly and entirely unapologetic in being so. His sculptures, which appropriate from the 'primitive arts', Aztec designs and tribal iconography are neither slavish copies nor dulled simulacrum of the original forms they draw on. White plainly does not trade in touristic souvenirs, but rather than sanitized reproductions or facsimiles, he presents bastardised objects. Roughly rendered faces grimace in obscene levity from pitted forms, and plaster armatures tipped with pinkly lacquered stilettos take on a strangely anthropomorphic appearance, half carefully carved fertility goddess, half wetly splattered pavement post-Saturday night. The perverted body of *Brenda* (2009) is as much a transvestite's portrait as it is conversant of religious idols. Uncompromising, unsettling and occasionally, unsettled, the territories of the sacrosanct and the secular collide in an antithetic relationship, interrogating the delimitations and hierarchies of representation.

The idols, totems and tribal physiologies White employs are perhaps more commonly experienced within the manufactured spatio-temporal realms of the museum, where these aestheticised iconographies are displayed as dioramas of de-contextualised or simulated cultural origin - or worse, a decorative, romanticised exotic. As votive tools without practical application, their role is to signify to another (or an 'Other') vernacular. Instead, White provocatively embraces the profane with the sacred, rearranging the functional hierarchies implicit in the artefacts he utilizes, introducing contradictory and deviating elements which are juxtaposed to a suggestive conclusion redolent of this 'Other'. These redundant icons become comical, misshapen abstractions worked within a contemporary locale. They are avatars of an absent figurehead and compatriot to no apparent ideology, but perhaps questioning of what kind of 'ideal' they could be supportive of - prospects seem bleak as the forms represent a lightly characterized brutality.

■ The Aztec god of lightning and death becomes a squat, fleshy form in *Xolotl* (2008), a contorted lumpen face leering squalidly from the floor. Clowns are made of icons and jesters of idols, transgressive forms who heckle and jeer, seemingly mocking of both their surroundings and each other. Congruous to the way primitive icons once concerned a wider ideology, consistent to and interrelated with governing social constructs, the forms appear to take on figurative personas - a rabble of the 'hoi-polloi' - and multiple, co-existing socialities between the sculptures are created. The artist asserts the importance of investing in the relationships between these characters and within the non-relational space of the gallery, they become the protagonists of their own microcosmic state.

In imitation of monumental structures, White's works take the form of monoliths, aggregations of plaster and paint rising as (phallic) totemic forms; despite their scale, they remain determinedly ignoble. *Toppled Monument* (2009) literally tumbles the monumental, leaving a golden obelisk incapacitated and flaccid on the floor, still attached to its base as if it had been recently pushed over in a petulant yet decisive act. Within the same group of works, the apt but baldly named *Cock Nose* (2009) lampoons the conceit of the statuary, embroiling the viewer in mischievous toilet humour. Oversized and overstated, adolescent and entirely without gravitas, how long before this appendage similarly falls to become a 'toppled monument'?

His sometimes unsympathetic treatment of source material, derived as it is from the 'sacred' can be demanding, but White's sculptures avoid arrogance largely because they are made intrinsically self-critical by their inherent imperfections and subsequently, their questionable permanence. Grotesque 'failings' see props which emerge like prostheses supporting unstable elements, revealing physical flaws and lending a sense of provisionality to the work. The artist expresses the necessity to preclude any notion of the work as primitive

pastiche by his own sabotage of these forms, in the crudeness of scrawled paint or additions roughly appended to completed objects. The visual dissonance engendered by this corrupted aesthetic sets it beyond the limits of expectation, eluding immediate demarcation. In the active defacement of his work, White refuses its fetishisation.

The artist appears to engage with sculptural practise on a near vulgar level, taking what is at hand, in hand. Throughout, his presence is seen in guttural gesticulation - working intuitively and instinctively so there is often uncertainty, a visual tension between the intentional and incidental. Questions of value, both of materials and the methodologies of 'making' become inherent to the work as everyday objects are themselves appropriated and used to dictate sculptural forms. The 'ready-made' becomes raw sculptural material and wrapped in layers of tape and plaster, covered in paint, its ability to signify is subsumed into the greater created form, in which, worth is derivative of abstracted congenital qualities.

A kind of consumer oblivion, or consumed oblivion takes place, playing with the value ascribed to both objects and images, which are spent equally; from sacred symbol or site, to scraps, ready detritus picked from the floor, everything is obedient to or degraded by the consummate whole 'object' or composite. *Standard* (2008) sees discarded objects cemented together and coated with plaster to form an object which eludes to a craggy, primordial ensign; a peculiar trophy or artefact whose excavation would reveal less about ancient history than the sediment of White's studio. The title becomes descriptive of both the sculpture's physical appearance and the commonplace objects which are the basis for its construction. The 'standard' itself, blankly white, carries no heraldic motif, remaining an empty symbol against the surfeit of the now voided signifiers that it expends.

White tests both the symbolic and social conventions that objects are placed within; what is given sanctity, what is valued, what are leftovers and leavings, so that differentiation is dissolved. The disorderly appropriation of the 'exotic Other' offers a re-analysis of those categories which are supposed to be abiding and untouchable, revealing them as either capricious and fluctuating, or artificial divisions. Rather than engaging with prescribed hierarchies, his sculptures seem to suggest the dissipating relevance of bounded material cultures, seeking out a space for (postcolonial) hybridity where the dichotomies of central and peripheral values are realised as imagined markers and are rendered obsolete. However, what appears to be most salient when considering White's methodologies is the reflexive dialogue which contends with both the 'global contemporary' and the discrete and distant 'Other'; a dialogue which less revels in material ambiguity than it disturbs our held notions of symbolic distinction.

These brusquely comedic sculptures reflect on a contemporary culture saturated with impotent icons. The real success of the work is rendered when White engages with both his materials and the redundant icons which are his stimulus with informality, lending the resulting sculptures brutality and insouciance in equal parts. The artist's actions acknowledge that nothing is sacred; seemingly engaging in hollow iconoclasm where objects are revealed as worthless but for the value a (dystopic) society designates them. However the false idols created appear to be more reactionary than redundant, raised as a diatribe against a modern age of crumbling and exhausted symbols - the golden calf has been fattened, and now it's ready for slaughter.

