INTRODUCTION
Welcome to the seventh Glasgow International, bringing together a host of both Glasgow-based and international artists for another exciting festival edition, over 18 stimulating days.

The festival is known for its multitude of venues and diversity of artistic practices within them. Throughout the festival, you can see a number of ambitious solo and group exhibitions from established and emerging artists as well as performances and events that include music, film and discussions in a variety of spaces. Our amazing array of venues range from shop fronts, market stands, apartments, artist-run spaces and all of the city’s well-loved museums and galleries.

Glasgow International is a place to discover art and to view important works from around the world. The city continues to be a force in the visual art world in the UK and abroad and the character of Glasgow has an impact on the artists who live and work here.

This year, ideas are explored in the Director’s Programme through a loose theme considering the legacy of industry and the relationship artists have to making, production and craft. Through this we look at a whole range of subjects including feminist practices, industrial legacies and what it means today to make as an artist.

Once again, Glasgow International is proud to bring the best in contemporary art to you in 2016. We hope you join us and have a fantastic time.

For further information, visit www.glasgowinternational.org

We look forward to seeing you here.
Sarah McCrory, Director

3 INTRODUCTION
COSIMA VON BONIN  
WHO'S EXPLOITING WHO IN THE DEEP SEA?

Von Bonin’s exhibition *Who’s Exploiting Who In The Deep Sea?* brings together a series of works from 2006 onwards exploring the artist’s affection for the creatures of the sea. Working with textiles, music, sculpture, performance, video and painting, her practice is varied and often collaborative in nature.

The artist’s cast of characters are a host of contradictions – approachable creatures who are reminiscent of childhood companions are not what they seem. Weaving together humour with melancholy, these sculptures have ambiguous roles and feelings. Von Bonin is able to use these creatures as agents to explore art history, popular culture and craft, as well as to destabilise perceived constructions of feminism. She has created her own crew to explore the deep sea, where, as an analogy of the human condition it is a true place of the unknown.

The exhibition is co-curated by Director Sarah McCrory and SculptureCenter Curator Ruba Katrib. The exhibition will open in September at SculptureCenter, New York.

*Róisín Murphy – Exploitation: www.vimeo.com/124937307

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Exhibition

GoMA

Gallery 1

Royal Exchange Square

Glasgow G1 3AH

Fri 8 April – Mon 25 April

Mon – Wed & Sat, 10am – 5pm

Thurs, 10am – 8pm

Fri & Sun, 11am – 5pm

Tues 26 April – Sun 7 Aug

Mon – Thurs & Sat, 10am – 5pm

Fri & Sun, 11am – 5pm

glasgowinternational.org


Photo: Bob Goedewaagen.
Lynch works predominantly with sculpture and performance. Projects develop from research concerned with the emotional impact of the built environment and the questionable existence of the female flâneur, which refers to a man who saunters around observing society, or flâneuse.

Lynch describes her new exhibition as an architectural drama: a collection of new sculptural works which loosely mimic the objects, scenarios and histories found on her daily commute. The mundane examination of this regular transition from home life to work life generates a self-portrait, exposing what it is to be a female artist living in this city.

Frequently using performance as an active framework for making, Lynch has shared her commute with writers Jenny Richards and Rhona Warwick Paterson to create a new text and performance work. Just as a map allows one to navigate city roads and streets, the text offers viewers a script through which one can navigate this installation.

This show includes accompanying performances on Saturday 23 April and booking is required. For more details visit www.glasgowlife.org.uk/museums/GoMA

Commissioned by Glasgow International.

Exhibition
GoMA
Gallery 3
Royal Exchange Square,
Glasgow G1 3AH

Fri 8 April – Mon 25 April
Mon – Wed & Sat,
10am – 5pm
Thurs, 10am – 8pm
Fri & Sun, 11am – 5pm
Tues 26 April – Sun 12 June
Mon – Thurs & Sat,
10am – 5pm
Fri & Sun, 11am – 5pm

Performance
Sat 23 April

Komatsu creates work exploring the fabric of the built urban environment. This show is located in Civic Room, a former British Linen Bank branch on Glasgow’s High Street, a historic building that is a model of the city’s pioneering early Victorian steel and concrete construction.

This show comprises a new installation work by Komatsu premiered at the festival alongside *Disseminação Concreta*, a life-size clothed body of a man made from boulders, which has not been shown publicly since its exhibition in São Paulo in 2008. Here parallels are drawn between contemporary São Paulo, Komatsu’s birthplace and historic Glasgow. This seeks to question notions of progress and commerce, betterment for some and a more provisional existence for others.

Supported by Galeria Vermelho and Carson & Partners.

