

The background of the poster features a close-up photograph of a beehive. On the left, a woven basket is filled with white, round objects, likely wax or honey. In the center and right, a beehive is visible with several bees flying around it. The background is a soft-focus image of green leaves and brown branches, creating a natural and textured setting.

GLASGOW INTERNATIONAL

Festival of Contemporary Art

Fri 5 — Sun 21 June

2026

At venues across the city, free and open to all



Welcome to Glasgow International 2026!

Welcome to the 11th edition of Glasgow International (GI), Scotland's biennial festival of contemporary art. The festival holds a programme of exhibitions and events across the city that are free and open to everyone. We are very happy to welcome visitors and participants from Glasgow, Scotland, the UK, and around the world.

This guide introduces the artists and projects that make up the festival, where they are situated, and what you might encounter. We invite you to use it as a companion, supporting exploration across the city while also allowing time and grace for you to form your own responses and ideas.

Inside this guide, you will also find practical information related to venues and access.

GI brings together work by over 60 artists, presented across 32 venues throughout the city. The festival is a collaborative undertaking, with projects developed by artists, curators, organisers, independent spaces across the city, and the GI festival team.

The programme reflects a wide range of artistic practices and career trajectories, encompassing emerging and established artists, extending to presentations that reconsider histories of visibility and recognition.

Projects span exhibition-making, performance, public programming, community organising, and research-based practice. While some works take the form of performance, others unfold over the three weeks of the festival, with several expanding beyond this period to continue throughout the summer in partner venues.

Glasgow's reputation for contemporary art and critical discourse is inseparable from the historic and ongoing work of artists and artist-led activity. GI is made possible by a rich cultural ecology across the city, sustained through collective labour, mutual support, and long-standing commitment.

Central to the festival is its international orientation and grounding in solidarity across borders. Artists in the programme engage with both local and global conditions, attending to shared urgencies and interdependencies. At a time marked by genocide, war, deepening

divisions, and widespread anxiety, the festival commits to creating space for artists who confront these realities.

Rather than imposing a single unifying theme, the festival invites visitors to form their own connections and resonances as they move through the programme. The thinking that links artists and works is often made visible through our public programme, Gatherings, which offers space for reflection, congregation, critical dialogue, and shared exploration.

Across the festival, you will witness artistic experimentation, personal and ancestral memory, intergenerational kinship, and connections that cross cultures and trace the textures and rhythms of different lands and waters. We aim to create sites for encounter, hospitality, and shared focus, holding space for tenderness, empathy, alliance, and solidarity.

The 2026 edition of GI marks the debut of our Special Projects, developed with organisations deeply embedded in Glasgow's communities. These commissions amplify the ongoing, everyday practices of these organisations, celebrating the expertise, insight, and care they bring to the city. This year, we are commissioning Platform and Rumpus Room to create opportunities for communal experience and exchange. You can read more about these projects on pages 61 and 31.

On the following pages, you will find a conversation between Glasgow International Director Helen Nisbet, Curator Pelumi Odubanjo, Open Programme Convenor Robyn Haddon, artist Keira McLean, and Platform Arts and Communities Lead Margaret McCormick. This conversation began as a way of situating the festival within Glasgow and its deep-rooted political history. Some of the questions and ideas raised in this conversation inform the 2026 programme and will continue to guide us in the future.

Running across the three weekends is our public programme, Gatherings. These free events and activities provide space to engage with recurring ideas and themes across the festival, supporting congregation and collaborative discussion. Through workshops, talks, screenings, performance, and conversation, Gatherings brings visitors, participants, artists, researchers, and organisers together for moments of conviviality and reflection, laying bare how artistic and curatorial practices emerge through ecologies of exchange between local and international networks and communities. Gatherings is a platform for synthesising insights across the programme,



generating encounters and activating cross-cultural and intergenerational resonances.

Details of each Gatherings event will be available on the festival website. Please note that booking is essential. Visit glasgowinternational.org

We want to thank the artists, curators, and organisers who have given their time to this year's festival.

We are also indebted to Richard Birkett, Siobhan Carroll, and Diana Stevenson, our colleagues who led the festival in 2024 and contributed so much to this year's programme.

Helen Nisbet
Festival Director

Martel Ollerenshaw
Festival Manager

Poi Marr
Curator

Pelumi Odubanjo
Curator

Robyn Haddon
Open Programme Convenor

Abie Soroño
Festival Officer

ACCESSING & ENJOYING GLASGOW INTERNATIONAL

We want everyone to be able to access and enjoy Glasgow International, but we also recognise that people sometimes experience barriers when engaging with contemporary art. We understand that disabling barriers can be experienced regardless of whether people identify as disabled or not.

As a festival, we are committed to removing these barriers where possible, while acknowledging that this involves ongoing work and changes to the structure of the festival. Equally, our aim is for the festival to be a respectful, understanding, and kind place where people feel able to discover art and ideas, express themselves, and ask questions.

From discovering the programme to booking tickets to events, to navigating the city and arriving at the many and varied venues, we want to make sure you have the necessary information to plan and make decisions. On page 7 of this guide, you will find details on the symbols we've used in this booklet to provide access information about each project. Further access details are available online or on request, as are our Safer Spaces Guidelines, which lay out our commitments and expectations for the space of the festival.

We have also created an Access Guide that collates all the access information on the festival projects in one place. You can find our Access Guide in the same range of formats as the programme guide on our website and on request. Visit glasgowinternational.org/access.

Some of our venues have been reviewed by disabled people and their friends and families. Visit euansguide.com to access these reviews.

WHERE TO FIND MORE INFORMATION

Online

glasgowinternational.org/access
glasgowinternational.org/saferspaces

Email

info@glasgowinternational.org

Phone

0141 287 8910
(Mon – Thu, 10am – 5pm)

Convo (formerly SignLive)

convo.io

In person

Tramway, 25 Albert Drive, G41 2PE

ALTERNATIVE FORMATS

On our website, you can download:

- PDF of this Programme Guide
- English language audio version

You can request the following formats by email or by visiting Tramway:

- English language Braille
- English language large print

ACCESS SYMBOLS

Exhibitions that are part of the Glasgow International programme take place in established and temporary venues across the city. The festival is made up of a broad spectrum of organisations, curators, artist-led projects, and individuals, all with varying levels of resources and facilities. We have worked closely with project organisers to consider access throughout the festival's development, but we know that not all of the venues are fully accessible and that some artworks will not be possible for all individuals to engage with.

Where a project or venue may have a barrier to access, such as no accessible toilet or step-free access, these details will be clearly communicated in this guide and on our website. We have used the following symbols to indicate access and facilities at each venue, and our website holds more detailed information on access measures adopted by particular projects.

For further information, please consult the Access Guide. Visit: glasgowinternational.org/access.



LEVEL ACCESS, STEP FREE

The venue has ramped or level access and/or lifts to upper floors.



STAIRS

The venue can only be accessed via stairs.



TOILETS

The venue has toilets available for visitors.



ACCESSIBLE TOILETS

The venue has a wheelchair accessible toilet.



GENDER NEUTRAL TOILETS

The venue has toilets not separated by gender or sex.



HEARING LOOP

The venue has a hearing loop available.



REFRESHMENTS

There is a café or somewhere you can purchase refreshments.



BABY CHANGE

The venue has baby changing facilities.



BIKE RACK

There is cycle parking at the venue.



ACCESSIBLE PARKING

There are Blue Badge parking spaces located close to the venue.

VISITING THE FESTIVAL

The festival programme is sited in many different locations across Glasgow, from established art spaces to temporary venues.

In this guide, you will find detailed maps of Glasgow showing where the Glasgow International programme is located.

Take a look at pages 74–77 to view the maps, and page 70 for information on getting around the city.

All the festival projects have their own page in this guide, ordered by the area in which they are located. Alongside a text that provides an entry point to the project, each page includes information on its venue, the dates and times you will be able to visit, and details on the organisation, group, or individuals who organised the project.

X

← Each project has a venue number which relates to the map localities on pages 74–77.

All exhibitions and events in the festival programme are free to attend. Before visiting a particular festival project, please make sure you check the location and opening hours on the project page carefully. Some projects have irregular opening hours or are one-off events and may require you to book a place via our website. Keep an eye on our website to stay up to date with the latest events as they are announced, including talks, workshops, and performances. Visit glasgowinternational.org.

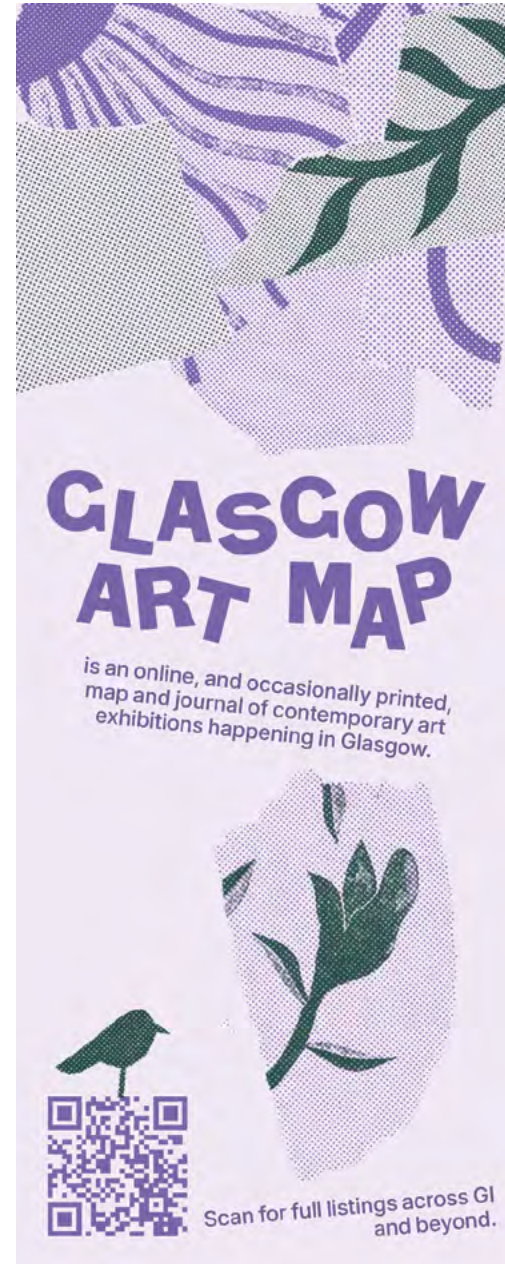
The festival includes 48 projects, and there are many other artist projects occurring in Glasgow in June 2026. Many individuals and groups will be organising additional activities around the city, from exhibitions to events.

If you have any questions about your visit, please email or call:
info@glasgowinternational.org
0141 287 8910 (Mon – Thu, 10am – 5pm)

BEYOND THE FESTIVAL

To find out more about visual arts projects occurring in Glasgow alongside the festival, visit glasgowartmap.com

Glasgow Art Map is a non-profit initiative that provides listings for contemporary arts activity taking place in the city on a year-round basis.



Cutting Through

In February 2026, Glasgow International Director Helen Nisbet (HN), Curator Pelumi Odubanjo (PO), and Open Programme Convenor Robyn Haddon (RH) met artist Keira McLean (KM) and Arts and Communities Lead Margaret McCormick (MM) at Platform in Easterhouse to continue a conversation about their work and Platform's important role within Glasgow's cultural ecology.

Currently celebrating its 20th anniversary, Platform is one of two organisations, along with Rumpus Room, collaborating with Glasgow International on the festival's Special Projects programme. Through this collaboration, GI will support the development of a new work by Keira while recognising Platform's sustained commitment to artists, communities, and experimental approaches that resist extractive or tokenistic models of engagement. The performance, *Fire Stories*, will blend archive, film, storytelling, and song to tell the shared histories of struggle in Easterhouse, created by and with the communities that live and work there.

GI's conversation with Keira and Margaret offered an important opportunity to reflect on the urgency and care embedded in their work, and to situate Glasgow International within the city's vital, interconnected art scene. Below is an excerpt from our discussion.

HN — Keira and Margaret, maybe I can begin by asking you how you first came to work together?

KM — It started in 2022 for Platform's *Year of Stories* programme, which I worked on in collaboration with [Glasgow artist] Joey Simons.

MM — I was introduced to Keira by Joey, who was keen to work with her looking at the archive of Easterhouse, which is an ongoing passion of his. This led to Keira running a visual storytelling group for a year, which embedded her at Platform. Then she took over Art Factory, our weekly art group for adults.

HN — Can you talk about the origins of your project and how this coincides with the work you're presenting at GI?

KM — I became obsessed with the history of the Craigallian Fire, so I started writing in my spare time, and it slowly formed into the bigger project of *Fire Stories*. We started talking, making films, writing songs, and performing bits in schemes and community halls. Folk responded and encouraged us, especially Platform, so we wanted to develop it here!

MM — Thinking about Platform and GI's relationship, over the years we've been part of the festival in lots of different guises. It's important to bring what is happening in the city centre out to Easterhouse. That's something I am passionate about as there are a lot of people in this area who can't travel to the city centre or beyond.

KM — I would say in the past GI has missed out on not coming to communities like this because of the talent and culture and history here. You're not getting the full picture of Glasgow's art scene. Most of my career has been in these peripheries.

MM — For me, a driver is making art feel like it's for anyone and can be part of the everyday. What we do here is create space for people to think about their connection to the city they live in, their relationship to art, and what's in the way that stops them from engaging.

HN — Engagement is often about confidence and unspoken privilege. You need to know what your voice is, but this can be prescribed on your behalf, or your lived experience is sidelined, or certain spaces are gatekept by more dominant voices.

KM — Both my parents were communists. I was given access to this Marxist lens very early on; you dinnae just watch a film in my gaff—you had to explain what every frame meant. When my dad and mum separated, she was abandoned by her comrades in the party. So I was jaded coming in as a young woman of 15 when she left. Then I got pregnant at 17 with my daughter, who kinda saved me. But it took me a long time. Nobody understands power better than people without it. Your proximity to power defines your understanding of it. I felt very excluded from conversations that were happening about people like me, so I started to read. Because I had that training early on, that enabled me to get out without that, I don't know. Then I became politically involved and joined a women-led community organising in Castlemilk, where I felt welcome and safe. In Castlemilk, people were organising because they had to.