Anna Tanner

Louise Briggs

STRANGE THINGS ARE HAPPENING IN THE SKY
And on the ground

Both on the horizon and beyond

A WHISPER FROM THE WOODS The rumble of passing clouds

Make yourself comfortable

An expedition to unearh that which no one knows, or has seen, or has heard

There is the possibility
That this may be the end
- OR THE BEGINNING -
Or nothing at all

A fork in the road THE TABLE SET FOR DINNER

Relax

Time and space are shifting, language is mutating

A porch swing sways



Ruminare

Call on intuition, or divine influence; a marriage of the two

Count yourself down

There are riddles to nature's seamless web
ON THE HORIZON
The world in miniature

A diamond ring sits on a finger

A trick of the light

IRIDESCENT

-and-

Crystalline

Let your mind wander

A kaleidoscopic formation of patterns and shapes, vibrations and frequencies

THE SOUND OF A TICKING CLOCK

The sun moves the dial

Feel the warm rays of the sun

Breathe deeply
Exhale

Count yourself back

PLACE Projects

Nicola Wright meets PLACE Projects to discuss the nature of collaboration



Glaswegian artist-led initiative PLACE Projects was established in 2008 by Cheryl Field, Jamie Kenyon and Rose Ruane. The group are intent on forming a network of emerging artists and creating opportunities for a self - directing community to make and exhibit work, exchange ideas and support their contemporaries. For New Work Scotland 2009 PLACE Projects have invited four recently graduated artists to participate in two experimental collaborations which explore the notion of negotiation in the creative process, to run consecutively over a four month period. Each pairing of artists will work to discuss and exchange their respective concepts and skills, gaining fresh alliances and ideas along the way. The physical outcomes of these collaborations will be exhibited in Collective's Guest Room, while the resulting processes and dialogues will be documented throughout by PLACE Projects and made available to the public as an online resource.

Nicola Wright: This is the first curatorial project commissioned by Collective for New Work Scotland. The contemporary definition of the 'curator' is often blurred somewhere between 'artist' and 'curator'. In what way do you consider your own roles as curators: artists, facilitators, archivists?

Cheryl Field: I think the simple answer is that it is really all of them. It isn't just about curating artists' work; it is about facilitating support structures for emerging artists and creating opportunities for collaboration, and that works on various levels, whether that's using us for technical support, thinking through ideas or everything in between. However I think it's much less about the work and much more about the collaborations between us, Collective and the artists.

Rose Ruane: It's putting something in place that 'you' would have wanted to be there when you graduated, creating something that we felt would support recent graduates and create an interesting working dynamic. So you have to negotiate all these different roles.

Jamie Kenyon: I think the term 'facilitation' is important for us, creation rather than curation of opportunities: it's not an authoritarian role.

RR: And for us as a collective to be doing something

intellectually and artistically stimulating outside of, or in addition to, our own practices.

NW: So is the 'artwork', as PLACE conceive it, the outcomes of dialogues, or the dialogues themselves?

JK: I think that remains to be seen, and I hope that there is the opportunity to consider both. The artworks created through these collaborations won't necessarily demonstrate these discourses so I think one of the things we are trying to do is define the best way to present this discussion over the next three months. I think our job, the three of us, is to find a way to do that.

CF: And I think it's acceptable to consider the involvement of your public audience as well - coming back to the initial premise of the project, it is not just about getting the work out there but about engaging with the subtlety of the negotiations that are part of the collaborative process and making both practice and dialogue accessible to a broader audience.

RR: As much as you can expect to have this easily definable outcome, the material, aesthetic output, I think documenting the processes used in getting to that stage - for reflection and critical engagement - that's a kind of programme output as well as what you take on after that.

NW: So, by documenting the process and making it available through the blog, the dialogue becomes a physical thing, contextualising the work for the artists in addition to mapping and archiving the dialogue as a resource for the audience?

CF: Yes.

NW: What considerations led to the choice of artists and their subsequent pairings; did you look for complimentary dialogues between practises, or instead intentionally pair dissimilar practises to incite a more difficult, but prospectively surprising outcome?

RR: It came down to a combination of interests and personalities, so no matter how good someone's work was if we didn't feel they were at the right point to negotiate this project and get the most out of it, or negotiate the pitfalls that might be part of that, then regardless of their work it wouldn't be right for them.

JK: We didn't intentionally set out to make it difficult for

Ric Warren, Neighbourhood Watch (Woodlands Road), 2008
Mixed media

anybody. The way it actually worked out resulted in one project where there are shared interests and a similar working practice, so that was quite a natural pairing. With the other pairing their practises are quite different, but as personalities they may collaborate or get on well together. For me there are a lot of variables in the whole project, not just between which artists we paired together but as we said earlier, the collaboration between the three of us, and with Collective. But one thought I've quite enjoyed entertaining is the idea that it might not work, or it might become difficult when the documentative process begins exposing how artists work together...

RR: But I think the idea was that if it were a failure it would be a heroic failure. We needed people who would be up for things getting messy...

CF: And that 'heroic fail' is as much a valid response to the project proposal as a room full of excellent looking art; we're not dictating or imposing any sort of 'value' on the outcomes which are produced by the artists. On the most pragmatic level, we'd been looking at work over the last couple of years from degree shows, work that we really admired, but then, as Rose said, it became a much more complex animal, personality-wise, as we wanted to put together pairings who had potential to... if nothing else survive the process! And, if the work did fail, they'd get through it and thrive in that situation.

RR: And we were very aware of the fine balance involved in putting artists together, so it was at the very least vibrant and dynamic and the result was not all about an aesthetic output.

NW: So then these discursive encounters seem to instigate a space for negotiation, 'learning', and also self-critical consciousness. In documenting the meetings between the participants there also seems to be an element of acknowledging the conviviality of artists' dialogue, that is, of formalising conversations which happen in the pub, but that more than often 'stay' in the pub.

CF: Taking it from an unconscious process to a conscious process, yes.

