

GLASGOW INTERNATIONAL

Festival of Contemporary Art



GLASGOW INTERNATIONAL 2024: FESTIVAL REPORT

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Cover image: Belladonna Paloma, Oren Shoemith, and Rabindranath X Bhoose, *Corpores Infames: Disreputable Bodies*, 2024 Performance, Lenzie Moss. Part of Glasgow International 2024 Courtesy the artists. Photo: Eoin Carey

Camara Taylor, *(mouthfeel)*, 2024 Installation view Tramway, Glasgow. Part of Glasgow International 2024. Courtesy of the artist. Photo: Matthew Arthur Williams

"I loved seeing the breadth and the tender core at a lot of the exhibitions. It felt like urgent and resilient work and has helped me feel stocked up emotionally for winter."

—VISITOR FEEDBACK

Glasgow International 2024 took place from 7–23 June 2024 across the city of Glasgow. This was the tenth edition of Scotland's biennial festival of contemporary art. It marked a significant moment in welcoming back international audiences following the travel restrictions of the Covid pandemic. We experienced eighteen energising days of artistic brilliance, community and the sharing of ideas, joy, learning, and action. The programme emphasised the festival's unique character as a collective endeavour, grounded in the year-round vibrancy of Glasgow's contemporary art sector and its relations to international art practices.

Rather than responding to a single theme, Glasgow International 2024 amplified the diversity of artistic and organisational practice active in the city, allowing space for connections to be made across the concerns of artists working today. The programme included projects initiated by the Glasgow International curatorial team (some developed through collaboration with partner organisations and independent curators), alongside those conceived and delivered by the city's arts organisations, artist-led initiatives, artist and community groups. Recognising the creative

and critical potential within different modes of collaboration and organising formed a central tenet of Glasgow International 2024.

In reaffirming Glasgow International as a festival embedded in the city's diverse artistic ecology, the tenth edition also manifested the points of connection between Glasgow's social and material histories and global conditions in the present. Through a series of Gatherings – talks, workshops, and performances – subjects that emanated across the festival projects were explored and developed. The creative and political practice of listening; our material relationships to land and property; the rituals and structures that delineate bodies, affects and identities – these concerns overlapped and echoed across the festival, and generated significant and thought-provoking experiences for audiences.

We are very grateful to all the artists, participants and organisers who devoted so much time, energy and inspiration to the festival. We recognise that Glasgow International cannot exist without this commitment from the city's artistic communities. In developing the 2024 edition, we prioritised some significant 'behind-the-scenes' changes in order to better support and respond to the sustainability of the visual art ecology in Glasgow. The festival was smaller in the number of projects presented; award levels were increased for open-call projects that had no existing funding; and more staff resources were dedicated to supporting these projects. These developments will be carried forward in future editions of the festival.

The dedicated support of our funders in financial and advisory capacities has enabled Glasgow International to go from strength-to-strength over its nearly twenty-year history, and their contributions to the 2024 edition have been invaluable. Thank you to Creative Scotland, Glasgow City Council, Glasgow Life, the Scottish Government's EXPO Fund, Event Scotland, the British Council, the Art Fund, and Ampersand Foundation; and to all our venue supporters, partner organisations and sponsors, for making Glasgow International 2024 such a success.

Richard Birkett, *Festival Director*
Siobhan Carroll, *Open Programme Convenor*
Ailie Fleming, *Festival Officer*
Poi Marr, *Curator*
Pelumi Odubanjo, *Assistant Curator*
Diana Stevenson, *Festival Manager*

“Combined with some great programming, this refreshing liberation from curatorial shoe-horning has resulted in one of the strongest and punchiest editions in recent years. The tenth Glasgow International may lack a title, but there’s no shortage of common and crucial concerns reverberating through both the local and the global work that is currently occupying the city’s disused church halls, public libraries, car parks and tenement blocks as well as its more official gallery spaces.”

—THE ART NEWSPAPER



Reiko Goto Collins, *HAKOTO*, 2024. Installation view as part of the exhibition Peace Arbour, Glasgow Women’s Library, Glasgow. Part of Glasgow International 2024. Courtesy of the artist. Photo: Sally Jubb



Rudy Kanhye & Lauren La Rose with contributions from Ines Gradot, Sabe Lewellyn, Aurelia Chan Hon Sen, Natasha Soobramanien and Luke Williams, *each body wakes up on a wave*, 2024. Installation view, Glasgow Print Studio, Glasgow. Presented by Glasgow Print Studio. Part of Glasgow International 2024. Courtesy of the artists. Photos: Eoin Carey

2 FESTIVAL IN HEADLINE NUMBERS

128
artists participated

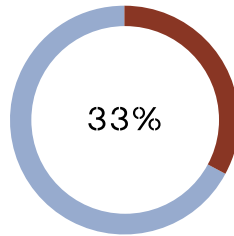
44
festival projects in over 30 different venues
in North, South, West and East Glasgow

31
partner organisations presented projects

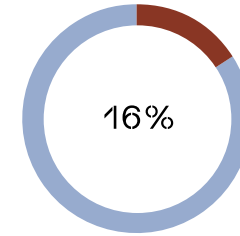
140,000
visits to the festival across 18 days

24,260
people visited the festival

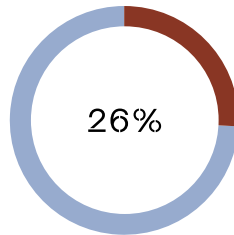
£2.2M
value added to the Scottish economy



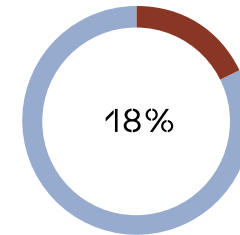
of programme participants identified as being from a non-white background



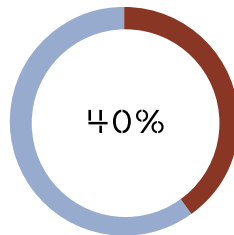
of visitors identified as being from a non-white background



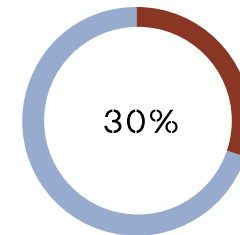
of programme participants identified as being deaf or disabled



of visitors identified as being deaf or disabled



of programme participants identified as being gender non-binary or trans



of festival visitors were artists

3 FESTIVAL PROJECTS

Sandra George

Presented by The Glasgow School of Art
Exhibitions with Craigmillar Now

Bobbi Cameron, Owain Train McGilvary

I'm attended as a portal myself

Presented by Bobbi Cameron and Owain Train
McGilvary

Josie KO, Kialy Tihngang

Fir gorma

Presented by Josie KO and Kialy Tihngang

Wei Zhang with Clarinda Yung Tse 雍記, Katherine

Ka Yi Liu, Siyao Li, Wei Zhou, Xuan Gao, Eye

Suriyanon, Yifan Lan and LingLong Wang

Wah Yen

Presented by Wei Zhang

Susan Philipsz with students from Dresden

University of Fine Arts & Hill 52 Radio,

Glasgow School of Art

Radio International

Presented by Susan Philipsz

Keith Haring

Subway Drawings

Presented by The Modern Institute

Richard Wright

Presented by The Modern Institute

Kim Bohie 김보희

Presented by The Modern Institute



Kotryna Ula Kiliulyte

Arctic Swell – a simple melody

Presented by Street Level Photoworks

Rudy Kanhye & Lauren La Rose

each body wakes up on a wave

Presented by Glasgow Print Studio

Jonathan McKinstry

I like things I remember

Presented by Project Ability

Enzo Camacho & Ami Lien

Offerings for Escalante

Presented by Glasgow International with

Gallery of Modern Art

Cameron Rowland

Obstruction

Presented by Glasgow International

Sarah Cameron, *Black Socks, No Panties! / The Stone Bouquet from Cologne*, 2024. Installation view, Celine, Glasgow.

Presented by Celine. Part of Glasgow International 2024. Courtesy of the artist. Photo: Eoin Carey

Thomas Abercromby and The School of Mutants
You have not yet been defeated

Presented by Thomas Abercromby and the
School of Mutants at CCA Glasgow

Paria Goodarzi, Mia Gubbay & Francesca Zappia
with Maryhill Integration Network Museum of
things Art Group

Monuments for the Present

Presented by Paria Goodarzi, Mia Gubbay
& Francesca Zappia with Maryhill Integration
Network

Anne-Marie Copestake, Emmie McLuskey
& Duncan Marquis

Descants

Presented by Glasgow International

Jackie Kay
The First Annual Maud Sulter Lecture
Presented by Street Level Photoworks,
Glasgow Women's Library and Glasgow School
of Art

Rabindranath X Bhose, Belladonna Paloma,
Oren Shoesmith
Corpores Infames: Disreputable Bodies
Presented by Rabindranath X Bhose,
Belladonna Paloma, Oren Shoesmith

Joey Simons
Beyond the Forbidden Gate
Presented by Glasgow Sculpture Studios,
Glasgow International and S.I.S.C.O., in
partnership with Open Museum Glasgow and
Glasgow Life: Libraries

Cathy Wilkes
Presented by The Hunterian Art Gallery

Art Outside of the Box with Project Ability,
Leverndale Recreational Therapy & Glasgow
Museums
*Art Outside of the Box: Mental ill-health and
Creativity*
Presented by University of Glasgow and
Glasgow Museums

Martin Beck
Last Night
Presented by SWG3 with 47 Canal, New York

Stasis
Best of No. 9
Presented by SWG3

Lawrence Abu Hamdan
Live Audio Essays
Presented by The Common Guild

Alexis Kyle Mitchell with Ima-Abasi Okon
Anticipate, sublimate
Presented by Glasgow International; curated by
Mason Leaver-Yap

Tako Taal
After Kinte
Presented by Glasgow International with
CAPC Bordeaux

Delaine Le Bas
Delania: 1707/1965 Unfolding
Presented by Tramway & Glasgow International

Camara Taylor
[mouthfeel]
Presented by Glasgow International

Lisette May Monroe, Adrien Howard, Helen
Charman, Sasha Staicu, Joey Simons, Mason
Leaver-Yap, Martha Adonai Williams, Francis
Jones, Joanna Stawnicka
Teneu
Presented by Rosie's Disobedient Press

Mina Heydari-Waite
Farang/فرنگ
Presented by Offline

Sarah Cameron
*Black Socks, No Panties! / The Stone Bouquet
from Cologne*
Presented by Celine

Nicole-Antonia Spagnola
Presented by Ivory Tars

Nadia Rossi, Angel Walker, Hussein Mitha,
Holly White & Saffa Khan
Loose Tomatoes in the Backyard
Presented by Rumpus Room

Laura Lulika, Hang Linton, Jack Murphy
& Clay AD
Unnatural Urges*
Presented by Laura Lulika, Hang Linton,
Jack Murphy & Clay AD

Darragh Amelia, Alma Simba
as a point of departure
Presented by Market Gallery, Jesse Gerard
Mpango and Ajabu Ajabu

Emelia Kerr Beale, Suds McKenna, Josie Perry,
Jonny Walker
Where a castle meets the sky
Presented by Emelia Kerr Beale, Suds McKenna,
Josie Perry, Jonny Walker

Kyalo Searle-Mbullu & Cindy Islam
Listening for Love
Presented by Listen Gallery

Kali Malone
Organ Concert
Presented by Cento

Reiko Goto Collins, Yoko Ono
Peace Arbour
Presented by Glasgow Women's Library

Minne Kersten
Where I'm calling from
Presented by David Dale Gallery

Sarah Booker, INQUEST & bereaved families
SoulsINQUEST
Presented by INQUEST and Platform

Jamie Bolland, Hussein Mitha, Nadia Rossi
All Walls Will Fall

GATHERINGS

Inside Listening:

Workshop with Riah Naief

In conversation:

Alexis Kyle Mitchell and Taylor LeMelle,
introduced by Mason Leaver-Yap

Talk & Discussion:

Enzo Camacho & Ami Lien with Antares
Bartolome, Lisa Ito-Tapang, Donna Miranda,
and Angelo Suarez

An Evening for Sandra George:

Christian Noelle Charles, Zoe Lorimer, and
Titilayo Farukuoye

Yoruba Sonic:

Yewande YoYo Odunubi, Dele Adeyemo and
Ted Beaubrun

In conversation:

Rizvana Bradley and Cameron Rowland

Shlick the Pearl:

Sarah Cameron and Dr Paul Pieroni

Overhearing:

Listening Workshop with clara hancock,
gentian rhosa & Listen Gallery

slippery logics, entangled memories:

Harvey Dimond

Le Mardi Gras Listening Collective
with Nakul Krishnamurthy



Sonic Infrastructuring:

Le Mardi Gras Listening Collective with DJs from
Rubadub and Clyde Built Radio

Dining with the Ancestors:

From Caribbean Slavery to Creole Cuisine:
Dr Peggy Brunache

Documentation of Talk
& Discussion with Enzo
Camacho & Ami Lien,
Antares Bartolome,
Lisa Ito-Tapang, Donna
Miranda, and Angelo
Suarez, Glasgow
International 2024

4 GLASGOW INTERNATIONAL'S MISSION & VALUES

Glasgow International's mission is to celebrate, support, platform and stimulate Glasgow's unique visual arts ecology, its inherent internationalism, and its relationships with artistic communities around and beyond Scotland. We exist to benefit artists and art workers engaged in the visual arts in Glasgow, and in so doing to enrich the lives of the city's residents and build meaningful relationships with international practitioners and audiences.

We organise a biennial festival of contemporary art that is shaped by the year-round facilitation of opportunities for artistic research, development and production. We do this in partnership with Glasgow based arts organisations, artist led initiatives, independent artists and curators, and community groups. Through this work we seek to stimulate audiences' imaginations and to generate discourse around contemporary art and its role in society.

Glasgow International 2024 was underpinned by our four core values, informing the festival's outcomes: Collaboration, Celebration, Depth & Sustainability and Accountability. The following sections demonstrate how the festival manifested these values.



Thomas Abercromby &
The School of Mutants,
*You Have Not Yet
Been Defeated*, 2024
Installation view, Centre
for Contemporary Art,
Glasgow. Part of Glasgow
International 2024.
Courtesy of the artists.
Photo: Eoin Carey

I. COLLABORATION

We believe that art is not an individualistic activity, but one rooted in collaboration and exchange. Across the work we do we emphasise processes of co-design, co-commissioning, and collective labour. Collaboration occurs with other art organisations (local and international); with artists and artist-led projects; and with community groups. Through this approach we aim to distribute the positive impacts of participation in the festival around the city; to ensure resources are distributed widely; and to enable partnerships with international peers built on mutual exchange. Collaboration leads to rigorous and meaningful contexts for the production and presentation of art; put simply, it's a principle that is necessary for the creation and visibility of great art.

Glasgow International 2024 centred principles of collaboration in the generation of the festival programme. Many of the festival projects were conceived and organised through dialogues between artists and through partnerships between arts organisations, curatorial initiatives and community groups. The Glasgow International curatorial team worked with local and international partners to develop a number of key festival projects, drawing on the existing in-depth knowledge and ongoing work of our collaborators.

6 festival projects developed and delivered through collaborations between Glasgow International and Glasgow-based organisations or individuals

11 festival projects developed through new collaborations between artists or artist groups

3 new works commissioned and produced by Glasgow International in collaboration with international arts organisations based in Hong Kong; Berlin; New York; Bordeaux and Toronto

As a central part of many festival projects, the 2024 festival included workshops and activities that encouraged participation by individuals and community groups around the city of Glasgow. In addition, the festival programmed a series of Gatherings – workshops, talks, performances, and social occasions – that enabled contributions by audiences to themes and concerns running across the festival.

An estimated **300** people engaged as participants in workshops and community activities

Free to participate and open to all events held at over **10** different locations around the city

“Returning after a three-year hiatus, this year’s Glasgow International is embedded in the city’s communities and distinct history, while also embracing voices and ideas from outside the city.”

—THE SKINNY

"I really love the events, talks, performances around the festival. It makes it feel like a community."

—VISITOR

"The project had a fantastic public response. The co-creators felt empowered and proud of their creations and collaborative project."

—PARTICIPANT

"The breadth of programming felt like it was fresh for local audiences, without being "parachuted in"."

—VISITOR

"This was an ambitious step change for us as an organisation and for the artist we exhibited. This was exactly what we set out to achieve. More interestingly though, the bookend programmes that surround the project really helped us to achieve this. It was good to think holistically about how GI embeds into our year-round programme."

—PARTNER ORGANISATION



Suds McKenna, Emelia Kerr Beale, Josie Perry and Jonny Walker *Where a castle meets the sky*, 2024
The Pipe Factory, Glasgow. Part of Glasgow International 2024.
Courtesy of the artist.
Photo: Sally Jubb



Nadia Rossi, Angel Walker, Hussein Mitha, Holly White and Saffa Khan, *Loose tomatoes in the backyard*, 2024
Rumpus Room, Glasgow. Presented by Rumpus Room. Part of Glasgow International 2024
Courtesy of the artists.
Photos: Eoin Carey

II. CELEBRATION

Glasgow's art scene is unique for its depth and long-standing vibrancy. Glasgow International aims to celebrate this uniqueness and the artworks it generates, while recognising the importance of the artists and art workers who sit at its centre and addressing the precarity that they often experience. We believe that the labour of artists and art workers contributes enormously to the future health and agency of Glasgow and its citizens - they generate spaces, projects, dialogues, knowledge, communities and actions. We also recognise that this work succeeds when it is allowed to exist on its own terms. We celebrate this autonomy and its contribution to meaningful cultural and social change; it's pushing for new ways of working and being together.

Glasgow International 2024 continued the festival's central commitment to projects organised by Glasgow-based arts organisations and artists chosen through an open-call, positioning them equally with those initiated by the festival team. We reduced the overall number of projects in the festival, in order to ensure that each part of the programme gained more visibility and time from visitors. We increased the resources available to projects selected through open-call, with the average funding award up by 81% from the previous edition of the festival.

34 Festival projects organised by existing Glasgow-based arts organisations or artist-led initiatives

70 Festival participants based in Glasgow

Over **£140,000** of funding distributed to Glasgow-based artists or artist-led initiatives through an open-call

The 2024 festival was commended by media and visitors for its diversity and grounding in Glasgow-based initiatives; and local audiences commented on the joy of gathering together and celebrating Glasgow's artists, arts organisations and arts workers.

An estimated **600** artists and art workers employed in organising and delivering festival projects

4,450 people attended Glasgow International opening events and parties

A digital reach for the festival of over **56,000** followers

Website engagement in the festival year of over **230,000** visits

"In this biennial, art leads you up tenement staircases, across industrial estates, through community gardens and into car parks... This GI transgresses some unspoken biennial code by carrying neither an overwrought theme nor a laborious title...It turns out that programming interesting artists and supporting good local organisations works just fine as guiding principles. Indeed, it feels less overstretched than recent editions which were hampered by projects that performed better on paper than they did in real life."

—THE GUARDIAN

"The feeling that people were out, seeing great art and talking about it. A shared sense of interest, but also as a citizen of Glasgow an excitement about sharing venues and artists working here with visitors to the city.

—VISITOR

"It centres Scottish artists and includes early-career artists - a really great way to see new work and begin to get to know what's happening at the moment in Glasgow/Scotland.

—VISITOR

"It brings together people from across the UK/Internationally to have conversations about art. I enjoyed seeing a lot of colleagues who I don't get to connect with as regularly as I'd like.

—VISITOR

"I thought the overall quality of work this year was higher than the last few. It also felt like there was a good job done in including lots of different groups in Glasgow and keeping people onside. There was a palpable excitement about the festival this year which is a credit to the organisers. The opening parties / weekend was also very fun.

—VISITOR



Darragh Amelia, Alma Simba, *as a point of departure*, 2024
Installation view, Market Gallery, Glasgow.
Presented by Market Gallery, Jesse Gerard Mpango and Ajabu Ajabu. Part of Glasgow International 2024.
Courtesy of the artists.
Photos: Sally Jubb



Delaine Le Bas, *Delainia 17071965 Unfolding*, 2024
Installation view, Tramway, Glasgow.
Presented by Tramway and Glasgow International. Part of Glasgow International 2024.
Courtesy of the artist.
Photo: Keith Hunter

III. DEPTH & SUSTAINABILITY

Glasgow International provides a burst of energy to the city every two years, with the participation of hundreds of artists and art workers and visitors from around the globe. It is an expression of the depth, meaningfulness, and excellence of contemporary artistic practice. Alongside this period of visibility, we value the importance of our year-round work and that of other arts organisations, artists and curators in Glasgow. We see the festival as dependent on the ongoing health of this sector, reflecting its character and diverse composition. We therefore prioritise deep modes of relationship building, resource distribution, professional development and commissioning over timescales not always defined by the festival cycle. And in conversation with the sector, we advocate for its sustainability and the importance of programming driven by quality and ambition.

Glasgow International 2024 included projects by artists ranging from Turner Prize winners to recent graduates, based in Scotland, the UK and countries globally, with significant audience and press engagement at all levels. The vast majority of festival projects centred on newly commissioned artworks, developed from long-term modes of research and practice. They often also involved the initiation of new creative or curatorial methodologies or relationships, that will continue to yield future outcomes.

16 projects built on collaboration or co-production between Glasgow-based and international practitioners or organisations

Participating artists from over 22 countries

6 projects developed through relationships with community groups

3 projects supported to conduct long-term research and development

40% of artists reported that their participation in Glasgow International had led to new opportunities

In the programming of the festival, the Glasgow International team emphasised the importance of making connections between the concerns of local and international artists, leading to projects by artists that chimed deeply with Scottish social and cultural histories and experiences, and with local audiences. The festival recorded large numbers of visitors without an existing background in the arts, and drew acclaim across a broad range of national and international media.