MM — That's similar in Easterhouse. For me it's discovering the stories of local women who still meet, who still cut through the building, who were part of resident committees or were fighting for better housing.

KM — Like Cathy McCormack [a grassroots anti-poverty campaigner from Easterhouse who died in 2022].

MM — With Cathy McCormack, she talks about: "Is someone telling you you're not looking after your child?" That's what drove her to be like, "Wait a minute, don't accuse me of that". That gave her the drive to go, "I'm going to prove to you it's the bad housing", and that's what she eventually did prove. But she also talks about how it impacted her mental health. Yeah, she was a strong woman and she went on to do lots of stuff, but it was a hard slog. Because she was also trying to live her life and run a household.

KM — I don't just want people to be inspired, I want people to come here and be angry. I want them to see how people here are forced to live. They cut Easterhouse off and communities like it. They ghettoised it—Castlemilk's the same. They built these housing schemes with no amenities, they cut them off from the city centre, left folk to rot. If you're an artist working in communities there is a duty of care. The wider project is to try and connect those communities up with each other.

HN — This brings me to collaboration, which is intrinsic to both your work. I find that the idea of the enigmatic, charismatic, solo artist or curator with vision...

KM — Boring!

HN — Yes, these qualities don't always go hand in hand with meaningful collaboration. It is often women or people from working-class backgrounds who really action collaborative working. I wondered if you can talk about your interest in working collaboratively and what it means to you.

KM — For me, the work is better. I'm one person with one brain. The more people you bring into the project the better it will be. Everything is about building community power.

MM — What's important to our programme here at Platform is creating space for people who are trying to find a creative voice. A place like Platform nourishes, gives support, gives space to make mistakes. I hate the negative connotations around words like "periphery" or "sidelines"—that's where the most exciting stuff happens.

PO — Thinking about safe spaces feels important, not on a surface level of, "We create safe spaces, we want everyone to come in"—but thinking about what it actually means to recognise communities, individuals, intersectionalities, and the work that comes when someone actually feels comfortable in the space.

MM — The key is involving the people we're serving.

KM — Any project I do, whether a window or a play, is about co-authorship, co-ownership. We've done this together. It's ours.

MM — The building also plays a part. It's where people cut through, a pathway from one area to the next, where people can discover what's happening. For me, the desire lines that people move along through the building are vital.

HN — What do you want people to know about Glasgow? What feels important about reaching across borders now?

KM — I want people to know that Glasgow is poor by political will, but that it's rich in culture and heritage and history and language through its people.

MM — *Fire Stories* is a group of people coming together to make a powerful statement through storytelling. This journey they've been through with Keira, a lot of [the participants] probably started out saying, "I'm not going to speak out loud". Through the project they've been given a chance to share their voice. I hope it captures the characters and personalities that make up the city—and hopefully a bit of Glasgow humour.

HN — What gives you hope?

MM — People coming together gives me hope.

KM — Well, there's a line in the play. Starry says, "Oh, we have hope here!" and Scrubbernut replies, "What are you talking about?! Hope's what's left in Pandora's box, ya fanny, you cannae just hope yersel oot yer chains!" So you have to organise!

GLASGOW
CENTRE



Tanoa Sasraku *Tropical Hardware*

Tropical Hardware is an exhibition of new sculptural and installation work by Tanoa Sasraku. The exhibition takes uniforms and trinkets as carriers of personal and political memory, exploring how they are deployed in the quest for individual and state power. Featuring newly commissioned works on paper, found objects, and sculpture, the artist contends with the role of women in crafting the masculine ideal.

Tanoa's first solo exhibition in Scotland expands her sculptural practice through a sustained examination of the reconstruction of man: man at war, man in his coffin, and man imagined. Working with materials including disassembled combat clothing from tropical theatres, UV-tanned prints, and crude oil, Tanoa subjects each element to a process of transformation, reconstituting them into sculptural forms that speak to the spectral presence of the departed authoritarian.

1

EXHIBITION

PRESENTED BY
GLASGOW INTERNATIONAL

Clydeside Hall, The Briggait
(Wasps Studios), 72 Clyde
Street, G1 5HZ

Fri 5 Jun – Sun 21 Jun
10am – 5pm

VENUE ACCESS



Image: Tanoa Sasraku, *Lith 2*,
2022. Photo by Andy Keate,
courtesy the artist



Cathy Wilkes

Cathy Wilkes' exhibition is comprised of new sculptures and paintings installed at The Modern Institute, Aird's Lane. Cathy grew up in a working-class area of East Belfast and moved to Glasgow aged 19, in 1985. Her art and writing are introspective and sometimes at the edge of legibility. At the same time, out of Cathy's non-dualist world emerge figures and objects that are potently direct and seditious.

This exhibition is part of a larger group of new works, which will be shown at The Model in Sligo, Éire, in September 2026.

Cathy won the Maria Lassnig Prize in 2018, represented Scotland at 51st Venice Biennale in 2005, and Britain at the 58th Venice Biennale in 2019. Cathy was a founding member of Castlemilk Womanhouse, Dalriada Gallery, and Glendale Women's Cafe, Pollokshields.

EXHIBITION

PRESENTED BY
THE MODERN INSTITUTE

The Modern Institute,
1-3 Aird's Lane, G1 5HU

Fri 5 Jun – Wed 19 Aug

Fri 5 Jun – Sun 21 Jun
Mon – Fri, 10am – 6pm
Sat – Sun, 12pm – 5pm

Mon 22 Jun – Wed 19 Aug
Tue – Fri, 11am – 6pm
Sat, 12pm – 5pm

VENUE ACCESS



Renèe Helèna Browne *Flat*

EXHIBITION

PRESENTED BY
RENÈE HELÈNA BROWNE

Corner Block, The Briggait,
(Wasps Studios), 50 Clyde
Street, G1 5HZ

Fri 5 Jun – Sun 21 Jun
Mon – Sun, 10am – 5pm

VENUE ACCESS



Image: Renèe Helèna Browne,
Flat, 2026, production still

Flat is a new moving-image installation by Renèe Helèna Browne that unfolds within the shifting conditions of the so-called "mica scandal" in Donegal, Ireland, where thousands of homes were discovered to have defective concrete blocks.

The work traces a period of transition wherein one dwelling is slowly relinquished as another takes form, shaped through repetitive acts of making and unmaking. Attending to gestures of labour, care, and adaptation, the film considers how knowledge circulates outside formal structures, carried instead through bodies, materials, and shared routines. Rooted in a rural environment where weather, animals, and tools inform daily rhythms, the installation reflects on how lives are reorganised through acts of repair and endurance. *Flat* offers a close study of resilience within conditions of structural change.

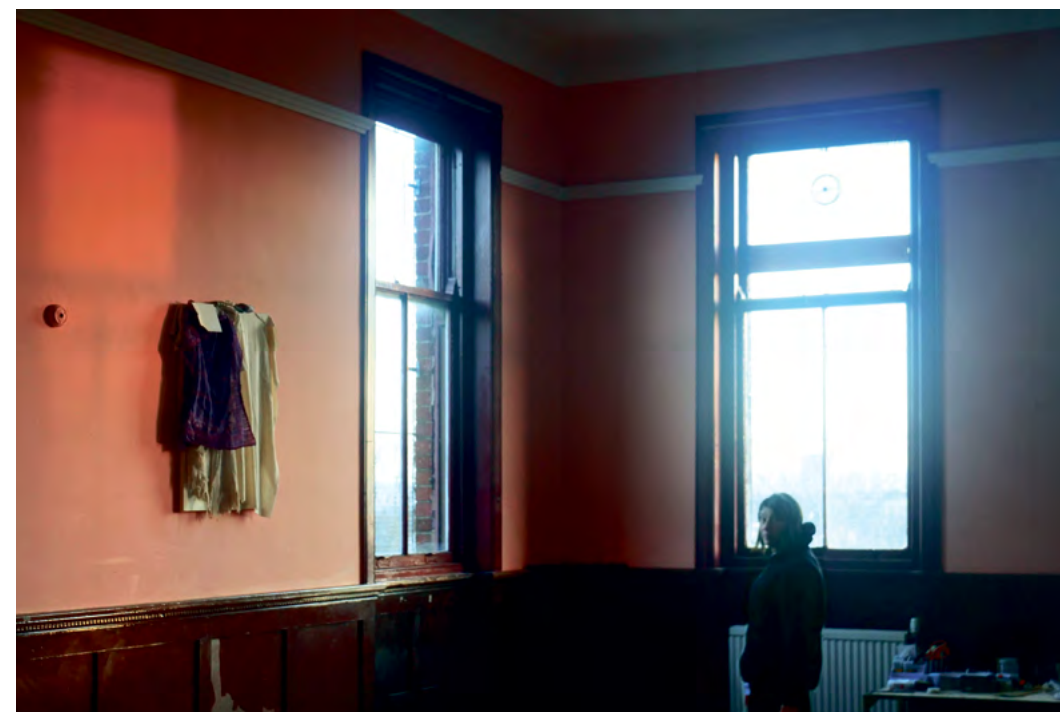


Image: Courtesy of the artist
and The Modern Institute/ Toby
Webster Ltd., Glasgow. Photo
Torsten Lauschmann, 2026

Victoria Morton

EXHIBITION

PRESENTED BY
THE MODERN INSTITUTE

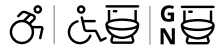
The Modern Institute,
14–20 Osborne Street, G1 5QN

Fri 5 Jun – Sat 5 Sep

Fri 5 Jun – Sun 21 Jun
Mon – Fri, 10am – 6pm
Sat – Sun, 12pm – 5pm

Mon 22 Jun – Sat 5 Sep
Tue – Fri, 10am – 6pm
Sat, 12pm – 5pm

VENUE ACCESS



Following on from her recent survey show at The Glasgow School of Art's Reid Gallery, painter Victoria Morton installs a new body of work at The Modern Institute's Osborne Street space.

Based between Glasgow and Fossombrone, Italy, Victoria is an artist and musician whose innovative work across disciplines spans over three decades. Known for her explorative and expansive approach to painting, she has also undertaken collaborations, residencies, and commissions extending into sculpture, textiles, sound, and costume design. Her work as a visual artist sits alongside her musical practice, both solo under the moniker Onde de Bouche, and in many collective initiatives, such as Elizabeth Go, the all-female band Muscles of Joy, and the ongoing music project Sotto Voce with Luke Fowler.



Image: Victoria Morton, *Walking Home*, 2025, detail. Courtesy of the artist and The Modern Institute/ Toby Webster Ltd., Glasgow. Photo by Patrick Jameson



James Gladwell

Project Ability presents James Gladwell's cross-stitched drawings, which vary in scale and feature intricate, colourful images drawn from James's life and experiences.

Born into a Romany Gypsy family in 1950s Essex, James was taught how to sew by his grandmother. Under her guidance, James would decorate place mats with cross-stitched flower designs. He left his family at nine years old and spent his early life on the road or running away from various homes and authorities. Aged 13, James spent time at a training centre in Essex, where his sewing abilities developed further. In 1981, James found Barrington Farm in Norfolk, where his artistic talents were encouraged. In 2013, James won the Norwich Assembly House Art Show prize, and in 2016, he received the Outside In Award as part of *Radical Craft: Alternative Ways of Making*.

EXHIBITION

PRESENTED BY
PROJECT ABILITY

Project Ability, Trongate 103,
103 Trongate, G1 5HD

Fri 5 Jun – Sun 21 Jun
Mon – Sun, 11am – 6pm

Mon 22 Jun – Sat 18 Jul
Wed – Sat, 11am – 5pm

VENUE ACCESS



Image: James Gladwell, *Ghost*, c.2022, detail. Courtesy of the artist and Barrington Farm



Aqsa Arif

Beneath the Ivory is Molten Brown

EXHIBITION

PRESENTED BY
STREET LEVEL
PHOTOWORKS

Street Level Photoworks,
Trongate 103, 103 Trongate,
G1 5HD

Fri 5 Jun – Sun 21 Jun
10am – 5:30pm

VENUE ACCESS



Image: Aqsa Arif, *Beneath the Ivory is Molten Brown*, photograph, 2026. Courtesy of the artist

Beneath the Ivory is Molten Brown from Scottish Pakistani interdisciplinary artist Aqsa Arif combines moving image, installation, and textile photo prints, crafting a narrative of the Lakshmi/Yakshi/Nymph, oscillating between South Asian ancestral memory and Western assimilation.

Drawing on resonances between South Asian and Greco-Roman mythic forms, Aqsa embodies the mis-named “Pompeii Lakshmi”, a figure estranged from her origins as a Yakshi and shaped through translation and reclassification. Her avatar becomes a site of composite identity, invoking historical practices in which imported deities and motifs were absorbed and transformed within Roman visual culture.

In direct opposition to contemporary political rhetoric invoking cultural “purity” as preservation, Aqsa reframes belonging as layered rather than fixed, centring diasporic experiences of misidentification and identity slippage, and encouraging audiences to reconsider inherited narratives and imagine more expansive genealogies.



Ayesha Jones

The Backbone

Ayesha Jones’s *The Backbone* is a photographic series exploring idiopathic scoliosis as a lens to address female health more broadly. This intimate work brings together personal narratives and collective life stories, illuminating the experiences of females who have been historically marginalised in medical discourse, and includes newly commissioned writing by Pelumi Odubanjo, Natalie Mann, and Roma Bansil.

Through evocative images, intimate reflections, and storytelling, Ayesha shares her journey with severe scoliosis. The condition becomes a vehicle for the artist to challenge misconceptions, advocate for a comprehensive understanding of female health, and issue a call to action for equitable healthcare.

Ayesha works with photography and film and is interested in art as a catalyst for growth, healing, and social impact.

EXHIBITION

PRESENTED BY
STREET LEVEL
PHOTOWORKS

Street Level Photoworks,
Trongate 103, 103 Trongate,
G1 5HD

Fri 5 Jun – Sun 21 Jun
10am – 5:30pm

VENUE ACCESS



Image: Ayesha Jones, *The Backbone*, 2025





Andrew Cranston, Lorna Robertson *Painting, our mutual friend*

Painting, our mutual friend brings together etching, monoprints, watercolours, and oil paintings by artists and life partners Andrew Cranston and Lorna Robertson. The exhibition explores the tension and dialogue between printmaking and painting, reflecting the closeness and contrast within their creative practices.