RR: And a lot of it is pragmatic - how many conversations have you had which have never materialized because there's no armature there to support them or allow them to translate into action; so good ideas die on the same night. So it's thinking about applying pragmatism to otherwise organic processes.

JK: Picking up on Rose's comment about 'armatures' - I think it will be interesting to see if not only the networks we have put in place between ourselves and the artists, but the documentary blog, are appropriate. How will it evolve during the curation of the project? There are so many voices involved it has the potential to grow, rather than being a dry documentary process. But then I also think that it has an immediacy and a reality to it; there's an honesty to it, you can't retract it once it's been put out there.

NW: So it's a culture of frank and open social exchange?

RR: It's quite generous letting people see when it's fraught and it looks like nothing's going to come off. But we also want people to be critical of us, we want to learn from this too - so we have to be generous.

The participating artists for PLACE Projects New Work Scotland 2009 are Rachel McLean & Simon Gowing and Katherine Gallacher & Ric Warren

Documentation of the project can be viewed on the Collective website www.collectivegallery.net and at www.PLACEprojects.org.uk where PLACE will use the Blog and Forum to discuss their process. Please feel free to enter into the debate.

Jennifer Grant

Do you want the truth or something beautiful?
Louise Briggs



Jennifer Grant, Hammock, 2009
Mixed media

■ **Turning the corner that morning**, the same one that had been turned many times before, and thinking nothing of it, was not uncommon. Why would it be? The day was the same as any other that crept up and consumed the waking moments outside those of sleep and that corner was the same one that entered life's equation on a regular basis. The corner turned onto a short but steep alleyway that stretched northwards a few hundred meters, acting as a short cut and passageway to the inevitable beginnings of another day in the city. The alley always presented itself with a sense of hostility and impassiveness particularly in the early morning. The space failed to get much sunlight other than at midday when the sun shone directly over head and a feeling of loss lingered in the air as if the purpose of this space, whatever that had been, had long been forgotten and there was little hope for a rejuvenated future. That morning however things had appeared differently...

Although only a couple of hours old the day had already revealed a few surprises, and turning the corner revealed another. These little surprises had imbued a new existence and vocabulary into the rather mundane and often depressing everyday sights that passed before the eyes. Whether these were occurring via a trick of the light, through an altered state

■ of mind or by physical interference, who knows, it did not matter. There was just something quite magical about these serene and subtle interventions that kept occurring. It would be wrong to exert too much importance on them however. They were not metaphorical to 'turning a corner' in one's life, nor particularly life changing and/or symbolic, others may not even have noticed them, if in fact they did exist, but they were interesting none the less.

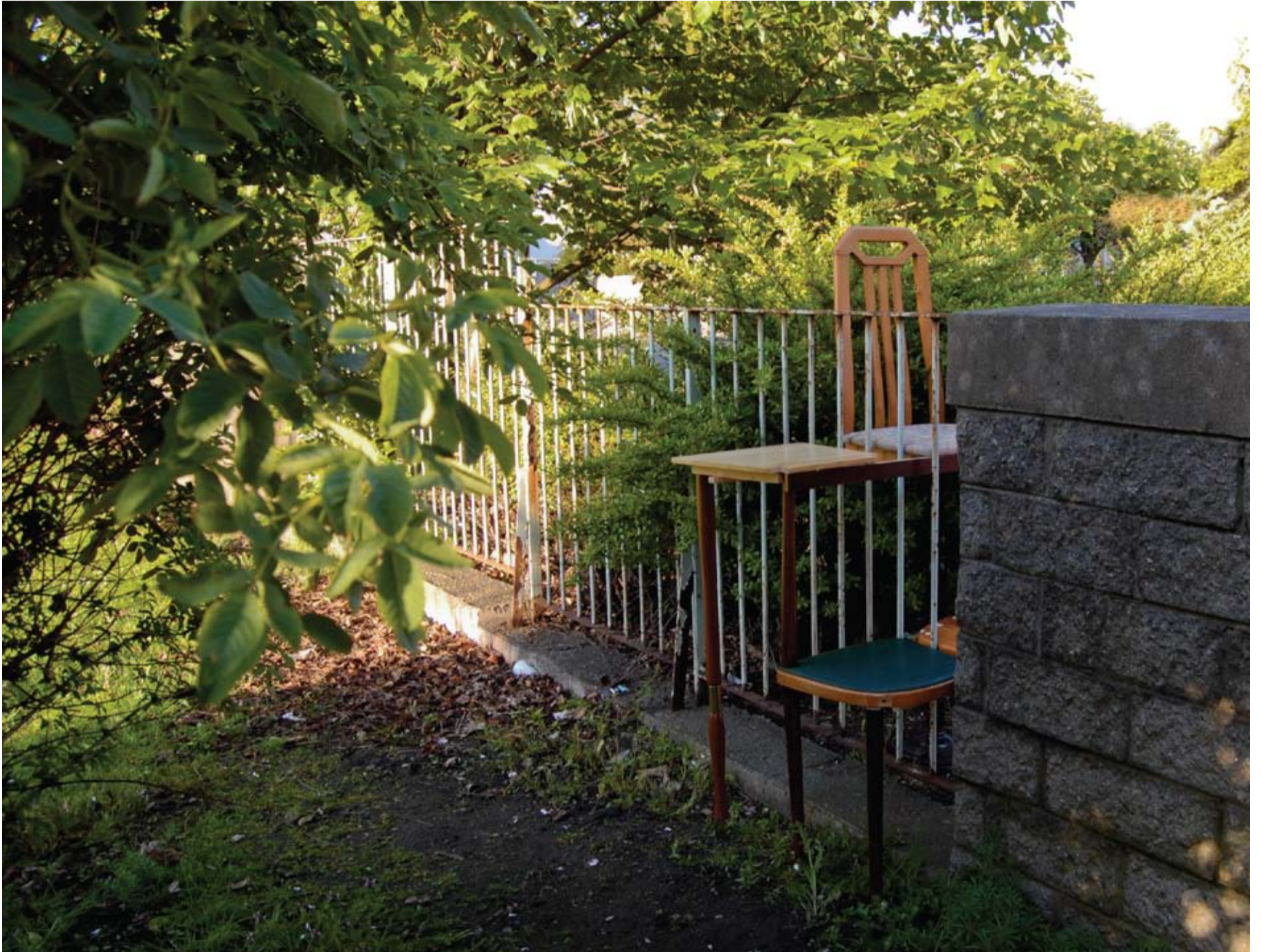
The day had begun with an altogether different feel to any that had gone before. Sat on the edge of the bed, eyes still half closed a sense of urgency and curiosity startled the senses to an abrupt awakening. Prolonging the inevitable opening of the eyes was an everyday ritual and treat to stave off the realities of what would almost certainly roll out to be dull, but that morning an overwhelming desire for the inquisitive occurred with no real explanation.