84 articles in print and online publications focused on the festival

A delegation of curators from Nigeria, Zimbabwe, Tanzania, Uganda, India and the Philippines experienced a five-day tour of the festival and Glasgow's art scene

In addition, colleagues from arts organisations in over 12 countries attended the festival

19% of festival visitors were based outside of Scotland

38% of festival visitors did not have professional backgrounds in the arts

“Combined with some great programming, this refreshing liberation from curatorial shoe-horning has resulted in one of the strongest and punchiest editions in recent years. The tenth Glasgow International may lack a title, but there’s no shortage of common and crucial concerns reverberating through both the local and the global work that is currently occupying the city’s disused church halls, public libraries, car parks and tenement blocks as well as its more official gallery spaces.”

—THE ART NEWSPAPER

"GI was an opportunity to work with artists who aren't part of our regular programme, as well as developing new projects with gallery artists. GI provides a platform to show work to an international audience in Glasgow."

—PARTICIPATING ORGANISATION

"I enjoyed the exhibitions, particularly the work in GoMA. The themes it dealt with felt particularly pertinent and the work itself was very strong. The exhibitions at Offline and Portman Street were also a highlight. I also enjoyed the gathering events and thought they were a good way to engage with the themes of the programme more deeply."

—VISITOR

"The focus on sound art and experimental music this year really helped to open up the programme, especially to new audiences. Florence Street worked well as a kind of hub."

—VISITOR

"Loved the variety and top-quality artists. This festival is great for the city and beyond. Recommended events to visitors from Brussels who enjoyed it very much."

—VISITOR



Build it up, tear it down!
Launching the Townhead
zine. Live event as part
of the exhibition Joey
Simons, *Beyond the*
Forbidden Gate, 2024. The
Mitchell Library, Glasgow.
Presented by Glasgow
Sculpture Studios,
Glasgow International and
S.I.S.C.O in partnership
with Open Museum
Glasgow and Glasgow Life
Libraries. Part of Glasgow
International 2024.
Courtesy of the artists.
Photo: Eoin Carey



Paria Goodarzi, Mia
Gubbay and Francesca
Zappia with Maryhill
Integration Network
Museum of Things Art
Group, *Monuments*
for the Present, 2024
Installation view, Maxwell
Street, Glasgow. Presented
by Paria Goodarzi, Mia
Gubbay and Francesca
Zappia with Maryhill
Integration Network. Part
of Glasgow International
2024. Courtesy of the
artists. Photo: Jack Arts

IV. ACCOUNTABILITY

We see the polyvocality of Glasgow International as a great strength, with the festival encompassing the participation of artists, organisations, community groups and audiences. Across this constituency, we recognise and aim to centre the importance of accountability, where experiences are listened to and steps are taken to acknowledge, reflect and act to address them in ways that improve those experiences. We recognise that we will not always be able to prevent moments of disagreement, exclusion, conflict or harm across the festival, but that we will never seek to avoid responsibility for these. We will work with those involved to address their needs, and where possible we will alter our practices to prevent the reoccurrence of negative experiences.

Following the ninth edition of Glasgow International in 2021, festival staff engaged with peers, funders and experts in the fields of cultural access, equity and anti-racism to review the approach, practices, values and accessibility of the festival. In addition, in April 2023 Glasgow International held an Open Forum for all Glasgow-based artists and artist-led initiatives considering applying to participate in the 2024 festival. At this event we laid out our aspirations for a festival that emphasises and supports a collective and diverse character. The structure and organisational approach taken to the 2024 festival was deeply informed by these forums for reflection and discussion, highlighting the intrinsic character of the festival as springing from the Glasgow artistic community.

33% of programme participants came from a non-white background

26% of festival participants identified as disabled

30% of festival participants identified as LGBTQ+

86% of projects held in venues accessible to wheelchair users

In the two years building up to the festival, we developed new ways of supporting, sharing with and learning from the wide constituency of artists, curators, art workers and community organisers engaged in the Glasgow visual arts sector. At an early stage, we shared with all festival participants a set of guidelines to ensure knowledge of the values and principles underpinning the festival and how the festival team aspired to work. We organised collective conversations on issues of access, environmental sustainability and ethical fundraising; and provided bespoke guidance on risk assessment, artist agreements and securing project venues. In dialogues among the festival team and with participating artists, organisers and partner organisations, we gave space to questions of social justice, voice and freedom of expression, particularly in the responsive context of cultural sector actions towards solidarity with the Palestinian people.

10 workshops and sharing sessions organised for festival participants in the 12 months leading up to the festival

2 ethical fundraising workshops held in Glasgow and Edinburgh in collaboration with Arika and Arts Workers for Palestine, Scotland.

17 temporary venues used by festival projects, including four projects at 5 Florence Street

A team of 14 front of house staff recruited in paid roles for the first time in the festival's history

“Unlike other biennial formats, Glasgow’s festival of contemporary art is not confined to a theme or a location, but it is bound by place — not as a concrete or romantic notion but as a political and social site of difference and of change.”

—FLASH ART

"The relaxed but caring approach taken by the GI team was very helpful. It allowed us to focus on our work while knowing we could contact the team easily if required or participate in group meetings."

—PARTICIPATING ARTIST

"The fluidity and adaptivity to adjust, morph, shape, scale to suit the times and needs of the artists and organisations of Glasgow and the greater community."

—PARTICIPATING ARTIST

"I developed a new performance and tried many things for the first time. This work would have been very difficult to produce outside of the festival, with regards to the financial, technical and in-kind support."

—PARTICIPATING ARTIST

"The inclusive, radical, progressive atmosphere."

—VISITOR

"A totally different feel from any other contemporary arts festival of its quality or scale. Actually offers hope for a better art world with attention to Palestine, local and global artists and actually financially accessible."

—VISITOR



Lawrence Abu Hamdan, *Air Pressure*, 2021
Performance at SWG3.
Presented by The Common
Guild as part of Glasgow
International 2024.
Courtesy of the artist.
Photo: Alan Dimmick



Tako Taal, *After Kinte*,
2024. Performance at
Tramway. Presented
as part of Glasgow
International 2024.
Courtesy of the artist.
Photo: Daniel Hughes

CORE FUNDERS

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

GLASGOW INTERNATIONAL 2024 FUNDERS

We are also grateful for the significant contributions made to the 2024 festival by The Ampersand Foundation, The Art Fund, The Glasgow International Supporters Circle, The Modern Institute and Assumption Studios.

MEDIA PARTNERS

The Skinny was our printing partner for Glasgow International 2024 Programme Guide and media partner for Glasgow International.

Frieze held their New Writers Programme in Collaboration with Glasgow International in Glasgow in June 2024.

HOTEL PARTNER

Citizen M



Enzo Camacho &
Ami Lien, *Offerings
for Escalante*, 2024
Installation view at
Gallery of Modern Art,
Glasgow. Presented
as part of Glasgow
International 2024.
Courtesy of the artists.
Photo: Matthew Barnes

6	GLASGOW INTERNATIONAL 2024 TEAM			INTERNATIONAL DELEGATES PROGRAMME	
		Duncan Marquiss <i>Technician</i>	Abigail Joyce Sorono <i>Customer Service Assistant</i>		Indranjan Banerjee (India) Curator, writer, editor, dramaturge, and cultural producer; and is currently a curator at Khoj International Artists' Association, New Delhi.
Alex Baggley <i>Technician</i>	Rosie Dahlstrom <i>Assistant Venue Manager</i>	Poi Marr <i>Curator</i>	Diana Stevenson <i>Festival Manager</i>	Martha Kazungu (Uganda) Curator, art historian and cultural consultant living and working between Nairobi and Kampala. She is the founding director of the Njabala Foundation, a not-for- profit organisation facilitating visibility for women artists.	Amaka Obioma (Nigeria) Multimedia & Performance artist who lives and works in Ibadan.
Amrit Bhogal <i>Customer Service Assistant</i>	Harvey Dimond <i>Customer Service Assistant</i>	Jen Martin <i>Technician</i>	Sam Talbot <i>PR, Sam Talbot PR</i>		
Richard Birkett <i>Festival Director</i>	Abbie Dobson <i>Digital, Premier Scotland</i>	David Moré <i>Technician</i>	Sebastian Taylor <i>Customer Service Assistant</i>		
Clementine Carriere <i>Customer Service Assistant</i>	Mary Doherty <i>PR, Sam Talbot PR</i>	Hatty Nestor <i>Copy Editor</i>	Caroline Thompson <i>2024 Participant Evaluation</i>		
Siobhan Carroll <i>Open Programme Convenor</i>	Ailie Fleming <i>Festival Officer</i>	Pelumi Odubango <i>Assistant Curator</i>			Gadi Ramadhani (Tanzania) Visual artist, arts educator, and independent curator with a background in printmaking.
Marguerite Carson <i>Technician</i>	Tomiwa Folorunso <i>International Delegate Coordinator</i>	Briana Pegado <i>Stakeholder Consultation</i>	May Wang <i>Customer Service Assistant</i>	Laura Ganda (Zimbabwe) Curator, researcher, and arts manager and director of Creative Lounge, a curatorial and arts management organisation.	
Aliya Prichard Casey <i>Customer Service Assistant</i>	Basil Gallagher <i>Customer Service Assistant</i>	Adina Pop <i>Customer Service Assistant</i>	Jenny Watts <i>Front of House Manager</i>		OPEN PROGRAMME SELECTION PANEL
Ren Clark <i>Assistant Venue Manager</i>	Maria Gondak <i>Technician</i>	Maeve Redmond <i>Visual identity design</i>	Fritz Welsh <i>Technician</i>		Rabiya Choudhry, <i>artist</i>
Isabel Connolly <i>Technician</i>	Susie Gray <i>Marketing, Premier Scotland</i>	Lilly Ross-Millard <i>Opening Events Coordinator</i>	Matthew Arthur Williams <i>Visual identity</i>	Antares Bartolome (Philippines) Curator, artist, and writer based in Quezon City. He studied art history way back when and has taught courses in visual studies, materials, art history, and theory.	Jamie Crewe, <i>artist</i>
Kit Craig <i>Technician</i>	Daniel Griffiths <i>Technical Manager</i>	Jemma Shearer <i>Assistant Venue Manager</i>	Ella Williamson <i>Festival Assistant, Customer Service Assistant</i>		Cédrix Fauq, <i>Chief Curator, Capc Musée d'Art Contemporain de Bordeaux, France</i>
		Erika Silverman <i>Assistant Venue Manager</i>	Oran Wishart <i>Technician</i>		Sabrina Henry, <i>Curator, CCA Glasgow</i>

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Festival of Contemporary Art

Fri 7 — Sun 23 June

2024

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EventScotland

Glasgow International
2024 poster campaign.
Graphic identity for
Glasgow International
2024 by Maeve Redmond
with Matthew Arthur
Williams. Photo: Jack Arts

APPENDIX 1 DATA IN DETAIL

1.1 MARKETING, PRESS AND DIGITAL ENGAGEMENT

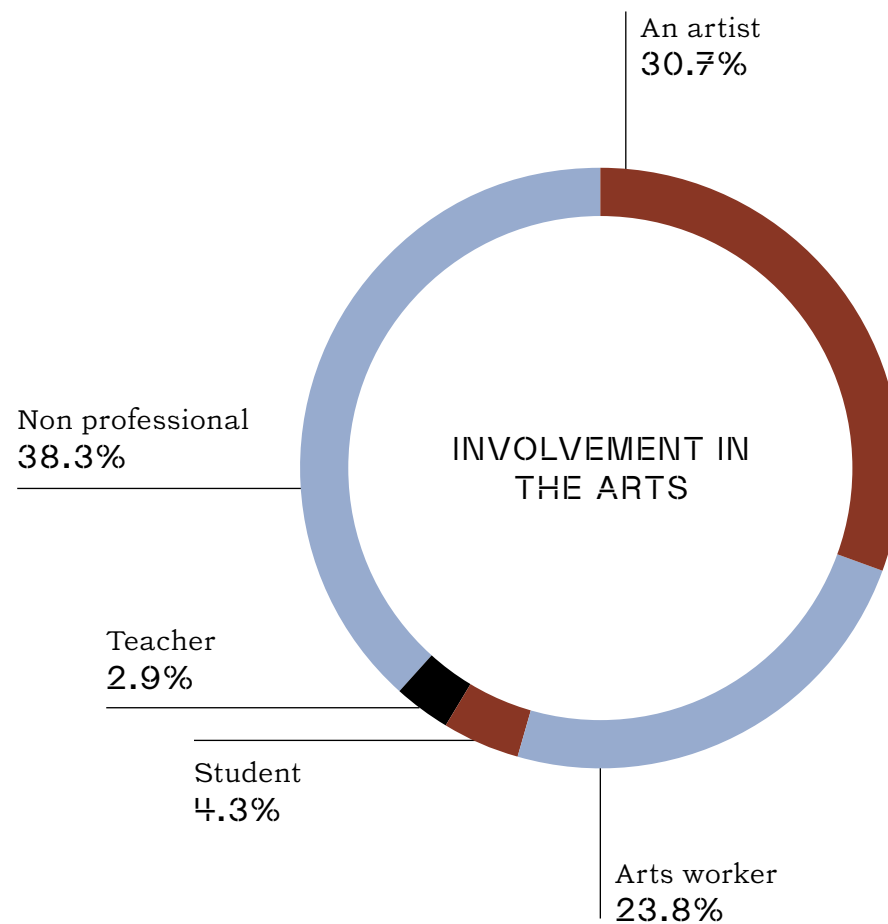
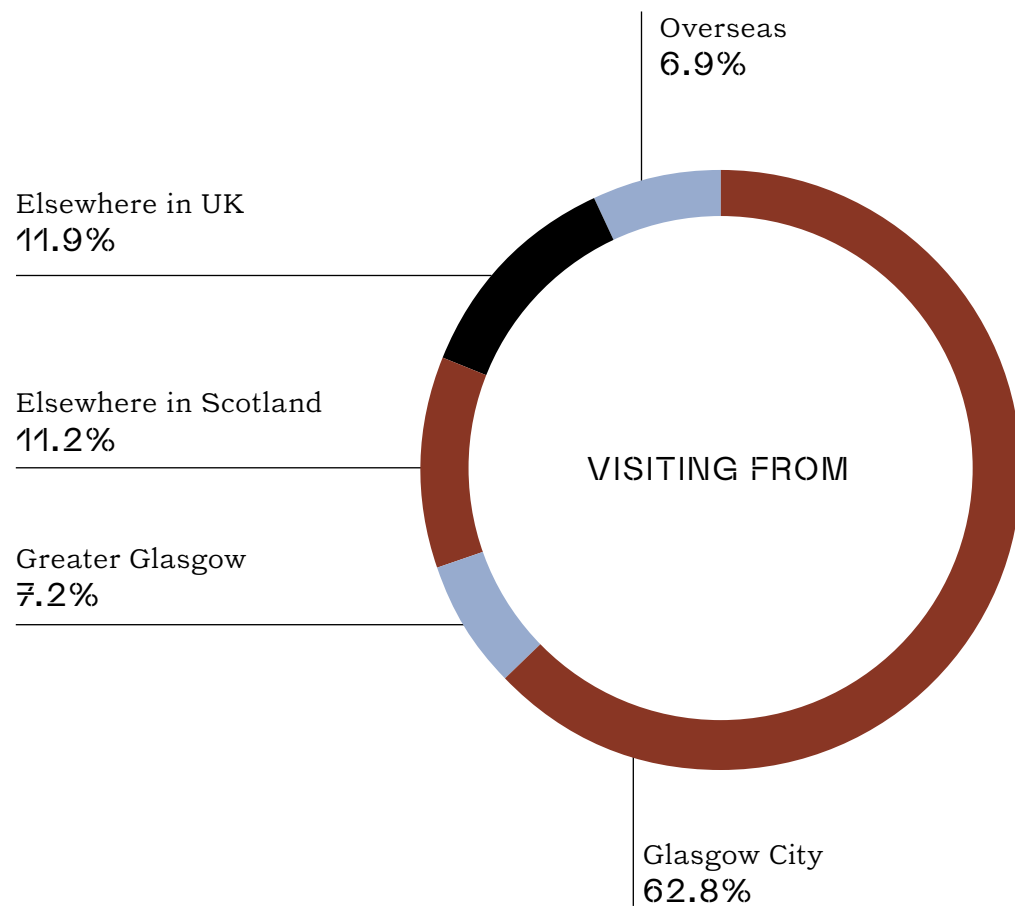
1.2 FESTIVAL VISITORS

1.3 FINANCE

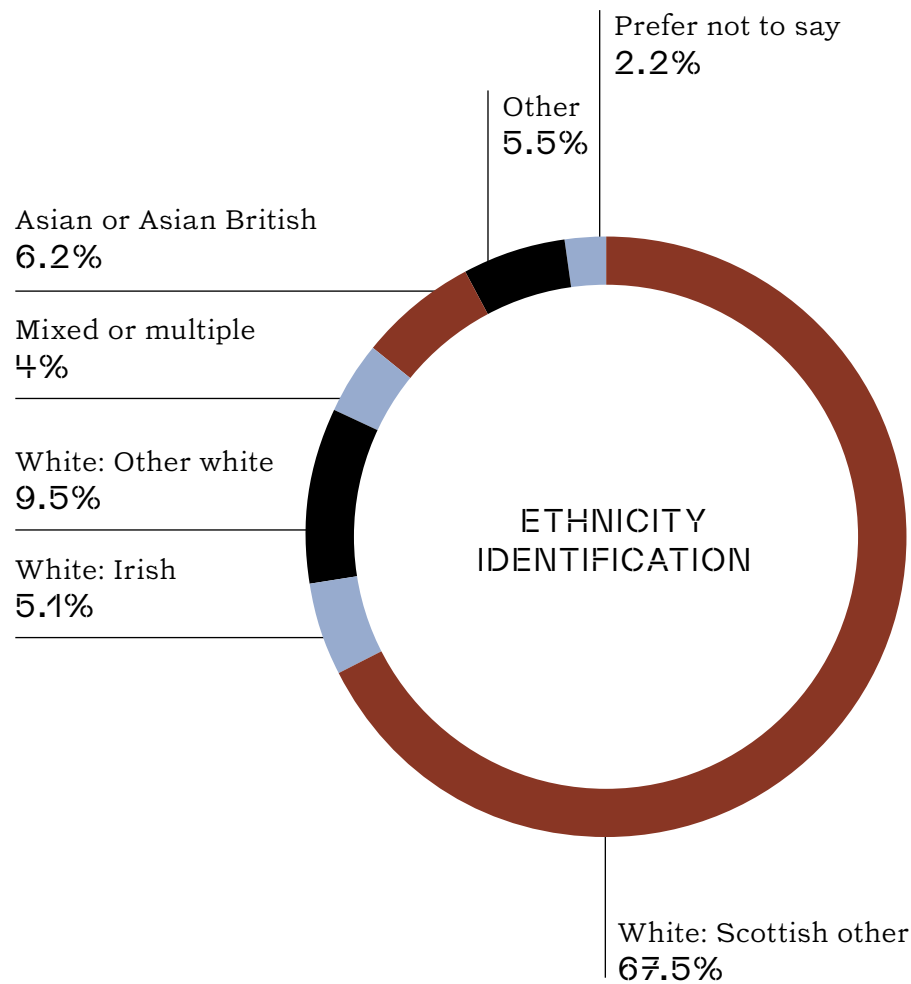
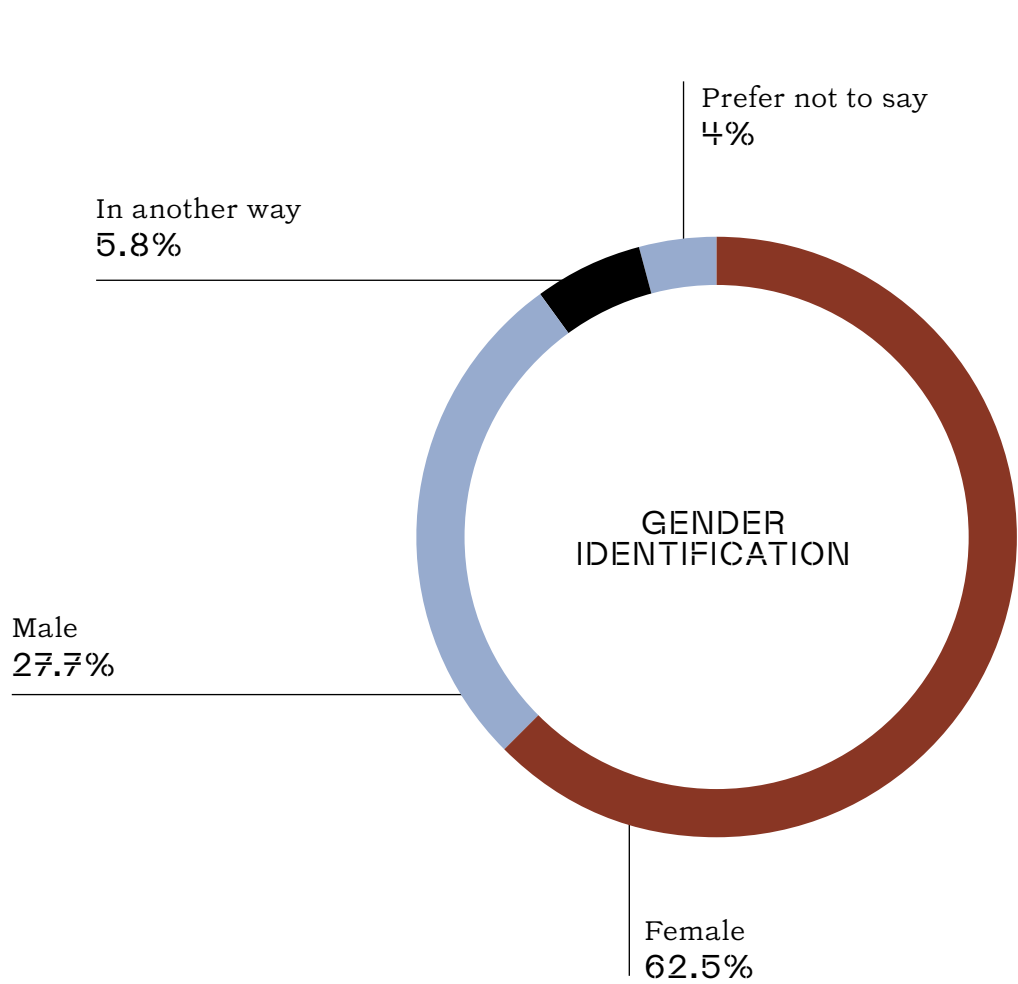
APPENDIX 1.1 MARKETING, PRESS AND DIGITAL ENGAGEMENT