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**Exhibition**

**Civic Room**

215 High Street
Glasgow G1 1QB

Tues 5 April – Tues 26 April
Tues – Sun, 12pm – 5pm

civicroom.com

*André Komatsu,*

Project Ability is Scotland’s leading inclusive arts organisation supporting people with learning disabilities to engage with art. Morgan, a Scottish self-taught artist, has been attending the studio there since the early 1990s. As well as his talent for drawing and painting he is a skilled ceramicist, printmaker and photographer.

This is Morgan’s most ambitious work to date. It consists of 10 new paintings depicting iconic television images through the decades. Beyond the gallery space, he is also creating a series of large-scale public artworks in the form of posters and billboards.

Supported by Unlimited.

Project Ability is proud to present the first solo exhibition outside of the United States by the New York-based artist Derrick Alexis Coard. The exhibition is curated by Matthew Higgs, the director of White Columns, New York, and installed in collaboration with artist Jim Lambie.

Coard is affiliated with New York’s Healing Arts Initiative (HAI), a not-for-profit centre that supports adult artists with mental illness and developmental disabilities.

Coard’s exhibition focusses on recent drawings from his ongoing series of imagined ‘portraits’ of bearded black men. Writing about this project Coard has said: “During my adolescence I started drawing images of bearded black men. I use bearded black men as a symbolic expression for possible change in the African American community. My work is a form of testimonial where black men can be seen in a more positive and righteous light.”

Supported by Glasgow International.
4 GLASGOW PRINT STUDIO
NICOLAS PARTY
MEZZOTINT

Party begins with familiar objects and exaggerates their presence. He traverses the means of production from painting to print, via sculpture, intensive chalk pastel works and direct painting to the wall as well as interactive works. This creates a conversation around making, and the symbiotic relationship between traditional methods and new technology.

In this show he has created ‘little conversations’ via interactions between depicted objects and subjects which are presented via the medium of the mezzotint printmaking process. The viewer is invited to engage with these ‘little conversations’.

5 STREET LEVEL PHOTOWORKS
MARI HOKKANEN
SET & SETTINGS

This series of self-portraits integrates elaborate colourful sets, installations and performance into final photographic works. Every image is a scene on its own, presenting a story of different allegories, conundrums and phenomena.

Supported by The Arts Promotion Centre Finland and The Paulo Foundation.

5 STREET LEVEL PHOTOWORKS
CATRINE VAL
POLITICAL LETTERS

Val presents a series of elaborately-staged photo works around the theme of women in philosophy. This focuses on the construction of cultural and gender designations, which suggest invisibility from the mainstream of perceived knowledge. Val’s interest in humanity, and the production of such knowledge, allows the metaphoric and sometimes surreal images to give a voice to women’s work and their contribution to philosophy and enlightened thought.

Supported by Institut für Auslandsbeziehungen.
Hanson is exhibiting a new body of work and working alongside the Transmission committee in the organisation and delivery of a series of talks and seminars.

This discursive part of the project looks at ways for Transmission to “institute otherwise” – a phrase borrowed from Maria Hlavajova to describe alternative practices of organisation and instituting in the current phase of economic and cultural interregnum. Largely informed by the theory and practice of Hlavajova, Transmission and Hanson are attempting to shift their emphasis from institutional critique to proposition, from strategies of resistance to counter-conducts, and to find new ways of operating for and with, rather than against and in spite of.

Supported by Glasgow International and Creative Scotland.

Seat in Shadow is an exhibition of paintings and film that features a Glaswegian amateur psychotherapist and abstract painter obsessed by the work of Australian painter Sidney Nolan. The therapist exists apart from societal norms, reason and social regulation, providing a psychological portrait of irrational creativity in conflict with the rational order.

Supported by Glasgow International and Creative Scotland.
97 AVANT GARDE
URARA TSUCHIYA, ZOE WILLIAMS & SPECIAL GUESTS
CHATEAUX DOUBLE WIDE

This space acts as an amorphous lounge, bar and club for people to use over the festival. It hosts an ever-changing series of installations, workshops and performances during the week and becomes a bar and events space over the weekends.

Tsukiya and Williams are collaborating with artists including Alice Brooke, Paul Kindersley, Amy Stickland and New Noveta, as well as producers and musicians Lord Real, Vicky Steiri and the band Ectopia in developing installation, sound and performance works for the space. This project explores notions of hosting, fashion, sexuality, fantasy and role play through the creation of an intricately crafted and intimate environment.

Supported by Glasgow International, Outset Scotland and The Hope Scott Trust.

Exhibition & Event
Avant Garde
34 – 44 King Street
Glasgow G1 5QT

Fri 8 April – Mon 25 April
Mon – Sun, 11am – 5pm
Thurs – Sat, 7pm – 12am

Urara Tsukiya, Connoisseurs world, Banana DJ, 2015.
Documentation of performance at Queen’s Park Railway Club.
THE MODERN INSTITUTE
TOM O’SULLIVAN & JOANNE TATHAM
A PETITION FOR AN ENQUIRY INTO A CONDITION OF ANXIETY

Tatham and O’Sullivan produce interrogative works that question the roles and behaviours of contemporary art.