Standing up and drawing back the curtains in order to decide on the practicalities of the day's uniform in relation to the weather, an intriguing sight formed. The street outside was no different than usual; the parked cars, a number of scattered pieces of furniture and the dustbins lining the edge of the pavement ready for collection. Directly opposite the bedroom window an assortment of rubbish revealed itself

■ in an unfamiliar way. It sounds like an exaggeration in parts but its how it appeared. Three of four dustbins standing in a cluster proudly, looked more reminiscent of Grecian urns than dustbins. They shone ever so slightly golden under the street lights, their handles protruding in gracious curves enhanced by the folds of food packaging and the knots of a couple of bin bags. The contents that spilled out of the dustbins; the red and white striped plastic shopping bags from the corner shop, dried and curled up potato peelings and half emptied tin cans, embellished the forms like jewels and the food stains dribbling down the sides created a texture not unlike marble. A selection of cardboard boxes slightly sodden by the night's rain stuck to the floor of the pavement around them, like antique ceramic tiles with intricate patterns embossed upon them.

This surreal transformation didn't appear to have occurred elsewhere on the street, only adjacent to the bedroom window. Further down the road the street contained the same morning grime. The appearance and beauty of the dustbins as Grecian urns was so subtle it was not always apparent and the formation had the ability to disappear and reappear through the blink of an eye or through movement.

Filling the coffee pot with water and looking out the kitchen window the neighbours' clothes could be seen hanging



Jennifer Grant, *Stile*, 2009
Mixed media

limply on the washing line in the back garden, left out over night. Some hung on for dear life, a couple of jumpers hanging on by a cuff, some had been blown or thrown off and were discarded on the floor. All looked bedraggled and forlorn and in need of more care than when they were simply only soiled. It was always quite a depressing sight to see an abandoned set of washing on a line, yet slightly intriguing at the same time; what could lead one to forget to collect the washing, or be unable to collect it? Was it idleness or simply forgetfulness, a sudden dramatic occurrence, a death in the family, their own death even? There was also the added curiosity in essentially piecing together someone's identity through their choice of garments. As the clothes blew bedraggled in the breeze, they began to ooze a certain charisma. They looked like children's play swings swaying back and forth, though wet and misshapen they appeared free from the constraints and association with the body and playful, a little striptease in the daylight. There was something amusing in the way the logos emblazoned across a number of the items had become crumpled and hidden so that at different moments new words and messages could be deciphered along the course of the washing line.

Out on the street the cardboard boxes strewn on the ground were becoming crispy in the sunlight. The engraved

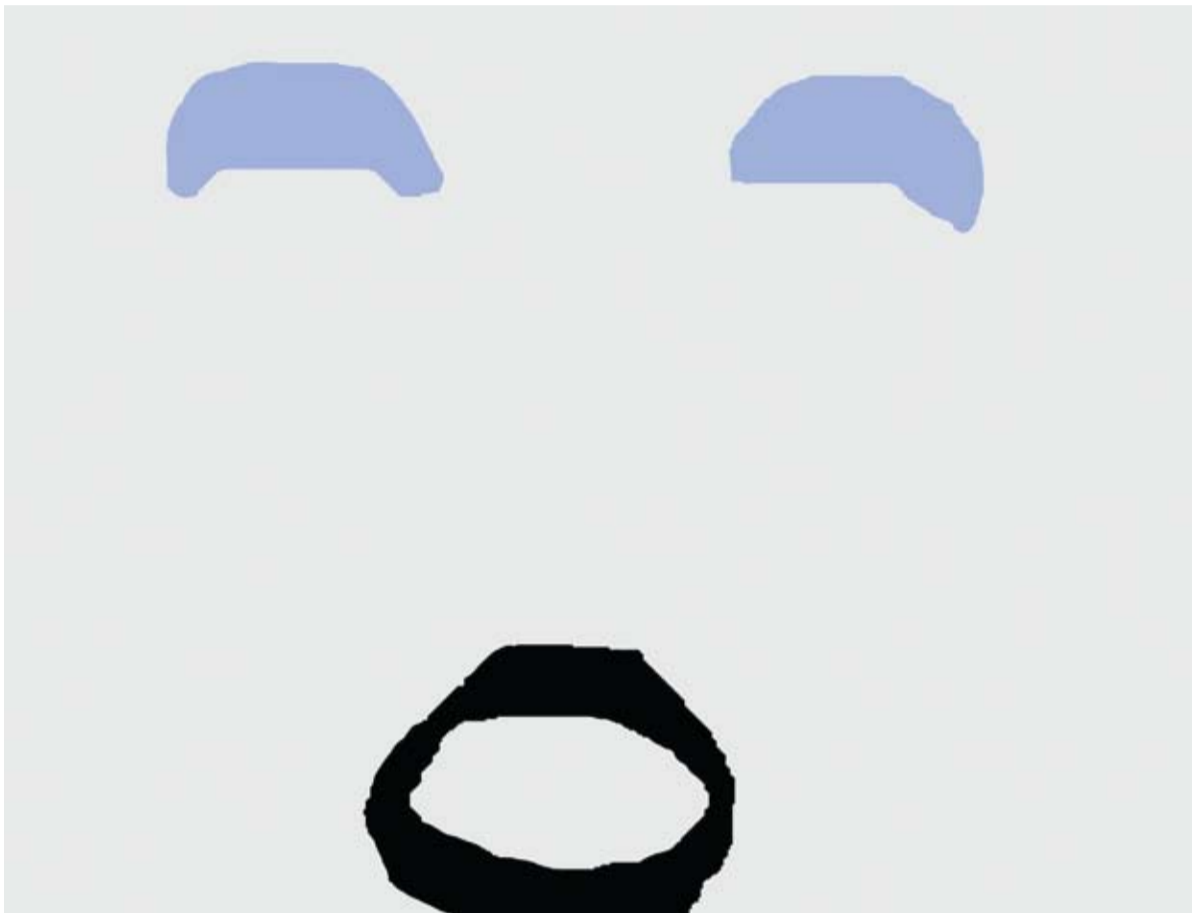
patterns seen from out the bedroom window were now clearly the marks of muddy footprints and bicycle wheels. The decorated Grecian urns stood no longer, as the bin men slowly made their way up the street clearing everything from the pavement, all that remained were a couple of wayward plastic bags that escaped their hands. The next door neighbour had been passed in the stairwell muttering to herself as she ambled into the back garden, by now almost all the clothes were gripping the line as if it were life or death.