PLATFORM	TOTAL FIGURE
Website visits (per annum)	232,955
Enews database subscribers	10,326
Social Media followers (combined FB, Instagram and X)	46,000
Social Media Engagement: total social media reach	631,946
Programme Guides	40,000
Total number of press articles	84
Total online readership (estimated)	206m
Total print audiences (estimated)	3.31m
Jack Art Poster sites	41 locations
The Poster Associates poster sites	11 locations

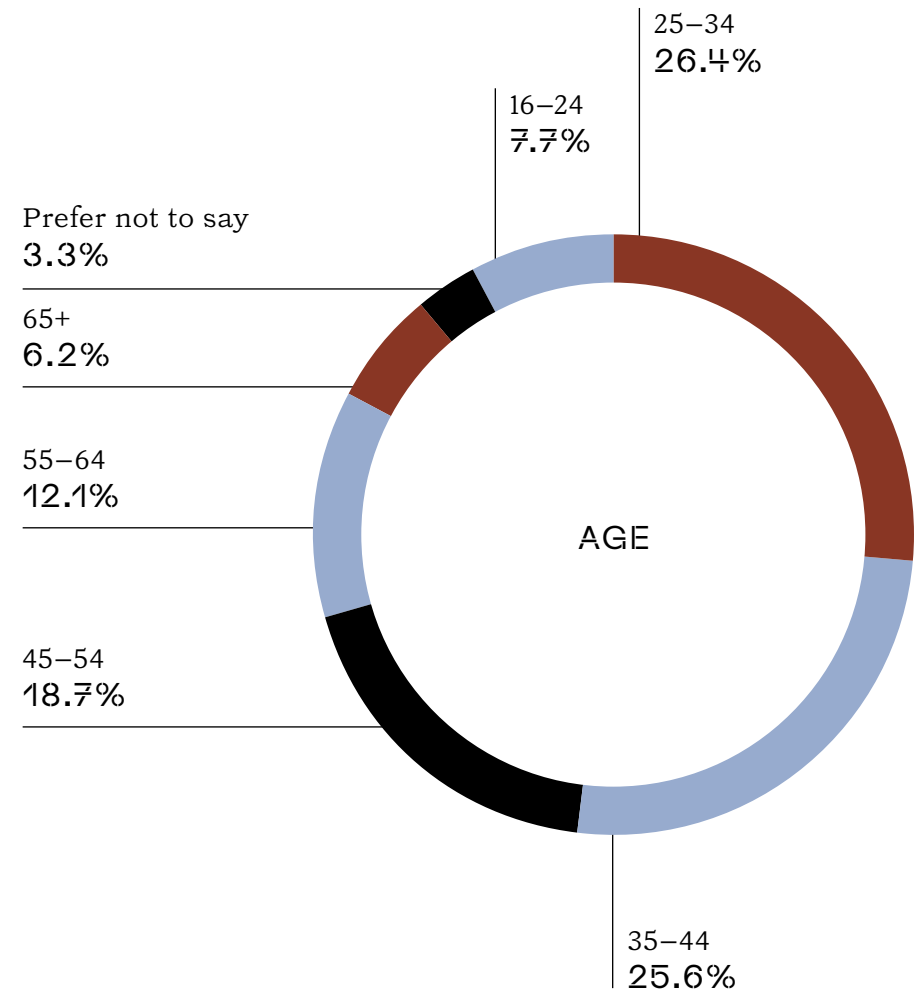
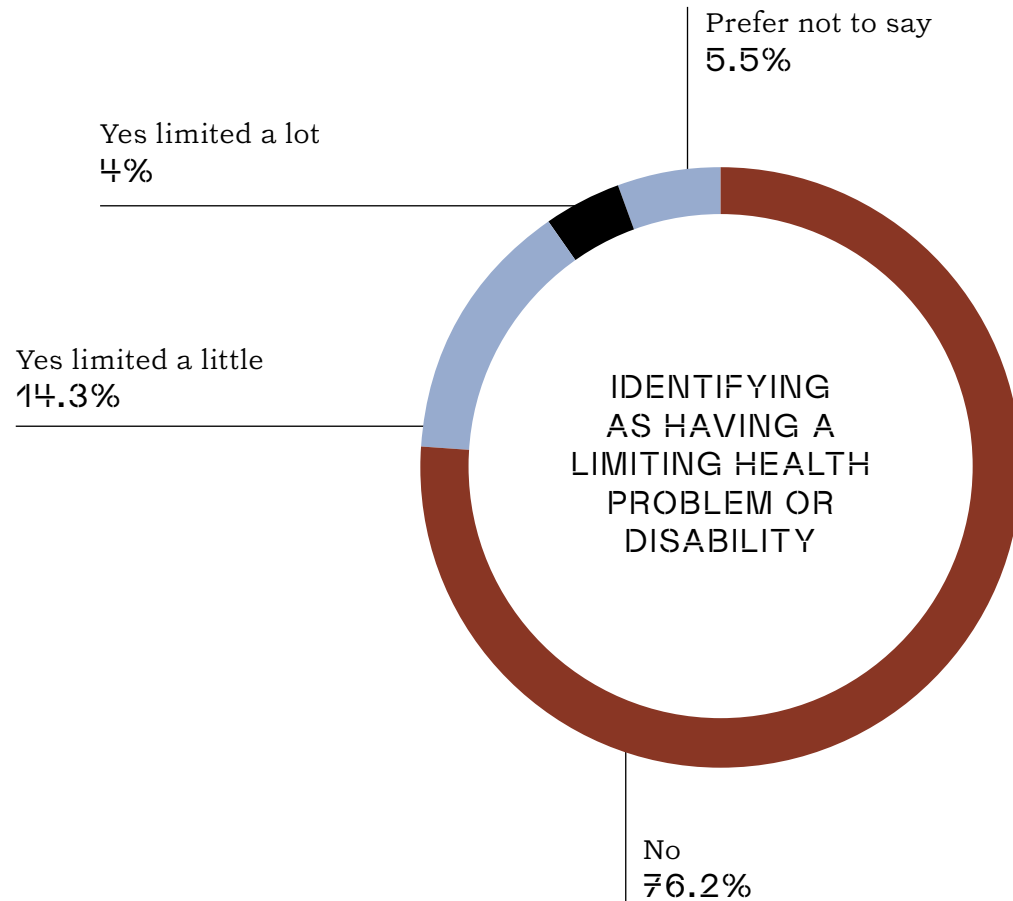
APPENDIX 1.2 FESTIVAL VISITORS

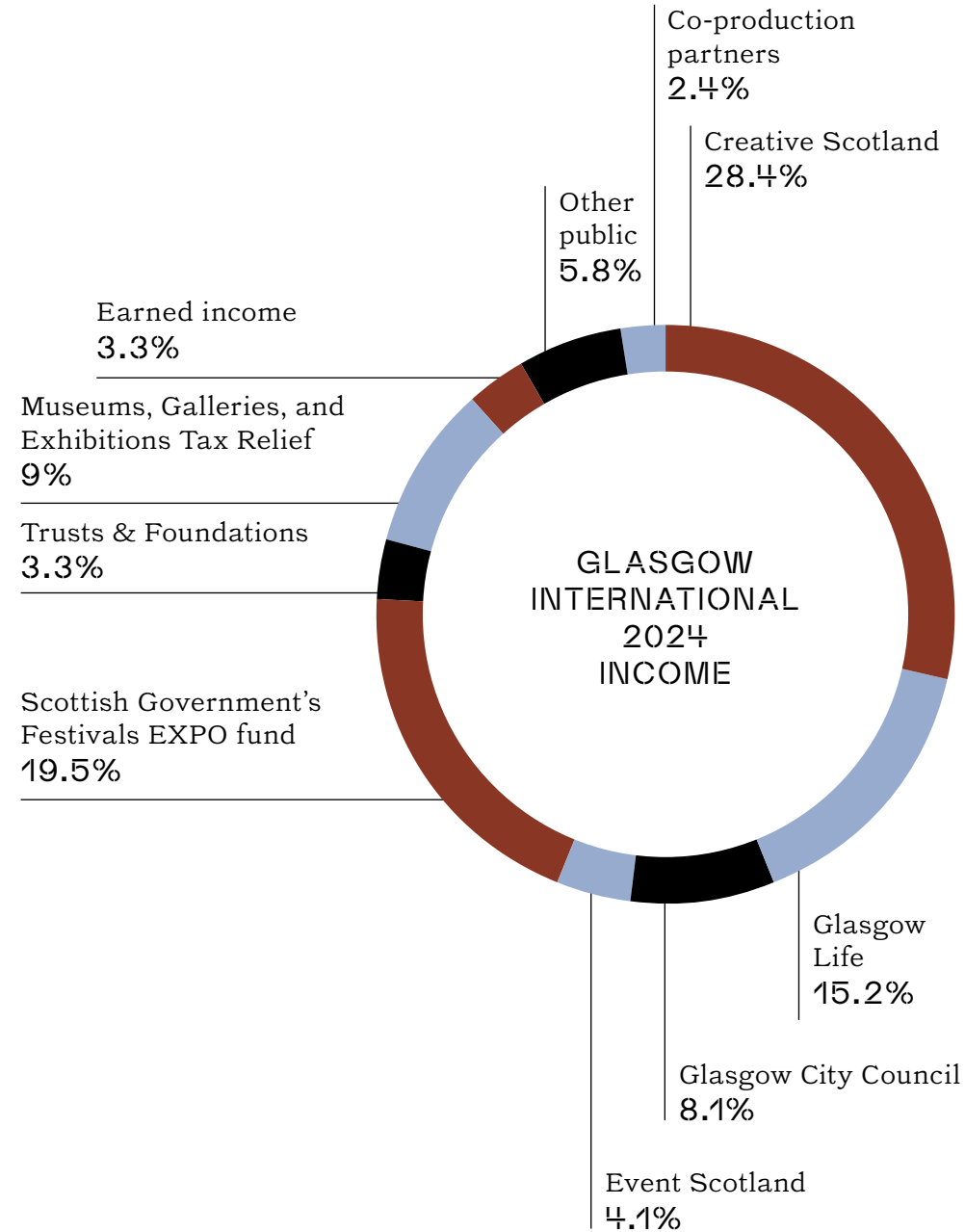
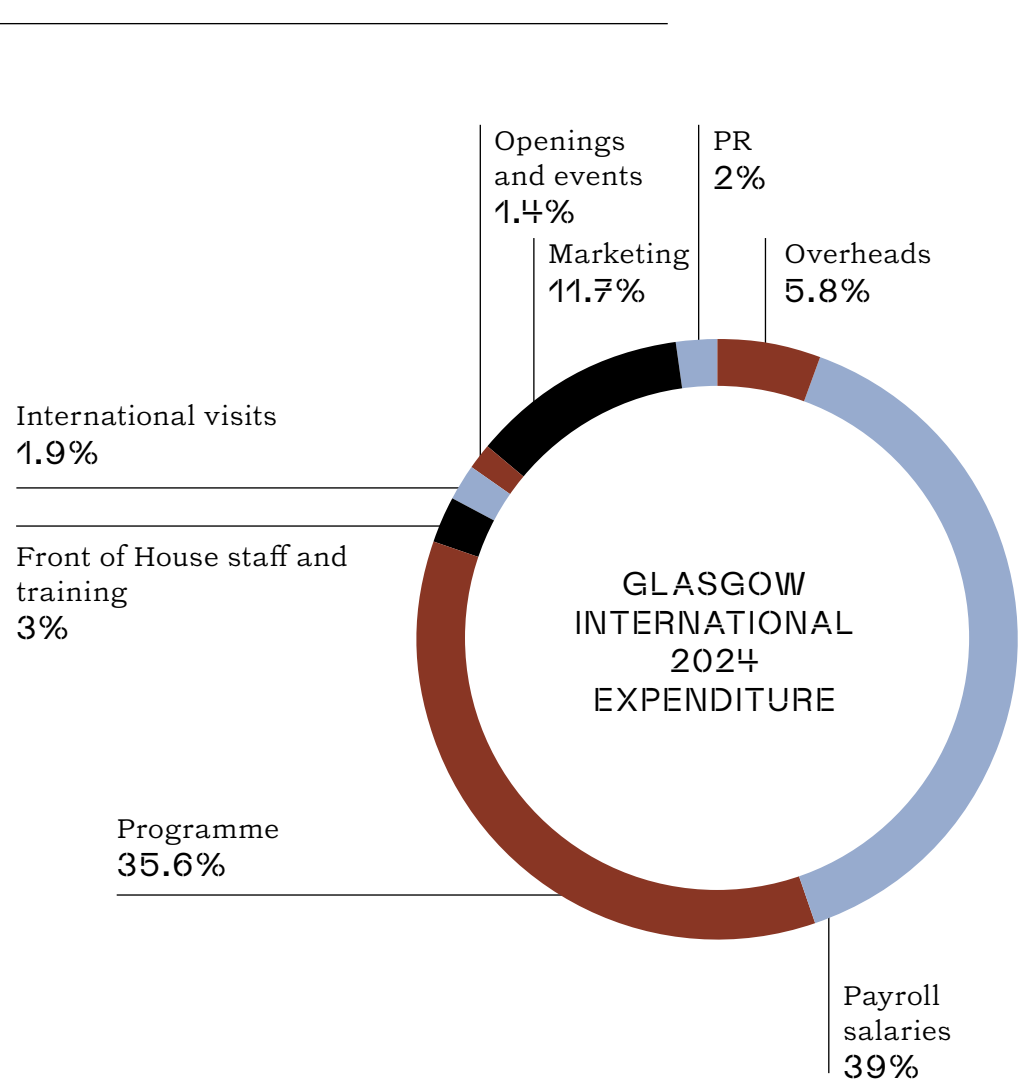


APPENDIX 1.2 FESTIVAL VISITORS



APPENDIX 1.2 FESTIVAL VISITORS





GLASGOW INTERNATIONAL 2024:
ECONOMIC IMPACT

GROSS VALUE ADDED	Glasgow City: £1.3m Scotland: £2.2m
JOBS SUPPORTED	Glasgow City: 51 Scotland: 91
COST-BENEFIT RATIO	Glasgow City: £1.13 Scotland: £1.87

APPENDIX 2

GLASGOW INTERNATIONAL 2024

PRESS HIGHLIGHTS

The Guardian, online
June 2024



Art

🕒 This article is more than 2 months old

Review

Glasgow International review - so how many art critics can you fit in an Opel?

This year's biennial takes you up tenement staircases and into city centre car parks to see fine work from Delaine Le Bas, Cathy Wilkes and Lawrence Abu Hamdan

Hettie Judah

Mon 10 Jun 2024 16:17 BST

It's a dreich - as they like to say in these parts - afternoon in June. Four strangers are crammed into an Opel in a city centre car park, listening to the radio. A broadcast of field recordings and vocal fragments is punctuated with bleeps and static. It is a very Glasgow International (GI) experience. In this biennial, art leads you up tenement staircases, across industrial estates, through community gardens and into car parks.

The broadcast is an homage to Jean Cocteau's film Orpheus, and composed by students in Dresden and Glasgow under the tutelage of Susan Philipsz. This most private of public listening experiences recasts you as Orpheus himself, scrutinising transmissions for hidden meaning. But as Eurydice tells him: "You can't spend your life in a talking car." Other delights await.

This GI transgresses some unspoken biennial code by carrying neither an overwrought theme nor a laborious title. Blasphemy! Yet lo, crows did not fly backwards, nor did herring fall from the sky. It turns out that programming interesting artists and supporting good local organisations work just fine as guiding principles. Indeed, it feels less overstretched than recent editions which were hampered by projects that performed better on paper than they did in real life.



Revelation ... Self Portrait by Sandra George. Photograph: Courtesy Craigmillar

A revelation here is [Sandra George](#), a photographer and community worker based in Edinburgh from the early 1980s. Shooting in black and white, George documented communities she worked with - among them [Shakti Women's Aid](#) and the Royal Blind School - with stirring empathy. The results are beautifully composed and tender with fellow feeling. In 1982, George's son Tyler arrived. We meet him as a slumping, somnolent newborn in knitted mittens, propped between her legs as she directs her Nikon towards the mirror. George died in 2013, much of her work unseen.

Tramway houses a fierce roar of an exhibition by [Delaine Le Bas](#), a nominee for this year's Turner prize. Within nomadic structures pieced together from cloth, rope, banners and costumes, Le Bas shares her grief and political outrage: "Beware of Linguistic Engineering" her banners tell us, "Love is Anarchy", "Protest is in Peril".

Towering over everything is an effigy of a Minoan snake goddess, an emblem of feminine power whose nemesis - Mickey Mouse - represents patriarchal corruption. The symbolism is piled on. Beside one tented pavilion, a wedding dress hangs from a noose, but trails, in turn, a "witch's ladder" set with feathers offering the condemned bride a supernatural means of escape. A throbbing soundtrack swoops between rave and spoken-word. Le Bas is British Romany, and much here addresses land rights, while also making space for women's anger.



Thoughts of Gaza ... Lawrence Abu Hamdan: Air Pressure. Photograph: Maria Baranova

Parallel concerns emerge between artists, not least the ongoing horror devastating Gaza. It is there in Le Bas' discussion of displacement and extractive capitalism. It infuses a moody and uncharacteristically direct installation by [Cathy Wilkes](#) at the Hunterian. Wilkes asks what it is to be among the injured rather than the dead through the case of Emma Groves, a Belfast woman blinded after being shot in the face with a rubber bullet in her home. Wilkes propels a rubber bullet - stout and thuggish - through the gallery wall, caught in mid-air before a recoiling female form lit by a frilly domestic lamp.

Thoughts of Gaza likewise haunt Lawrence Abu Hamdan's impeccably crafted performance lecture [Air Pressure](#) (2021). The artist acts as "earwitness" to the sky-ripping din of Israeli jets and drones violating Lebanese airspace in vast number (he documented 22,355 flights between 2007-22). In addition to the psychological impact of noisy threat, Abu Hamdan suggests measurable physical impact, including damage to the heart.



📷 Witnessing history ... a still from *Langit Lupa* by Enzo Camacho and Ami Lien. Photograph: Courtesy of the artists

The "I" in this GI comes more from exploration of Glasgow's global connections - colonial and cultural - than starry international commissions. One of the few is Enzo Camacho and Ami Lien's [Offerings for Escalante](#) at GoMA. Projected between paper sculptures and lightworks is an experimental documentary made with survivors of a massacre on the sugar-producing island of Negros in the Philippines in the final years of the Marcos regime. Audio of nightmarish testimonies plays across abstracted footage and segments of film processed with plant materials. Like Abu Hamdan, Lien and Camacho position themselves as witnesses to histories in danger of erasure.



📷 Magnificent ... *The Treasury of Human Inheritance* by Alexis Kyle Mitchell. Photograph: Courtesy of the artist.

A more personal history structures [Alexis Kyle Mitchell's](#) magnificent film *The Treasury of Human Inheritance*. Three generations of the artist's family were devastated by myotonic dystrophy - a genetic disorder that accelerates as it passes from one generation to the next. Through home videos and 16mm footage of derelict buildings, Kyle Mitchell asks what it is to inhabit a sick body, to be closer to death than life. Accompanied by work on alternative care structures by Ima-Abasi Okon, enriched by an electronic soundtrack by artists Luke Fowler and Richy Carey, and a surprise cameo by Turner prize winner Charlotte Prodger, *The Treasury of Human Inheritance* is also a touching testament to the collaborative spirit of Glasgow's art scene.

● Glasgow International continues at various venues across the city until 23 June.

THE SKINNY

FREE June 2024 Issue 221



The Art Issue

THE SKINNY

Editorial

Words: Rosamund West

June is approaching / here (depending on when you pick this up), and the country's exhibitions programme is in full swing, so it's time for our Art Issue! We're particularly excited this year to welcome back Glasgow International Festival of Contemporary Art, which occupies Scotland's biggest city with a programme of exhibitions, events and performances presenting the grassroots alongside internationally-renowned artists local and non-local in spaces across the city. There seems to be a particular focus on community this year – on the cover is a work by Sadaf Syeda in the Maryhill Integration Network Museum of Things Art Group, a creative space for people seeking asylum and refugees in Glasgow. We focus on five diverse artists whose work will be on show in the programme and who are building their careers in the city to offer a taste of what's in store, and also take a look at some of the moving image work which will be on show.

Clubs get involved in the Art theme, talking to Nourisers and Headset about the art of throwing a party. We meet internationally-celebrated Glasgow design duo Timorous Beasties as they launch a new collection and a new store in Edinburgh. Our centre pages have a poster of *Unruhig? Ligei*, a collaborative work by Laura Lulka, Hang Linton, Jack Murphy, and Clay AD, on show in the GI programme.