This show continues their task of negotiating the conditions and contexts through which contemporary art circulates.

A series of photographs and objects perform to create a choreographed work. Easels, a sequence of black and white photographs provides a seemingly anthropological document of artists in Glasgow in their studios. An Anthology (I’m sorry, I’m sorry, I’m so, so, so sorry), a title that renders the work an apology for itself, is an anthology of writing produced by Tatham and O’Sullivan over almost two decades. This publication, as with several other items within the exhibition, is produced as a limited edition.

SOIL CITY LABORATORY
OPEN JAR COLLECTIVE
SOIL CITY

Soil City is a long-term project initiated by Open Jar Collective, engaging with Glasgow residents and a wider community of scientists, artists and activists to reconsider the value of soil as a collective resource.

During Glasgow International, Open Jar Collective is undertaking a period of field research – investigating what soil is, what it does and why it matters. This will help to inform collaboration and community action to address issues of soil stewardship and land rights.

Visitors are invited to take part in the field research through practical soil testing, investigation and conversation. Drop by the Soil City Laboratory, temporarily housed in a railway arch on Osborne Street, where you can find out about Soil City’s programme of workshops, talks, events and walks, or catch up with the Mobile Research Unit as it tours the city, engaging the public in hands-on soil activities.

Supported by Glasgow International and The Seedbed Trust.

Exhibition
The Modern Institute
14 – 20 Osborne Street
Glasgow G1 5QN
Fri 8 April – Mon 25 April
Mon – Fri, 10am – 6pm
Sat – Sun, 12pm – 5pm
Tues 26 April – Sat 21 May
Mon – Fri, 10am – 6pm
Sat, 12pm – 5pm
themoderninstitute.com

Exhibition & Event
Soil City Laboratory
3 Osborne Street
Glasgow G1 5QN
Fri 8 April – Mon 25 April
Mon – Sun, 11am – 3pm
openjarcollective.co.uk
HEATHER LANDER & SIMON HARLOW
MATERIALIA

Harlow and Lander share a common interest in materials, form, space and architecture as well as curiosity in how things work. Materialia is an ambitious video installation and sculptural eruption presented in the interior of the Briggait's vast 1873 Hall.

Once darkness begins to descend the structure wakes up and comes alive. Materialia will draw audiences into a beautiful and magical experience creating a sense of disorientation and a detachment from the world outside.

Exhibition
The Briggait
Wasps Studios
141 Bridgegate
Glasgow G1 5HZ

Fri 8 April – Mon 25 April
Mon – Sun, 7.30pm – 9.30pm
waspsstudios.org.uk

JOCK MOONEY
WHO ARE YOU AND WHAT DO YOU WANT?

Mooney constructs worlds populated by grotesque characters, strange animals, food, lurid flowers and morphed effigies of historical, mythical and religious figures. He likes to observe the various ways in which different cultures celebrate, memorialise and represent death. He strives to create works that refuse to be ignored, like an insistent child teamed with the beauty of something venomous.

In this show, he explores themes and symbolism pertaining to fertility, regeneration, economy, peace, health and prosperity.

This exhibition was presented at Vane in February 2016.

Exhibition
The Briggait
Wasps Studios
141 Bridgegate
Glasgow G1 5HZ

Fri 8 April – Mon 25 April
Mon – Sun, 10am – 6pm
waspsstudios.org.uk
Sosnowska creates ambitious architectonic structures and site-specific installations, which simultaneously embrace and resist the spaces they occupy, as well as responding to the social, political, and psychological use of space.

Her vocabulary echoes varied and contradictory modernisms: that of Polish constructivism of the 1930s, the minimal and conceptual tendencies from the 1960s and 1970s, and the socialist architecture found in Eastern European states.

For more than a decade, Sosnowska has collected visual material, accumulating an archive of photographs taken on walks around Warsaw. Capturing the conditions of everyday life in Poland, she focuses on architectural details and structures which serve as tangible reflections of the country’s communist past. Beginning from fabricated replicas of existing structures, Sosnowska manipulates their form – forcing them to collapse, twist, invert and distort – resulting in sculptural configurations that alter our perceptions of physical space, whilst challenging our certainties about memory and assumptions about societal structures.

In her first UK exhibition, Mae Smith presents new paintings employing a personalised iconography that generates ideas about sexual politics, gender, humour, the artist and studio.