And so, to turning the corner into the alleyway, never a particularly scenic route to take. Even during the day the alley felt somehow closer to the night, often containing remnants of the previous night's antics both in sight and smells, a space that seemed to accommodate private desires, some even deviant and criminal. It was always quite intimidating walking up the alleyway and sometimes awkward being only wide enough to pass by one other pedestrian but not much more. One's personal space always felt encroached both physically and mentally. Entering the alley that morning though, having seen the potential earlier to see more than meets the eye brought a new added value and mystery to it. The entrance came with a sense of nostalgia for being a young child and for adventure, with the walls towering high above. Spots of colour

dotted the space from a number of discarded objects and this created a warmth not seen before. The space almost became a form of refuge, from all the other sights and sounds of the city. Continuing up the alleyway, the charm slowly faded and the sights and smells from the previous evening re-entered the equation. The day continued like any other, and needless to say came to close with a depressing silence, not a particularly beautiful ending, but that was the truth.

Rachel Adams

Lexicons of 'O'
Nicola Wright



■ **Rachel Adams**, *Life on Mars*, 2009
Digital Print

and sky blue applied to elementary forms reference a domestic vernacular, but exist as products without utility. The broken circle motif of 'Magnolia Rings' (2009), constructed from linked curtain rings (here made useless) simultaneously gestures to Brancusi's 'Endless Column'. The artist cites Greenberg's critique of minimalist art objects, which must inevitably conclude in design; an allegation she partially agrees with, taking the exemplar of 'minimalist' canvases, relegated from the avant-garde to office decoration, where they are both generic and 'safe - taken in by wealth'. In establishing an open dialogue between minimalist formal language and applied art, Adams' works endeavour to question this division of material culture, the functionlessness of art and the functionality of design, which are seen to become serviceable in imaginative and associative practices.

Using George Nelson's 1970s design classic the 'Eye Clock', an iconic but mass produced product is unexpectedly forced to accommodate the quirks of a second heroic figure. 'David Bowie Eyes' (2009) sees the clock's form re-modelled on Bowie's uneven pupils; aesthetic idiosyncrasy and an object intended for industrial, identical, production are locked in polemic dialogue. The title, the artists aside, takes reference from the Kim Carnes song 'Bette Davis Eyes'. Adams' associative practise 'remixes' everyday objects and popular culture, drawing together a multilayered narrative of historical, cultural and economic strands, cohabiting one object, but escaping the ontologies of it all.

Adams' work deploys specific elements from domestic design history, models of their periods, as objects which hover between resurrection and re-invention. The forms of 1970s design become an archive of shapes and devices for the artist - visual themes to be deconstructed. While minimalism's fervour for the 'literal' and the reduction to self-referential form is discarded by the artist, its specific language is remodelled, dictated by the iconographic image of Bowie. The 'mythic' persona of the singer, rooted in its timeless facade, similarly becomes a lexicon of visual signifiers to be appropriated so the apparent masculine austerities of minimalism are revised by Adams to host colourful sexuality ambiguity. Conversely, the flirtatious glamour of 1970s popular culture is extracted into refined and contained forms; her objects are both essential abstractions and multi-referential signifiers, being more than the sum of their parts.

Wandering through a proverbial landscape of dated domesticity and minimalist appearances, commercial, mediated images are altered by the artist, traversing beyond what is cited and the processes which form prevailing means of production. Refusing to fix meaning, the works require us to look again, and interrogate beyond the presented 'literal'. However the artist can insist on this because these objects are beautiful - a contentious word, and perhaps reductive. But Adams deals in reductivity; her work is an omission of all but what is necessary, of doing more with less. Perceived as a flickering abstract of a 'whole' it is realised via our familiarity with the forms presented. Creating trajectories, the works dismantle signs and the mythologies they engender, destabilising not only their functionalities but our own expectations. Bowie too becomes a sign to be abstracted; a deified face of concept worn as facade is anatomised. In looking back to a visual culture focused on looking forward the artist refrains from nostalgia, but perhaps suggests the potential return of the modern.

■ **The works of Rachel Adams** make use of a distinctive visual lexicon; an idiomatic abstract language through which associative and sometimes tangential connections are established via straightforward transformations of everyday materials. Shredded paper variously appears as sofa fringing or a retro pouf, but is further reminiscent of scuttling tumbleweed creatures or in consideration of the artist's preoccupation with David Bowie, a mullet. These visual semantic motifs are distilled through the discourse of minimalism, borrowing from early 1970s commercial design and the popular culture concurrent to its era. The austerities of minimalist aesthetics are coerced into coquettish, candied figures.

Simplified forms appeal to Adams in their 'aesthetic clarity'; describing her works as objects which 'fold up or come undone - can be taken home in a carrier bag'. However, by employing cheap, everyday materials that are characterized by their ephemerality and lend a sense of disposability, the stoic aesthetic of minimalism is undermined, exposing its certainty or 'heroism' to failure by awareness of its own. Minimalism's aspirational nature is replaced by the commonplace, and its art objects, executed with industrial precision, redressed by the 'throwaway'. Through uncomplicated processes, shredding, cutting, folding, the significations of Adams' materials are altered, revealing the multilateral power of 'things'. A concern for the materials' capacity to be transformed seems to underlie her works - the liminal instant of combustion at which they become sculptural by the hand of the artist, which Adams describes as a 'tipping point'; the moment at which materials become 'art objects'. Often however, understanding what has been subtracted rather than constructed is crucial.