The centrepiece of the issue is this year's special supplement providing a guide to The Glasgow School of Art's Degree Show. Written by third year students (people with the most insight into what's going on beyond the graduates themselves, who've probably quite busy!), there's a rundown of some of the works to look forward to in each of the schools, plus a calendar of events to look forward to at GSA in degree show and beyond.

Past the theme, in Music we're looking forward to the Pyramid Stage at Kelburn Garden Party, which has three days of acts programmed by our very own Music editor Taliah. We've got a rundown of who's who, plus the artist's tips on who else to catch at the festival. We also have an interview with Bikini Kill.

frontwoman Kathleen Hanna, as the trio return to the live stage, older and wiser but with the riot girl manifesto still intact. And, in a piece entitled *Bars, Beefs and Butt Lifts*, one writer considers what a song about Drake getting a Brazilian butt lift tells us about the role of generative AI in the music industry.

Film meets Vogue: Morten and his Scottish co-star Solly McLeod to learn more about the Western Mortensen wrote, directed and produced. *The Dead Don't Hurt*. We talk to George MacKay about playing three versions of a character across three timelines in *invertebrate* in *The Bear*. Theatre meets Andrei Cabreria Luna, the director and writer of devised theatre piece *Rambles of the Heart*, inspired by the Scottish ballad *Lord Randall*, and developed with young disabled artists. In Books, Glasgow-based author Ella Nash discusses her new novel *Deliver Me*, and how it was informed by the experience of being pregnant in the American rural South.

This month's *Fringe* dog has been given the assignment of his life, conducting a very serious business interview with very serious businessman Brian Butterfield. Read it, it's funny. Our *Dream Gig* comes from West End Mum Zara Gladman who takes us down a frankly unexpected *The Lord of the Rings* rabbit hole, perhaps sensing the presence of Viggo Mortensen in the preceding pages.

Intersection has a first-person account from within Edinburgh's Gaza Solidarity Camp, sharing the collective grief and their desires to forge a just future. Taking a turn into the world of links, we meet the founders of LUDUS, a women-owned, queer business that runs hedonistic, invite-only events.

We close the magazine with a return to the Art theme, as painter Andrew Sim takes on the GSA. Their luminous paintings of plants and trees are currently hanging off-kilter in Jupiter Artland's stucco-covered ballroom, just past Laura Aldridge's similarly glorious small fountain. Turn to the inside back page to find out why they dream of cooking dinner for three Anna Nizole Smiths.

Cover Artist

Sadaf Syeda, *Monuments for the Present - Collage, 2023*. Courtesy of the artist. Photo by Paria Goodari.

Part of the Maryhill Integration Network Museum of Things Art Group, a creative space for people seeking asylum and refugees in Glasgow. Weekly sessions, led by artists Paria Goodari and Mousa Al Nana since 2021, provide a platform for participants interested in developing skills and accessing creative opportunities by engaging with the local cultural landscape. This forms part of a process of social integration, enabling them to express and incorporate their individual voices, heritage and lived histories into new collective artworks.

Monuments for the Present, presented by Paria Goodari, Mia Gubbay and Francesca Zappia with Maryhill Integration Network Art Group Museum of Things, Centre for Contemporary Arts, 7-23 Jun.

THE SKINNY

Heads Up

It's finally almost summer, the sun has been shining (!!!) and there are so many bubbly gigs, outdoor festivals, late-night dancing, and more exhibitions than you can shake a stick at to fill the long days.

Compiled by Anahit Behrooz

Kelburn Garden Party

Kelburn Castle, Fairlie, 4-8 Jul
Everyone's favourite scrappy music festival returns, with a stunning programme of music and workshops in the gorgeous grounds of Kelburn Castle just outside of Largs. Head to the Pyramid Stage - curated by The Skinny! - to catch the likes of Becky Sikaia, LYRA, sarys and Nakhia, head to the magical secret forest or waterfall pools for a little wander, and have a little midnight dance with Strawberry Jam Soundsystem and UHF M DIs.

Nights at Parveen's

Civic House, Glasgow, 7 Jun, 6pm
The supper clubs at Civic House are becoming the stuff of legend, offering a gorgeous celebration of South Asian and SWANA food and music. There's in-civille Pakistani food on offer from in-house chef Parveen's, with music drawn from Iran, the Arab world, and Indian carnatic and 70s disco from DIs How Bizarre, Joumana, and headliner Mera Bhai.

Glasgow International

Various venues, Glasgow, 7-23 Jun
If you love a painting for a drawing, or an installation, or something that transcends generic boundaries in the name of creative experimentation, then you're going to have a great month - Glasgow International, Glasgow's biennial festival of visual art, is back in town with a gorgeous programme of exhibitions, art performances, and talks. Highlights include Mina Heydari-Walter's Farang and Alexis Kyle Mitchell and Ima-Abasi Oshin's Anticipate, sublimae.



Kimono: Kyoto to Catwalk

V&A Dundee, Dundee, until 5 Jan 2025



Alberta Whittle
Mount Stuart, Isle of Bute, 1 Jun-31 Aug

The Reeling
Rouven Glen Park, Glasgow, 8-9 Jun



Troye Shivan
The OVO Hydro, Glasgow, 23 Jun, 8:30pm

DRIFT presents Eloi

Lost in Leith, Edinburgh, 1 Jun, 7pm
Head to the Shore for a delightful night of local music. Headliners Eloi are a seven-piece neo-soul and jazz outfit, known for their dreamy, swirling melodies and rich, soul-infused vocals. Rising stars of the Scottish jazz scene, they've released two EPs and are set to play on the main stage at Kelburn. Support comes from also-Kelburn-headed KTB singer Nakhia and DJ sets from Toni McVey and SSID.

SAFAR Film Festival

Glasgow Film Theatre, Glasgow, 22-29 Jun
The largest film festival in the UK dedicated to cinema from the Arab world, SAFAR is headed to Glasgow with a programme of beautiful films informed by themes of hope and resilience in the face of brutal war and instability. There's four films in the Glasgow programme, including Bye Bye Tiberias, a documentary exploring Succession star Hamza Abbasi's chosen exile from her homeland in Palestine, and her daughter's return.



Maggie & Me
Dundee Rep, Dundee, 30 May-1 Jun, various times

The National Theatre of Scotland takes on Damien Barr's acclaimed memoir *Maggie & Me*, written by Barr and James Ley and directed by SubaDas. Charting Barr's experience of writing the memoir, and the strange collision between past and present, *Maggie & Me* opens a door onto Barr's childhood in the 1980s, and the political spectre of Margaret Thatcher that forever changed his family, community and country.

THE SKINNY



Moyna Flannigan: Space Shuffle
Collective Gallery, Edinburgh, 28 Jun-10 Sep
Renowned Scottish artist Moyna Flannigan returns to Collective for a mesmerising solo show responding directly to the unique architecture of their City Dome gallery space. Her exhibition *Space Shuffle* is appropriately cosmic, with large-scale collages and constellations of paper sculptures drawing on myth, art history and pop culture to articulate visual memories and experiences.



Live Audio Essays: Air Pressure

Se03, Glasgow, 6 Jun, 8pm
Part of Glasgow International's events programme, sound artist Laurence Abu Hamdan's work weaves together urgent political narratives that pivot around acoustic experience and memory. These three performances draw on sonic data pulled from Lebanese soundscapes between May 2020 and May 2021, during which there were over 2311 instances of Israeli fighter jet and drone violations in Lebanese air-space, making audible lived experiences of violence and aggression.



Common Ground Festival

CCA: Centre for Contemporary Art, Glasgow, 7-20 Jun
There's a brand new festival in town! Common Ground is a social and creative project designed to bring diverse communities together through arts and culture; their inaugural festival runs this month, with a gorgeous programme of exhibitions, screenings and performances. Check out Palestinian choreographer Farah Saleh's performance *lecture Balfour Reparations* (2024-2044), and HOW IF WHEN, an exhibition of work made by children living in a refugee camp.



Polka Dot Disco Club

Infinites Ciel, Sub Club, Glasgow, 21 Jun, 11pm



Mattide Bull Flowers
from Jericho
Out of the Blue Drill Hall, Edinburgh, until 30 Jun

R.A.P. Ferreira
Summerhall, Edinburgh, 4 Jun, 7pm



The Last Pearl
Traverse Theatre, Edinburgh, 6-8 Jun, 7:30pm

Bad Bad Hats

Broadcast, Glasgow, 20 May, 7pm

For music that sounds exactly like a sun-bleached adolescent summer, there's no better band to turn to than Minnesota twosome Bad Bad Hats, whose peppy indie-pop sound sits perfectly alongside at times bittersweet, at times gushingly optimistic lyrics. Now on their fourth album, the exuberantly titled *Bad Bad Hats* is a sunny, charming affair - perfect for a warm May evening.

First Date

Summerhall, Edinburgh, 14-18 Jun

It's finally hot girl summer (no one mess it up!) and what better way to celebrate than with the second edition of First Date, Lighthouse Bookshop's literary festival dedicated to all things romantic and erotic. Featuring the likes of Ada Barumi, Andrés N Ordorica and Kate Young, the programme includes panels on romance, sensuality, and the comedy end of the rom-com.



Rare Moktar

Sneaky Pete's, Edinburgh, 18 Jun, 11pm
Sneaky Pete's weekly techno night welcomes Egyptian-Australian DJ Moktar to the eventbox for a night of Arab-infused beats. Effortlessly mixing high-octane club and techno tracks with traditional Arabic instrumentation, sampling and producing, Moktar's sets are characterised by groundbreaking cross-genre fusion and an irresistible dance-y vibe.

Heads Up

June 2024 - Chat

Heads Up

June 2024 - Chat

THE SKINNY

forward-thinking selections at Sneezy's (27 Jun). On Friday 28 June, think UK Funky, Amapians, Afrobeats, and hard drum for **Majemba x Stereo: Bick Mamba**. Alternatively, the iconic, Offen Musik big boss, **Vladimir Ivlovic**, curates off-kilter house records at Brunswick Celars. (Cammy Gallagher)

Art

June is a busy month, with the return of Glasgow International as well as Scottish undergraduate and graduate degree shows. The **Glasgow School of Art's** undergraduate and graduate shows take place across multiple venues in the city from 20 May to 9 June, while **Edinburgh College of Art's** degree show opens a day later, on 31 May, continuing until 9 June. In Dundee, the **Duncan of Jordanstone** degree shows take place from 25 May to 2 June. In Aberdeen, **The Gray's School of Art** degree show takes place later in the month, between 8 and 15 June.

Glasgow International returns to the city this month after a three-year hiatus. Opening to the public on Friday 7 June, for the next two-and-a-half weeks over 45 exhibitions and projects will take place across Scotland's largest city. Highlights include **Camara Taylor's** exhibition (*Imoutifire*) and **Delaine La Bea's** *Delainia: 17071865 Unfolding* at Tramway; artist duo **Josele KD and Kialy Tihengang's** film and sculptural installation *fu guma* at 5 Fionnora Street and **Alexis Kyle Mitchell and Ima-Abasi Okon** at 63 Portman Street. Performances and one-off events include American musician **Kali Malone** at Glasgow Cathedral on 21 June at 9pm.

Elsewhere in Glasgow, a new exhibition by **Peter McCarey** at Iota, titled *The Syllabary*, features visuals, readings and screenings of a 3D poem in over 2000 parts. Opens 8 June and continues until 22 June. Meanwhile, in Edinburgh, illustrator **Pirkó Edes** will present an exhibition at Out of the Blue Drill Hall, which explores her experience of being diagnosed with a brain tumour in 2022. You can catch *Beyond My Forehead*, a *Star - Astrocytoma* Diary between 24 and 28 June. (Harvey Dimond)

Theatre

Ever wanted to see a play in a whale? Now is your chance. June in Scotland brings a wide array of adaptations of classics, from Austen to Euripides. With ambitious new work popping up all over Scotland, summer is a time for unearthing and experimentation.

A Play, a Pie and a Pint continue their dazzling season with *Medea on the Mic* (10-15 June, Oran Mor), a queer and feminist reworking of the ancient Greek tragedy. Written by Scottish poet and playwright Naeef Tabatabaie-Khatambakhsh and directed by Philip Howard, the piece interweaves the story of Medea with contemporary threads.

For lovers of literary classics, Glasgow-based writer **Frances Poot** brings her brand new adaptation of *Jane Austen's Sense and Sensibility* to Pitlochry Festival Theatre (21 Jun-27 Sep). The world premiere leans into the visceral heartbreak of the story without losing any of the original's signature wit.

On the Orkney Islands, the 48th **St Magnus International Festival** (21-29 Jun) offers a wide menu of installations and theatre (as well as music, art and more). Highlights include a 50-foot, life-size replica of a sperm whale, in which the women's circus group **Circo Run It Ba** perform a piece aptly called *The Whale*, which explores the pollution of our oceans. Indoors (or rather indoors not in a whale), Aotearoa/New Zealand-based company **Trick Of The Light** offers *The Bookbinder*, a solo show that follows the winding story of an apprentice bookbinder after the style of Neil Gaiman.

In Edinburgh, local company **Cutting Edge Theatre** is staging *Rambles of the Heart* (The Studio, 28 & 29 Jun), a devised adaptation of the traditional Scottish ballad, *Lord Randall*. Devised and performed by a cast of young adults with intellectual disabilities, the piece explores coming of age and romance through music, experimentation and metatheatricality. You can read more about *Rambles of the Heart* in our interview with the director, **Andrés Cabrera Luna** on p42. (Itha Chung)



PHOTO: MARY - PETER HUNT

POSTER (p44-45)

Unnatural Urges
A collaborative project by Laura Lukka, Hang Linton, Jack Murphy, and Clay AD.

What grows on the deadened log of 'the natural'? How its goodness, purity, and normality might and decay? Who gets to determine what nature is and isn't? *Unnatural Urges* turn these questions on their head and convert them into the garden. Radioactive pickle organs! A dysfunctional family tree! Medical devices coming to life! Songs heaving the strongholds of Power!

View the work in Queen's Park, Glasgow, 7-10 Jun, open daily

Art Attack

There's art as far as the eye can see this month as we celebrate the return of Glasgow International with its city-wide programme of events, performances and exhibitions. June is also the month of degree shows, with the class of 2024 presenting the fruits of their creative labours in art schools across the country. We've got a special 16-page supplement providing a guide to The Glasgow School of Art showcase, with first-hand reporting from GSA students themselves.

We talk to Timorous Beasties, the internationally-lauded design duo, as they launch a new collection and a new location. Our centre pages feature a pull-out poster from the Glasgow International programme, and we take a tangential look at the art theme, as *Crust* talks to Numbers and Headset to trace the art of the party.

Turn to the *Land* for the Art Issue theme conclusion - *The Skinny* on... **Andrew Sim**, whose glorious paintings of plants, trees and yewwolves currently adorn the already incredibly ornate walls of the ballroom of Jupiter Artland, the art park on the outskirts of Edinburgh.

Stories from the City

Returning after a three-year hiatus, this year's Glasgow International is embedded in the city's communities and distinct history, while also embracing voices and ideas from outside the city

Words: Shalmali Shetty

This year, Glasgow International, Scotland's biennial festival of contemporary art, celebrates its 10th edition after a three-year hiatus. Running from 7 to 23 June, this year's festival presents a diverse set of projects across the city, in museums, galleries, libraries, artist-run spaces and other venues. The main programme comprises exhibitions and collective and community projects, along with a series of performances, screenings, talks, panels, sharings, radio broadcasts and workshops activating different spaces, which form the Gatherings programme. A total of 43 projects will be showcased, spanning various mediums and presented by both local and international artists, including emerging and established names.

Speaking with some of the younger artists from diverse diasporic communities living and working in Glasgow (many of whom are being platformed for the first time during the festival), reveals diverse but interconnected narratives that have influenced these projects. The Skinny spoke to five of these artists, outlining their approaches to this year's festival through mediums such as film, photography and engagement with archival materials.

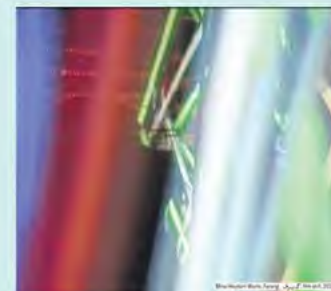
At Street Level Photoworks, Lithuanian-Scottish artist Kęstas Ula Kilijaitis presents *Arctic Swell* – a simple melody. The exhibition emerged from a residency in Finland in early 2020 that was cut short by the pandemic and centres on the idea of solastalgia – the anxiety induced by environmental changes and degradation. Across two rooms, the exhibition features a four-part video work alongside light boxes and photographs. The visuals combine drone footage of snowy Finnish forest landscapes coupled with Kilijaitis's experiences of pregnancy and motherhood during the pandemic. Drawing from Lithuanian and Scottish folk histories, one of the films includes a Scottish lullaby as its primary soundtrack, which speaks to a mother's anxiety about losing her baby while foraging in the forest. The photographs are created through an interesting process of manipulation using photogrammetry software and printed on organically shaped glass surfaces to enhance their sculptural qualities against the wall. These photographs are showcased



in a room lined pink by a filter on the gallery's glass windows, symbolising the light passing through sun and what an unborn baby might see from within the mother's womb.

Wei Zhang, a queer Chinese artist, is presenting their independently produced film *Wah Yin*, named after Glasgow's first Chinese restaurant which opened in the 1940s and eventually closed in the 1990s. Presented at 5 Florence Street, the project takes inspiration from archival film footage that Zhang accidentally discovered on eBay, which follows a family touring Scotland in the 1970s, a time coinciding with Glasgow's Shipbuilders Dispute. Drawing on these parallel histories and Zhang's personal experiences of navigating their queer identity within an Asian

household – particularly the challenges of balancing familial expectations and personal desires – the film weaves a poetic narrative. The story further follows two lovers: a queer neurodivergent migrant from Hong Kong and a queer local shipbuilder, who decide to remain living together in Glasgow against the wishes of their families. The characters' vivid, imaginative costumes reflect their internal turmoil, as their bodies metaphorically transform and decay. Given the parallel narratives, the half-hour film evokes the overcoming of adversity and the fight for a better future. Presented as a single-screen projection, the film is accompanied by a small TV playing archival films about the 70s Shipyard Dispute from STV and the National Library of Scotland.



Mina Heydari-Waite, a British-Iranian filmmaker, also engages with archival film in her presentation for the festival. Her film *Fareng* delves into a personal family archive of 30-hour long 16mm tapes, interweaving family history with broader sociopolitical contexts. Presented in collaboration with Offline Glasgow, the film takes us through family histories from the 1990s when her mother, pregnant with her, made two high-risk trips to Iran after years of separation from her family. During these trips, her mother documented everything around her on film, from family reunions to local scenery and even hours of Iranian television, driven by the fear that one day everything so personal to her would cease to exist. In her exploration of this history, Heydari-Waite discovered that the route that her parents travelled was the same route established by the British in Iran to set up the Indo-European telegraph line, facilitating communication between the Indian colony and the British Empire after the 1857 Indian Mutiny. The film is central to the exhibition, which also includes photographs and sculptural pieces, such as a fountain, each physical component references historical and personal moments from the film and reflects on themes of agency, communication and the transmission of messages within systems of power. Heydari-Waite has been involved in community-engagement projects such as film screenings and workshops in Govanhill, in the Southside of Glasgow, embedding this exhibition within a larger context beyond the festival itself.

Llewellyn, Joy Simons explores community engagement in his project *Beyond the Forbidden Gate*, making the festival a platform for some of his ongoing research into working-class communities in north Glasgow. Simons' research explores various histories and struggles, including public housing and land ownership issues, addiction and rehabilitation, incarceration and prison recovery, all of which feed into the multilayered project. Developed in collaboration with Glasgow Sculpture Studios and supported by SISCO and Glasgow Open Museums, the project will be presented across four libraries (the Mitchell, Possilpark,

Woodside and Springburn) and showcase a range of archival and research material, publications, projects and zines created by children and adults during community workshops, alongside community-contributed objects and history boxes from the library's collections. With the Mitchell Library acting as the main hub, it will host a series of talks, workshops and screenings. Possilpark Library will witness a book launch by the sculptor Martin McCreadie; Woodside Library will feature zines and work created by young children; and Springburn Library will showcase two sculptures by Jimmy Boyle, who is considered to be one of Scotland's most notorious gangsters who, through his association with the Barlamine Special Unit, became a sculptor and writer upon his release in 1981.

Speaking of archives, Glasgow School of Art Exhibitions, in collaboration with Craigimuir Nae (a community-led arts and heritage organisation based in Edinburgh), is presenting an exhibition dedicated to Sandra George (1957-2023), a British-Jamaican photographer. George had an extensive photographic practice documenting the Craigimuir community from the 1980s to the 2000s. Her significant body of work, never exhibited during her lifetime, includes photographs of her community portraits and self-portraits, offering a reflective and deeply personal perspective on her surroundings. Curated by GSA Exhibitions Director Jenny Brownrigg, the exhibition will showcase black and white photographs alongside other forms of George's artistic practice, highlighting her significant but underrepresented contributions as a woman of colour in Scotland. The exhibition will further host an hour-long panel discussion on 13 June at 6pm, led by Glasgow-based artist and

performer Christian Noelle Charles, with guests Zee Lorimer (artist and writer) and Tillyayo Fankuaye (writer and activist). The discussion will honour George's legacy, focusing on her body of work and its relevance to current community dynamics and the institutional challenges Black women and women of colour still face in the creative sector. Additionally, it will explore different perspectives on Black identity, representation and community engagement in Scotland.