Andrew works primarily in oil, building richly layered surfaces of varnish, paint, and distemper on canvas and found book covers. Lorna uses paint, drawing, and collage to create shimmering, layered works that explore the female form, colour, and narrative, evoking worlds that feel both familiar and other.

Developed through experimental residencies at Glasgow Print Studio from 2025 to 2026, the exhibition presents new print works alongside painting, considering how these practices intersect and respond to one another as a cohesive body of work.

EXHIBITION

PRESENTED BY
GLASGOW PRINT STUDIO
CURATED BY
CLAIRE FORSYTH

Glasgow Print Studio,
Trongate 103, 103 Trongate,
G1 5HD

Fri 5 Jun – Sat 1 Aug

Fri 5 Jun – Sun 21 Jun
Mon – Sun, 10am – 5.30pm

Mon 22 Jun – Sat 1 Aug
Tue – Sat, 10am – 5.30pm

VENUE ACCESS



Image: Lorna Robertson,
Untitled, 2025

Jasmine Togo-Brisby *Liquid Land*

Liquid Land marks the debut European solo exhibition by Australian South Sea Islander artist Jasmine Togo-Brisby. Created in response to the architectural and social history of Glasgow's Gallery of Modern Art, the exhibition presents new site-specific installations and sculptural works. Exploring histories of enslavement and tracing relationships across the Pacific, Australia, and wider global contexts through the visual motif of "blackbirding"—the coercive labour trade that forcibly displaced Pacific Islanders in the nineteenth century—these works illuminate the transnational systems that sustained industries of exploitation and the enduring legacy of the Pacific slave trade.

At the exhibition's heart is a full-scale recreation of the artist's ancestral home in Australia, originally built by her Ni-Vanuatu forebears. Modelled after a family photograph, the thatched hut becomes a vessel for lived memory, honouring lineages often obscured or erased by colonial record-keeping, and speaking to descendants of enslaved peoples whose histories remain undocumented.

EXHIBITION

PRESENTED BY
GLASGOW INTERNATIONAL
WITH GALLERY OF
MODERN ART, GLASGOW

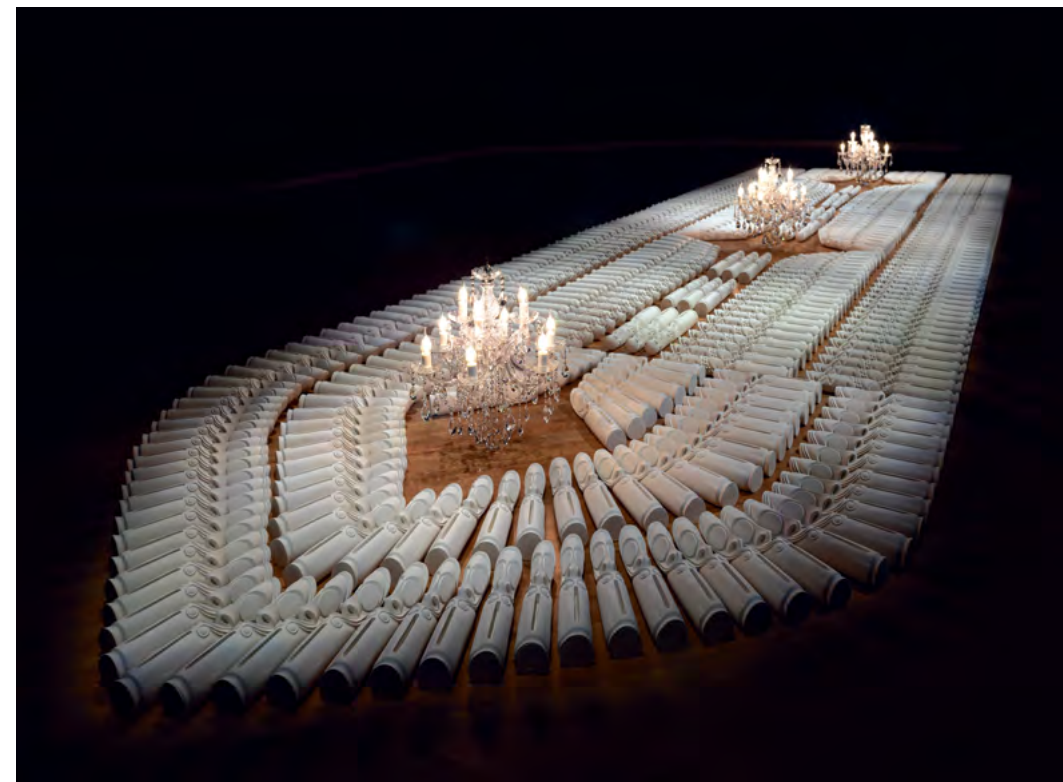
Gallery One, GoMA,
111 Queen Street, Royal
Exchange Square, G1 3AH

Fri 5 Jun – Sun 6 Sep
Mon – Thu & Sat, 10am – 5pm
Fri & Sun, 11am – 5pm

VENUE ACCESS



Image: Jasmine Togo-Brisby,
Can you see us now?, 2024.
Photo by Max Bull-Crossan



GLASGOW
SOUTH

Joanna Piotrowska *A moment of darkness at noon*

Joanna Piotrowska experiments with photography's expanded field through collage, textile, and the sculptural possibilities of image-making. *A moment of darkness at noon* is the artist's first showing of her work in Scotland. It includes a series of newly commissioned photographic and collage works.

The exhibition continues Joanna's extended exploration of the unconscious through Jungian psychoanalysis, with a particular focus on intuitive and pre-verbal forms of expression. Layered photographic collages, including images from the artist's family archive, draw inspiration from dream states and fragmentary memories. Ambiguous images, including rock forms, animals, human faces, and disembodied heads, play with scale and resist a narrative whole. Together, these elements create a dialogue between memory, dream, and the unconscious.

EXHIBITION

PRESENTED BY
THE COMMON GUILD

The Common Guild,
5 Florence Street, G5 0YX

Sat 23 May – Sat 18 Jul
Thu – Sat, 12pm – 5pm
or by appointment

Fri 5 Jun – Thu 18 Jun
Mon – Sun, 12pm – 5pm

The exhibition will be closed
19 – 21 Jun inclusive.

VENUE ACCESS



Image: Joanna Piotrowska,
Untitled, 2026. Courtesy of the
artist and Phillida Reid



Camara Taylor, Coneffluents, Extense, Zsuzsanna Ihar, Maria Howard, Sonia Levy & Bini Mbareh, Matthew Cosslett *River is / as*

EXHIBITION

PRESENTED BY
16 COLLECTIVE AND
FIELDARTS
CURATED BY
KELLY RAPPLEYE WITH
NELL CARDOZO AND AGA
MŁYŃCZAK, FRED CARTER
16 Collective,
5 Florence Street, G5 0YX

Fri 5 Jun – Sun 21 Jun
Wed – Sun, 12pm – 6pm

VENUE ACCESS



Image: FieldARTS, Channel
dredged Clyde maps, 2024

River is/as is a group exhibition curated by 16 Collective that takes the River Clyde as a critical geography: infrastructural, social, and ecological. Occupying a hydrological vantage point on the Second City of Empire, the exhibition presents a new body of work by FieldARTS developed over two years of artistic fieldwork, research voyages, and collaborative field study along the River Clyde corridor.

Featuring new works by FieldARTS artists Camara Taylor, Coneffluents (Jac Common and Katy Lewis Hood), Extense (Dianne Burdon and Clara Hancock), Zsuzsanna Ihar, Maria Howard, Sonia Levy and Bini Mbareh, and Matthew Cosslett, the exhibition presents immersive installations, moving images, and sonic environments that map the Clyde's sedimented histories and infrastructural futures. From Govan Graving Docks to Hunterston and Cumbrae, the works attune to hydrological lineages of power down the Clyde, repurposing thermal-imaging and subsea surveillance technology, or counter-mapping petrochemical toxicity and estuarine dredging.

Luke Fowler *A Sensation Never Yet Known*

A Sensation Never Yet Known is a new film work by Luke Fowler exploring the ongoing history of electronic music in Scotland. Fowler's film combines footage of recent workshops led by Glasgow Library of Synthesised Sound (GLOSS) with explorations of the practice of UK composer Janet Beat, an electronic and electro-acoustic music pioneer.

The project is informed by Fowler's collaboration with GLOSS and with University of Glasgow musician-researchers Louise Harris and Kevin Leomo. Drawing on their respective practices, he traces aesthetic and historical resonances between music made today and Beat's use of electronic instruments and experimentation with techniques such as visual scores. Extending Fowler's long-standing interest in how cultural and political figures of the 1960s and 1970s are remembered, *A Sensation Never Yet Known* also reflects his own practice as a musician and an artist-filmmaker.

EXHIBITION

PRESENTED BY
GLOSS
CURATED BY
DOMINIC PATERSON

GLOSS, 5 Florence Street,
G5 0YX

Fri 5 Jun – Thu 18 Jun
12pm – 5pm

Mon 22 – Wed 24 Jun
by appointment

VENUE ACCESS

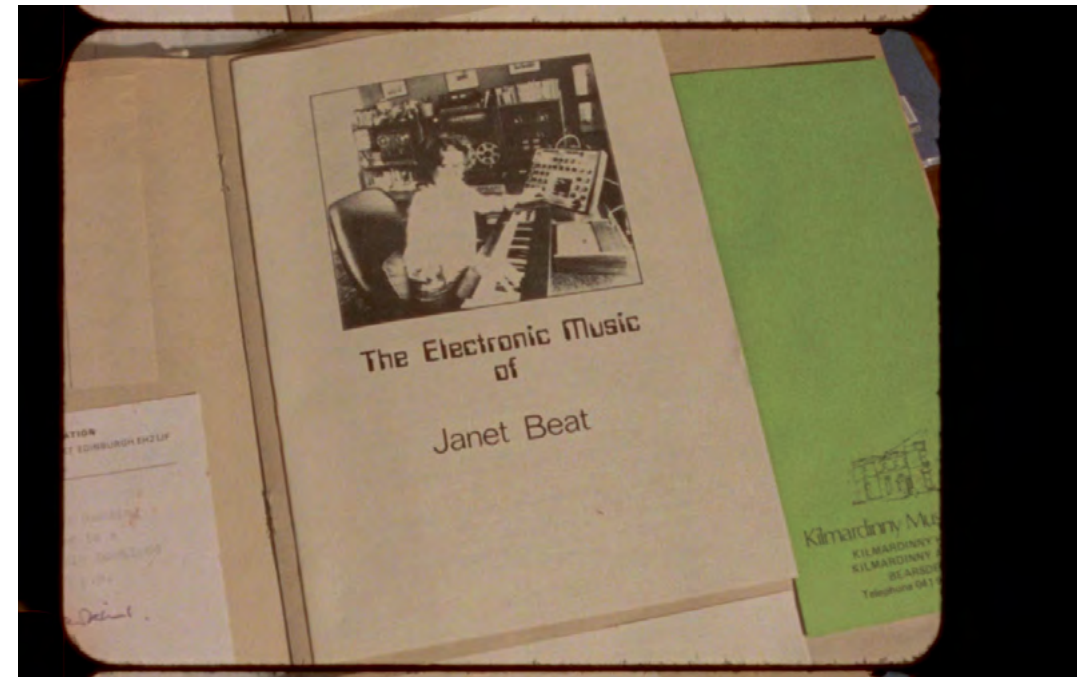


Image: Luke Fowler,
*A Sensation Never Yet
Known*, 2026, film still

David Wojnarowicz

EXHIBITION

PRESENTED BY
THE MODERN INSTITUTE

The Modern Institute,
48 Carlton Place, G5 9TW

Fri 5 Jun – Fri 28 Aug

Fri 5 Jun – Sun 21 Jun
Mon – Fri, 11am – 6pm
Sat – Sun, 12pm – 5pm

Mon 22 Jun – Fri 28 Aug
Fri, 11am – 6pm
or by appointment

VENUE ACCESS



The Modern Institute presents a solo exhibition by artist, writer, and activist David Wojnarowicz (1954–1992). Curated with assistance from The David Wojnarowicz Foundation and P.P.O.W Gallery, the exhibition comprises photography, writing, moving image, and paintings made by Wojnarowicz throughout the 1980s and early 1990s until his passing from AIDS-related illness. Wojnarowicz lived in New York City's East Village, and many of the works illuminate his friendships and relationships with fellow downtown artists, including Peter Hujar, Kiki Smith, and Marion Scemama.

The gallery will host works made by Wojnarowicz in and around the piers located on the Hudson River waterfront of lower Manhattan. The presentation marks the inaugural show at The Modern Institute's Carlton Place gallery, set within a Georgian townhouse and warehouse in Laurieston, on the River Clyde's south bank.

Image: David Wojnarowicz, *Untitled (Face in Dirt)*, 1991. Copyright Estate of David Wojnarowicz. Courtesy of the Estate of David Wojnarowicz, P.P.O.W, New York, and The Modern Institute/ Toby Webster Ltd., Glasgow



Sooun Kim

Quiet Folds Dispersing You

Quiet Folds Dispersing You is a film installation that unfolds from the mind of the artist Sooun Kim, examining the unsettled sense of self and sense of disconnection from place brought about by the artist's experience of migrating to Glasgow. This state of psychological daze, of being simultaneously trapped and disconnected, is loosely connected to the story of Korean independence activist Yi Jun, who died alone under mysterious circumstances in a hotel room in The Hague in 1907.

Using temperature as a mode, the film posits the idea of limbo as a unifying location and state of being, one which all can access but few can leave. Rather than proposing return or aspirations of recovery, the film explores the persistence of inertia and its effects on our understanding of ourselves and our surroundings.