Mixing references as diverse as Disney and the Art Nouveau, her work is at once eccentric, cartoonish and sophisticated, offering us wry humour and intelligence.
**MATTHEW SMITH**

Smith presents a new body of sculptural and wall-based works, bringing together many of the recurring themes in his practice. Colourful images of staged domestic settings are shown alongside animated floor works, combining everyday hardware and materials with large-scale prints.

The works call on a number of disparate references including Angela Carter’s writing, glam rock music and a cartoon dog called Roobarb. The pieces systematically resist fixed meanings and common sense in encouraging an intuitive and impulsive response.

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**LEILA HEKMAT**

Hekmat’s engendered narratives look at the unconscious movements of the body, finding a form of expression which operates outside of social, emotional and linguistic clichés. Deconstructing fragmented biographies into constituent elements, she considers the possibility of creating an environment on stage where private imagination is combined with public and political history. Ambiguous gaps in context invite projection and participation by the audience.

Produced with Max Pitegoff and Calla Henkel. Supported by Glasgow International.

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**Exhibition**

Koppe Astner
Suite 1 – 2
6 Dixon Street
Glasgow G1 4AX

Fri 8 April – Mon 25 April
Mon – Sun, 10am – 6pm
koppeastner.com

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**Performance**

Koppe Astner
Suite 2 – 2
6 Dixon Street
Glasgow G1 4AX

Fri 8 April & Sat 9 April, 9pm
Sun 10 April, 5pm
(complimentary cakes)

koppeastner.com

_Leila Hekmat. Courtesy of the artist and Koppe Astner, Glasgow._
**14 GLASGOW CITY SCREEN**

**KIT MEAD**

**ADVERT**

More than 7,500 scraps colour were hand cut from adverts which appeared in national newspapers over the period of a year. They have been compiled and remediated into digital stills, which are sequenced chronologically and presented as a digital animation on Glasgow City Screen.

Mead’s practice articulates the presence of different temporal experiences by exploring the dynamics of uncertainty and transition created in the collapsing boundaries between the real and the virtual. He produces durational installations along with digital video-based work that contain compressed information via non-linear narratives, repetitive structures and irrational cuts allowing moments, histories and locations to entangle and intersect in the attempt to create forms of time travel.

Supported by UZ Arts with thanks to Forrest Media.

**15 THE OLD HAIRDRESSERS**

**MARC BAINES, ROB CHURM, HOUR PROJECTS (KRISTINA BENGTSSON & KEVIN MALCOLM)**

**FANTOM CINEMA**

This show turns the gallery space into a ‘haunted cinema’ and bar, with a programme of screenings and performances that hope to enable a kind of lucid dreaming. The programme looks to the future by finding a door into the past and draws on the connections that can be made between artists’ lives, the complexities of labour and the stories that surround individual practices.

It conjures up the ghosts that haunt previous manifestations of this exhibition space and explores how changing the format that frames activity can enable new readings of ongoing practices.

Supported by Glasgow International.
The artists along with hair salon/art gallery DKUK occupy a number of spaces throughout the Savoy Centre – Glasgow’s self-proclaimed oldest shopping centre.

This exhibition considers the history of the shopping centre as a space for activating communities, alongside the current trends of online buying and generic shopping centres. The artists explore questions of authenticity, value, exchange and choice. This exhibition re-configures the notion of a ‘lifestyle centre’, which typically focuses on shopping as an experience and the centre as a multi-purpose leisure destination.

DIY capitalism, the death of authenticity and the tricks used to make goods seem more unique and less mass-produced are called into focus, while the future of the Savoy Centre and the role art plays in urban redevelopment is considered.

Supported by Glasgow International and the Savoy Centre.

This collaborative show is split into two parts. Firstly, an exhibition playing with themes of communication, narratives and language in response to the site of The Savoy Centre and its audience.

Secondly, a sign-up workshop to encourage a response and ongoing conversation of what contemporary art can be within the public realm through using the gallery and the show to reflect the social functions of communications within art. For more details and workshop sign up visit www.galleryunit.com

Supported by the Savoy Centre and SRC Funding.
BIRTHE JORGENSEN & TAWONA SITHOLE
BITTER-ROSE

Sithole is a Zimbabwean writer, poet, musician and performer. Jorgensen is a Danish installation artist and collaborator. Both are currently artists in residence with Glasgow Refugee, Asylum and Migration Network.

This is a nomadic installation that moves through the streets of Glasgow by foot. Visiting local organisations that each in their way address what it means to be rooted or rootless, the show functions as an impromptu platform for discussion, guest performances and ad hoc workshops about geographical displacement.

Alluding to the aesthetics of forced and voluntary journey, languages of poetry conflate with the terminology of travel and music of being adrift with that of being on hold. See web address below for the times of events at each venue.

_Bitter-Rose_ is presented by Invisible Knowledges – Glasgow Refugee Asylum and Migration Network and Centre for Contemporary Arts, Glasgow.