Glasgow, with its long colonial and contemporary history as a port town with global trade connections, has inspired much-needed dialogues in the creative sector around diasporas, community, race, identity, resources and land use. This further supports the organisation of artistic communities and sustains collaborations, highlighting Glasgow's unique approach to experimental and grassroots initiatives in the arts. This collective effort to activate the city through community engagement has been key in developing 2024's iteration of Glasgow International. The festival's support has made possible various community-led projects, emphasising making, sharing, sustaining, and exchanging ideas on both a local and global scale.

Glasgow International Festival of Contemporary Art, venues across the city, 7-23 Jun

THE SKINNY

Moving image at GI

There's a rich collection of moving image work coming up at this year's **Glasgow International**. In addition to the work discussed on the previous pages, here are five more moving image exhibitions to seek out during the festival

Words: Jamie Dunn



Enzo Camacho, Ami Lien, *Offerings for Escalante*



Alexis Kyle Mitchell, Ina-Abasi Olan, *The Treasure of Human Inheritance*



Bobbi Cameron, Owan Train McGilvray, *Anticipate, subliminal*

Enzo Camacho, Ami Lien
Offerings for Escalante, a new exhibition from Enzo Camacho and Ami Lien, comprises two film elements – an hour-long experimental documentary and a 16mm stop-motion animation – in addition to handmade paper and a light-based installation. The title refers to a city on Negros, a plantation island in the Philippines that's been the centre of Camacho and Lien's research for the last few years. The duo describe the show as an "act of remembrance" for the horrifying Escalante Massacre of 1985, a brutal episode of state violence against workers protesting against conditions. Interweaving testimonial from the people of Negros along with organic materials and iconography from the island, the artists aim to shed light on the significance of collective remembrance and mourning. The choice of GoMA, the former home of a tobacco plantation barn and subsequently a hub for trade exchange, as the exhibition's venue should add an extra dimension when *Offerings for Escalante* comes to GI. GoMA, 7 Jun–1 Sep

Camara Taylor
[mouthfeel]

Camara Taylor's practice is concerned with archival documents and fragments of language. They're particularly interested in Scotland's entanglement with racial capitalism. Their GI show includes new and reassessed work which includes collaborations with artists 耀興 (Yu Tung) and Sharif Elissabagh, and the Glasgow women's wedding collective Slighamhairs. The centre of the show is new moving-image piece *[mouthfeel]*, which imagines the last gold coin to be produced by the Scottish Mint as it dissolves on a tongue. That coin, incidentally, was minted in honour of the shameful Darien scheme, which was an

unsuccessful attempt by Scotland in the late 17th century to establish New Caledonia, a colony in the Darien Gap in Panama. Tramway, 7 Jun–18 Aug

Alexis Kyle Mitchell, Ina-Abasi Olan
Anticipate, subliminal

Several shows at this year's GI see pairs of artists presenting work in conversation with each other, such as *Anticipate, subliminal*, which brings together the work of friends Alexis Kyle Mitchell and Ina-Abasi Olan. The moving-image element of the show is Kyle Mitchell's *The Treasure of Human Inheritance*, an hour-long film about the experience of living with and alongside disease and disability. The film blends footage of urban decay around Glasgow (a rich well to drink from), family home movies and hand-processed celluloid. Kyle Mitchell also worked with Luke Fowler and Richy Carey, who've created an analogue synthesiser soundtrack that mimics inheritance patterns of genetic disease. Kinning Park, 7–23 Jun

Bobbi Cameron, Owan Train McGilvray
I'm attended as a portal myself

Another two-person show, the intriguingly titled *I'm attended as a portal myself* sees friends Bobbi Cameron and Owan Train McGilvray present sister installations joined via 'an architectural intervention'.

Cameron's work, for the first words of a dreamworld, is a 16mm film that works as an act of time travel. "I am comparing my own experiences of Celtic shamanic practices to the experiences of my grandfather (and others) with dementia to explore what it means to exist in multiple places at once," Cameron says of the work. The film is a collaboration with cinematographer Margaret Salmon, composer Richy Carey, movement artist Annela Piesse and shamanic practitioner Ruth McCauley, and the result blends deep listening

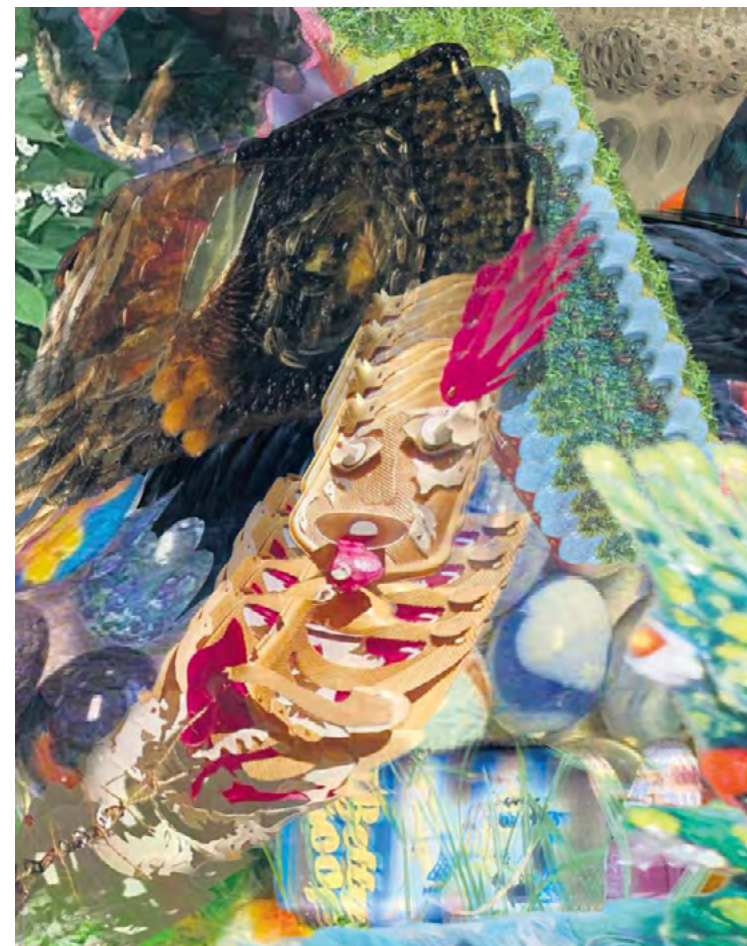
practices, field recording and Celtic shamanism as a celebration of non-linear and multi-versal communications.

Train McGilvray, meanwhile, continues his interest in working-class queer spaces with *Seeing Red*, which attempts to reanimate North Wales's only gay bar, which was burned down in an arson attack over a decade ago. Train McGilvray's video work blends digital archive with interviews with former patrons that he's tracked down to create a bilingual tribute to this lost institution. His room will also feature additional drawings lamenting lost queer history.

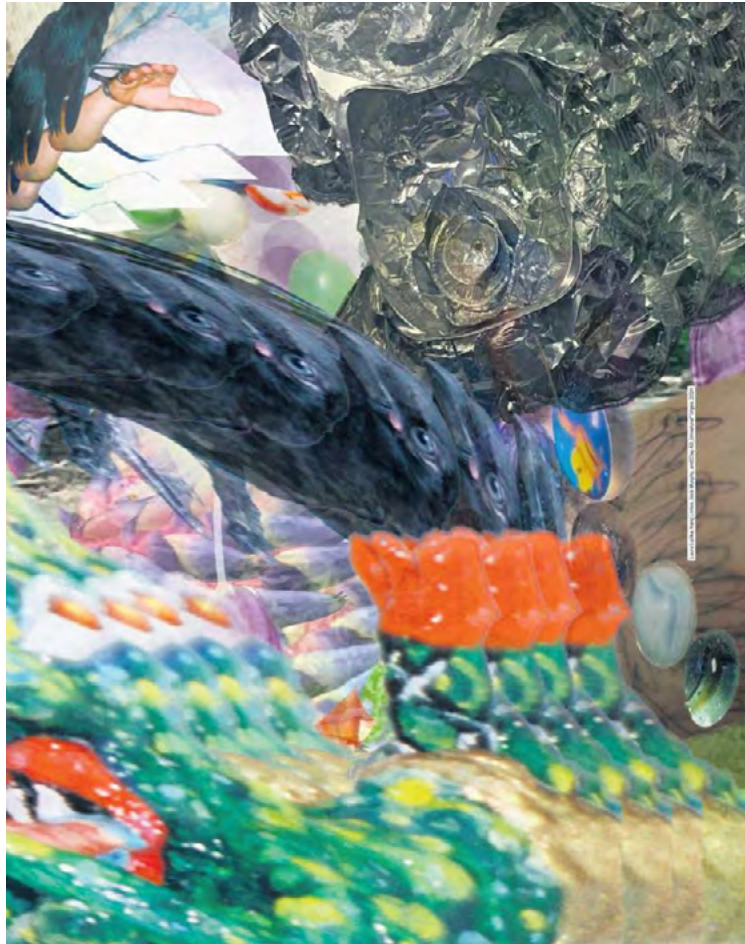
Taken together, I'm attended as a portal myself offers a dual window exploring memories of rural culture, with the moving image acting as the dreamy conduit to communicate with and explore these lost histories. 2 Florence Street, 7–23 Jun

Anne-Marie Copestake, Emmie McLuskey, Duncan Marquis
Descants

If you prefer to take in your moving image work in the cinema space, then be sure to make it along to *Descants* from Anne-Marie Copestake, Emmie McLuskey and Duncan Marquis, which will have a one-off screening at Glasgow Film Theatre as part of GI. The film was commissioned as a way of documenting the GI festival in 2021, which took place under various COVID restrictions. The aim of the film is that it would act as a "community portal" mapping conversations between artists, both local and far-flung, in the programme. The filmmakers describe it as a "record of local history as it unfolded, revealing individual and collective values and desires," and it should act as a fascinating window into how artists were feeling, thinking and working during pandemic conditions. Glasgow Film Theatre, 23 Jun, 2pm



June 2024 – Art Skinny



Sandra George
Part of Glasgow International
5 Florence Street, Glasgow,
7-23 Jun

This exhibition will explore the work of community worker and photographer, Sandra George (1987-2013), who took thousands of images of community projects across Scotland between the 1980s and the late 2000s. Social justice and equity was at the heart of both George's community and her artistic work, which was not exhibited during her lifetime. This solo exhibition, developed in collaboration with Craigmillar Now, presents George's photography and a selection from her wider artistic multidisciplinary practice.

An Evening for Sandra George
Part of Glasgow International
5 Florence Street, Glasgow,
12 Jun, 6pm

Delve into Sandra George's profound impact on Scotland's artistic landscape through a panel discussion led by esteemed hosts Christian Noelle Cranley, Zoe Lorimer, and Tillyayo Fankuaye. Gain insights into Sandra's work and participatory practice, exploring the intersections of art and community engagement. Engage in a reflective dialogue on the experiences of living as Black women in Scotland and the pivotal role of community in navigating challenges and fostering resilience.



The First Annual Maud Sulter
Lecture with Jackie Kay
Part of Glasgow International
Reid Lecture Theatre, The Glasgow
School of Art, 20 Jun, 3pm

Delivered by Scottish poet, playwright and novelist Jackie Kay, this event aims to amplify the legacy of artist Maud Sulter, her roots in Scotland, and the internationalism of her practice as an artist, photographer, writer, poet, curator, and organizer. From the mid-1980s until she died in 2008, Maud strove to place Black women at the centre of an art history that had excluded them. She also challenged Western art, denouncing the erasure faced by the African diaspora.

Eddie Stewart and Stephanie Smith
Reid Gallery, The Glasgow School of Art, 21 Sep-19 Oct
The new academic year starts at The Glasgow School of Art with an exhibition from artists and long-time collaborators Stephanie Smith and Eddie Stewart, aka SMITH/STEWART. Their practice explores collaboration, trust, relationships and communication. Using film, video and sound, they make events and performances as well as objects and installations, with a primary emphasis on the body and the implication of the viewer.



'Ah, Sugar', Marlene Smith. Collaboration with Cubitt, and Cubitt Fellow Sean Elder
Reid Gallery, The Glasgow School of Art, 2 Nov-14 Dec
An exhibition of work by artist and curator Marlene Smith, curated by Sean Elder (MLU Curatorial Practice). This solo exhibition will include new sculptural and drawing work, emerging from the artist's ongoing interest in the material and bodily qualities of sculptural practice and inquiries into the cyclical nature of social histories and familial entanglements.



Bet Low Centenary, in partnership with
Pier Art Centre, Orkney
Reid Gallery, The Glasgow School of
Art, 11 Jan-8 Feb 2025

This exhibition will reflect on Bet Low's working life, from early studies of Glasgow to the late Orkney landscapes and goes some way in reassessing this important artist's contribution to Scottish art and culture.

GSA Highlands & Islands Summer Show
GSA Altyre Campus, Moray, 15 Jun,
10am-6pm

An exhibition showcasing our work and generating future opportunities for collaboration across the region in learning, research and knowledge exchange.

THE SKINNY

Art

Glasgow International round-up: ‘art in flats, art in shops, art in a car’

By Susan Mansfield

Published 18th Jun 2024, 10:47 BST

Updated 18th Jun 2024, 10:55 BST



If the programme for this year’s **Glasgow** International feels a bit slimmer than in previous years, it doesn’t mean there’s less happening. As usual, the festival is woven into the fabric of the city, springing up not only in galleries but in disused buildings, people’s flats, old shops and even a car: the Opel Corsa from Germany, parked in the King Street Car Park, is broadcasting sound works on short wave radio in a project led by Susan Philipsz featuring students from Dresden and Glasgow.

There’s also plenty of work around which isn’t in the programme, giving the festival a fringe, from Ross Sinclair reflecting on his time as a founding member of The Soup Dragons in Original Line Up at Stallan Brand Architects, to the strangely affecting paintings of little known American artist David Byrd at 42 Carlton Place.

The “international” part of GI this year is less a line-up of big name international artists than work which reaches out and explores a deep range of connections across the world. At GoMA in **Offerings for Escalante** (****), collaborators Enzo Camacho (USA) and Amy Lien (Philippines) look at the island of Negros in the Philippines, colonised in the 19th century to produce sugar, which was the site of a massacre when Government troops fired on protesting workers in 1986.



Kim Bohie at Modern Institute PIC: Eoin Carey

At the centre of the show is a moving and thoughtful hour-long documentary film, *Langit Lupa* (Heaven and Earth), which explains the background, features eye-witness accounts and animates the heart of the story with a group of children making their own ritual to commemorate the dead.

At Glasgow Print Studio, in **Each body wakes up on a wave** (***), Rudy Kanhye and Lauren La Rose and their collaborators look at Mauritius, chosen in 1834 by the British for “the great experiment” to replace enslaved people with indentured labour. In the decades that followed, almost half a million people arrived there from India – some going on to indentured labour in other countries – in one of the biggest migrations in human history.

The show, taking as its central premise Edouard Glissant’s idea of the creole garden, seems to shift round the edges of this bigger story. The emphasis is on multi-sensory work, such as prints made with thermochromatic ink which changes with touch. Viewers can make their own rubbing of a coin or play a game of ping-pong, but the lightness seems somewhat

at odds with the seriousness of the background.

Meanwhile, at CCA, Glasgow artist Thomas Abercromby guest-curates **You Have Not Yet Been Defeated** (****) working with The School of Mutants, a group of collaborators formed in Dakar, Senegal. Glissant features here too, alongside Senegalese writer Ousmane Sembène and Egyptian-British blogger Alaa Abd El-Fattah, in an ongoing participatory research project featuring sound and film, prints, a textile banner and a mobile library.



Installation view of You Have Not Yet Been Defeated PIC: Dotgain

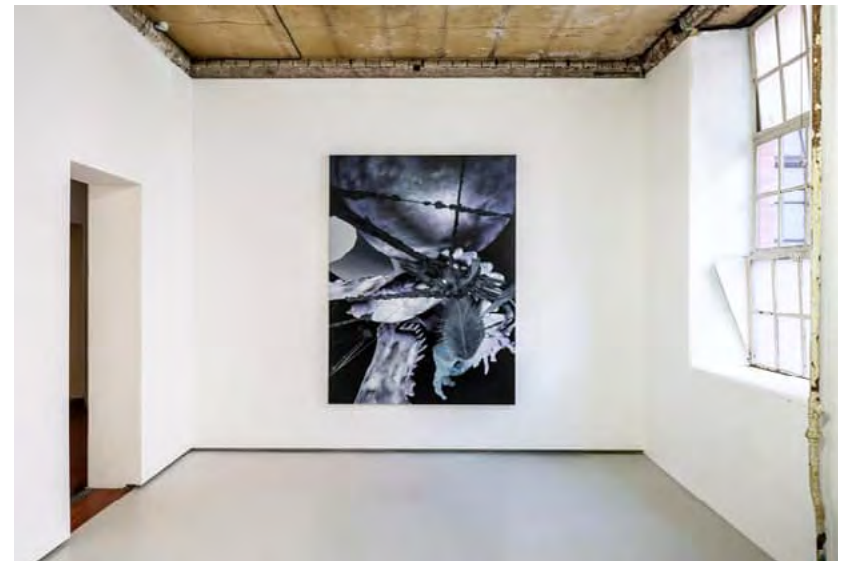
A strike by workers on the colonial Dakar-Niger railway in the 1940s forms a central thread. While it doesn't offer conclusions, the work has the gravity which comes from being anchored in real life, and the liveliness of ideas which are being subjected to the lens of the imagination. The central perspective is West African, but the show also includes a poem by Palestinian writer Hiba Abu Nada, killed in Gaza by an Israeli airstrike in October 2023.

Traces of Glasgow's colonial past drives **[mouthfeel]** (***), by Camara Taylorin Tramway 5, also research-based and collaborative. Central to the show is the impressive Falls of Clyde, built in collaboration with Sharif Elsabagh and the feminist welding collective

Slaghammers, over which cascades not water but dark rum. Its sweet, musky smell permeates the gallery, as does Aí Túng's bewitching soundtrack. Taylor's work seems to prefer to evade any direct interpretation, with photographs which decay in their frames and text which is redacted.

Other artists grapple with more personal histories. At 138 Niddrie Road, Mina Heydari-Waite's film **Farang** (****) traces a semi-fictional trip across Iran following the British-built Indo-European Telegraph Line. Hi-8 footage shot by her British father of her Iranian mother and her family in the 1990s is combined with archive material about the telegraph line to make an evocative portrait of past and present, connection and disconnection.

Korean artist Sooun Kim, who has been based in Glasgow since he graduated from Glasgow School of Art's MFA course, negotiates his two countries in **Echoes** (****) at the Patricia Fleming Gallery (not in the GI programme). He works between painting and filmmaking, with a high level of competence at both, combining fantasy and realism, traditional skills and contemporary digital ones. His new film, part funded by Creative Scotland, explores his relationship to the history of the Jeju Uprising in the late 1940s on the Korean island where he was born.



Sooun Kim at the Patricia Fleming Gallery PIC: Courtesy of the artist / Patricia Fleming Gallery

There is more fine experimental film in a deconsecrated church at 83 Portman Street with the first feature by Alexis Kyle Mitchell in Anticipate, **Sublimate** (****) a two-person show with Ima-Abasi Okon. The spine of Mitchell's moving hour-long film, The Treasury of Human Inheritance, is a personal reflection on the genetic muscular condition which affects members of her family, including her mother and sister. She draws parallels between the failing human body and beautiful decaying buildings around Glasgow, and the film has a powerful soundtrack developed with Luke Fowler and Richey Carey. Another Glasgow artist, Duncan Marquiss, gets a camera credit.

The surprise of the festival is the work of **Sandra George** (****) at 5 Florence Street, a community worker and documentary photographer in Edinburgh's Craigmillar in the 1980s and 1990s. After her death in 2013, her partner gave her archive to community arts organisation Craigmillar Now, and this show is beautifully curated by GSA's Jenny Brownrigg.

One room celebrates her strong documentary work, recording the day-to-day of organisations such as Shakti Women's Aid, the Royal Blind School, the Victoria Hostel Women's Refuge, as well as everyday lives on Edinburgh's housing schemes and of people of colour in the city. A second space explores more personal work, including portraits of herself and her son Tyler, and jewellery and textiles she made as an art student.

And there's another surprise at Modern Institute with another Korean artist, **Kim Bohie** (***), a generation older than Sooun Kim, but also a native of Jeju. Here, there is no political unrest, only a kind of meditative tranquility: sea meets sky in a calm, blue horizon; a black labrador dozes under garden palms. Even the surfaces are smooth. It feels unusual work for Modern Institute and for GI, but at the end of a long, footsore day on the trail, is exactly what the soul needs.

Enzo Camacho and Amy Lien until 1 September; Rudy Kanhye and Lauren La Rose until 27 July; You Have Not Yet Been Defeated until 31 August; Camara Taylor until 18 August; Sooun Kim until 6 July; Kim Bohie until 5 September; all other shows until 23 June.

Related topics: [Glasgow](#)



Art

Glasgow International reviews: Cathy Wilkes and Delaine Le Bas – 'the more you look, the more there is to puzzle and delight'

Cathy Wilkes's GI show explores the Troubles, while Turner Prize nominee Delaine Le Bas sets about subverting stereotypes, writes Susan Mansfield

By Susan Mansfield

Published 10th Jun 2024, 15:37 BST

Updated 10th Jun 2024, 15:57 BST



Cathy Wilkes, Hunterian Art Gallery ****

Delaine Le Bas: Delainia 17071965 Unfolding, Tramway ****

After a gap of three years, Glasgow International, Scotland's contemporary art biennial, is once again animating spaces large and small across the city. One of the most anticipated shows is **Cathy Wilkes'** work at Hunterian Art Gallery, one of five UK commissions supported by the Imperial War Museum's 14–18 NOW Legacy Fund on a general theme of war and conflict.