EXHIBITION

PRESENTED BY
PATRICIA FLEMING
GALLERY

Patricia Fleming Gallery
(Offsite), 44 Carlton Place,
G5 9TW

Fri 5 Jun – Sun 7 Jun,
10am – 5pm
Mon 8 Jun – Sat 13 Jun,
12pm – 5pm
Sun 14 Jun – Tue 16 Jun, closed
Wed 17 Jun – Sun 21 Jun,
12pm – 5pm

VENUE ACCESS



Image: Sooun Kim, *Quiet Folds Dispersing You*, 2026, film still

Amelia Barratt, Anna Paterson

EXHIBITION

PRESENTED BY
PATRICIA FLEMING
GALLERY

Patricia Fleming Gallery,
Oxford House, 4 Oxford Lane,
G5 9EP

Fri 5 Jun – Sun 7 Jun,
10am – 5pm
Mon 8 Jun – Sat 13 Jun,
12pm – 5pm
Sun 14 Jun – Tue 16 Jun, closed
Wed 17 Jun – Sun 21 Jun,
12pm – 5pm

PERFORMANCE

Sat 6 Jun, 12pm. For details,
see: glasgowinternational.org

VENUE ACCESS



Amelia Barratt's abstract paintings and Anna Paterson's works on paper accentuate the minor politics of everyday life. Through the most minute of details, their observations connect us to each other. Held at Patricia Fleming Gallery, which occupies Glasgow's former Sheriff Court, their two-person exhibition shines a light on the urban area of Laurieston.

A material engagement with the urban world is central to Barratt's practice. Her collage-like paintings juxtapose a diversity of marks, shapes, and lines corralled from everyday encounters. Paterson's works on paper involve folding, ripping, and puncturing, often exploring surfaces as sites of optical and emotional experience.

Based in Glasgow, Barratt studied at The Glasgow School of Art and Slade School of Art, London. Based in London, Paterson trained at Central Saint Martins and the Royal Academy Schools and was a guest student of Peter Doig at the Kunstakademie Düsseldorf.



Image: Amelia Barratt,
Fusebox, 2026, detail. Image
courtesy of Amelia Barratt



Jamie Bolland, Hussein Mitha, Nadia Rossi, Bex Šik, Joey Simons *Milngavie Columbo*

Imbued with the spirit of class warfare from the original 1970s detective show, *Milngavie Columbo* is an experimental installation drawing together fragments of scripts, storyboards, soundtracks, audition tapes, and architectural models to create a satire of the villainous artworld bourgeoisie.

Forty years on from Glasgow's tenure as the European City of Culture, the well-heeled suburb of Milngavie has won the bid for Britain's first Guggenheim Museum. A vicious turf war ensues as developers, architects, and art directors tear each other apart to secure lucrative posts and contracts.

When a body turns up draped across Milngavie town square's famous clock, Columbo is brought in to solve the case, only to uncover backstabbing and skulduggery among those charged with delivering cultural salvation to the city. The interlocking structures of class, culture, and power are revealed as he closes in on the suspects.

EXHIBITION

PRESENTED BY
JAMIE BOLLAND, HUSSEIN
MITHA, NADIA ROSSI,
BEX ŠIK, JOEY SIMONS

Govan Project Space,
Unit 1, 249 Govan Road, G51 1HJ

Fri 5 Jun – Sun 21 Jun
Thu – Sun, 12pm – 6pm

VENUE ACCESS



Image: *Milngavie Columbo*,
2026, image courtesy of the
artists

Katy Dove, Lygia Clark *The Subtle Body*

EXHIBITION

PRESENTED BY
CHORUS & THE KATY DOVE
ARCHIVE

Kinning Park Complex,
43 Cornwall Street, G41 1BA

Fri 5 Jun – Sun 21 Jun
Wed – Sun, 11am – 6pm
or by appointment

VENUE ACCESS



Image: Material from Katy
Dove, *Make a Shape*, 2008

The Subtle Body brings into conversation the archives of artists Katy Dove (1970–2015) and Lygia Clark (1920–1988) to explore their mutual occupation with bodily knowledge and the subconscious.

Katy Dove's expansive, collaborative practice encompassed drawing, animation, sound, and movement, underscored by her sustained interest in psychology. Lygia Clark, a co-founder of the Brazilian Neo-Concrete group, made painting and sculpture before abandoning conventional practice to develop psychoanalytical tools, participatory exercises, and healing rituals.

Paying attention to the therapeutic resonances enfolded in both practices, *The Subtle Body* yields a correspondence between Clark and Dove based on a shared study of the ways that meaning emerges through gesture and sensorial experience, and how their artworks might act upon – and be transformed by – the body. Displaying their works, materials, and documentation in companionship considers the archive as a living, mutable collection with many responsive possibilities.



Rumpus Room *A Very Human Thing To Do*

A Very Human Thing To Do is a collaborative arts and social action project underpinned by an ethic rooted in the local. The project brings together young people and artists from communities in the area to explore and celebrate local identities, needs and artistic voice.

The project will culminate in a three-day public programme at The Bowling Green that invites people of all ages to participate and explore themes of the local, roots and solidarity through artworks, play-based activities, talks, community meals, making space for others to contribute, voice their own ideas and listen to others.

The project is a collaboration organised by artists, community organisers and young people at Rumpus Room and Bowling Green Together. The group includes; Miriam Ali, Jo Helfer, Morven Mulgrew, Tabassum Niamat, Ardis Önnersfors, Nadia Rossi, Gene Sills, Leo Valenti, Angel Walker and Holly Knox Yeoman.

A Very Human Thing To Do is grounded in the principles of community, autonomy, experimentation, mutual learning, and the desire to work long-term in the places we live; exploring what our collective imagination can dream and build to enable our communities to flourish.

EVENT

PRESENTED BY
RUMPUS ROOM &
BOWLING GREEN
TOGETHER

Bowling Green Together,
49 McCulloch Street, G41 1SU

Fri 12, Sat 13 & Sun 14 Jun
For details, see:
glasgowinternational.org

VENUE ACCESS



Image: Rumpus Room, *Yard School*, 2022

Jamie Crewe *Defiling Rain*

EVENT

PRESENTED BY
UNIVERSITY OF
EDINBURGH ART
COLLECTION, LUX
SCOTLAND, TRAMWAY &
GLASGOW INTERNATIONAL

Tramway, 25 Albert Drive,
G41 2PE

Fri 12 Jun, 12pm – 5pm
Sat 13 Jun, 12pm – 6pm

PERFORMANCE
Sat 13 Jun, 7pm. Free, booking
essential. For details, see:
glasgowinternational.org

VENUE ACCESS



Jamie Crewe's *Defiling Rain* is a collection of short audio-visual vignettes which take the opinionated animals and personified weather of medieval fables and abandon them in a city struck by disaster. Each vignette is a song, with music performed by a small ensemble of musicians and a variety of vocalists, and lyrics describing fraught and fantastical scenarios that fall short of offering advice. They are fables with the tails lopped off or the heads removed.

Using a diverse range of cinematic techniques including animation, puppetry, and collage, Jamie's stories without morals are richly illustrated and screened in an endlessly randomised order, staging the awe, horror, and joy of disintegration.

The debut of *Defiling Rain* includes a special two-day screening accompanied by a unique live performance featuring Jamie and a musical ensemble.



Image: Jamie Crewe, *Defiling Rain*, 2026. Courtesy of Jamie Crewe and the University of Edinburgh Art Collection



Image: Screenshot 2026-01-24 at 10.01.56 (crop of angel gabriel pointing index finger), courtesy of the artist; from Anonymous, about 1680-1730, Accession Number P 8449 at holding institution National Galleries of Scotland

Jericho Mars

My heart is drenched in blood! *My heart is drenched in blood!*

My heart is drenched in blood! My heart is drenched in blood! is an exhibition by Glasgow-based Jericho Mars, developed over seven months in a former schoolhouse. Jericho thinks with practices of repeated, sustained attention, return, withdrawal, and duration across site, material, and speech. The work treats absence as operative; features of the gallery are included while elements of the work are excluded. These boundaries aren't stable, elements enter and exit unevenly. Through removed material, infrastructural language, writing, and latent performance, Jericho circulates objects and images without stabilising meaning. A stolen "ALL YOU CAN EAT WORLD BUFFET" sign continues to operate after removal, reorganising the gallery's economy of meaning. Tiered seating pre-structures relations of address and audience. A presidential teleprompter asymmetrically regulates the temporality and visibility of speech. Performance is present without accumulating toward event and language emerges without settling what it names. What counts and what doesn't is distributed across what is present and what continues to act without appearing.

EXHIBITION

PRESENTED BY
GLASGOW INTERNATIONAL
WITH TRAMWAY

Tramway, 25 Albert Drive,
G41 2PE

Fri 5 Jun – Sun 9 Aug

Fri 5 Jun, 10am – 5pm
Sat 6 Jun, 11am – 6pm
Sun 7 Jun, 11am – 5pm

Mon 8 Jun – Fri 12 Jun
Sun 14 Jun – Fri 19 Jun
& Sun 21 Jun, 12pm – 5pm

Sat 13 & 20 Jun, 12pm – 6pm

VENUE ACCESS



Rae-Yen Song

•~TUA~• 大眼 •~MAK~•

EXHIBITION & PERFORMANCE

PRESENTED BY
TRAMWAY

Tramway, 25 Albert Drive,
G41 2PE

GALLERY PERFORMANCES
OFFERING: 3 ahma's mask
(life-death-life)

Fri 5 Jun, 8pm
Sat 6 Jun, 4pm
7, 20, 21 Jun, 3pm
Free, no booking required

EXHIBITION
Fri 5 Jun – Sun 16 Aug

Fri 5 Jun, 10am – 5pm
Sat 6 Jun, 11am – 6pm
Sun 7 Jun, 11am – 5pm
8 – 12, 14 – 19, 21 Jun,
12pm – 5pm
Sat 13 & 20 Jun, 12pm – 6pm

VENUE ACCESS



Image: Rae-Yen Song 宋瑞
渊 •~face~• (ahma's mask),
2025, •~TUA~• 大眼 •~MAK~•,
installation view, Tramway.
Photo: Keith Hunter

For •~TUA~• 大眼 •~MAK~•, Rae-Yen Song 宋瑞渊 has transformed the vast Tramway gallery into a spectral, watery abyss. Rae-Yen's practice is an ever-evolving exercise in worlding, informed by ancestral mythologies, Daoism, family ritual, more-than-human politics, and science fact-fiction. The exhibition envelops visitors in an eternal night: an entangled ecology of microscopic life, ancestral energy, and environmental flux.

During Glasgow International, •~TUA~• 大眼 •~MAK~• will reawaken, becoming a host for a live operatic performance – a cycle of decomposition and regeneration – which unfolds across the course of the festival. Performers, musicians, and vocalists will take up Rae-Yen's sculptural and textile works as instruments and costumes, telling the exhibition's life-death-life story as a musical communion of humans, spirits, and other species.



Daina Ashbee

Serpentine

Serpentine is an installation performance created by artist and choreographer Daina Ashbee. Vibrating with the essence of Daina's dark and feminine style, the work constitutes a summary of three previous pieces: *Unrelated*, 2014, *When the ice melts, will we drink the water?*, 2016, and *Pour*, 2016. In developing *Serpentine*, Daina's research explored the occupation of space, time, and attention, evolving into a cathartic solo for the performer, Irène Martinez, based on reclamation and insistence.

Presented in 20-minute cycles that repeat and intensify, *Serpentine* incorporates simple imagery chosen to resonate with a wide audience, and is set to an original electric organ composition by Jean-François Blouin. The juxtaposition of the haunting, at times disturbing, sounds of the organ with the slow, sensual movement gradually escalating in violence produces a powerful effect.

PERFORMANCE

PRESENTED BY
DAINA ASHBEE, TRAMWAY
& DANCE NORTH

Tramway, 25 Albert Drive,
G41 2PE

Sat 6 Jun, 2pm – 4pm

This work is durational, and is performed in approximately 20-minute cycles.

Free, no booking required
Contains Nudity

Artistic Direction,
Choreography
& Scenography:
Daina Ashbee

Rehearsal Director:
Gabriel Nieto

Interpreted by:
Imara Bosco

Original Sound Design:
Jean-François Blouin

Producer:
Daina Ashbee

VENUE ACCESS



Image: Daina Ashbee,
Serpentine, 2026. Photo by
Arnaud Caravielhe

Michelle Williams Gamaker *Strange Evidence*

EXHIBITION

PRESENTED BY
OFFLINE
CURATED BY
LYDIA HONEYBONE

Offline, 138 Niddrie Road,
G42 8PR

Fri 5 Jun – Sun 21 Jun
Mon – Sun, 12pm – 6pm

VENUE ACCESS



Michelle Williams Gamaker's *Strange Evidence* is a genre-bending body horror film noir focusing on 1930s screen star Merle Oberon (1911–1979). To protect her status in the British and American film studio systems, Oberon kept her mixed Sri Lankan, Indian, and British heritage secret, claiming to have been born to white parents in Tasmania, Australia. She maintained strict control of her image, relying on make-up, lighting, and cosmetic procedures, and passed as white until her death.

Alternating between colour and black-and-white worlds, *Strange Evidence* revisits the cosmetic procedures Oberon underwent to maintain the illusion of her identity, offering speculative psychoanalysis—what the artist calls Fictional Healing—to unpack the star's self-censorship. The project sensitively explores racial stigma, trauma, and complex decisions shaped by prejudice and restrictive labour conditions, which continue to impact screen artists today.



Image: Michelle Williams Gamaker, *Strange Evidence*, 2026, film still



Liseite May Monroe *Hard Lines*

Hard Lines is an autobiographical installation that uses sentimentality, nostalgia, and revenge to navigate the aftermath of an abandoned relationship, while questioning what it means to inhabit a body stigmatised by the overhanging spectres of class, disability, and menopause.

Where do long, sleepless nights lie within the mire of the late thirties? Where do heartache and longing reside amid the frenzy of shame? When the body begins to give up the ghost, as it has threatened to do since birth—particularly now in its most dire of hours—how does this haunting not become consuming?

In her autobiography, Hilary Mantel writes, “I began this writing in an attempt to seize copyright in myself.” This work is an exercise in doing the same: drawing an edge around experience and representing it as fact.