Supported by Glasgow University Principal’s special funds allocated via GRAMNet, and Platform.

bitter-rose.com

Events (Continued)

Thurs 21 April
Govanhill Baths
99 Calder Street
Glasgow G42 7RA

Fri 22 April
Glad Café
1006A Pollokshaws Road
Glasgow G41 2HG

Sat 23 April
Olympia
Glasgow University
Bridgeton Cross
Glasgow G40 2QH

Sun 24 April
Platform
The Bridge
1000 Westerhouse Road
Glasgow G34 9JW
The exhibition features ceramic works, video and drawings, and develops a dysfunctional fruit and vegetable shop within the front gallery space of Fireworks Pottery.

In contradiction to the colourful abundance associated with modern produce displays, many of the objects in this display appear wrinkled, mouldy and past their sell-by date. Clay versions of paper bags and boxes also feature prominently on the shelves. Contextualised by the video and drawings, the installation satirises the fetishised feel-good approach that has become ubiquitous in contemporary grocery chains.

Elements of the pottery studio, such as potter’s wheels, clay and tools, remain within the installation, alluding to each vegetable’s creation and thereby forming a joke around the notion of locally-sourced natural foods.

Supported by Glasgow International.

**19 REID BUILDING**

**SERENA KORDA**

**HOLD FAST, STAND SURE, I SCREAM A REVOLUTION**

Korda has produced a new sound sculpture that combines her interest in primitive impulses, invented tradition and our skewed relationship to nature. Taking her inspiration from the politically radical history of Garnethill (where the Reid Gallery is situated), Korda continues her investigation into ‘thin places’, anomalies in the landscape which were viewed in pre-Christian times as access points to the afterlife. Foraging expeditions on the Isle of Mull presented the deadly potential of some fungi as possible pathways to ‘thin places’. Mushrooms are imbued in our consciousness as grotesque, magic and poisonous. They attract and repulse in equal measure.

Korda is producing a series of sound experiments performed by an army of ‘agitators’ gathered from the communities of Garnethill and Mull.

Supported by Glasgow International, The Glasgow School of Art, Comar and The Henry Moore Foundation.

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**19 REID BUILDING**

**CHRISTINA McBRIEDE**

**LIGHT BECOMES SILENCE**

This is a solo exhibition of photographic works by McBride and a new collaborative bookwork with Mexican writer Roberto Bravo, based on their journey through Patagonia.

The photographs are part of a larger body of work, which uses the analogue medium in response to landscape. Landscape has a history in the photographic medium but it is an area dominated by the male perspective. Why do so few women make work in and of the land and why do we know so little of those that do? Some of these questions feed into McBride’s area of interest.

Bravo’s text chronicles their journey through Patagonia, reflecting on the mythical, socio-political and historical specifics of the places they visit. This work is also impacted by a car crash which left McBride in hospital and Bravo under arrest in Chile.

Supported by Creative Scotland and The Glasgow School of Art.

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

Fri 8 April – Wed 27 April
Mon – Wed & Fri – Sun,
10am – 4.30pm
Thurs, 10am – 8pm

gsa.ac.uk
Mega Hammer is an event that creates a space for pure expression, bringing together a group of artists with shared interests. This is a reincarnation of the first Mega Hammer event, which was part of Open House Glasgow 2015, where the group transformed a domestic space into an ad-hoc theatre.

Performers want to demonstrate a lifestyle based on DIY, low budget, death metal and pure expression and are expecting the audience will feel as if Valkyries have swept through the room.

Music by Culture&Leisure; paleo-futurist canapés by Debjani Banerjee, Daniel Brown and Jenny Hogarth; backdrops by Michael Fullerton, Marta Bakst and Jedrzej Cichosz; performances by Marvin Gaye Chetwynd, Jedrzej Cichosz, Baptiste le Chapelain, Victoria Pacheco Beristain, Zoe Walker, Neil Bromwich, Stasis, Been Caught Stealing Panache and more.

Supported by Glasgow International.
Deniz Uster & Alberta Whittle

The Polity of Φ

Φ is a floating nomadic country without possession of any landmass rooted on earth, whose occupants live, work and play together as an autonomous community. This utopian state is manifested in the form of an intergalactic vessel.

Throughout the exhibition, visitors negotiate individual and governmental responses to territory and freedom of movement by making visa applications to the Polity of Φ. This exhibition is part of a community-led research project, encouraging an open dialogue on the right to inhabit specific geographies, instigating an inquiry into who exactly is welcome in Britain.

Supported by Creative Scotland, CCA, Art Store, Maryhill Integration Network, Govan and Craigton Integration Network, Pan African Arts Scotland.

Third Hand: Autonomous Art From Scottish Prisons

This exhibition presents powerful works of art created by prisoners making art for the first time in Scottish prisons. It features paintings by individuals and collaborative artworks that challenge the current orthodoxies of the art world, asking the audience to see beyond the labels of ‘naïve’ and ‘outsider art’.