The restrained repetitions of geometric shapes found in archetypal American minimalist sculpture are recalled in 'M with an E on its side' (2008). Two triangles and two oblongs are placed in series along the floor, slickly rendered in black or

■ striped with bubblegum pink; the simplified lines and glossy patina correspondingly appear manufactured and distanced from an author. Conversely the negative spaces left by the absent letters are made patent by the forms presented, which become a statement of the artist's presence, articulating a silent 'I'.

Adams' animation 'Life on Mars (1973)' (2009) takes David Bowie's music video of the same title as a starting point. Rather than unmasking mythology, the fantasy engendered by Bowie's histrionic stage presence is stripped back to become a moving 'O' and Bowie's mouth is rendered as an abstracted black circle that blinks across the screen, mirroring the physical action of the singer. The artist is intrigued by the sonority of 'o'; the singer's 'oos' apparent not only in the shape of his mouth, but the way this is recorded in written form. The resonant object is paradoxically articulated in silenced sound, answering in a kind of visual onomatopoeia.

The body finds itself quietly, yet repeatedly, manifested in the lines of the artists' work, sometimes as a direct experience of the transformative processes which see everyday materials become artworks. The rectangular form of 'Hugged' (2008) should stand eye-to-eye with its viewer in solid impassivity, but becomes crumpled and cowed cardboard, voided space tracing the action suggested by its title. Violating the distance between artist and 'art object', imprinting the body on an otherwise orderly form, Adams disrupts the aesthetic field of minimalist stereotypes; both the depersonalised object and the perceived claim to monumental permanence are upset. Fragility is located in the moment of 'fission' which occurs at this point of contact and human subjects are reconciled with inanimate objects.

Adams self-consciously applies the language of design to her works and congruously, considers the relationship between the value of the aesthetic art object and commercial 'use' value. Household gloss paints, teasing slicks of liquorice pink

Katharina Kiebacher

In(V)isible Moments
Louise Briggs



Katharina Kiebacher, *Cooker*, 2009
HD-Video, Production Still

1

We wait for the moment. *The very moment. When something begins. The beginning of a moment. The very moment. And we wait. We look for a sign. A shift. A gesture or movement. And wait. We wait for an entrance. A signal. A suggestion. Of the moment. A moment. We look. We wait. We anticipate it. We link the elements together. Form associations. And wait. For the moment. For the change. Some imbalance. A shift. That will affect this moment. Become the moment. We wait. Where is this moment? What is this something we anticipate? This moment. The moment. On which we wait. We construct and assemble an idea of it. This very moment. And the movements. Of this moment. This very moment. The one we're waiting for. Anticipating. A something. A nothing. And waiting. Now. For the moment. Pause.*

For every moment imagined. On which we wait. We look. For a break in order. An interruption in space. A challenge or provocation. Within the absence there is a presence and we wait. For an occurrence. The occurrence. And it's there. Somewhere. There's a silence. A suggestion of silence. A silence to this moment that gives a sense to all there is. A silence to the motion. Undisturbed. In the moment. This very moment. We wait. And will the experience be what is required of this moment? If there is a moment. The one we wait for. Now. And is it real. This moment. The moment on which we wait. Now. And when will it begin, and will it. And will it end.

If there is an end. A beginning or an end. To this moment. The moment on which we wait. Now. We wait. For a moment. A moment that is, or was, or will be, or is, or ever was, or ever will be. A moment. The moment. Now. A pause. We wait.

2

It may reveal itself in a myriad of ways: unexpectedly, extravagantly, unnoticeably or subtly. How we look at and respond to it can make visible and comprehensible the most simple, or most complex, actions and nuances of life, and the spaces around us. Some creep up from behind and surprise us when we least expect it, some we prepare for or attempt to, yet their endless and infinite variations, however similar or familiar they may be, can never be retold or replayed. There will always be some change in its form, situation or structure. We always appear to be waiting on one, often when it comes we don't realise it has been, but there are others we don't forget.

3

Katharina Kiebacher's films and images ponder a variation of moments that capture very basic themes and actions from the world around us. There is nothing secretive about these actions or events yet we feel we are viewing and entering a mysterious

moment where what was once complex and obscure becomes intelligible and simplified, as the deceleration of time she employs in her work allows a thorough scrutiny. Through a photographic approach to film making Kiebacher detaches us from the realities we recognise, and presents us with an alternative beauty. Concentrating on form and structure in her image sequences she creates an armature of lines and links for the eye; discerned by the distance between objects or movements and the colours and hues she fuses together. A web of associations for the mind, portraying objects and events that form symbolic relationships.

In her most recent work Kiebacher has captured moments in a number of specific locations (a series of training centres around Europe dealing with catastrophe and trauma), spaces where significant eventualities are predicted, determined and planned for. The re-creation and enactment of traumatic and disturbing instances is to an extent idealised within these spaces; the true sense of it and what that is, is removed. What is supposed to happen, does, is responded to correctly and control is assumed. Kiebacher captures both the real and artificial existing within these spaces, at the same time creating the opportunity for other scenarios to be imagined. And whether this happens or does not, is real or is not, is insignificant. We will wait...and continue to wait. For a moment. That very moment. Pause.

Life After Art College

INFORMATION FOR NEW SCOTTISH GRADUATES

This guide is not exhaustive but aims to offer a cross section of opportunities and projects with useful signposts to websites.