EXHIBITION

PRESENTED BY
LISETTE MAY MONROE

Gulabi Photo LTD, Unit 2,
140 Niddrie Road, G42 8QB

Fri 5 Jun – Sun 21 Jun
10am – 5pm

VENUE ACCESS



Image: Liseite May Monroe, *Found Object (Living Room –February 2025)*, 2026

Bettina

Finite Structures

EXHIBITION

PRESENTED BY
CENTO

Cento, 20 Albert Road,
G42 8DN

Fri 5 Jun – Sun 21 Jun
Fri 5 Jun, 6pm – 8pm

Sat 6 Jun – Sun 21 Jun
Mon – Sat, 12pm – 5pm

VENUE ACCESS



The solo exhibition *Finite Structures* presents an interconnected set of sculptural, photographic, and animated film works by Bettina Grossman (1927–2021), known as Bettina, a conceptual artist who lived and worked in the Chelsea Hotel from 1972 until her death.

Born in Brooklyn, New York, Bettina travelled between Europe and the United States as a designer during the 1950s and 1960s before settling in New York. Over the subsequent decades, she developed a prolific practice that rejected the singular art object in favour of a rich body of work encompassing photography, xerography, word art, film, computer-assisted animation, textiles, painting, and sculpture.

Organised closely with the Estate of Bettina and Ulrik, New York, this is the first presentation of the artist's work in Scotland and in the United Kingdom.



Image: Bettina, *Options for an Angle: 24 Inconstants from One Constant*, 1970. Courtesy of Ulrik, New York. Photo by Stephen Faught



Jonathan Owen

Jonathan Owen makes work by transforming readymade objects that he selects for their implied material and cultural stability. His new installation of marble bust sets up a dialogue with the ornate mid-nineteenth-century interiors of Holmwood, an Alexander Thomson designed house.

Like the house, the busts were made over 150 years ago in a style inspired by the art of ancient civilisations. Along with their classical beauty, they symbolised status, permanence, and power. Jonathan has carefully carved into these artefacts, destabilising or almost erasing them, creating interlinking forms that cause their partial collapse.

The internal surfaces of Holmwood have also changed over time in a cycle of covering and uncovering that has altered their meaning. Transformed and composed into groups, the busts suggest their own new narratives, relationships, and power dynamics.

EXHIBITION

PRESENTED BY
NATIONAL TRUST FOR
SCOTLAND AND INGLESBY,
EDINBURGH

Holmwood, 61–63 Netherlee
Road, G44 3YU

Thu 16 Apr – Sun 1 Nov
Thu – Sun, 10am – 5pm
(House last admission at 4pm)

Admission prices apply. Free
entry for GI visitors 6 – 7 Jun

VENUE ACCESS



Image: Jonathan Owen, *Untitled*, 2024, Photo: John McKenzie. Courtesy of the artist and Ingleby, Edinburgh

GLASGOW NORTH & WEST



Alice Brooke *Wound Duty*

18

Wound Duty presents photographic work by Alice Brooke exhibited throughout Glasgow's Mitchell Library. The exhibition centres on a new series of silver gelatin prints produced through experimental darkroom processes, which imagines the smartphone as both wound and portal.

In the darkroom, the contents of the artist's smartphone become both subject and medium. The phone is pressed directly onto photographic paper or inserted into a customised enlarger, where it functions simultaneously as light source and negative, becoming a physical component of the photographic apparatus.

Wound Duty examines the smartphone, held close to the body and fused with daily ritual, as a site through which external systems circulate, internal states are regulated, and expressions of selfhood are shaped.

EXHIBITION

PRESENTED BY
ALICE BROOKE

The Mitchell Library,
201 North Street, G3 7DN

Fri 5 Jun – Sun 19 Jul
Mon, Wed, Fri–Sat, 9am – 5pm
Tue & Thu, 9am – 8pm

VENUE ACCESS



Image: Alice Brooke, *Untitled*,
2026

Irineu Destourelles

Faint Light of the World with Contradictions

EXHIBITION

CO-CURATED BY
NATALIA PALOMBO
& OUTER SPACES

Glasgow Room, The Mitchell
Library, 201 North Street,
G3 7DN

Fri 5 Jun – Sun 21 Jun

Mon – Wed, Fri – Sat,
10am – 4.30pm
Thu, 10am – 7.30pm

VENUE ACCESS



In a newly commissioned installation, Glasgow-based artist Irineu Destourelles explores how conflicting historical narratives are embodied within postcolonial, multilingual, and diasporic identities. Drawing on Irineu's experience of Creoleness, migration, and diaspora, the work interprets the tensions between colonialist and anti-colonialist ideologies in a sensory, spatial encounter.

Titled *Faint Light of the World with Contradictions*, the installation combines a multi-channel sound composition with monochromatic projections. Film stock sound effects intertwine with fragments of colonialist and anti-colonialist films from African and Western traditions, exploring how ideology is carried not only through narrative but shared cinematic language. Through sound and light, the work probes contemporary identity as a layered and unresolved historical condition, constricted by colonialist narratives that continue to resonate in the present.



Image: Irineu Destourelles,
FLoW, 2026



Sweatmother

Dyke Just Do It

Sweatmother performs *Dyke Just Do It*, with emily claid, a live, expanded cinema performance that explores dyke counter-narratives, anti-assimilation, and queer desire. *Dyke Just Do It* unapologetically addresses capitalist (mis)representations of dykes by reclaiming advertising's linguistic codes through eroticism and embodied performance. By repurposing found footage, reworking archival text, and referencing queer protest actions such as "kiss-ins", the piece questions how dyke culture can transform itself and resist heteronormative representation and censorship.

Sweatmother is an artist and filmmaker whose moving image work blends performance, self-recorded documentation, internet, and archival footage to explore queer lived experiences. He creates art for his community, developing practices, collaborations, and Otherness Archive, an open-access online library, as "interventions against forgetting".

PERFORMANCE

PRESENTED BY
SWEATMOTHER
PRODUCED BY
ALEX MISICK

The Warehouse, SWG3,
100 Eastvale Place, G3 8QG

Fri 5 Jun, 6pm

Booking required. For details,
see: glasgowinternational.org

VENUE ACCESS



Image: Sweatmother, *Dyke Just Do It*, ICA, London, 2023.
Photography by Anne Tetzlaff

Kate Cooper *Screen Bodies*

EXHIBITION

PRESENTED BY
GLASGOW INTERNATIONAL

The Black Box, Kelvin Hall,
Heritage Entrance,
1445 Argyle Street, G3 8AW

Fri 5 Jun – Sun 21 Jun
10am – 5pm

VENUE ACCESS



Kate Cooper's new work explores the relationship between bodily affect and the ways ideas of fascism have found form in the everyday and the mundane. Drawing on her position as a “foreign artist” who has lived in the Netherlands for over a decade and is raising a Dutch child, Kate examines the intersections between parenthood, embodied knowledge, and emerging technologies.

This immersive installation and moving image work reflects these conditions and uses them as a testing ground for new artistic methodologies, image-making strategies, and forms of encounter. It considers new connections across bodies while probing how new technologies reconfigure intimacy, perception, and political imagination in the present. Incorporating her ongoing day-to-day conversations with her daughter and other children, Kate works through co-dependence to consider intergenerational ways of thinking through creativity and politics.



Image: Kate Cooper, *Ground Truth*, Project Art Centre, Dublin, 2023



Rehana Zaman *Plantation*

EXHIBITION

CO-COMMISSIONED BY
SITE GALLERY, GLASGOW
INTERNATIONAL, PROJECT
ARTS CENTRE AND
CHAPTER
IN PARTNERSHIP WITH
WHITECHAPEL GALLERY

The Warehouse, Kelvin Hall,
Heritage Entrance, 1445
Argyle Street, G3 8AW

Fri 5 Jun – Sun 21 Jun
10am – 5pm

VENUE ACCESS



Plantation is a new solo exhibition by artist Rehana Zaman exploring land use, labour, and environmental collapse through the experiences of agricultural workers. The exhibition includes two new films presented within an immersive sculptural landscape.

The films *Soft Fruit* (filmed in Angus, Scotland) and *Jo Kherray so Khaey* (filmed in Punjab, Pakistan) follow migrant seasonal workers, sharecroppers, tenants, and day labourers as they pick, prepare, and transport cash crops.

Plantation explores the nature of work on modern industrial farms driven by the accumulation of profit, extractive processes that exhaust and deplete both land and worker, and an increasingly precarious labour force positioned according to class and caste.

Candid conversations and scenes of rebellious, collective gathering appear alongside observational footage in shifting visual formats—from high-definition video to 16mm, and CGI inspired by medieval Islamic cosmography—building a layered sense of time and place.

The installation extends this world into a sculptural environment riffing off agricultural structures, such as polytunnels and cooling tents, transforming the gallery into an immersive landscape of light and sound.

Image: Rehana Zaman, *Plantation*, 2026, film still

Letícia Ramos, Licida Vidal, Alberta Whittle *The Ocean's Edge*

EVENT

PRESENTED BY
ALICE SHARP, INVISIBLE
DUST
IN PARTNERSHIP WITH
PIVÔ, BRAZIL WITH
TBA21-ACADEMY, SPAIN

Kelvin Hall Cinema,
Kelvin Hall, 1445 Argyle Street,
G3 8AW

Fri 5 Jun, 4pm – 6pm
Booking required. For details,
see: glasgowinternational.org

VENUE ACCESS



Image: Alberta Whittle, *Where the tide greets memory*, 2023. Courtesy of the artist. Photo by National Galleries of Scotland

“The edge of the sea is a strange and beautiful place... For no two successive days is the shore line precisely the same.” — Rachel Carson, *The Edge of the Sea* (1955)

Does the sea surround the land, or the land the sea? Inspired by the pioneering environmentalist Rachel Carson, Glasgow-based Barbadian Scottish artist Alberta Whittle, who represented Scotland at the 2022 Venice Biennale, joins Brazilian artists Letícia Ramos and Licida Vidal to screen their works and chat with Alice Sharp of Invisible Dust. Uncovering the Atlantic Ocean, from Scotland to Brazil, the artists weave together poetry, decolonial ancestral knowledge, climate change, and marine science.



Gianni Esporas, Olivia Priya Foster, Amy Louise Lawrence *Disrupting Space: Sharing Practice*

Disrupting Space: Sharing Practice is an event by three artists within the Outer Spaces' Glasgow studio network—Gianni Esporas, Olivia Priya Foster, and Amy Louise Lawrence—whose work collectively spans sculpture, installation, film, writing, performance, and choreography. Responding to Martinican writer Édouard Glissant's concept of “trembling thinking” and its embrace of fluid, relational, and non-fixed perspectives, the performance considers the buildings occupied by Outer Spaces in a “meanwhile” capacity, especially in the Merchant City. Many of these buildings are usually inaccessible to the public and are now home to artists creating new work and projects. Gianni, Olivia, and Amy will share their practices, processes, and projects that are underway in these locations, reflecting on their relationships to space, identity, and history.

EVENT

PRESENTED BY
OUTER SPACES

Lecture Theatre G59,
Kelvin Hall, 1445 Argyle Street,
G3 8AW

Fri 19 Jun, 2pm – 4pm

VENUE ACCESS



Image: Olivia Priya Foster, photo by Gemma Dagger



Naeem Mohaiemen *THROUGH A MIRROR, DARKLY*

EXHIBITION

PRESENTED BY
THE HUNTERIAN,
UNIVERSITY OF GLASGOW
CURATED BY
DOMINIC PATERSON

Hunterian Art Gallery,
82 Hillhead Street, G12 8QQ

Fri 5 Jun – Sun 11 Oct
Tue – Sat, 10am – 5pm
Sun, 11am – 4pm

VENUE ACCESS



Image: Naeem Mohaiemen,
*THROUGH A MIRROR,
DARKLY*, 2025, film still.
Courtesy of Artangel, London

THROUGH A MIRROR, DARKLY revisits the turbulent 1970s, a decade of hopeful rebellions and catastrophic disappointments. For his new film, Naeem Mohaiemen focuses on a flashpoint in time: May 1970, when American students protesting domestic racism and overseas wars were met by state violence.

In the decades since, a memorial community has formed around the “four dead in Ohio”. Yet while the deaths of students Allison Krause, Jeffrey Miller, Sandra Scheuer, and William Schroeder at Kent State University are remembered, not many recall Phillip Lafayette Gibbs and James Earl Green, two students killed by police officers 10 days later at Jackson State College, Mississippi, a historically Black College.

By bringing together archival footage and contemporary ceremonies memorialising the dead, *THROUGH A MIRROR, DARKLY* explores the role of memorials as a focal point for individual and collective grief, as well as the ways campus protest has been remembered and commemorated. Though the film is explicitly concerned with events in the United States during the Vietnam War, it is also haunted by our own present, and by cultural politics closer to home.

Maryhill Integration Network, Helen McCrorie, Annabel Wright *This Home, This Voice*

For *This Home, This Voice*, Maryhill Integration Network (MIN) and artists Helen McCrorie and Annabel Wright have collaborated on a behind-the-scenes portrait of MIN’s vital work, developing artistic responses to the experience of community-building in Glasgow.

MIN works alongside refugees, migrants and people seeking asylum, with a focus on campaigning, well-being and creativity. Helen McCrorie and Annabel Wright share a passion for documenting community groups and social activities and celebrating grassroots activism. The project has evolved through mutual learning and exchange.

In the year of MIN’s 25th anniversary, the resulting exhibition celebrates and reflects on daily acts of care and solidarity through an evocative collage of drawings, sound recordings, 16mm film, and animation.

EXHIBITION

PRESENTED BY
MARYHILL INTEGRATION
NETWORK, HELEN
MCCRORIE, ANNABEL
WRIGHT

Mackintosh Queen’s Cross,
870 Garscube Road, G20 7EL

Fri 5 Jun – Sun 21 Jun

Mon, Wed, Fri, 10am – 4pm
Sun 7 Jun, 12pm – 6pm
Sat 13 Jun, Fri 19 Jun, Sat 20 Jun
– Sun 21 Jun, 11am – 6pm

VENUE ACCESS



Image: Annabel Wright,
untitled, 2026

Anya Paintsil

The delight of walking alone

EXHIBITION

PRESENTED BY
THE GLASGOW SCHOOL
OF ART

Burns Street Studios
15 Burns Street, G4 9SA

Fri 5 Jun – Sun 21 Jun

Fri 5 Jun – Sun 7 Jun,
11am – 6pm

Mon 8 Jun – Sun 21 Jun
Mon – Fri, 12pm – 5pm
Sat – Sun, 11am – 6pm

VENUE ACCESS



The delight of walking alone presents the work of Welsh and Ghanaian artist Anya Paintsil, who draws inspiration from her childhood in North Wales and her ancestral Fante tradition of figurative textiles. Anya combines craft practices she was taught as a young child, including rug making, appliqué, and hand embroidery, with afro hairstyling techniques to create large-scale portraits.