Wilkes' delicate work can be hard to navigate, usually resisting any notion of theme or interpretation. Here, the addition of an up-front theme is transformative.

The starting point of the show is a fabric sculpture of a woman recoiling from a rubber bullet, a reference to activist Emma Groves, shot in the face by a British soldier through the window of her home in Belfast in 1971 and blinded as a result. The rest of the work seems to spring back from that moment, like the slow-motion miasma after a shot is fired.



Installation view of the Delaine Le Bas exhibition at Tramway PIC: Alan Harvey / SNS Group

Not that this show is specifically about Emma Groves, or about the Troubles, amid which Wilkes grew up, but it is about conflict viewed from the domestic sphere. A battered wooden dining chair, decorative wall lamps and delicately positioned children's clothes all speak to a feminine perspective on trauma and loss. Operating in similar territory to Maria Fusco and Margaret Salmon's 2023 film, *The History of the Present*, it's a story less told, but no less powerful.

In this context, a smear of red paint, or the imprint of a hair in what looks like blood, becomes devastating. A big flat square object is wrapped in a wool blanket, a gesture both of care and (in the lexicon of Belfast's political prisoners) of protest. But it could also be a painting. There is no place for grand, gestural art-making here. The smallest interventions stand for something much bigger. And they are enough.



Work by Cathy Wilkes at the Hunterian PIC: John Devlin / The Scotsman

After the delicacy and restraint of Wilkes' work, the show by **Turner Prize** nominee **Delaine Le Bas** at Tramway couldn't be more different. She fills Scotland's biggest art space with a grand-scale installation of painting, sculpture, banners, embroidery, collage, video, sound, performance and words, words, words.

Delainia 17071965 Unfolding (the number is the artist's date of birth) brings together new and existing work from many of her recent exhibitions, suggesting that all are part of a single whole. Central to her practice is her identity as a British Romani woman, and her exuberant work draws strength in part from subverting stereotypes – reclaiming the image of the witch, for example – and from expanding the conversation to take in feminism, human rights, environmental issues and the conflicts around language itself.

It's an act of anger and resistance and celebration all in one, with a clear protagonist and antagonist. "You have f***** us over for centuries," she writes. "No more!"

The large space of Tramway 2 is subdivided by a series of calico structures. We encounter a female figure in a "Protest is Peril" t-shirt on the frame of a covered wagon, and a towering goddess sculpture with a snake in each hand and an Egyptian cat deity on her head. There's an inner tented area in which children play, and an inner-inner area in which witch-like figures run round the perimeter as if they were on lantern slides. There are hay bales and, later, a boxing ring.

Le Bas seems to work simultaneously on large and small scales. She studied Fashion and Textiles, and her embroidery and appliqués are exquisite. It's worth stopping to look at details, like the gorgeous white dress and veil which – on closer examination – is suspended from a noose. The more you look, the more there is discombobulate, puzzle and delight. This work is so far beyond restraint that you can barely see it with a telescope. But that, too, can be powerful in the right hands.

Cathy Wilkes until 29 September; Delaine Le Bas until 13 October.

Related topics:

Scotland

Turner Prize





Glasgow International

various venues, 7 to 23 June

The programme for this year's Glasgow International (GI) is vast and curatorially diverse – there is no overarching theme to weigh it down – and is dispersed across the city. The previous iteration was scheduled to open during the national lockdown, with only several exhibitions partly reopening during a momentary reprieve in the spread of the virus, so this year felt like a moment to try to regenerate cultural awareness of this important event in the Scottish art calendar.

At the Gallery of Modern Art (GoMA) is Amy Lien and Enzo Camacho's *Offerings for Escalante*, 2023, which brings together the duo's research into the history of the Philippine island of Negros, with which Camacho has a familial connection. The central video projection draws attention to the island's long history of plantations, and closely observes the practices of mourning led by the community. The moving, experimental documentary, which repeatedly includes icons of the island's cultures and decorated handmade papers, highlights the difficulties in preserving histories under colonial rule. Pointedly here, the centre of this history revolves around a Glasgow-based company that imported Scottish textiles to the area and exported cheap sugar. The siting of this work in the former Royal Exchange of Glasgow – now the city's modern art gallery – draws a tight circle around the profits extracted from enslaved people's labour.

The title of the exhibition refers to the Escalante Massacre of 1985, in which farm workers protesting against Ferdinand Marcos's regime were killed. The artists view their exhibition 'as a source for collaboration and alliance-building across global land and labour struggles', as well as a critique of the continued colonial acts in the present day, namely Israel's attacks on Palestine that have led to charges of genocide. Despite the horrific stories that unfold in the work, however, there is some hope: chiefly the ability of communities to come together and rebuild, remember and resist.

Similar reflections were offered by Cameron Rowland's *Obstruction*, 2024, in which the artist locked the gates of nearby Ramshorn Cemetery, a burial plot favoured by the merchant class of Glasgow during the 18th and 19th centuries, of which many members were slave traders. This simple act by Rowland draws attention not only to the history of the cemetery, but also to the continued revenue drawn from tourism today to sites built on the funds of slavery; Rowland views the unauthorised locking of the gates as 'black antagonism of this heritage'.

Josie KO and Kialy 'Thingang's collaborative work at 5 Florence Street is titled '*fir gorma*', an Old Irish phrase that translates as 'blue men'. It is a term found in ancient chronicles that are thought by historians to refer to the North African people enslaved by Vikings in the ninth century and who were brought to Ireland and the Scottish Hebrides. The duo's resultant large-scale



Alexis Kyle Mitchell, *The Treasury of Human Inheritance*, 2024, film

effigy of a black woman pouting is wrapped in blue fabric and displays a sash that reads 'from the river to the sea'. By declaring solidarity with the Palestinian people, the artists invite us to fight against current colonial massacres and reflect on how legacies of slavery and the voices of the oppressed are reflected in them.

Also at 5 Florence Street is Owain Train MacGilvary and Bobbi Cameron's collaborative work *I'm attended as a portal myself*, which exemplifies the shared working ethos common to many Glasgow-based artists. MacGilvary's work bathes the room in shades of red while queer, working-class and Welsh language references flash on the screen and high-decibel dance music lends a club-like atmosphere to the enclosed space. The red-washed room and vibrations envelop the viewer with an unexpected intensity. Across the hall of the old School building – we're in the 'boys' building' – we are met with a sense of calm and control. Cameron's work, in stark contrast, is blue and bright; ambient music, sonorous and soothing, ripples around the room, mimicking the rippling waters, steady landscapes and Cameron's flowing movements on screen, dancing on the edge of a cliff. It served as a much-needed pause among the bustle of the GI opening programme.

Upstairs was an exhibition of the historically overlooked photographer and community worker Sandra George. For many, this was the first time to see a body of work that explored her experiences as a black woman living in Edinburgh from the 1980s to the late 2000s. We see her engagement with children at the Royal Blind School, witness as they acquire Braille, learn to play a musical instrument or buy food. We also see her intensely close relation to the community in which she lived, from those stripped of welfare rights to the numerous disenfranchised groups she worked with, and the complexity of motherhood.

Picking up on political agendas of how information is disseminated is the exhibition by the collective School of Mutants at the CCA. Guest curated by Thomas Abercromby, the exhibition connects Dakar to Glasgow across numerous formats – videos, drawings,



Voyage

Jake Grewal, Savannah Marie Harris, Caspar Heinemann, Merlin James, Sanya Kantarovsky, Alastair Mackinven, Mike Silva, Frank Walter (with lunar images selected by Nathaniel Lee-Jones)

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Sandra George, *Self Portrait, Bread Street, May 1993*, 1993

objects and a library – as if to challenge neatly held methodological approaches to research. The three-channel video installation *We are the Ambassadors of the Blurred Mirages of Lands that Never Fully Materialised*, 2020, reads like a French-language Western. Dark and moody, the video compares present-day life and speculative futures in which two characters debate how to find sanctuary against a backdrop of architectural ruins. Their despair and anxiety collapses any purposeful dialogue into conflict and further doubt.

Another complex but ultimately more accessible presentation is Alexis Kyle Mitchell's film *The Treasury of Human Inheritance*, 2024, which deals with the effects of living with an inherited disease and its slow, defining hold on daily life. Mitchell provides clarifying insight into living with the anticipation of an ultimately lethal illness, most poignantly in an unguarded Zoom conversation with the artist's sister when they both reflect on their mother's death in different time zones and locations. The film also shifts into esoteric territories, such as talking to a tarot card reader about the future, as if one might deduce greater meaning in alternative systems of interpretation over the medical and scientific reasonings, or the odd ways in which film stock might be processed with urine. Accompanying the film is Ima-Abasi Okon's work of a vacuum-packed bag of oxtail soup pinned to a framed board. The comforting meal is made utilitarian, as if packed for a long journey. Afterall, the road to and through grief is long and often lonely. Okon's reflections on care, knowledge production (the recipe inherited and repeated like genetic patterns) and 'individual and collective nourishment' are, then, an antidote to grief.

As with many other works in this year's Glasgow International, community, collectivity and collaboration is at its heart. In these complex and sometimes hopeless times, there is much to be learned from these careful, mindful and collaborative practices.

Cole Collins is a lecturer in modern and contemporary art history at Edinburgh College of Art.

Soumya Sankar Bose: Braiding Dusk and Dawn

Delfina Foundation, London, 15 May to 7 July

My heart hurts. In the days that have passed since visiting this exhibition, I cannot shake its harrowing stories – of loss, and of the consequences of cruel political, personal and sexual violence. 'Braiding dusk and dawn' centres on Soumya Sankar Bose's family history during political crises in West Bengal in the 1960s and 1970s. It focuses on the life of the artist's mother, who at the age of nine disappeared, returning almost three years later with little memory of what had happened in the interim.

The newly commissioned three-channel film *Things We Lost Last Night*, 2024, is a hazy patchwork of memories. While it is primarily about the artist's mother looking back on her disappearance in the late 1960s, several other stories are also interspersed, including from Manik-Da, an escaped resistance fighter, and a one-eyed woman who describes the harrowing violence she experienced in this turbulent period. More quotidian scenes recur too, with archival footage from the period playing on a television set or heard over a radio – inclusions that serve as ever-present reminders of the wider political context. Bose spent much of his 2022 Delfina Foundation Residency searching various archives, including in the British Library, to piece together what life might have been like in the historically communist-leaning state of West Bengal in the 1960s and 1970s. One formative detail for Bose came in 1967, when the peasant movement against landlords and the Indian state catalysed the formation of the violent Naxalite movement (a militant communist separatist group). Bose's family history was inextricably bound up in the leftist struggles of that era.

It is not only this salient political context, though, that makes *Things We Lost Last Night* so compelling, but also the way in which Bose choreographs the



Soumya Sankar Bose, 'A Discreet Exit Through Darkness', 2020–



THE ART NEWSPAPER

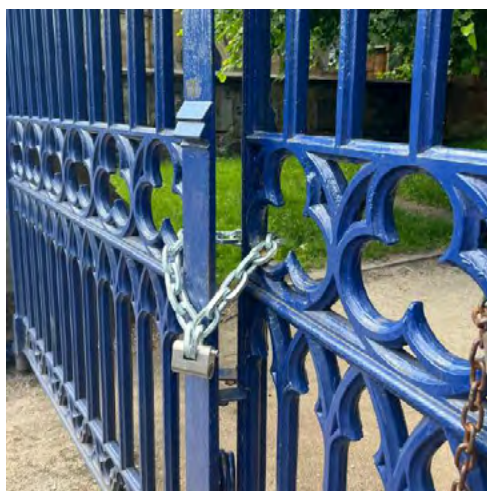
Glasgow International // Review

Glasgow International has no title—but it certainly has a point

While there is no overarching theme, works dealing with the impact of conflict and the legacy of colonialism dominate the tenth edition of the city-wide event this year

Louisa Buck

12 June 2024



Cameron Rowland has wrapped a chain and padlock around Ramshorn Cemetery



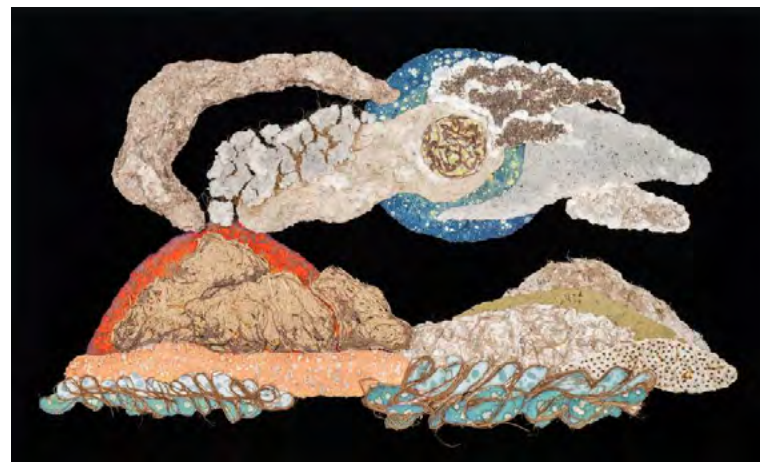
The Buck stopped here

The Buck stopped here is a blog by our contemporary art correspondent Louisa Buck covering the hottest events and must-see exhibitions in London and beyond

There is no overarching theme to this year's Glasgow International. Instead director Richard Birkett prefers to emphasise what he describes as the "collectivity" and "polyvocality" of the Glasgow arts scene—its arts and community organisations, artist run spaces, artist and independent curators—and to demonstrate how this ecosystem connects with artists worldwide.

Combined with some great programming, this refreshing liberation from curatorial shoe-horning has resulted in one of the strongest and punchiest editions in recent years. The tenth Glasgow International may lack a title, but there's no shortage of common and crucial concerns reverberating through both the local and the global work that is currently occupying the city's disused church halls, public libraries, car parks and tenement blocks as well as its more official gallery spaces.

The catastrophic impact of conflict and the legacy of colonialism pervades much of this festival. Ramshorn Cemetery is the resting place for the city's wealthy 18th- and 19th-century merchant class, many of whom got rich trading in goods produced by slaves and/or were slave owners themselves. Many also served on Glasgow City council, which currently runs and maintains the cemetery. Now with brutal directness the American artist Cameron Rowland denies access to these deceased dignitaries by wrapping a hefty chain and padlock around the cemetery's elegant Victorian Gothic gates. It's a simple act that carries a huge and resonant heft. How Glasgow council responds to Rowland's unauthorised closure of one of its historic public tourist sites remains to be seen.



Enzo Camacho & Ami Lien, *Social Volcano (lava moon)* (2023)
Image: courtesy of the artists. Photo by Wong Pak Hang @ Studio Lights On

More Victorian splendour is disrupted over in Glasgow's Gallery of Modern Art (GoMA), originally built in 1778 as the magnificent townhouse of William Cunninghame, a Glasgow Tobacco Lord who made his fortune in the transatlantic slave trade. Enzo Camacho and Ami Lien have filled GoMA's lofty neo-Classical central hall with *Offerings for Escalante*, a multimedia outpouring of paper sculpture, stop frame animation and projected film, all made as a result of the artist duo's research into the Philippine island of Negros, where Camacho's mother is from, and which has a plantation-based sugar industry with historical links to Glasgow. The artist duo focus their exhibition on the generational trauma of the 1985 Escalante massacre against protesting farm workers, most notably with an hour-long experimental documentary that intersperses horrific testimonies from survivors with abstracted footage of over-layered plant forms, processed using chemicals extracted from the plants themselves.

At the Hunterian, the Glasgow-based artist Cathy Wilkes turns her sights on Ulster to bear witness to the often disregarded effects of violence in a sombre and intensely atmospheric installation of new sculpture, painting and archive materials. Commissioned by the Imperial War Museum, the show is uncharacteristically specific. Wilkes makes direct reference to her childhood in Belfast, focusing specifically on the case of Emma Groves, a Belfast woman blinded by a rubber bullet fired into her face by a British soldier as she looked out of her living room window.

In what is the central image of the exhibition, Wilkes presents the bullet coming out of the gallery wall with devastating effect on a recoiling life-sized sculpture. It's a timeless image of horror that also speaks directly to the current atrocities in Gaza as well as what took place on a November morning in West Belfast in 1973.



Lawrence Abu Hamdan, *Air Pressure* (2021), documentation of the performance at the Museum of Modern Art, New York in 2023
Image: Courtesy of the artist and MoMA

Gaza also haunts *Air Pressure*, Lawrence Abu Hamdan's live performance lecture, which offers a meticulously researched—and often excruciating—account of what it is like to live under the constantly violated skies of Beirut as they roar and buzz with the incessant sound of Israeli jets and drones. Between 2006 and 2021 there were over 22,111 instances of illegal flights in Lebanese airspace and Abu Hamdan describes himself as an “earwitness,” using his own recordings as well UN data to log and present these incursions in sound and projected images. In doing so he demonstrates the corrosive effect of this aural assault on the mind and body, as well as providing a chilling indictment of the collusion of so many countries, including the UK and the US, in the ongoing arming of Israel.

Many of the works are especially effective when wider social, political and historical events are harnessed to an artist's personal experience. Mina Heydari-Waite's film and sculptures at Offline in Glasgow's Southside conflate family footage of picnics and outings in 1990's Iran with the location of the British Indo-European Telegraph line, part of the apparatus of Empire, which ran across Iran for more than half a century.

Over in the cavernous space of Tramway, Delaine Le Bas—shortlisted for [this year's Turner Prize](#)—runs riot with an angry extravaganza of embroidery collages, embellished mannequins, sloganeering banners, tented structures and soundscapes, presided over by a giant effigy of a snake-brandishing Minoan Goddess. In this highly wrought—and somewhat

overwrought—mashup of myths, symbols and Mise-en-scènes the artist aligns her first-hand experience of prejudice as a British Romani person with a plethora of ‘outsider narratives’ ancient and modern, and puts them firmly in the context of present day concerns surrounding land rights, border control, the housing crisis and environmental breakdown.

Intensely intimate personal histories form the subject of Alexis Kyle Mitchell’s poignant and moving film *The Treasury of Human Inheritance* in which she charts her family’s experience of myotonic dystrophy, a genetic disease that becomes more virulent with each generation. As well as touching home movie footage of the artist’s family—many of whom are now deceased —*The Treasury of Human Existence* is accompanied by work on systems of nourishment and care (including a vacuum packed sachet of oxtail stew) made by Kyle Mitchells’ s artist friend Ima-Abasi Okon. The sustaining, supportive Glasgow art scene is also in evidence throughout, with the film featuring a synthesiser soundtrack made by the artist Luke Fowler and the composer Richy Carey as well as an appearance by the Turner Prize-winning artist Charlotte Prodger, who walks along an ancient Coffin Road along the west coast of Scotland.

Communities from Scotland’s recent past are celebrated in the solo exhibition of the photographer Sandra George, organised by the Glasgow School of Art exhibitions, which is one of this Glasgow International’s revelations. Born in Jamaica, George moved to Scotland as a child and was a community worker in Edinburgh from the 80s and her warm, empathetic, beautifully composed images document the people and organisations George worked amongst, including Shakti Women’s Aid, the woman’s refuge at Victoria hostel and the Edinburgh BlindCraft mattress factory. George also photographed herself as a mother with her son Tyler and privately experiments with her own image in a striking Cindy Sherman-esque series of early 1980’s self-portraits in which she sports a variety of different ‘looks’. When George died in 2013 her work had not been exhibited, but now she is getting the recognition she deserves.



Susan Philipsz and Radio International Collective, *Radio International* (2022) installation view at Manifesta 14, Prishtina.

Image: Courtesy of the artists

Glasgow’s long cultural reach owes much to the enduring stature of its art school. Now Susan Philipsz—another Glasgow-born Turner Prize winner—has led a collaboration between her students from Glasgow School of Art and those she also teaches at the Dresden University of Fine Arts to produce *Radio International* a series of radio transmitted sound works inspired by Jean Cocteau’s 1950 film *Orpheus*. These are experienced sitting inside a small Opel car that has been driven from Dresden and is now parked in the city centre’s King Street car park. Cocteau’s protagonist was obsessed by the coded messages and abstract poems picked up by his car radio, and likewise *Radio International* comes through the airwaves and into the Opel, with each of the student’s sound art pieces interspersed with outer space recordings of the pulsing sound of neutron stars.

Like so many of the best works in this Glasgow International, the experience is both networked and collegial, embedded in the social and political specificity of the city while at the same time offering limitless horizons.

• *Glasgow International, various venues in Glasgow, until 23 June*

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Glasgow International

Daisy Hildyard



View of Delaine Le Bas's "Delainia: 17071965 Unfolding" at Tramway as part of Glasgow International, 2024. Courtesy Glasgow Life. Photo by Keith Hunter.

June 28, 2024

Share

Various locations, Glasgow

June 7–23, 2024

At the end of the first day of Glasgow International I sat on a straw bale at Tramway to watch Delaine Le Bas dancing on a white boxing ring that had been surfaced with eggshells. The performance, and the maximal neon and sequin installation of inked and embroidered sheets and bottled urine that environed it, made an emphatic point about life as a traveller now: "WE'RE NOT WALKING ON EGGSHELLS ANY MORE," Le Bas shouted.

I was thinking about the hens. I wondered how long it had taken them to lay so many, many eggs, and whether each shell was from a different chicken, or some of them contributed multiple eggs as a durational project. Were the eggs free-range, or repurposed byproducts of the omelette industry? Around me the performers stamped and shouted; the audience watched,

whispered, and sipped white wine. Meanwhile, elsewhere, the hens were roosting, having contributed time and body so that we could do... this.