Supported by New College Lanarkshire and the Scottish Prison Service.
PILVI TAKALA

Takala’s rich visual art practice takes place at moments where she blends into environments that seemingly have little to do with an artistic reality. In those spaces and places of offices, class rooms, amusement parks and public streets, her form of disguise reveals the direct operation of many of the systems she finds herself in.

In this show, Takala gives an overview of her work to date. As a new commission, she is revisiting the performance she did in Garnethill in 2004.

Supported by Creative Scotland.

SOCIAL INTENTIONS

This symposium explores the use of social engagement within art institutions. Participants include Louise Sanne Oorthuizen and Ying Que (Casco), Claudia Zeiske (Deveron Arts Centre), Emily Gee (Foundation for Art and Creative Technology), Polly Brannan (Liverpool Biennal) and Marcos Garcia (Medialab-Prado).

This will include workshops and brainstorming sessions as well as panel discussions, talks and presentations. For more details, visit www.cca-glasgow.com/programme#public-engagement

Supported by Esmee Fairbairn Foundation.
Glasgow International 2016 is celebrating its opening weekend with the contemporary music festival Counterflows.

Now in its fifth year, this is a festival for the curious. It investigates what underground art is and isn’t and what it can be. It asks these questions and others and celebrates the desire for exploration. It offers a renaissance palate of sound.

This year’s line-up pushes the Counterflow ethos even further. Artists and musicians taking part include Green Dome, Graham Lambkin, Astor, Inga Copeland, Cüneyt Sepetçi, Pat Thomas, Antanas Dombrovskij & Gaile Gruciute, Chelpa Ferro, Aby Vulliamy, Sensational, Billy Bao, Mette Rasmussen and Rian Treamor.

Featured artist Zeena Parkins, a pioneer of contemporary harp performance and practice, is performing throughout the festival in various venues and formats. Central to her Counterflows residency is her first UK performance of The Lace Project where she’s joined by her band Green Dome (Ryan Sawyer and Ryan Ross Smith) and local players.

For the full programme and all ticket, times and venue information please visit www.counterflows.com
Rough House is an exhibition and public space exploring relationships, temporality and inter-dependence. Involving 20 artists and writers, this project by The Woodmill and #temporarycustodians joins with The Glue Factory to form a space exploring possible methodologies for co-operation.

This encampment is developed as a collaboration of artists seeking to approach inter-personal boundaries with a sense of opportunity, to find improvised possibilities beyond the individual. The proximity of a pair is a negotiation of the self and the other. This conscious environment finds risk, tension, stretching, entanglement and discord, becoming positive where exchange and transfer is inherent.

Supported by Glasgow International, Arts Council England and Creative Scotland.
24 GLASGOW SCULPTURE STUDIOS
ALISA BAREMBOYM & LIZ MAGOR

The frailty of the human body, slippage between object and image, and interactions between the organic and inorganic are common themes that permeate both artists’ practices.

Baremboym’s sculptures are hybrids of machine-made objects fused with organic materials. Digitally printed fabrics, hard-edged mangled steel, cables, plastic tubes, unglazed ceramics, resin, gelled emollient and vinyl all appear in her work. Magor’s work examines the unstable character of objects, ideas and humans, exploring how information is shaped and made ostensible in objects and people. Referencing domestic environments or objects from daily life she questions the desire, and sometimes compulsion, for emotional and physical comfort, and the fragility of the human body and identity.


25 695 GARS_CUBE ROAD
PHILIP GURREY, JENNY LEWIS, SAMANTHA MADONIK, BETH SHAPEERO
WORKINGS

Workings is a residency-style exhibition, where members of the audience and local community are invited to participate in the creation of the show. Participants can take part in an informal, non-perspective way; from observing to helping with the install and physical making of the work.

This open studio environment is an opportunity for dialogue between artists, local residents and visitors. Artists share hot drinks and simple food as a means to create a more intimate or approachable space for visitors. Each day of the festival, artists and participants are working towards a final exhibition.

Supported by the Queens Cross Housing Association and Creative Scotland.

Exhibition
Glasgow Sculpture Studios
The Whisky Bond
2 Dawson Road
Glasgow G4 9SS
Fri 8 April – Mon 25 April
Mon – Sun, 11am – 5pm
Tues 26 April – Sat 4 June
Wed – Sat, 11am – 5pm
glasgowsculpturestudios.org

Exhibition
695 Garscube Road
Glasgow G20 7BX
Fri 8 April – Mon 25 April
Mon – Fri, 10am – 6pm
Sat – Sun, 11am – 5pm
Caught in the grip of the Glasgow International? We advise not to panic, breathe in and exhale.