ARTIST OPPORTUNITIES

THE ARTISTS INFORMATION COMPANY

www.a-n.co.uk

Or to sign up to the **SCOTTISH ARTS COUNCIL** email newsletter contact: newsandopportunities@scottisharts.org.uk

COMPETITIONS

NEW WORK SCOTLAND PROGRAMME 2010

Deadline: Tuesday March 2nd 2010
Applications can be downloaded from the website as of January 2010, www.collectivegallery.net

BLOOMBERG NEW CONTEMPORARIES

www.newcontemporaries.org.uk

EAST

www.eastinternational.net

ROYAL SCOTTISH ACADEMY

[http://www.royal.scottishacademy.org/pages/scholarships_](http://www.royal.scottishacademy.org/pages/scholarships_awards.asp)
[awards.asp](http://www.royal.scottishacademy.org/pages/scholarships_awards.asp)

JERWOOD

www.jerwoodvisualarts.org

STUDIOS/RESIDENCIES/ SCULPTURE WORKSHOPS

W.A.S.P.S. STUDIOS (Edinburgh, Glasgow, Dundee, Aberdeen)

www.waspsstudios.org.uk

COVE PARK (Argyll and Bute)

www.covepark.org

EDINBURGH SCULPTURE WORKSHOP

www.edinburghsculpture.org

GLASGOW SCULPTURE STUDIOS

www.glasgowsculpturestudios.org

SCOTTISH SCULPTURE WORKSHOP (Aberdeenshire)

www.ssw.org.uk

PRINT STUDIOS

EDINBURGH PRINTMAKERS

www.edinburgh-printmakers.co.uk

GLASGOW PRINT STUDIO

www.gpsart.co.uk

PEACOCK VISUAL ARTS (Aberdeen)

www.peacockvisualarts.com

DUNDEE CONTEMPORARY ARTS

www.dca.org.uk

PHOTOGRAPHY FACILITIES/ COURSES

STILLS (Edinburgh)

www.stills.org

STREET LEVEL PHOTOWORKS (Glasgow)

www.streetlevelphotoworks.org

EDINBURGH PHOTOGRAPHIC SOCIETY

www.edinburghphotographicsociety.co.uk

FILM AND VIDEO FACILITIES

GLASGOW MEDIA CENTRE

www.g-mac.co.uk

PILTON VIDEO

www.piltonvideo.org

EDINBURGH FILM FOCUS

www.edinfilm.com

NEW MEDIA SCOTLAND

www.mediascot.org

ARTIST RUN INITIATIVES/ ORGANISATIONS WITH EXHIBITION OPPORTUNITIES

EDINBURGH

BAREFACE

www.barefacemagazine.com

ECHO

www.myspace.com/echoedinburgh

EMBASSY GALLERY

www.embassygallery.org

FOOLS IN PRINT

www.foolsinprint.com

MOBILE PICTURE SALON

www.mobilepicturesalon.co.uk

MODULAR9

www.modular9.co.uk

OUT OF THE BLUE

www.outoftheblue.org.uk

PERENNIAL ART

www.nekojuice.com/perennial

RE-MAKE

www.facebook.com/remake.edinburgh

SIERRA METRO

www.sierrametro.com

STANDBY

www.standbyprojects.com

TOTALKUNST

www.theforest.org.uk/totalkunst

GLASGOW

A.VERMIN

www.avermin.org

ARTPHARM

www.artpharm.com

THE CHATEAU

www.chateaugateau.co.uk

INTERMEDIA @ CCA

www.cca-glasgow.com

DAIS

dais.art@gmail.com

LOWSALT

www.lowsalt.org.uk

MARKET GALLERY

www.marketgallery.org.uk

PLACE PROJECTS

www.placeprojects.org.uk

SOUTHSIDE STUDIOS / FRIDGE GALLERY

www.southsidestudios.org

STUDIO WAREHOUSE / SWG 3

www.svg3.tv

TEN TIL TEN

www.tentilten.co.uk

WASHINGTON GARCIA

www.washingtongarciagallery.com

DUNDEE

BAD BAD BOYS CLUB

www.badbadboysclub.com

GANGHUT

www.ganghut.co.uk

www.ssw.org.uk/ganghut/profile

GENERATOR

www.generatorprojects.co.uk

YUCK 'N YUM

www.yucknyum.com

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THE LIST
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EVENTS GUIDE

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ABERDEEN

FOYER GALLERY

www.foyerrestaurant.com/gallery.html

LIMOUSINE BULL

www.limousinebull.org.uk

PROJECT SLOGAN

www.projectslogan.com

STIRLING

THE CHANGING ROOM

www.stirling.gov.uk/changingroom

ST. ANDREWS

FIFE CONTEMPORARY ART AND CRAFT

www.fcac.co.uk

PROFESSIONAL PRACTICE

THE CULTURAL ENTERPRISE OFFICE

www.culturalenterpriseoffice.co.uk

ARTIST PROFESSIONAL DEVELOPMENT NETWORK

<http://apd-network.info/>

FUNDING / GRANTS

EDINBURGH, GLASGOW, ABERDEEN, DUNDEE AND HIGHLAND AND ISLAND CITY COUNCIL

The city councils above all have artists award schemes for individuals. For more information contact your local council.

YOUNG SCOT ACTION FUND

www.youngscot.org/actionfund

SCOTTISH ARTS COUNCIL

www.scottisharts.org.uk

ARTS TRUST OF SCOTLAND

www.artstrustscotland.org.uk/info.htm

DEWAR ARTS AWARDS

www.dewarawards.org



Left
Standby Solutions, NWSP, 2008

Front cover
Rachel Adams, Two OOs, 2008
Digital Print

Page 4
Anna Tanner, City Street entering a Worm Hole, 2009
Oil on board

From top left
Michael White, The Venus of Grime Graves, 2009
Mixed media
Anna Tanner, Landscape, 2008
Oil on board
Katharina Kiebacher, Germiston, 2008
HD-Video, Production still



Duncan of Jordanstone College of Art & Design
University of Dundee, Scotland
Ranked in the Top 5 Art & Design institutions in the UK (Independent Good University Guide 2008)
Masters courses include: Animation & Visual Communication, Craft & Creative Business, Design, Design Ethnography, Fine Art, Forensic Art, Media Art, Medical Art
for more information visit www.djcad.dundee.ac.uk/postgraduate.jsp

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WWW.THESKINNY.CO.UK
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The Professional University
ROBERT GORDON UNIVERSITY ABERDEEN
www.rgu.ac.uk

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GLASGOW FILM FESTIVAL
18 TO 26 FEBRUARY 10
REGISTER FOR OFFERS AND UPDATES AT WWW.GLASGOWFILMFESTIVAL.ORG.UK

Diary of Events

We are delighted to announce an exciting and varied programme of events for NWSP's tenth year including exhibitions, artist run projects, screenings, talks and workshops as well as professional practice events aimed at supporting emergent artists.