Anya's figures explore the possibilities and politics of non-representative depictions of the Black figure, drawing from African art history, identity, personal narratives, and humour. Her visual language is based in traditional West African craft and art—carvings, wood sculptures, masks—exchanging the hard materials for soft in an interrogation of gendered labour, particularly the labour of working-class women.



Image: Anya Paintsil, *Butterfly Buddleia*, 2025. Courtesy of Anya Paintsil and Ames Yavuz. Photo by Justin Piperger

Mandy McIntosh

Springburn Sculpture Park (Communal Bronze)

Mandy McIntosh is an artist from Springburn in north-east Glasgow. She often works with existing public sculpture in this region, dating from the Victorian era, to signify the negative and ongoing impact of historically enacted hegemonic planning and social deprivation. Her work is characterised by processes she terms “resocialisation”—actions like repair, relocation, or reproduction, which make visible the social plastic of sculpture. For *Springburn Sculpture Park (Communal Bronze)*, Mandy worked with local people to explore the concept of bronze as a communal element inserted into Springburn Sculpture Park.



EXHIBITION

PRESENTED BY
MANDY MCINTOSH

Springburn Sculpture Park is dispersed across different locations in Springburn.

Printed maps of the Sculpture Park will be available from Springburn Library with a new intervention adjacent to The Old Springburn Library, 179 Ayr Street, G21 4DG.

A digital version of the map is available to view online. For details, see: glasgowinternational.org

VENUE ACCESS

Please note that the venue is outdoors.

Image: Mandy McIntosh, *Locomotion and Engineering Prototyping, A803 in Bronze*, 2025. Bronze cast through lost wax technique



GLASGOW
EAST



Bex Šik, Natasha
Thembiso Ruwona,
Adam McNeil
Light Sown in Memoriam

Light Sown in Memoriam is an experimental self-guided walking and listening experience set within the Glasgow Necropolis. Curated by Listen Gallery, the project brings together three artists—Bex Šik, Natasha Thembiso Ruwona, and Adam McNeil—to create site-responsive sound works shaped by sonic practice and somatic awareness.

Accessed digitally and encountered on foot, the triptych audio work invites audiences to move through the Necropolis as both landscape and living archive. Hidden narratives, religious iconography, colonial extraction, slavery, and the accumulation of wealth that underpinned the city's expansion resonate within the stone, soil, and pathways of the site.

Through their distinct practices, the artists invite listeners to reflect on how these histories are held and felt within their own bodies, approaching the Necropolis as walking sociology, topography, and psychogeography, and encouraging re-listening to the historical site.

25

EXHIBITION

PRESENTED BY
LISTEN GALLERY

Glasgow Necropolis,
Castle Street, G4 0UZ

Fri 5 Jun – Sun 21 Jun

The audio tour is accessed on site via QR code using your own mobile device. Visitors are encouraged to bring their own headphones. A limited number will be available to hire.

For more information on access, equipment hire and location of the information desk, please visit: listengallery.co.uk

VENUE ACCESS

Please note the venue is off-site and outdoors. Accessible public toilets can be found nearby at St Mungo Museum.

Image: Courtesy of Listen Gallery

Hannan Jones, Mira Adoumier, Carine Doumit *in the guise of the commonplace*

in the guise of the commonplace brings together moving image works by Glasgow-based artist Hannan Jones and artists Mira Adoumier and Carine Doumit from the Beirut-formed collective The Camelia Committee. Two newly commissioned works reflect on the resonances between their practices, brought together over the last year in tandem through conversation and exchange.

Working at geographical, temporal, and psychic edges, the works attend to low level signals—murmurs, vibrations, and traces—through which histories leak and circulate. These forms of resonance register what cannot be declared outright, allowing meaning to emerge through return rather than resolution.

EXHIBITION

PRESENTED BY
MARKET GALLERY

Market Gallery,
13 Ross Street, G1 5AR

Fri 5 Jun – Sun 21 Jun
Mon – Sun, 11am – 6pm

VENUE ACCESS



Zoë Zo, Zoë Tumika & Zoë Guthrie *aweys gaun*

EXHIBITION

PRESENTED BY
MANY STUDIOS
PRODUCED BY
EMMANUELLA DAMPTEY

Many Studios, 3 Ross Street,
G1 5DS

Fri 5 Jun – Sun 21 Jun
Mon – Sun, 11am – 6pm

VENUE ACCESS



Image: Zoë Zo, Zoë Tumika &
Zoë Guthrie, *Untitled*, 2026.
Image courtesy of the artist

aweys gaun portals to a dream that drenches over and seeps through the stories of Western modernity, specifically the chapters leading up to and dedicated to an enlightened Caledonia.

Propelled by pleasure, curiosity, and ancestral rhythms, Glasgow-based artist Zoë Zo, Zoë Tumika & Zoë Guthrie honours the longstanding “hereness” of Black life in Scotland. Calling and responding to, swaying with, the Black Atlantic hum, the artist presents a series of ceramic panels, vessels, works on paper, and an audio work in collaboration with broadcaster, artist, and DJ Ashley Holmes. Curator, artist, and writer Žžo Charlery will contribute a commissioned text.



Image: Mira Adoumier, *The Horse*, 2021

Tami Elkilani, Inès Heddar, Mana Tashakorinia, Myles Westman *defend the dead*

EXHIBITION

PRESENTED BY
TAMI ELKILANI,
INÈS HEDDAR, MANA
TASHAKORINIA, MYLES
WESTMAN

The School House,
217 Orr Street, G40 2BN

Fri 5 Jun – Sun 21 Jun
Tue – Sun, 11am – 6pm

VENUE ACCESS



Image: Celeste Sanja
Smareglia, *sholezard*, 2026

defend the dead is a collaborative exhibition of new work by artists Tami Elkilani, Inès Heddar, Mana Tashakorinia, and Myles Westman that speaks from a shared diasporic language of cultural and historical displacement, rituals of grief, and archival salvage. Through moving image works, sonic installation, sculpture, and ceramics, the artists bear witness to the precarity of memory.

defend the dead bridges flashpoints across geographical loci, including the systematic destruction of the City of the Dead in Cairo, the state-sanctioned murder of Joy Gardner in London, the loss of personal objects during forced migration from Libya, and historical disorientation and political violence in the context of Iranian occult practices. Each work activates these sites of re/memory through fragmentation and fabulation, modes of storytelling that refuse captive notions of what can or cannot be known.



Image: View 168°, South by East (taken from the roof of David Dale Gallery, Glasgow). The view looks down Rimsdale Street, formerly Peel Street, towards London Road, and onwards towards mainland Europe. Rimsdale Street takes its name from Rimsdale in Sutherland, which is of Norse origin, whereas its previous name Peel Street is named after the former Prime Minister Robert Peel. London Road travels in the general direction of London, terminating at the M74, which leads to the M6, which in turn leads to the M1 to London), 2026, Photo by Max Slaven

Iris Touliatou *No one is ready*

The international, constructs a world through its festivals, its constellation of fantasies and expectations. The international, promises connection through its communication and transportation technologies, notably the Internet, and through its institutions and corporations. The international, though adopting one world, has no singular direction. The international, moves fast across countries and across class in coalitions, following the lines of cars in the street, following the trees, public and private property, living and archaic artifacts, to join other movements. The international, is made of struggles of socialism, feminism, and labour movements. The international, has standards of conduct. The international, regulates when cities become visible. The international, is not simply postnational, perhaps just transnational. The international, also compresses time. The international, exists in an impasse between participation and negation. The international, can break into no-world. The international, can offer some rough general threads to look for.

EXHIBITION

PRESENTED BY
DAVID DALE GALLERY

David Dale Gallery,
161 Broad Street, G40 2QR

Fri 5 Jun – Sat 11 Jul

Fri 5 Jun – Sun 21 Jun
Mon – Sun, 11am – 5pm

Fri 3 Jul – Sat 11 Jul
Fri – Sat, 12pm – 5pm

VENUE ACCESS



Sohaila Baluch, Ruth Ewan, Alixandra Prybyla *We Make Museums: Sustaining and Changing Worlds*

For *We Make Museums: Sustaining and Changing Worlds*, Glasgow Women's Library (GWL) will showcase three new artists' commissions by Sohaila Baluch, Ruth Ewan, and Alixandra Prybyla selected by the GWL community for their complementary approaches to social justice, compassion, feminist protest, and anti-racism.

Sohaila's work examines maintenance in collections, exploring physical acts like cleaning, dusting, and cataloguing—the unrecorded gestures of care that sustain cultural life. Ruth researches hidden social and political histories and will work with the music collection and hive mind at GWL to create *A Feminist Jukebox of People Trying to Change the World*. Alixandra will work collaboratively with the We Make Museums group and others to reclaim flags as cultural symbols, asserting that immigrant communities are not guests but co-authors of Scottish life, whose stories, textures, and languages are indelibly woven into the fabric of the nation.

EXHIBITION

PRESENTED BY
GLASGOW WOMEN'S
LIBRARY, CAROLINE
GAUSDEN, CO-CURATED
WITH THE WE MAKE
MUSEUMS GROUP

Glasgow Women's Library,
23 Landressy Street, G40 1BP

Fri 5 Jun – Sat 26 Sep

Tue – Wed, 10am – 4:30pm
Thu, 10am – 7pm
Fri, 10am – 4:30pm
Sat – Sun, 12pm – 4pm
between 5 Jun – 21 Jun only

VENUE ACCESS



Jill Westwood, Sohrab Hura, Adam Lewis Jacob *Protect me from what I know*

EXHIBITION

PRESENTED BY
G.G.'S

David Dale Gallery,
161 Broad Street, G40 2QR

Fri 5 Jun – Sun 21 Jun

Fri 5 Jun – Sun 21 Jun
Mon – Sun, 11am – 5pm

VENUE ACCESS



Image: Jill Westwood, *Alpha-Female*, 1983, courtesy of the artist

Protect me from what I know is a group exhibition featuring the work of Jill Westwood, Sohrab Hura, and Adam Lewis Jacob. The project is shaped by the fluidity of meaning and how images, gestures, and positions shift through time.

In a moment defined by political unreality, imposed narratives, and environmental crisis, meaning is not fixed but accumulated, circulated, and often imposed. The works in this exhibition blur authorship and intention, proposing alternative ways of thinking, acting, and seeing that examine how desire and agency are shaped within wider, often unseen forces.

This exhibition marks the first presentation in Scotland of works by Jill Westwood and Sohrab Hura, organised by Adam Lewis Jacob.

Operating without a fixed location, G.G.'s responds to the conditions shaping artist-led activity today by creating temporary platforms for exhibitions, screenings, and gatherings.



Image: Ruth Ewan, Sohaila Baluch, and Alixandra Prybyla

Keira McLean

Fire Stories

Fire Stories is a multimedia project led by artist Keira McLean in collaboration with filmmaker Caireen Stuart and animator Akvile Dirmauskaite. Co-designed and produced with residents of Easterhouse, a neighbourhood in the northeast of Glasgow, the project aims to unearth the histories of Greater Easterhouse through a series of participatory workshops, culminating in a special community performance.

The campfire, the hearth, the brazier of a picket, “round the fire”, is where we come together: to sit, to share stories, to break bread. Around the fire, it’s easy to imagine a world in which we live in solidarity. We’re living through another period of political austerity, socio-economic deprivation, rampant isolation, and loneliness; we feel disconnected and powerless. We need to remember our history, our struggles, our victories, our defeats. How can this knowledge serve as a beacon of hope and action today? We are here and we want to live!

PERFORMANCE

PRESENTED BY PLATFORM

The Glenburn Centre,
6 Glenburnie Place, G34 9AN

Fri 19 Jun, 7pm – 9pm
Sat 20 Jun, 2pm – 4pm

Free, booking essential via
Platform: platform-online.co.uk
0141 276 9661

VENUE ACCESS



Image: Caireen Stuart, *The Fire That Never Went Out*, film still



Tahliah Simumba

A star that burns forever is a star that burns in me

EXHIBITION

PRESENTED BY TAHLIAH SIMUMBA

Strange Field, 105-109 French
Street, G40 4EH

Fri 5 Jun – Sun 21 Jun
Thu – Sun, 12pm – 6pm

Artist in conversation
Sat 6 Jun, 5pm

VENUE ACCESS

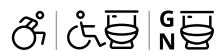


Image: Tahliah Simumba,
Candy, 2025. Image courtesy
of the artist

A star that burns forever is a star that burns in me marks the first solo exhibition by Scottish artist and musician Tahliah Simumba, also known as TAAHLIAH. The exhibition brings together a new body of work comprising a series of oil paintings on wooden panels accompanied by a durational sound installation.

Drawing on extensive research into pop-cultural figures whose aesthetics of transness exceed or unsettle vacuous identity labels, this body of work explores the unstable boundaries of the transfeminised image. The exhibition traces how figures both across and beyond trans identity have informed the visual codes that signify “successful” transsubjective iconography. These questions emerge in dialogue with a text by Marquis Bey that frames transness as a primordial force, an openness set in motion by the first burning stars.



RESEARCH

PROJECTS



Rowan Markson *Who is Francis Abbott?*

Influenced by the work of writer Walter Benjamin and artist Francesc Abad, *Who is Francis Abbott?* by Rowan Markson explores contemporary fascism through competing historical narratives that surround sites of trauma and memorialisation.

The town of Portbou in Spain shares a border with France and is known as the site of Benjamin's death in 1940, after fleeing the Third Reich. Abad travelled to Portbou in the 1980s, following in the footsteps of his father, who fled across the border in reverse during the Spanish Civil War (1936–39), thereby “encountering” Benjamin in the opposite direction. Portbou is a meeting point of overlapping and overdetermined journeys of exile and pilgrimage.

The pseudonym in the title comes from an unfortunate Spanish-English translation, which sparks new ideas and questions for Markson's research-led project. Francis Abbott becomes an elusive character that simultaneously erases Abad and throws up possibilities for collaboration, subversion, and roleplay.