Think… Tools… Accessorise.

Smartphone, toxic mushrooms, colour, light, stuck, stick, unravel, a portable welder (smells good). Hands, space, talk, travel. Philosophies, questionable substances and a found compass.

Whichever way you look at it, it’s somehow human-shaped and can be reasoned with.

In this show emerging artists from Scotland and Iceland share a common thread, through diverse approaches to the painted surface. Painted back cloths and props by Scott create a theatrical space expressing ideas about being on show, playing with the relationship between the observer and the observed. This space is a setting for a programme of performances and events.

The artists that Scott has selected make work that is mischievous and challenging, often approaching dark and personal subjects with irreverence and a sense of humour. Those included in the show from the field of painting are Valerie Norris, Rowan Mace, Pester and Rossi and Elin Anna Þórisdóttir. In the field of performance are Sarah Kenchington, Mark Vernon, Elin Þórisdóttir, Fallopé and The Tubes, Halldor Ulfarsson and The Rubber Band.

Supported by Glasgow International.
FELT EVENTS

Halperin invites a small audience to the Fossil Grove for an intimate spoken-word performance, set among the 330 million-year-old fossilised tree stumps of an ancient forest. Saxophonist MacDonald joins Halperin on the fossil floor for a geological call and response.

Halperin’s title, *Felt Events*, refers both to the term seismologists use to describe earthquakes and to an early body of work she made in 1998 shortly after moving to Scotland from New York.

Supported by Glasgow Life /Glasgow Museums in collaboration with Comar, Isle of Mull.

THE DECLINE OF WESTERN CIVILISATION

This new video work by Ringsted draws on the influence of American East Coast trash metal while growing up in the 1980s in Iceland and counterposing it with post-war idealism.

The exhibition explores affinities between Ringsted’s practice and structural and rhythmical principles developed by affiliates of the Zero movement, which was founded by Otto Piene and Heinz Mack in 1957. Situating itself within its specific historical moment, this group sought to envisage a new mode of post-war artistic practice, as a direct reaction to the subjectivity and commercial successes of Abstract Expressionism – a conceptual ‘ground zero’.

Supported by Glasgow International, Elephant Trust and Zero Foundation.

Performance

**Fossil Grove**
Victoria Park Drive North
G14 9NY

Sun 10 April, 2pm
Free but booking required
glasgowlife.org.uk/museums/GoMA

Exhibition

**The Hidden Noise**
1/1, 24 Hayburn Crescent
Glasgow G11 5AY

Fri 8 April – Mon 25 April
Mon – Sun, 12pm – 6pm
For Glasgow International, Aaron Angell presents a single exhibition split across two venues.

Borrowing its title from Peter Vansittart’s historical novel of 1981, Angell presents new sculptural works influenced by psychedelic poetry, philosophies of gardening, the colour green, and the architecture of pipe organs.

In Kelvingrove, Angell is exhibiting new sculptural work on the mezzanine level facing the museum’s great organ, including works in iron, assemblages of sixteenth century furniture, and other found objects. Central to this presentation is a theatrical programme of organ recitals. This features examples of early secular music, diffused with melodies traditionally performed on itinerant instruments, rather than through the fixed site of the organ.

At Glasgow Botanic Gardens, Angell presents a series of new ceramic sculptures among plants in the National Begonia collection. These works are produced in close reference to the compositions of the gardener Capability Brown and associated examples of vernacular architecture. Here the organ is re-imagined as a machine for communicating with the vegetable kingdom.

This is accompanied by a poetry reading with D.M. Black and Lucy Mercer during the opening weekend of the festival.

Commissioned by Glasgow International.
**This Show May Change** is a collaborative group show examining the way we view and interact with artworks in an exhibition context. It discusses, and inherently critiques, the sometimes stagnant and presumptuous nature of how shows are curated and installed.

Not sticking to any particular visual style, the artists present a cross-disciplinary non-hierarchical archive of all works, sketches, attempts, and failures made in the lead up to the festival. Works are hung and rehung, rotated on a regular basis, and replaced in order to create a liquid exhibition archive; every visit will provide a new experience.

In this way, the artists offer an accessible, playful and fluid look at the idea of an instant archive. This will encompass collaborative sculpture, interactive takeaways and guides, one-off events and workshops throughout the duration of the festival, alongside the built-up archive consisting of the past six months.