All Collective events are FREE and all welcome

Fri 9 Oct 7-9pm | Exhibition Preview

ANNA TANNER and **MICHAEL WHITE** (Main Galleries)
JENNIFER GRANT (Offsite @ Craig's Close, opposite Collective) **PLACE Projects** (The Guest Room)
Simon Gowing (2009 graduate of Glasgow School of Art) and **Rachel McLean** (2009 graduate of Edinburgh College of Art). For the first two weeks Simon and Rachel will use The Guest Room as a studio to develop new work.

Sat 10 Oct – Sun 22 Nov | Exhibition

ANNA TANNER and **MICHAEL WHITE** (Main Galleries)
JENNIFER GRANT (Offsite @ Craig's Close, opposite Collective) **PLACE Projects** (The Guest Room)
Gallery open Tuesday – Sunday 11 – 5pm

SUN OCT 11, 18, 25 | NOV 1, 8, 15, 22 | DEC 6, 13, 20 | JAN 10, 17, 24, 31 | 11 – 5pm FANZINE SUNDAY | Workshop

Every Sunday throughout the NWSP exhibitions 11 – 5pm
Collective will be open for young publishers, emergent writers and artists to come in to the gallery and use our photocopier to produce new work. Whether it's a self-published catalogue, a written text or you are looking for the support to set up your monthly fanzine - this is it! Come along and create at Collective where your published work can be distributed throughout NWSP.

Thurs 22 Oct 6 – 8pm | Exhibition Event

PLACE Projects present completed outcomes by **Simon Gowing** and **Rachel McLean**.

Sun 25 Oct 1 – 5pm | Workshop

STARTING OUT WORKING AS A FREELANCE ARTIST

Still trying to get to grips with becoming self-employed? Or do you have a few years under your belt but want to check you are on the right track? The Starting Out workshop is specifically tailored for practising creative professionals and offers an ideal opportunity to share the experiences and realities of operating, financing and making a living from your creative practice or business. Aimed at anyone with an interest in working in the cultural and creative industries and wanting to establish a business in the sector. The session is a mix of both practical exercises and discussion to help you define your work, value your work, take stock, make a plan, make legal sense and start marketing as well as money matters like tax and national insurance. The event is free but a £10 refundable deposit is requested to secure your place. To book a place, please email events@culturalenterpriseoffice.co.uk or call 0844 544 9990.

Thurs 26 Nov 6 – 8pm | Screening Event

SHOWREEL

To support emergent film practice, Collective have produced **SHOWREEL**, a film screening event, presenting a single screening of Scottish emergent film that you can be a part of. If you would like to screen a short film, please get in touch with Jenny Richards at the gallery on 0131 220 1260 or email jennyrichards@collectivegallery.net. Films must be no more than 5 minutes long and formatted as a DVPAL QUICKTIME file.

Fri 4 Dec 7 – 9pm | Exhibition Preview

RACHEL ADAMS and **KATHARINA KIEBACHER** (Main Galleries) **PLACE Projects** (The Guest Room) **Katherine Gallacher** (2009 graduate of GSA) and **Ric Warren** (2008 graduate of GSA).

Sat 5 Dec – Sun 31 Jan 2010 | Exhibition

RACHEL ADAMS and **KATHARINA KIEBACHER** (Main Galleries) **PLACE Projects** (The Guest Room)
Gallery open Tuesday – Sunday 11 – 5pm
Mon 21 Dec – Tues 5 Jan 2010 | Gallery closed for Christmas and New Year.

Thurs 10 Dec 6 – 9pm | Talk Event and Christmas Drinks

ARTISTS DIY SOAPBOX

Do you know what's going on at the grassroots in Scotland? Come along, find out and be inspired by some of Scotland's newest and most exciting ventures. Please get in touch with Jenny at the gallery on 0131 220 1260 or email jennyrichards@collectivegallery.net - if you have a project you'd like to promote for 10 minutes on our soapbox.

Sat 16 Jan 2010 2 – 4pm | Talk Event

NWSP 10YEARS

Over the past ten years we've seen not only the development of the NWSP at Collective but also the progression of the New Work Scotland artists and writers from emergent artists to successful and acclaimed international practitioners. NWSP 10YEARS invites some of these artists (TBC) to participate in a discussion around emergent practice and reflect on their own professional development and the support they've received since NWSP.

Tues 26 – Thurs 28 Jan 2010 | Advice Session

THE ADVICE BUREAU

We're offering you a slot to get advice and feedback from our staff and invited art professionals on future projects you are planning. Please note this is more a brainstorming session than a portfolio review and we are not soliciting proposals, but offering input, mentoring and expertise. It's free but please get in touch with Jenny on 0131 220 1260 or email jennyrichards@collectivegallery.net to discuss what you're interested in and we'll try to match the right guests for your session with us.

Sun 31 Jan 2 – 4pm | Discussion

FANZINE SUNDAY

On the final Sunday of the NWSP, to conclude the Fanzine Workshop, Collective invite you to take part in an informal discussion around self publishing and emergent writing practice with invited guests to facilitate conversations from the worlds of publishing, writing and online dialogues.

If you want to keep up to date with all the forthcoming events and/or receive information of how to apply for next year's NWSP please sign up for e-invites and monthly e-newsletters via our website: www.collectivegallery.net

COLLECTIVE

22-28 Cockburn Street Edinburgh EH1 1NY
Open: Tuesday – Sunday 11 – 5pm
tel: ++44 (0)131 220 1260
mail@collectivegallery.net
www.collectivegallery.net

ADMISSION FREE

Collective are committed to supporting new visual art through a programme of exhibitions and commissions.

Staff
Director: *Kate Gray*
Gallery Manager: *Kate Smith*
Programme Manager: *Kirsten Body*
Press and Marketing Officer: *Jill Brown*
Public Programme Coordinator: *Jenny Richards*
Intern: *Victoria Briones*
Intern: *Ian Rothwell*
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