Image: Rowan Markson,
Chemin Walter Benjamin,
2026, courtesy of the artist



Matthew Arthur Williams & Maeve Redmond *Glasgow International Visual Identity*

The visual identity of this programme guide and the wider festival forms part of a project by artist Matthew Arthur Williams and graphic designer Maeve Redmond. Originally commissioned by GI for the 2024 festival, the project results from research into the social and material histories of Glasgow's environment and architecture.

The visual identity for GI 2026 is a continuation of this collaboration. It is developed through a series of examinations, observing the artefact as object. Using material that is tethered to the social and material histories of Glasgow's environment and architecture, the two have produced a still-life tableau of the city, which again reflects the works in progress currently being created for the festival itself.

This typeface, *Catalogue*, is a contemporary version of a 1858 design by Alexander Phemister for the Scottish foundry Miller & Richard. The stencil type, *Maxeville Construct*, was chosen to refer to the city's industrial past. The decorative *Regina-Cursiv* is a late-Victorian-era typeface found on a book cover in the Mitchell Library.

Image: Matthew Arthur Williams
and Maeve Redmond, *Photo
for Glasgow International
Identity*, 2025



THANK YOU

We wish to warmly thank all of the artists and participants in the festival programme, as well as Glasgow's entire visual art community. Without their year-round work and creativity, Glasgow International would not be possible.

In addition, we are very grateful to the members of the festival's front-of-house team and all artists and organisers whose presence at exhibitions and events makes it possible for visitors to experience the festival projects.

Glasgow International would like to acknowledge and thank the following individuals and organisations for their contributions to the festival's gestation and organisation:

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Katie Nicoll
Emma Nicolson
Geraldine Nicholson
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Sion Parkinson
Chloe Reith
Alexandra Ross
Karen Shaw
Naomi Shoba
Max Slaven
Yvonne Smith
Paul Sorley
Diana Stevenson
Jennifer Stevenson
Jonathan Stubbs
Dawn Vallance
Erin Wales
Graeme Watson
Toby Webster
Hannah Wilson
Katherine West

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David Dale Gallery
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Govan Project Space
Ingleby, Edinburgh
Kinning Park Complex
Listen Gallery
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University of Edinburgh
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Many Studios
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Maryhill Integration
Network
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Offline
Outer Spaces
Patricia Fleming Gallery
Platform
Project Ability Gallery
Rumpus Room
Strange Field
Street Level Photoworks
The Briggait
The Common Guild
The Glasgow School of Art
The Hunterian
The Modern Institute
Tramway

CO-COMMISSIONERS FOR GLASGOW INTERNATIONAL 2026

Chapter Arts Centre,
Cardiff
Project Arts Centre,
Dublin
Site Gallery, Sheffield
Whitechapel Gallery,
London

SUPPORT US

Glasgow International is a celebration of the depth and diversity of the visual arts across the city of Glasgow and beyond. As a charity, we rely on the kindness of supporters and sponsors to deliver the festival, pay every contributor, and make it free to attend.

If you are able to, please consider making a donation to support us. Any amount, no matter the size, will make a difference, and go directly towards supporting the festival programme.



To make a donation, use this QR code, or visit:

glasgowinternational.org/support

GLASGOW INTERNATIONAL EDITIONS

Glasgow International will launch a group of exclusive artist's editions to accompany the festival. Participating artists include Victoria Morton and Tanoa Sasraku, with the full list to be announced.

These editions will be available during the festival at the festival hub, The Briggait. You can find The Briggait (Wasps Studios) at 141 Bridgegate, G1 5HZ.



You can also purchase new and existing editions at any time via:

glasgowinternational.org/shop

All purchases directly support the festival programme.

SUPPORTERS

We would like to recognise and express our gratitude for the enormous contribution of our partners and supporters.

CORE FUNDERS

Glasgow International is very grateful for the ongoing support of Glasgow Life, Glasgow City Council, Creative Scotland, the Scottish Government's Festivals EXPO Fund, and EventScotland, part of VisitScotland.

Glasgowlife

PEOPLE
MAKE
GLASGOW



ALBA | CHRUTHACHAIL

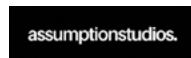
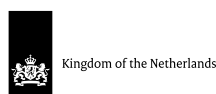


GLASGOW INTERNATIONAL 2026 FUNDERS & SUPPORTERS

We wish to thank the following organisations for their support:

Glasgow 2026 Festival, British Council, Art Fund, Wasps Studios, at the Briggait, the Kingdom of the Netherlands, Henry Moore Foundation, and Assumption Studios.

We are also grateful to the individual donors whose contributions make the festival programme possible.



MEDIA PARTNER

The Skinny is our printing partner for this programme guide and the official media partner for Glasgow International 2026.

THE SKINNY

INDIVIDUAL PROJECT SUPPORTERS

Tropical Hardware: Commissioned by Glasgow International through support from core funders and Henry Moore Foundation. With venue support from Wasps Studios, at The Briggait.

Flat: Supported by Creative Scotland, the Arts Council of Ireland and Wasps Studios, at The Briggait. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

James Gladwell: Supported by Creative Scotland and Barrington Farm.

Beneath the Ivory is Molten Brown: Supported by Hope Scott Trust and Street Level Photoworks. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

The Backbone: Presented in partnership with GRAIN Projects and the Royal Photographic Society.

Painting, our mutual friend: Supported by Creative Scotland.

Liquid Land: Commissioned by Glasgow International through support from core funders and Henry Moore Foundation, with presentation support from Glasgow Museums. Additionally supported by the Glasgow 2026 Festival which is designed to complement the Glasgow 2026 Commonwealth Games, activating the city through culture and sport and inviting everyone to get involved as part of the wider public celebrations.

A moment of darkness at noon: The Common Guild is supported by Creative Scotland.

River is/as: Supported by Creative Scotland and the Exhibitions Group Access Grant. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

A Sensation Never Yet Known: Supported by GLOSS and Outer Spaces. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

Quiet Folds Dispersing You: Supported by Creative Scotland and Patricia Fleming Gallery. With thanks to Gary McAteer.

Milngavie Columbo: Supported by Govan Project Space. Additionally

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The Subtle Body: Supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

A Very Human Thing To Do: Supported by the National Lottery Community Fund and Creative Scotland.

Defiling Rain: Commissioned by The University of Edinburgh Art Collection and LUX Scotland. With presentation support from Tramway, and Glasgow International.

My heart is drenched in blood! Commissioned by Glasgow International through support from core funders. With production and presentation support from Tramway, and additional support from Assumption Studios.

..TUA.. 大眼 ..MAK..: Co-commissioned by Tramway, Glasgow and FACT, Liverpool. The video installation is produced by Film and Video Umbrella and Tramway. Co-commissioned by FVU, Tramway, FACT, and Advanced Research Centre at the University of Glasgow, and supported by Thinking Culture, a cultural programme from the University of Glasgow's School of Culture & Creative Arts. The sculptural costume song dynasty 0000 was commissioned by Creative Folkestone for Folkestone Triennial 2025. Textile printing was supported by Print Clan's Artist in Residence Programme (2024) at Print Clan CIC, supported by the National Lottery through Creative Scotland.

Serpentine: Supported by Tramway and Dance North.

Strange Evidence: Co-commissioned by Matt's Gallery and Offline. Supported by Creative Scotland, the Bukhman Foundation and Cockayne Grants for the Arts. Additional support from Goldsmiths, University of London, Kingston University, The British Academy and Arts Council England.

Hard Lines: Supported by Creative Scotland, Gulabi Photo LTD, Glasgow's independent film lab, and Outer Spaces. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

Finite Structures: Supported by The Estate of Bettina Grossman and Ulrik, New York. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

Jonathan Owen: Supported by National Trust for Scotland and Ingleby, Edinburgh.

Wound Duty: Supported by Creative Scotland. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

Faint Light of the World with Contradictions: Supported by Outer Spaces. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

Dyke Just Do It: Supported by SWG3 and ICA. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

Screen Bodies: Commissioned by Glasgow International through support from core funders. Additional support from the Mondriaan Fund and the Kingdom of the Netherlands.

Plantation: Co-commissioned by Glasgow International, Site Gallery, Project Arts Centre, and Chapter in partnership with Whitechapel Gallery. Produced by Site Gallery. Research and development supported by Hospitalfield. With additional support from Arts Council England, Henry Moore Foundation, the Joanna Drew Travel Bursary, and Goldsmiths, University of London Strategic Research Fund.

The Ocean's Edge: Part of the official UK/Brazil Season of Culture 2025–26 by the British Council and Instituto Guimarães Rosa. Invisible Dust UK in partnership with Pivô, Brazil with TBA21-Academy, Spain. Partners Cove Park, Baltic, Scottish Association for Marine Science, Embassy of Brazil in London, Consulate General of Brazil in Edinburgh, Oceanographic Institute of the University of São Paulo, Bienal das Amazônias and Universidade Federal do Pará.

Disrupting Space: Sharing Practice: Supported by Outer Spaces. With thanks to Thinking Culture, University of Glasgow.

THROUGH A MIRROR, DARKLY: Commissioned and produced by Artangel. Commissioned in partnership with Film and Video Umbrella and Wexner Center for the Arts at The Ohio State University.

This Home, This Voice: Supported by Creative Scotland, Cove Park and the Elephant Trust. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

The delight of walking alone: Supported by The Glasgow School of Art. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

Springburn Sculpture Park (Communal Bronze): Supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

Light Sown in Memoriam: Listen Gallery only survives because of the community who support it and the ancestors that power it. Thank you to all the community and ancestors, past and present. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

aways gaun: Supported by Many Studios, Glasgow Sculpture Studios, National Lottery through Creative Scotland, Stuart Hall Library, and iniva. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

in the guise of the commonplace: Supported by Creative Scotland, Hope Scott Trust, and Office for Contemporary Art Norway. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

defend the dead: Supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund and Assumption Studios.

No one is ready: Supported by Henry Moore Foundation and Creative Scotland. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

protect me from what I know: Supported by David Dale Gallery and EXIT Glasgow. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

We Make Museums: Sustaining and Changing Worlds: Supported by Paul Hamlyn Foundation. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

A star that burns forever is a star that burns in me: Supported by Creative Scotland and Strange Field. Additionally supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

Fire Stories: Supported by Creative Scotland Open Fund, Glasgow International, Platform, Red Flag Players and The Glenburn Centre.

Who was Francis Abbott?: Supported by Glasgow International with funds from the Scottish Government's Festival EXPO Fund.

GETTING AROUND GLASGOW

We encourage you to travel sustainably and explore the city and the festival projects by foot, bike, or public transport wherever possible.

WALKING AND WHEELING

This guide brings together exhibitions by areas of the city to make it as comfortable as possible for you to walk and wheel between them.

You can also search the programme online using the map function, which enables you to zoom in and find your routes between venues.

BY TRAIN AND SUBWAY

Travelling by overground train or subway is one of the quickest, easiest, and most cost-effective ways of getting around Glasgow, with many stations near festival venues. We've included the stations and rail networks on our maps to help you spot the opportunities.

SPT roundabout ticket gives you unlimited travel by rail and subway to over 110 stations in the Greater Glasgow area. You can purchase tickets through ScotRail or SPT travel centres, or at subway stations.

Overground rail tickets can be purchased at train stations or through apps such as ScotRail and Trainline. Please note the Glasgow quirk that return tickets are often a tiny bit cheaper than a single ticket. For wheelchair users or individuals with limited mobility, a number of subway and rail stations do not have level access or lift access, so please check ahead before travelling.

Information about access to subway stations can be found at: spt.co.uk/subway/accessibility-mobility

Information about access to Overground stations can be found at: scotrail.co.uk/plan-your-journey/stations-and-facilities

BY BIKE

We encourage you to cycle around the festival. There are dedicated bike lanes on many of Glasgow's roads. You can rent electric scooters or bikes from Voi stations around the city. Visit: voi.com or download their app for more information.

BY BUS

First Bus Glasgow operates over 100 routes across the city. Discounts for travel are available, with a number of tickets allowing hop-on/hop-off travel. Download the First Bus app for access to bus timetables and routes. You can buy tickets using contactless payment on board or through the app.

GROUP VISITS

Glasgow International is the ideal time to plan a research trip to Scotland with colleagues, patrons, or collector groups. We recommend a minimum of two or three days to see all key exhibitions, experience some events, and get a good sense of the Glasgow art scene.