I'm not taking any moral high ground here (I eat eggs for breakfast) but the warm, feathery, apparently collateral bodies intruded on my experience of the performance and I was unable to watch it on its own terms. I suspect this is something other people have felt or thought, in form if not in the particulars—this quality of being alert to connections and origins of whatever we are looking at is an embedded way of seeing for artists and audiences of this generation. It was apparent at this year's Glasgow International, where many new works involved a kind of excavation, subjecting history and environment to a deep and atomized attention, beginning at the chained blue gates to Ramshorn Cemetery. By padlocking the entrance to the old graveyard, now a quiet green space in the city centre, Cameron Rowland steers the audience to consider what lies inside it. Eighteenth-century burial plots here were purchased by local merchants with profits from plantations and enslavement. The chain and padlock literalize questions of freedom, access, and closure.

Material links between Glasgow and the plantations were also visible in Camara Taylor's "[mouthfeel]" at Tramway, where products of historical colonialism are linked into contemporary racism and capital flows. A rusted metal fountain runs with dark rum (the smell was overpowering); televisions play videos of chocolate coins melting in a dribbling mouth; warped glass obscures almost abstract portraits; incantatory music (created in collaboration with 饅桐 [Ai Túng]) washes around the space. The show pours into the body through sight, sound, smell, but it doesn't become immersive because nothing is permitted to bind. A metal lectern is too tall, the video screens down at knee height; a typed document redacted; the soundtrack and the fountain whisper across one another. The exhibition enumerates the ways in which Black pasts have been whited out in Scotland's history, each element made unreachable by Taylor's exquisite technical interventions: smoking, blurring, burning, obstructing or obscuring. The show is intoxicating and sobering at the same time, haunted by extreme violence and the scent of daiquiris.

"[mouthfeel]" affected the way I saw the documentary materials in other works around the city. There was an emphasis on the fugitive, glitches, and redactions, and a heightened attention to omissions from the record. Mina Heydari-Waite's fragmented, shaky video, shot on camcorder in the 1990s by the artist's father. Wei Zhang's grainy archive footage of shipyard protests, spliced with 3D animations. Sandra George's rangy and alive street photographs and personal notebooks. Cathy Wilkes's slip of old tracing paper, curling at the edges.

Wilkes's exhibition at The Hunterian, described in the exhibition text as a "response to war and conflict," draws this heightened attention to a pitch. The dimly lit space feels hallowed and also categorically domestic. The vitrines are battered kitchen tables. Worn garments are placed on the walls and floor. Barely painted canvases are hung on jutting white screens. A candlewick bedspread is tucked over a frame. I thought of Alice Munro's description of small-town lives: "dull, simple, amazing, and unfathomable – deep caves paved with kitchen linoleum." Each placed object here comes soaked in its enigmatic history, quietly and firmly instructing you to enquire precisely why it is just so. The show is tightly orchestrated toward a final scene of violent impact.

This year's Glasgow International didn't have a title concept, a decision that seems sensible and suggests confidence, the curators feeling no need to shore up the works with one big point. It also allows subtler themes and differences to suggest themselves. At the Modern Institute, Kim Bohie's paintings of twilights and sea views could hardly be less like Wilkes' work—Bohie's paintings take being pleasant to an extreme—but they share a quality of sincerity and a sense of compulsion toward the subject. Bohie's rich paintings (of leafy branches, black dogs, amaryllises, volcanic rocks, and low yellow moons) would be at home in an art collector's vault, but I could equally see them in reproduction in a hospice or a waiting room, places where an artwork has a different kind of value, one that is more immediate. Bohie references the *sansuhwa* Korean landscape tradition, drawing on ideas of naturalism and communion—and also John Constable, an artist known for his resolution to paint things that he loved and wanted to spend time with, like his wife, or his father's vegetable plot, or a splendid tree.

Bohie's exhibition was unusual in that it was hung on white walls in an art gallery. This doesn't happen much at GI, a biennial that happens in old civic buildings, gardens, unrenovated tenement or warehouses; there's an installation in a car park and a

performance in the cathedral. The city's presence must have worked particularly well this year, each space bearing traces of its histories. I admired the concision and care of solo exhibitions in an old top-floor apartment at Celine (Sarah Cameron: two grainy naked self-portraits; two abstract oil paintings; one antique table); and just around the corner at Ivory Tars (three smartphones playing looped DIY video works by Nicole-Antonia Spagnola). There was a confident refinement to these exhibitions, both artists drawing complex conceptual and material processes into a short, elegant sequence.

Occasionally, the environment was more than the art could take. "Unnatural* Urges," a group show of queer, critterish works at Queen's Park Glasshouse, was supposed to feel joyfully outlandish, I think, but the works couldn't compete with the plants: calla lilies with erect knobby stamens like mini sex toys; potted trees with plaited trunks; spider plants growing babies out of their arms. I felt slightly embarrassed about being a human—we are such a tryhard species, constructing our "works of art," like the person who is wearing fancy dress at a party where everybody else is in plainclothes, and effortlessly better looking. "Unnatural* Urges" had the effect of reminding me what's good about the white cube—which would, I think, have given room to the works that were packed in here: Clay AD's carved wooden offcuts, Jack Murphy's pickles with faces; Laura Lulika's assemblage of baby gear and medical baggage; Hang Linton's ethereal soundscape.

Reiko Goto Collins's performance *HAKOTO* was also in a garden, a smaller space newly created at Glasgow Women's Library. Goto Collins made a delicate but more immediate connection with the plants there. She wore a wired leather sleeve with pads at the end of it, fitted with monitors that "read" processes of photosynthesis and transpiration as they happen in the surface of a leaf on a tree. These readings are then transformed into a sound that is audible to humans, via a speaker inside a wooden box lined with raw wool, worn on the artist's back.

In the garden, Goto Collins greeted a young oak. She gently placed her sensor pads around one leaf. There was a moment of quiet. And then music bubbled from the leaf.

I would have guessed that photosynthesis, heard via contemporary performance art, might sound ecological and technological at the same time. Maybe watery, or ambient, and almost certainly glitchy. But whatever I was expecting in that moment, it wasn't the sound that came out of Goto Collins's backpack. There was a woody melody with drumbeats, the kind of thing you might hear at an imp party. It wasn't funny exactly, it was delightful, but the difference between this music and the glitchy eco noise I had expected urged laughter. The sound rolled out and into the wider environment. There were sycamores growing over the nearby car-park fence. A breeze blew. The music burbled. All the trees danced.

Immediately afterwards, the STASIS collective performed in the new garden at SWG3. The performers danced, ate pink roses, and then brought out a hat made out of cake with cream and strawberries, which they distributed by the handful among the audience. A woman beside me in the crowd requested a piece of cake, then pulled up the performer who passed it to her: "Sorry," she said, "can you tell me what the ingredients are?"

It was a funny moment. The cake enquirer herself was laughing, and she quickly withdrew her request ("...actually don't worry about it") and let the performer go. It made me wonder what exactly is so embarrassing about wanting to know what is in the cake. The kneejerk interpretation of this hyperawareness or desire to excavate the things we see, hear, or consume, sees it as an indulgence of feeling—an anxiety, neurosis, or sensitivity—attaching to a sense of shame. That makes sense. Sometimes hyperattention can become an obstruction, for example if a person is too busy imagining chickens to watch what's happening around her. But an interest in composition or connection, through history, environment, position, or supply chain, is also a means of insight, a way of waking up, and its own experience. There was a lot of dancing at this year's biennial (on eggshells at Tramway; among meadow flowers at SWG3; scenes of dancers amid weathered Scottish landscapes featured in three different video works at 5 Florence Street). If the cake lady had really pressed her question she would have held up the performer, and that would have prevented the show from running as planned. As it was, there was just that momentary glitch.

Notes

1 Alice Munro, "Epilogue: The Photographer," in *Lives of Girls and Women*, (Markham, CA/ New York, USA: McGraw-Hill Ryerson, 1971), 239–250

Flash Art



•REPORT

Glasgow International: Still Caring by [Rose Higham-Stainton](#)

July 1, 2024



Camara Taylor, *Noodles who rave for abolition*, 2020–21. Engraved polished brass zippo lighter. Photography by Vanessa Peterson. Courtesy of the artist

How can one body hold so much art? By body I also mean city. I recently read somewhere that our collective body is what solidarity looks like, and this is, at its best, what art can do.

The structures that hold us in place, or down, imagine solidarity with another body – another city, another land – as the kind of radical empathy that impedes the steadfast idea of sovereignty, or at least a nation state. It is despite or because of this – more specifically, the stringent silencing of Glasgow International by its funders around the ensuing genocide in Gaza and the West Bank – that the work included in this year's festival is grounded in ideas and gestures of care. From the community and thing-building of Camara Taylor's exquisite "[Mouthfeel]" at Tramway – a collaboration between the artist, fellow artists and Glasgow's feminist welding collective Slaghammers – to the human-plant relations of

Glasgow's feminist welding collective Slaghammers – to the human-plant relations of community gardening at Rumpus Room, Reiko Goto Collins' *Peace Arbour* (2024) at Glasgow Women's Library, Cindy Islam's reframing of Muslim culture through the serenity of her audio-visual installation at Listen Gallery and community-worker Sandra George's documentation of social margins and activism in Edinburgh in the seventies and eighties at 5 Florence Street. These gestures manifest through community-building, cultivation, practices of empathy, reciprocity and hospitality, not as token measures but as an attempt to live as we practice – and vice versa.

Unlike other biennial formats, Glasgow's festival of contemporary art is not con ned to a theme or a location, but it is bound by place – not as a concrete or romantic notion but as a political and social site of difference and of change. Once the "second city of the Empire," Glasgow, in its sandstone grandeur and historic tobacco trade, cannot avoid its colonial past and today forms the largest asylum dispersal area outside London, while also being bound in a long socialist history and a formidable refugee council.

From those cultural institutions like Tramway and CCA that are deemed legitimate bodies in the city, to those institutions or bodies – in the loosest sense of the word – that are constructed for a time in someone's front room, a cemetery, the twelfth century cathedral, a former printing college, many of this year's artists are rallying against a lack of institutional and infrastructural care, more speci cally Glasgow Life – the charitable wing of the City council that "delivers" culture and sport and "manages" (i.e funds) the festival – but also the hard line of Creative Scotland funding cuts and the deterioration of public infrastructure.

In a small watercolor painting by a fourteen year old Tai Shani, made around 1990, and titled *I am Swallowed by the World*, the artist embodies not a monstrous consumption – or greed – but the envelopment of her child self in the folds of art: the at perspective of surrealism, as per Dali and Magritte, meeting the fantasy in Leonora Carrington's exquisite narratives. Part of a group show with Sam Keogh and Josie Perry titled "Legendary Psychasthenia," and hosted in Keogh's studio, Shani and the other artists blur the distinction between species – or subject – and their environment. Rather than simply offensive or defensive mimicry of the environment by its subject, psychasthenia is translated here into animate but not human entities, and into hyper-saturated and indecipherable images of empathy that bleed off the page, cultivating a feeling between entities. The "empathic moment" underscores Reiko Goto Collins' *Peace Arbor* – a tree nursery that the artist cultivated over the last six months in a vacant parking lot opposite Glasgow Women's Library. The Peace Arbor became a stage for a performance in which Goto Collins summoned *hakoto* or the sound of a leaf through an "instrument sculpture" of the same name that gathers the moisture, and frequency of the trees to create instrumental scores. Here, as in the ongoing collaboration between Goto Collins and her partner Tim Collins, and there, as in Camara Taylor's collaborative constructions at Tramway, I begin to think a lot about how we make space for others within our practice, as our own gesture of care and hospitality. In Mina Heydari-Waite's *Farang* (2024) at O ine, the artist constructs a semi-fictional narrative tracing her British-Iranian heritage through Hi-8 footage. lmed by her father James when visiting her mother's family in Iran, turning family members into collaborators who are made audible from behind the camera. Heydari-Waite's mother Hamideh becomes the itinerant narrator, the pitch and cadence of her voice carrying us through the artist's reconstruction of family and found footage, the footage itself becoming a throughline towards and away from the past.

The difficulty of one body – or one city – holding so much art is our desire and failure to make sense of it all, because the bodies that make up a body – or a city – are multifarious

and ever-changing, which makes a system or thematics for making or curating basically impossible. This year's artists seize upon that idea as an opportunity; I am thinking of Taylor's rust and rum and steel pipes, welded with care, clashing poetically with Cindy Islam's pink sateen and plastic fruit. Which is to say that the work in Glasgow International is at its best when it comes to touch not explicitly, but in fortuitous and unexpected ways; in the group show "Where a Castle Meets the Sky" at the Pipe Factory, Suds McKenna's neon coloured airbrushed drawings extend from one framed composition – depicting the beautiful intimacy of the city's former queer bar Bonjour – to the gallery wall, as bodies that dance around Emelia Kerr Beale's textile patterns of desire. In the center of the old factory floor, Jonny Walker's sculptural works summon a cross-generational moth infestation through metallic tape and small resin moths installed under window frames and on structural pillars. Household moths seek spaces of domesticity and comfort, a soft surface to land on and feed on, but unlike human consumption, which is perceived within capitalist society as a mark of success, the moth's consumption is a blight, a pestilence.

Once classified as a suborder of Heterocera, or a subspecies of butterflies, moths now share the lepidoptera category with butterflies while comprising a collective body of their own – nearly 16,000 varieties, none of which are easy to associate or categorize. Just like humans, moths seek warmth and light – for growth, for nourishment. They also seek all kinds of climates, terrains; some of them migrate from elsewhere. This collective body seems like an appropriate metaphor for the social fabric of a city like Glasgow that finds solidarity in numbers, but also in difference. Despite cold weather fronts and the stringent aesthetics of the M8 motorway and brown river Clyde running through its middle, Glasgow is a city that defies easy categorization but also redefines what care looks, or feels like, when we do it ourselves. At Rumpus Room, in Govan Hill, a carpark has been turned into a community garden in which local residents help to grow food like Mooli and tomatoes based on their culinary needs or desires; but it is also about a practice 'where individuals come together to cultivate and nurture a shared piece of land' and explores the history of communal gardening, tracing it back to early Egypt and Mesopotamia, while artists work with local young people and residents to document and articulate the experience as field recordings, murals, collage. For the practice-based research project titled *All Walls Will Fall*, Jamie Bolland, Hussein Mitha and Nadia Rossi – also of Rumpus Room – draw on youth-led resistance movements and solidarity with Palestine through discursive formats and questions, which appears on Glasgow International's online journal, allowing both the organizing institution and the artists to speak: "From Glasgow to Gaza, Globalise the intifada!" they decree. The falling of walls raises another prevalent question in the south side of the city: how as the cultural workers and creatives that facilitate these art spaces, they might inhabit rather than occupy an area that is grappling with both infrastructural neglect and gentrification, owing to its affordable private housing market.

In Minne Kersten's installation *Where I'm calling from* (2024) at David Dale Gallery, moths infest the hand-printed wallpaper of an attic bedroom originally conceived as a film set in Paris, into which Kersten invited a real flock of moths. *Where I'm calling from* comprises a real bed and real furniture and the detritus of a life, but everything is a little upturned – filmic, dreamlike – so that it moves between performance, reality and imagination and returns us to that tension between invading and inhabiting space.

On the top floor of a tenement block, overlooking train tracks, Celine gallery presents "The Stone Bouquet from Cologne Black Socks, No Panties!" by Sarah Cameron, which includes two photographs – self-portraits in which we trace the silhouette of Cameron's naked body in long grasses at night – one of which is placed carefully at the center of a varnished dining table and in the middle of the room – which is in fact just a room of someone's house – the work itself becoming something of a ritualistic act that re-appropriates domestic space. Two paintings accompany the photographs, one made using a canvas originally painted by the artist's father, returning us to the structures of care that Cameron looks to if not upturn then at least complicate. There is also perhaps a point to be made about the delicacy, or carnality, of a woman's body on the dining table and Cameron's self-portraits

land with wry knowing, like an exquisite form of deadpan humor. Beyond hospitality for hospitality's sake, Cameron and other exhibiting artists seek hospitality for joy's stake – something that in the face of genocide, famine and, closer to home, the damaging actions of a Tory government, feels in short supply.

At GOMA, the collaborative practice between Enzo Camacho & Ami Lien, explores the colonial violence, and pervasive oppression on the Philippino island of Negros – not least during and after the Escalante Massacre that was carried out by the government in 1985, when a group of plantation workers revolted over land rights. The central film titled *Langit Lupa* (2023), is comprised of oral histories, testimonials, new footage of the island and the community affected by the massacre and occupies the central ground floor gallery space, which incidentally, was the townhouse of William Cunninghame of Lainshaw, a wealthy Glasgow Tobacco Lord who made his fortune through the triangular slave trade. Amidst the film work and the beautifully crafted wall reliefs using traditional Negros paper-making techniques and fabricated from things like beeswax, catalpa tree leaves, sugar cane fibre and, is a series of rotating lights, filtered through the intricate and veined pattern of onion skins and projected onto rice paper screens, recalling the disco ball that the farm workers would illuminate after the lights were turned out, attempting to carve out joy amidst political struggle. In "Dusty," at City Gallery – one of the many satellite exhibitions that benefit from the festival as an organizing body, without officially "taking part" –Renata Lucia Ottati imagines the regalia of an Ecuadorian baby shower. *Preguntas*(2024) an arch of balloons in candy blues and reds and yellows and purples, is installed in the tenement space above a table festooned with streamers and handmade party boxes, opposite Jennifer Aldred's ineffable triptych *rubbing out*, in which she imagines a landscape of playful crowds and figures kicking back in stilettos.

This year is the tenth Glasgow International – the first since 2021 – and arrives amidst growing concerns over public infrastructure and funding in Glasgow, and Scotland more broadly. This year's iteration proves that it is not so much the governing or institutional body that practices care – or joy – but the collective body, and this is reflected in the artists and curators and project spaces that gather for a moment under GI's umbrella. Like the moth who blurs the distinction between species, between inside and out, habitation and invasion, Glasgow is defined by its complex social fabric, but the festival is here to remind us that within it, art exists everywhere all the time.



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Culture The Local's Guide to Glasgow International 6 Jun 2024

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Glasgow International is in full swing. Experience the best of the festival with Elephant's guide written by certified Glasgow local, Lisette May Monroe.

It's hard to believe, but here we are again. Glasgow International, Scotland's biennial festival for contemporary art (more commonly known as GI to locals like me), is upon us, and under the new directorship of Richard Birkett (former chief curator of London's Institute of Contemporary Arts) the city is bulging with exhibitions, projects, events and obviously... parties. As the Art World group-chats of anyone that lives south of the border become rife with itineraries, drinks plans and the ongoing riddle of the weekend's 'coat situation' we step into the abyss of light nights, quick pints and the inevitable scenario that we will see at least 20 curators going the wrong way on the ancient tube system (it's a loop, by the way, so just wait and you will end up in the right place eventually). As someone who has called Glasgow home for the past 10 years, I have tried my best to suggest some routes and some exhibitions outside (or if you are Scottish, *outwith*) the GI guide.



'Glasgow Loves Margs', Photograph taken by the author.

As some things in this guide are pop-up shows, with many of them taking place in flats or warehouse spaces, the opening times vary. In Glasgow, we are lucky to have the ultimate resource at hand, [Glasgow Art Map](#), which has all the addresses, times, dates and preview information you will need to keep you right. Alternatively, follow the line of

people looking slightly confused in trench coats carrying tote bags (yes, sorry, I know, me and tote bags—I will get over it).

This is a long one, so settle in.

WEST END

Start as you mean to go on, and by that, I mean well-fuelled by picking up a coffee and a pastry from Cottonrake Bakery on Byres Road (everything is delicious but the lemon tart goes beyond), then head round to Cathy Wilkes at The Hunterian. From here you can either jump on whatever transport is your preferred poison, or you can walk via Kelvingrove Park and the river to put you in the meditative mindset to attend either the Laurence Abu Hamdan or STASIS events at SWG3, which will be taking place over the opening weekend. While you're there you can also catch Martin Beck's 13 hour video-work *Last Night*. I say catch, as, given the running time, it will be hard to miss! The work is based on the 119 songs played by David Mancuso at his penultimate loft party at the legendary 99 Prince Street in New York and will no doubt get you in the party mood.



'Gloriosa candle after a huge gossip debrief', photograph taken by the author.

CITY CENTRE

Moving on, it's time to head towards the City Centre. If you're hungry on the way you can grab something from one of Finnieston's many sort-of fine coffee shops. If you're still in treat-mode after your morning pastry, a couple of small plates and a cocktail from Gloriosa is an up-scale lunchtime choice. You are bound to see at least one member of the Glasgow West End art crowd deep in conversation over a plate of zesty carrot and dip (it will have a more appetising name on the menu).

As you hit the edge of the centre you will encounter one of Glasgow's many libraries. This one, The Mitchell Library, is big and it's fit. Each floor has its own impressive and well-documented carpet. Glasgow-based artist Joey Simons' *Beyond The Forbidden Gate* is presented across 4 libraries, the culmination presented here in the Mitchell. This new body of work explores the parameters of urban development in North Glasgow and incorporates touchstones of Simon's practice through forms of organising, collaboration, textual research and poetry.

Just up the road is Glasgow's CCA (Centre for Contemporary Arts) where Thomas Abercromby is guest curating the School of Mutants' presentation, *You Have Not Yet Been Defeated*, a research project between Glasgow and Dakar. The project explores the creation, dissemination and diversification of knowledge. Upstairs in the Intermedia Gallery, Seif Eddine Jlassi and Mousa AlNana present *HOW IF WHEN*, a collection of artworks born from the creative expressions of children living in a refugee camp. The CCA also recently re-opened their upstairs bar called The Third Eye. It has one of the few outside terraces in the city, and it gets the sun just right.