If you would like any guidance in planning a group visit, please email: info@glasgowinternational.org

You can find out more about professional registration and sign up at: glasgowinternational.org

CENTRE

1
Tanoa Sasraku
Tropical Hardware
Clydeside Hall, The Briggait (Wasps Studios), 72 Clyde Street, G1 5HZ

1
Renée Helène Browne
Flat
Corner Block, The Briggait (Wasps Studios), 50 Clyde Street, G1 5HZ

2
Cathy Wilkes
The Modern Institute, 1-3 Aird's Lane, G1 5HU

3
Victoria Morton
The Modern Institute, 14-20 Osborne Street, G1 5QN

4
James Gladwell
Project Ability, Trongate 103, 103 Trongate, G1 5HD

4
Aqsa Arif
Beneath the Ivory is Molten Brown
Street Level Photoworks Trongate 103, 103 Trongate, G1 5HD

4
Ayesha Jones
The Backbone
Street Level Photoworks Trongate 103, 103 Trongate, G1 5HD

4 Andrew Cranston, Lorna Robertson
Painting, our mutual friend
Glasgow Print Studio Trongate 103, 103 Trongate, G1 5HD

5
Jasmine Togo-Brisby
Liquid Land
Gallery One, GoMA, 111 Queen Street, Royal Exchange Square, G1 3AH

SOUTH

6
Joanna Piotrowska
A moment of darkness at noon
The Common Guild, 5 Florence Street, G5 0YX

6
Camara Taylor, Coneffluents, Extense, Zsuzsanna Ihar, Maria Howard, Sonia Levy & Bint Mbareh, Matthew Cosslett
River is / as
16 Collective, 5 Florence Street, G5 0YX

6
Luke Fowler
A Sensation Never Yet Known
GLOSS, 5 Florence Street, G5 0YX

7
David Wojnarowicz
The Modern Institute, 48 Carlton Place, G5 9TW

8
Sooun Kim
Quiet Folds Dispersing You
Patricia Fleming Gallery (Offsite), 44 Carlton Place, G5 9TW

9
Amelia Barratt, Anna Paterson
Patricia Fleming Gallery, Oxford House, 4 Oxford Lane, G5 9EP

10
 Jamie Bolland, Hussein Mitha, Nadia Rossi, Bex Šik, Joey Simons
Milngavie Columbo
 Govan Project Space,
 Unit 1, 249 Govan Road,
 G51 1HJ



11
 Katy Dove, Lygia Clark
The Subtle Body
 Kinning Park Complex,
 43 Cornwall Street,
 G41 1BA



12
 Rumpus Room
A Very Human Thing To Do
 Bowling Green Together,
 49 McCulloch Street,
 G41 1SU



13
 Jamie Crewe
Defiling Rain
 Tramway, 25 Albert
 Drive, G41 2PE



13
 Jericho Mars
My heart is drenched in blood! My heart is drenched in blood!
 Tramway, 25 Albert
 Drive, G41 2PE



13
 Rae-Yen Song
 •~TUA~• 大眼 •~MAK~•
 Tramway, 25 Albert
 Drive, G41 2PE



13
 Daina Ashbee
Serpentine
 Tramway, 25 Albert
 Drive, G41 2PE



14
 Michelle Williams
 Gamaker
Strange Evidence
 Offline, 138 Niddrie Road,
 G42 8PR



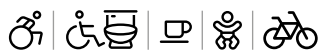
15
 Lisette May Monroe
Hard Lines
 Gulabi Photo LTD,
 Unit 2, 140 Niddrie Road,
 G42 8QB



16
 Bettina
Finite Structures
 Cento, 20 Albert Road,
 G42 8DN



17
 Jonathan Owen
 Holmwood, 61-63
 Netherlee Road, G44 3YU

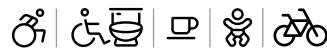


NORTH & WEST

18
 Alice Brooke
Wound Duty
 The Mitchell Library,
 201 North Street, G3 7DN



18
 Irineu Destourelles
Faint Light of the World with Contradictions
 Glasgow Room, The
 Mitchell Library, 201
 North Street, G3 7DN



19
 Sweatmother
Dyke Just Do It
 The Warehouse, SWG3,
 100 Eastvale Place,
 G3 8QG



20
 Kate Cooper
Screen Bodies
 The Black Box, Kelvin
 Hall, Heritage Entrance,
 1445 Argyle Street,
 G3 8AW



20
 Rehana Zaman
Plantation
 The Warehouse, Kelvin
 Hall, Heritage Entrance,
 1445 Argyle Street,
 G3 8AW



20
 Leticia Ramos, Licida Vidal, Alberta Whittle
The Ocean's Edge
 Kelvin Hall Cinema,
 Kelvin Hall, 1445 Argyle
 Street, G3 8AW



20
 Gianni Esporas,
 Olivia Priya Foster, Amy
 Louise Lawrence
Disrupting Space: Sharing Practice
 Lecture Theatre G59,
 Kelvin Hall, 1445 Argyle
 Street, G3 8AW



21
 Naeem Mohaiemen
THROUGH A MIRROR, DARKLY
 Hunterian Art Gallery,
 82 Hillhead Street,
 G12 8QQ



22
 Maryhill Integration
 Network, Helen McCrorie,
 Annabel Wright
This Home, This Voice
 Mackintosh Queen's
 Cross, 870 Garscube
 Road, G20 7EL



23
 Anya Paintsil
The delight of walking alone
 Burns Street Studios,
 15 Burns Street, G4 9SA



24
 Mandy McIntosh
Springburn Sculpture Park (Communal Bronze)
 Printed maps of the
 Sculpture Park will
 be available from
 Springburn Library

EAST

25
 Bex Šik, Natasha
 Thembiso Ruwona, Adam
 McNeil
Light Sown in Memoriam
 Glasgow Necropolis,
 Castle Street, G4 0UZ
 Please note the venue is
 outdoors. Accessible pub-
 lic toilets can be found
 nearby at
 St Mungo Museum.

26
 Zoë Zo, Zoë Tumika
 & Zoë Guthrie
aweys gaun
 Many Studios, 3 Ross
 Street, G1 5DS



27
 Hannan Jones, Mira
 Adoumier, Carine Doumit
in the guise of the commonplace
 Market Gallery, 13 Ross
 Street, G1 5AR



28
 Tami Elkilani,
 Inès Heddar, Mana
 Tashakorinia, Myles
 Westman
defend the dead
 The School House,
 217 Orr Street, G40 2BN



29
 Iris Touliatou
No one is ready
 David Dale Gallery,
 161 Broad Street,
 G40 2QR



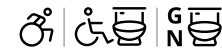
29
 Jill Westwood, Sohrab
 Hura, Adam Lewis Jacob
Protect me from what I know
 David Dale Gallery,
 161 Broad Street,
 G40 2QR



30
 Sohaila Baluch, Ruth
 Ewan, Alixandra Prybyla
We Make Museums: Sustaining and Changing Worlds
 Glasgow Women's
 Library, 23 Landressy
 Street, G40 1BP



31
 Tahliah Simumba
A star that burns forever is a star that burns in me
 Strange Field, 105-109
 French Street, G40 4EH








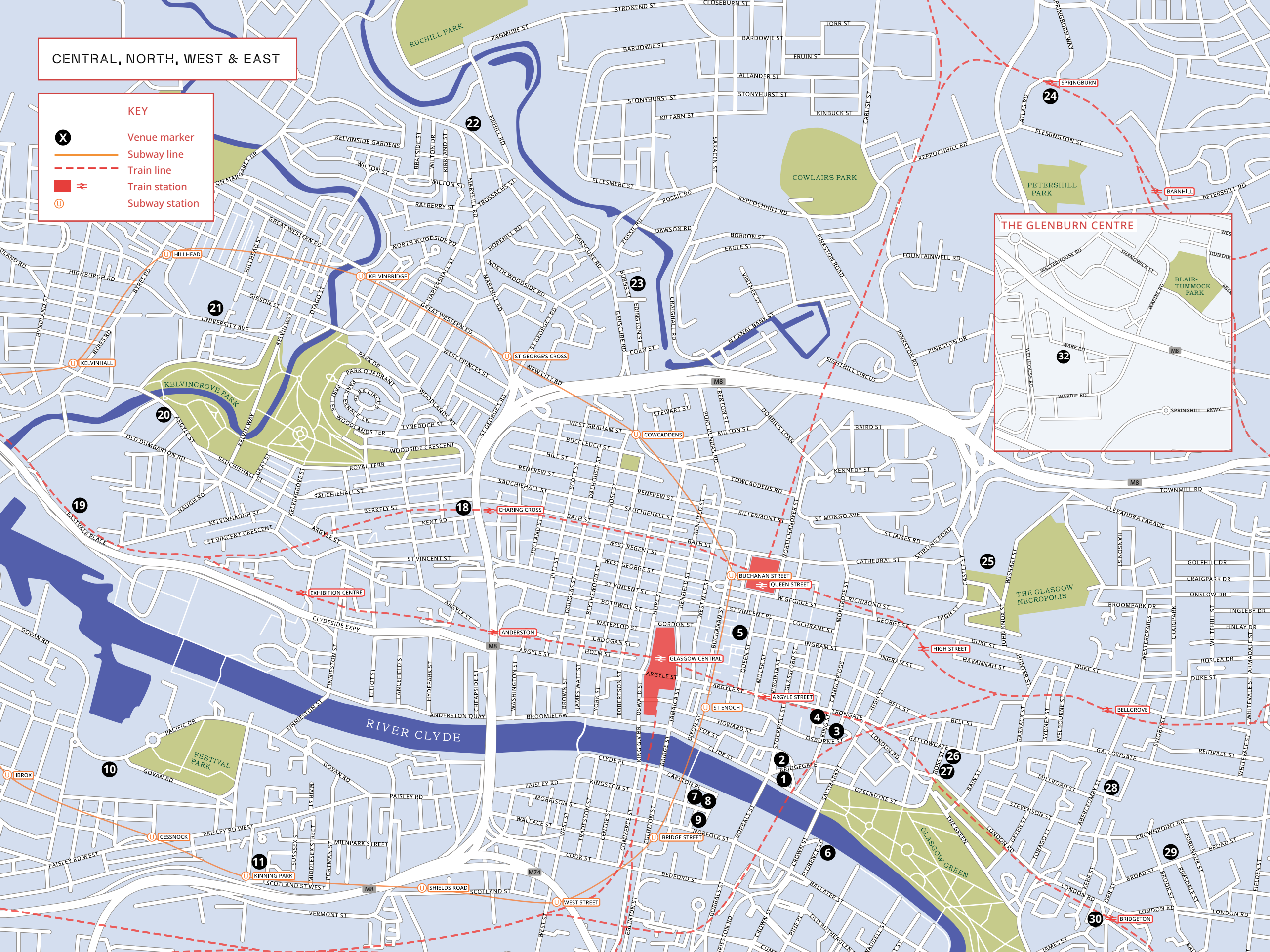
32
 Keira McLean
Fire Stories
 The Glenburn Centre,
 6 Glenburnie Place,
 G34 9AN



CENTRAL, NORTH, WEST & EAST

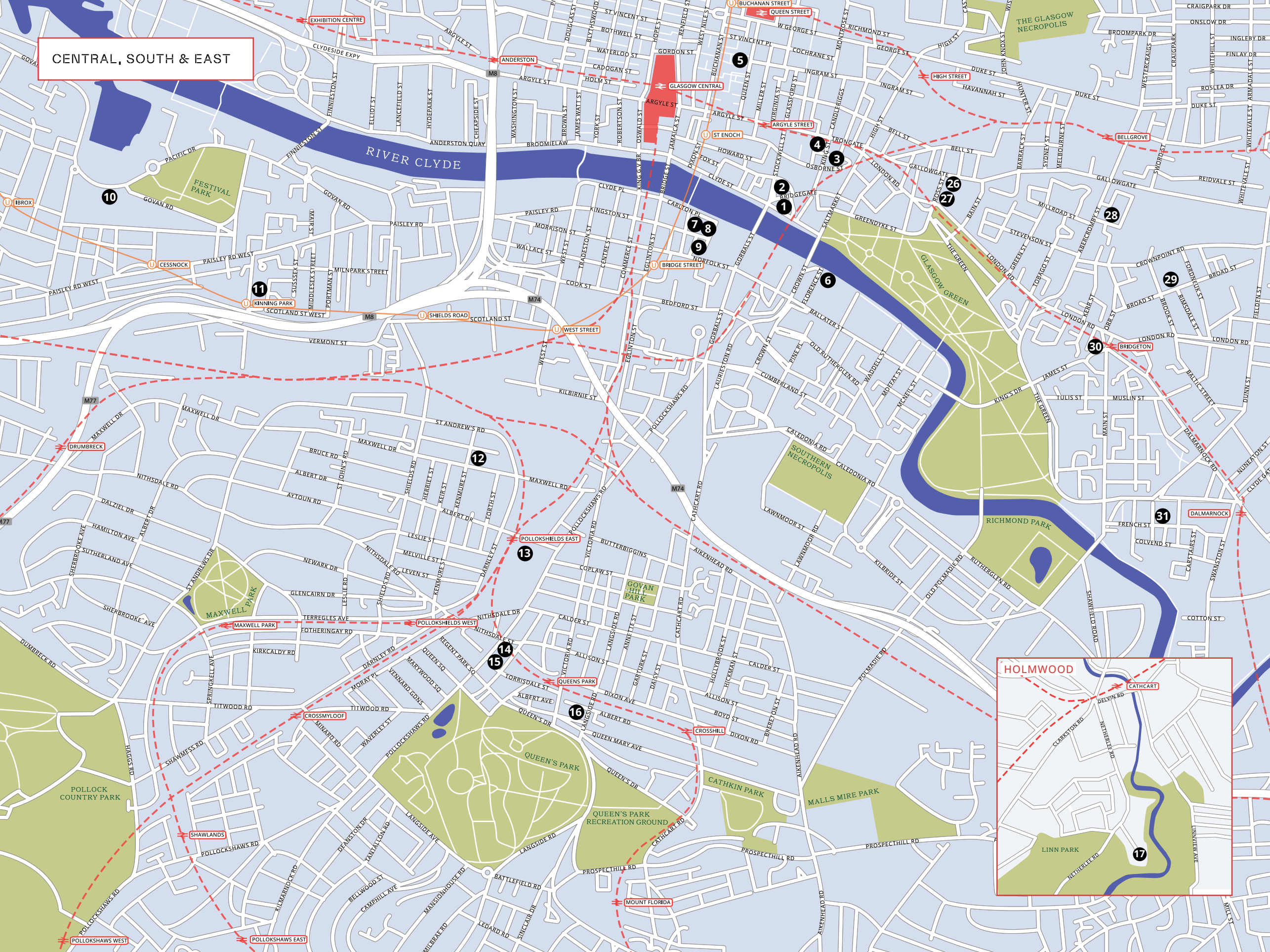
KEY

-  Venue marker
-  Subway line
-  Train line
-  Train station
-  Subway station



THE GLENBURN CENTRE

CENTRAL, SOUTH & EAST



GLASGOW INTERNATIONAL
IS ORGANISED BY

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Poi Marr

Festival Director
Helen Nisbet

Curator
Pelumi Odubanjo

Festival Manager
Martel Ollerenshaw

Festival Officer
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OPEN PROGRAMME
SELECTION PANEL

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Mason Leaver-Yap
Poi Marr
Helen Nisbet
Pelumi Odubanjo
Tako Taal
Billy Tang
Moderated by:
Siobhan Carroll

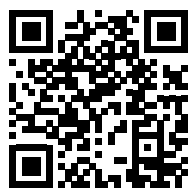
NEWSLETTER

If you haven't already, please subscribe to our newsletter to receive regular updates on the 2026 festival, and future festival programmes: glasgowinternational.org

Information correct at time of printing.

Glasgow International is
Scotland's biennial festival
of contemporary art.

Join us in June 2026 to
experience exhibitions,
performances, and events
by artists and organisations
across the city.



glasgowinternational.org