Taking our first dip outside the GI programme, we saunter down to 32 Washington Street for

Josie Perry, Sam Keogh & Tai Shani's *Legendary Psychasthenia*. Then, popping next door to The Pentagon Centre, Amelia Barratt, Ayla Dmyterko, Jonathan Gowing, Sam Keogh, Alexis Mackenzie, Dan Miller and Toby Patterson present *Seasons Reverse*.

If by now you are looking for sustenance, Singl-End in Garnethill has the usual brunch bits, while the likes of long-standing bars further into town, such as Stereo or The Old Hairdressers, are always on hand for pints and wines. If you are still keeping things fancy, the champagne bar in Glasgow Central train station, Champagne Central, does what you'd expect, with cocktails as well on the menu. There you'll get the perfect vantage point for looking out over the train station and hopefully get to see someone absolutely going off on one of those free pianos which have now taken root in stations across the country.



'Remember it's a loop – one train goes round it one way, one the other, you can't go wrong.' Photograph taken by the author.

In the heart of the city centre are two big hitters: Gallery of Modern Art (GOMA) and The Modern Institute. Close by, there's the arts complex by the name of Trongate 103, which houses Street Level Photoworks, Glasgow Print Studios and the long run artist-led space Glasgow Project Rooms who have a new show *Carvassing* by Masaki Ishikawa (expect: digital and physical explorations of intimacy). *Project Ability* is also situated there, their exhibition programme always a must. This year for GI they have a solo exhibition from Jonathan McKinstry, who fills the gallery with paintings of iconic characters such as Darth Vader or the Care Bears. Nearby, and iconic in its own right, is the great quick lunch spot, Shawarma King. They serve delicious takeaway breads, kebabs and falafels to keep you going right through the day. There is also a new (and always packed) doughnut shop in the arch next door. But if you're in the coffee and focaccia squad be sure to swing by Outlier before hitting Glasgow's long serving book institution Good Press. Take a big bag and make sure to wipe your sandwichy hands before you go in.

For more substantial central eats, my top spots are: Non Viet for Vietnamese, Loon Fung for lunch time Dim Sum, Mosub for the best Ethiopian in Glasgow, and Sugo for quick and filling pasta.

Moving over the river and away from the centre, set off from St Enoch Square to take yourself past the Glasgow Hootenany pub (which has one of the most bizarre wall murals of Billy Connolly by none other than Jack Vettriano). You will cross the River Clyde on the pedestrian bridge and land at Carlton Place, where there are two exhibitions: David Byrd's *Scroll, Flask and Hand* at 42 Carlton Place and *IT'S NOT A PILL I NEED BUT A SEWER TO JUMP IN* by Glasgow-based Fritz Welch at Headspace, 46 Carlton Place. Fritz's heady mix of performance, sound and sculpture is always raw and engaging. Around the corner, Kendall Koppe presents a new exhibition titled *By Vital Means: Songs in the Key of Spirulina* by painter Francisco G. Pinzón Samper (one of my must-sees of the festival).

Another block past the newly located Namak Mandi (great for a curry pit stop) you will find yourself at the Patricia Fleming Gallery. Their GI offering is Sooun Kim's *Echoes*. Lastly, in this mega voyage, head to the multi-show venue Florence Street featuring the incredible works of Sandra George. George's archive of social commentary photography has been thoughtfully represented here by curator Jenny Brownrigg and director Rachel Cloughton, giving space to George's experience as a Black female photographer. Elsewhere in the building there is *Wab Yen*, a new moving image work by Wei Zang and *fir gorma*, a new collaborative installation by artists Josie KO and Kialy Tihngang which incorporates sculptures, water features and film works. Lastly in Florence Street you can see *I'm attended as a portal myself*, an exhibition by Bobbi Cameron and Owain Train McGilvary, with both artists presenting film works exploring rural cultural memories, forgotten pasts and imagined worlds. In other words, Florence Street seems set to be a banger and is definitely worth dedicating a serious amount of time to.



'Pub Salad (aka Emergency Teal)', Photograph taken by the author.

After all this action, a sit down is much needed (make sure you grab cash throughout the day as my next two recommendations are cash only). I recommend you double-back slightly and first pick up a pint at **Sharkey's** before moving along to Glasgow's legendary The Laurieston (as featured in Succession) where you can bring your own food in from the takeaway over the road. Put some songs on the free jukebox and take a photo of the cherry woman to break up all the art on your Instagram stories.

EAST END

The East End is packed this year, with GI's Open Programme shows at Glasgow Women's Library, the relative newcomer known as Listen Gallery—a space dedicated to experimental sound art—and David Dale Gallery. David Dale has two shows this year: Minnie Kerston in the main gallery and brother/sister duo, Florence and Jacob Dwyer, in the warehouse space. The Dwyer's show features audio works from Jacob, paired with ceramic sculptures from Florence. Another not-to-be-missed grouper is nearby at The Pipe Factory, where Emelia Kerr Beale, Suds McKenna, Josie Perry, Jonny Walker present *Where a castle meets the sky* It's a busy GI for Josie Perry, who is also featuring in the previously mentioned show at Washington Street and it's worth seeing them both!

With regards to independent projects, one I am truly hyped for is Patrick McAlindon, Julia Gilmour and Hayley Tompkins' *NOT 2NIGHT* at 45 Alexandra Park Street. I have been a long standing fan of McAlindon and Gilmour's paintings, and this show also features a video work by Tompkins which she made when she lived in 45 Alexandra Park Street in 2008. Also at Strangefield's French Street space there is *Flywheel*, a premiere of Harriet Rickard's new film, which takes you through movement, memory and features a hauntingly sweet scene of a sleeping dog.

For some East End eats you should consider swinging by the Italian favourites Celinos and Coia's for some sit down time (both have takeaway delis if you're on the go).



Photograph taken by the author

SOUTHSIDE

We start at **Tramway** and their main room presentation by British artist Delaine Le Bas titled *Delainia: 17071965 Unfolding*. I make no bones about how much I love Le Bas and I am excited to see how her work will expand into Tramway's cavernous space. At Tramway there are also two exhibitions by Glasgow-based artists Camera Taylor and Tako Taal. Taylor's work incorporates collaborations with 饒桐 (Ai Tung), Sharif Elsabagh and Slaghammers. Meanwhile, Tako Taal presents *After Kinte*, a newly-commissioned performance building on research into the format of actors' roundtables. Just around the corner, Katie Orton, Ariane Jackson, Shona MacNaughton, Laura Haynes, Chris Walker and Casey Miller have put together *Kitchen Island* at St Ninians Church.

Moving deeper south, within less-than a one mile radius we have Glasgow beloved's Gallery Celine, who this year is working with abstract painter Sarah Cameron for her new exhibition *Black Socks, No Panties! / The Stone Bouquet from Cologne*. Mere seconds away, Ivory Tars hosts Nicole-Antonia Spagnola, whose previous film and installation works often take expanded references that cross both century's and culture's. At the specialist arts organisation Offline they are screening a moving-image work by Mina Heydari-Waite, titled *Farang* / فرنك, and at Rumpus Room—an artist-led initiative working in collaboration with children and young people—an exhibit by Saffa Khan, Hussein Mitha, Nadia Rossi, Angel Walker, and Holly White will be available.



'Queens Park at dusk, Imagine walking through this park but a man is just playing Despacito x infinity.' Photograph taken by the author.

If the Rumpus Room show has piqued your need for the natural environment, take a walk through Queen's Park and up to the recently reopened Glasshouse where Laura Lulika, Hang Linton, Jack Murphy and Clay AD bring us into their *Unnatural Urges*.

Still in this one-mile radius (!!!) there are a wealth of independent shows in domestic spaces, including Jamie Crewe's stunning new exhibition of paintings, inscribed lead and an aeolian harp, *Defixiones* at Radclyffe Hall. Then there's Jennifer Aldred, Roanna Holmes-Frodsham and Renata Lucia Ottati's new exhibition *Dusty* (hot on the heels of their previous and popular show *Popcorn* earlier this year) at 318 Langside Road. Isabella Widger, Victoria Smith (who's exhibition at Celine last year was a knockout) and Roisin Rowe present *Mary Mary Mary* at Flat 1/1, 6 Ardberg St., while Reed Hexamer, Douglas Rogerson, Albertina Tevjärvi and Isaac Willis present *Ghost Image* at 3/3, 13 Mannering Rd. (See the [Glasgow Art Map](#) for all opening times).

Food-wise (you're doing well, keep going!), grab a hangover-curing bacon roll for breakfast from **Continental Cafe**, then nip next door to **Short Long Black** for a coffee. For a sit-down breakfast don't miss the sparkling hospitality from Graham and Graham at **Fulton's**. Hit **Pakistani Street Food** for pretty much anything, it's all great. There's **Kurdish** for more falafel. For brunch, there's **Sunnyacre**, as featured in The Guardian 100 times – I personally am in love with the quiche, I actually have a slice once a week and every year on my birthday. **Transylvania Cafe** for the vibes and wild seasonal external displays. **Big Counter** if you need another fancy and small plates related option.

As for drinks, a quick caveat: no matter where you go in the Southside you will see either someone you know, someone you've slept with or someone you just saw in one of the many exhibitions I just mentioned. It is inescapable, but at this point just give in to it. For pints there's **Queens Park Cafe** (recently redecorated so enjoy that), **The Rose Reilly**, **The Bell Jar**, **The Allison Arms**, **Ryan's Bar** for a cocktail... I could go on. Also it's mango season so many of the shops will have the big mango sign outside.

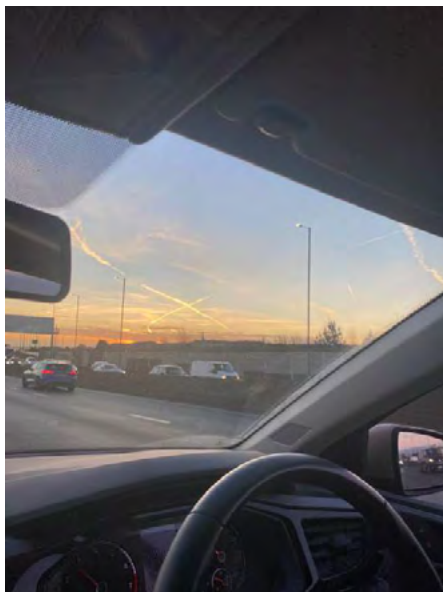


'My Favourite Glasgow Window', photograph taken by the author.

Our final stop (you're doing amazing sweetie) is Govan, where we first have *Anticipate*, *sublimate* from Alexis Kyle Mitchell and Ima-Abasi Okon at 83 Portman Street. Mitchell is presenting a new hour long film *The Treasury of Human Inheritance* about the experience of living with and alongside disease and disability. Okon is revisiting a 2022 installation and I can't wait to see how these works speak to each other.

For our last trip to independent-project-land there is the Govan Project Space, who is inviting the Charity Gallery to present the group show *Would you be worried if one of these Scottish people ceased to exist?* Lastly we have *Feed The Hand That Bites You*, at The Revelator at 739 South Street, which will host a new show every 24 hours throughout the course of GI, with a long list of participants (all of whom had applications rejected from the main GI programme). A particular highlight will be **Steven Robertson's** show *Pure Magic* on the 13th June. The Revelator is also situated very near the site of the doomed Willy Wonka Experience, if you followed that story (which of course you did).

And on to the roundup. More general recommendations include samosa salads; the guy that repeatedly plays Despacito in Queens Park; parks in general; not getting caught drinking alcohol in the street (it's an immediate fine); ice cream from one of the old Italian ice cream shops; chips, cheese and gravy; chatting to anyone because a lot of people in the street love a chat; and lastly, something which is an absolute essential in Glasgow... Karaoke. **The Star Bar** (Southside) is famous for it as is **Cosmopol** and the **Winds** (both Central), but if you're looking for the real pros, head upstairs in the **Horseshoe Bar** by Central Station – and plan to stay for a long time. The last time I was there a guy who must have been knocking 75 did Bad Medicine on a table while throwing packs of paracetamol into the crowd. If you want something more audio focussed but Listen Gallery and endless karaoke aren't quite enough, be sure to check out **Radio Buena Vida** and **Clyde Built Radio**: both have an amazing roster of residents and provide the perfect soundtrack for navigating the city.



'Sky Saltire, we have actually hired planes to do this for the whole of Gl.' Photograph taken by the author.

There is so much to see, and Glasgow is a city with an excellent reputation for warm hospitality. Just be prepared for plans to change, to get caught up, to get rained on (maybe). I love having guests in Glasgow, the art scene loves having guests in Glasgow and, yes, when anyone goes anywhere it's natural to make comparisons to where you come from. All I'm asking is this: come visit, have a great time, see some art, enjoy whatever parts of that you want. But don't sit in the pub and talk about rent prices, taxi prices and how the rumours aren't true because it always seems to be sunny when you come to town. We know. We live here.

See yous on the circuit!

Written by Lisette May Monroe



Jun 21

Art on Your Doorstep: Unveiling Southside's Creative Spaces During Glasgow International

The 10th iteration of Glasgow International commenced on June 7th and continues through Sunday, June 23rd, 2024. As customary, the festival unfolds across the city, encompassing Glasgow's Southside. Resident and photographer Laura reflects on her experience exploring three lively exhibitions at Tramway, Queen's Park Glasshouse and Celine on Victoria Road.



Words and Photos by Laura Vroomen

Glasgow International is Scotland's biennial celebration of contemporary art. Every two years, the festival showcases a variety of artists' works across Glasgow, enhancing the city's reputation as a lively and unique hub for artistic creation, exhibition, and cultural activity. With numerous events happening in the Southside, I seized the opportunity to explore the local art scene, beginning with an exhibition at the Glasshouse.

Maybe you've been there. You're out for a walk in Queen's Park and busting to go. Time for a quick detour to the toilets at the Glasshouse. For the duration of Glasgow International Festival of Contemporary Art, a trip to the loos will take you on a journey past an earth-filled cradle, ceramic pickles, a carved tree and much more. The public setting of this show means that it draws in not just seasoned gallerygoers but also casual passers-by, something that's welcomed by Clay AD, the maker of the wooden pieces.

Since a spell working as a gallery attendant, I've been just as interested in the spaces in which art is displayed as the art itself. Including, in the interplay between the room and the works on show, in the way both may be changed by the process and – perhaps more importantly – in how our relationship with both evolves as we interact with the space and the pieces within it. So when I heard that the conservatory in the park was one of the venues for GIF, I was pretty excited.

Unnatural* Urges brings together artists Laura Lulika, Hang Linton, Jack Murphy and Clay AD in a site-specific installation that asks questions about what is and isn't natural, using mixed media, including recycled materials.

Lulika's pieces marry soft, organic textures with startling, discordant imagery, while Murphy's gnome-like pickles blend humour with something more unsettling and AD's charming tree isn't quite so innocuous on closer inspection. The whole is brought together by Linton's sound installation, which mingles with the trickle of water in and around the



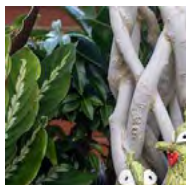
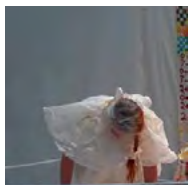
Queen's Park Glasshouse

sculptures and the bird song outside to create a kind of secondary soundtrack. Make yourself comfortable on the dolphin bench (which isn't part of the exhibition) and give yourself over to it. Go for the loos, stay for the art. I for one will experience the Glasshouse differently when it's back to its 'natural' state.

Down the hill, we have Sarah Cameron's Black Socks, No Panties! / The Stone Bouquet from Cologne. Cameron is an abstract artist known for creating paintings over varied periods and in particular settings and intertwining paintings with a blend of crafted and discovered objects. In her debut solo exhibition in Glasgow, she unveils new paintings alongside an object, showcasing a series from 2015 never before exhibited together. Additionally, the exhibition features photographs from her ongoing 'body' series.

One thing that's been hugely exciting to me as a relative newcomer to Govanhill is the discovery of exhibition spaces and cultural organisations that I'd been unaware of until the start of the festival. Among them, Celine on Victoria Road stood out, especially when I realised that it's on the top floor of a tenement that has the Crosshill-Queen's Park railway line running underneath it. The gallery space is part of a private home, and with its distressed walls and faded elegance, it's so characterful that I'd be happy to visit even when empty. But luckily, a small selection of paintings and photographs by Sarah Cameron adds a sense of mystery to the room and enhances its intimacy.

It's much harder to make the cavernous space of Tramway's main gallery feel intimate, and with its strong statements and scene-stealing sculptural pieces Delainia 17071965 Unfolding is quite an overwhelming experience at first. But ultimately, the small, intricately crafted details were what drew me in, made me linger and enabled me to engage more fully with Delaine le Bas' exploration of Roma discrimination. I'm kind of curious to know what effect it's having on the stewards, who will be living in the Turner Prize nominee's world for long stretches of time.



Throughout June, we are taking part in the 'No News is Bad News' campaign – which is founded on the belief that a well-informed community is more able to act together to shape its own future, that local news is fundamental to a healthy democratic society and invaluable in helping to create strong communities. As part of this campaign, any money we raise for the project during June will be doubled by an Indie News Fund.

[If our coverage has helped you understand our community a little bit better, please consider supporting our Crowdfunder.](#)

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Jun 10

Discover the 10th Edition of Glasgow International: A Contemporary Art Festival

Glasgow International, Scotland's biennial festival of contemporary art, this year celebrates its 10th edition. A must-see experience drawing artists and art lovers from around the world, it is also a brilliant opportunity for everyone and anyone to explore and experience the scene which gives Glasgow its global reputation for contemporary art.



Photo by Iris Ranzinger

The 2024 festival programme spans exhibitions, performances, research initiatives, community organising and forms of publishing in locations around Glasgow. Many of the artworks and projects touch on concerns resonating with society today from how land is used and governed, to the practices that define individual and collective identities.

The programme is substantial and over the course of its seventeen days, well worth exploring. Here are some tips on what to look out for at this year's Glasgow International:

Sitting by the river in the centre of Glasgow is a big old red sandstone building, once a school and now being converted into studios and cultural spaces, 5 Florence Street. Over the festival's dates in June, this space will buzz with projects installed on all three floors as well as a series of Gatherings, programmed to create space for festival participants and visitors to come together.

The first major exhibition of photographer [Sandra George's](#) work brings together her social-documentary of community projects across Scotland. Artists and close friends [Bobbi Cameron and Owain Train McGilvary](#) open up portals between rural cultural memories, forgotten pasts and imagined worlds taking visitors through the worlds of Celtic shamanism, the Scottish slate islands, and North Wales' gay scene a decade ago. [Josie KO](#) and Kialy Tihngang draw on their research into Black British history to create a collaborative exhibition of new work across sculpture and film. And [Wei Zhang's](#) expansive new moving image work Wah Yen explores the rich inner world of young, queer and neurodivergent Chinese immigrant Chen in 1970s Glasgow.

Back over the river and in the reclaimed industrial spaces of Aird's Lane, internationally established artists are presented at The Modern Institute. The radical American artist Keith Haring who died at just 31 is celebrated in a historical exhibition highlighting his interests in language and connections to East Coast counterculture. Turner Prize-winning artist [Richard Wright](#) responds to the architectural context of the Aird Lane space. In the Modern Institute's other space on nearby Osborne

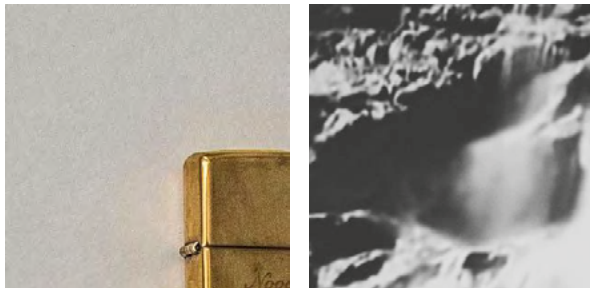


Still from Enzo Camacho & Ami Lien, *Langit Lupa*, 2023

Street, visitors can take in the first solo exhibition in Europe of Korean painter Kim Bohie, exploring the subtleties of the landscape.

The city's Gallery of Modern Art is the location for [Offerings for Escalante](#) – the first UK solo exhibition by Filipino and Taiwanese-American artist duo Enzo Camacho and Ami Lien which reflects on the historical and contemporary plantation economy in the Philippines and acts of land and labour-based refusal. The central film, Langit Lupa, is co-commissioned by Glasgow International with Para Site, Hong Kong; CCA Berlin; and PS1 MoMA, New York.

South of the river in Pollokshields, Tramway hosts the largest exhibition to date by Turner Prize nominee [Delaine le Bas](#). Featuring densely intertwining objects, textiles and costumes the project reflects Delaine's ongoing exploration of the mythologisation and demonisation of Romani, Gypsy and Traveller peoples in the UK and Europe. Time your trip to Tramway to catch performances of the latest work by Glasgow-based artist [Tako Taal](#) in the venue's theatre space and take in new work by fellow Glasgow-based artist [Camara Taylor](#) in their exhibition [mouthfeel].



Spread your wings across the city visiting libraries in the centre and north of the city, including one of Europe's largest public libraries, the Mitchell Library to take in a series of artworks and events with artist and writer [Joey Simons](#). These look at urban development and working-class histories in North Glasgow, developed with Glasgow Sculpture Studios and community groups including SISCO (Sustainable Interventions Supporting Change Outside).

There are many, many more brilliant artists and projects all across the city. Explore and plan your delve into the festival at

glasgowinternational.org.

[AD]

Throughout June, we are taking part in the 'No News is Bad News' campaign – which is founded on the belief that a well-informed community is more able to act together to shape its own future, that local news is fundamental to a healthy democratic society and invaluable in helping to create strong communities. As part of this campaign, any money we raise for the project during June will be doubled by an Indie News Fund.

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