**Exhibition & Events**
**Hillhead Library**
348 Byres Road
Glasgow G12 8AP

Fri 8 April – Mon 25 April
Mon – Wed, Fri, 11am – 5pm
Thurs, 11am – 8pm
Sat – Sun, 12pm – 5pm

**Symposium**
**Yudowitz Seminar Room**
Wolfson Medical School
University of Glasgow
University Avenue
Glasgow G12 8QQ

Sat 23 April, 10am – 4pm
Free but booking required
glasgowinternational.org

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**Accompanying the exhibition at The Hunterian Art Gallery, this one-day symposium brings together artists, curators and other practitioners to investigate the multiple overlaps and intersections between the disciplines of art and science. Speakers include writer and critic Brian Dillon, and artists Christine Borland and Roger Hiorns.**

Supported by Glasgow International.
**33 THE HUNTERIAN ART GALLERY**  
**DAMIEN HIRST, SCOTT ROGERS & CATHERINE STREET**

The Hunterian Art Gallery presents an exhibition of objects and art which explore moments of mutual synergy between the disciplines of art and science. It includes rarely seen objects from William Hunter’s 18th century collection and the wider Hunterian collections with works by a number of contemporary artists.

The exhibition is curated by students on the MLitt Curatorial Practice (Contemporary Art) programme, established jointly between the University of Glasgow and The Glasgow School of Art.

**Exhibition**  
The Hunterian Art Gallery  
82 Hillhead Street  
Glasgow G12 8QQ  
Fri 25 March – January 2017  
Mon, 10am – 5pm  
Tues – Sat, 10am – 5pm  
Sun, 11am – 4pm  
(Exhibition times for 8 – 25 April only)

**35 THE COMMON GUILD**  
**AKRAM ZAATARİ**

Zaatari has an expansive practice that reflects on the collection, archive and dissemination of images and the role they play in the formation of identities and histories. This sensibility is formed by living through 15 years of war in Lebanon and recording it as a teenager. He has spent much of the past decade collecting and studying the photographic history of the Middle East.

In this, Zaatari’s first exhibition in Scotland, he presents a selection of works that reflect his interest in the documentary and its place as a tool in the shaping of history. It is accompanied by a programme of events including exhibition talks, engagement workshops and a roundtable conversation.

Supported by Lux Scotland.

**Exhibition**  
The Common Guild  
21 Woodlands Terrace  
Glasgow G3 6DF  
Fri 8 April – Sun 19 June  
Mon – Wed & Fri – Sun, 12pm – 5pm  
Thurs, 12pm – 7pm  
By appointment at other times  
thecommonguild.org.uk
Kelvin Hall has a complex history that reflects the changing needs and attitudes of the people of Glasgow through the exhibitions and entertainment it has hosted. Barclay’s work draws upon aspects of the building’s past to create a large-scale installation within one of the near-derelict spaces before it is once again transformed as part of a major refurbishment.

By responding to archival material relating to the 1951 Exhibition of Industrial Power, Barclay explores past and present attitudes to our industrial heritage and its influence on culture.

The work suggests a disconnect between the glorification of industrial achievements and the raw, brutal nature of production. The sculptural forms reflect the artist’s ongoing interest in exploring how meanings are encapsulated within materials, in this case coal and steel that were given prominent status in the 1951 exhibition.

Commissioned by Glasgow International. Supported by Outset Scotland.

Exhibition
Kelvin Hall
1445 Argyle Street
Glasgow G3 8AW

Fri 8 April – Mon 25 April
Mon – Wed, 10am – 6pm
Thurs, 10am – 8pm
Fri – Sat, 10am – 5pm
Sun, 12pm – 5pm

Claire Barclay, 2015.
Courtesy the artist and Stephen Friedman Gallery.
Johnson’s work poses questions about the ways in which
history is formed and the readability of contextually specific
cultural signifiers today. The exhibition consists of a series
of large-scale paintings on unstretched canvas that, suspended
from the ceiling in the foyer of Kelvin Hall, variously frame
and obscure one another.

Johnson’s paintings push into internal, visceral spaces and out
to sweeping expanses. Scenes from classical mythology are
taken, distorted and repurposed as a means to cast a critical eye
upon contemporary social bonds and the legacies of colonialism.

Hung away from the walls, the backs of the paintings are also
visible. They contain sketches and notes about their production
as frontal image-spaces, becoming a metaphor for alternative
accounts of history that persist as a foil to official versions.

Commissioned by Glasgow International in collaboration
with Mary Mary. Supported by the Victorian Government
through Creative Victoria.

Exhibition
Kelvin Hall
1445 Argyle Street
Glasgow G3 8AW

Fri 8 April – Mon 25 April
Mon – Wed, 10am – 6pm
Thurs, 10am – 8pm
Fri – Sat, 10am – 5pm
Sun, 12pm – 5pm

marymarygallery.co.uk

Helen Johnson, Slow Learners,
2015. Installation View.
Courtesy of the artist and
Château Shatto.
Pokey hat is Glaswegian slang for an ice-cream cone. Curatorial collective VERBureau presents an exploration into the socio-political history of the city through its ice-cream trade.

This ambitious project takes the form of a group exhibition of new works with artistic interventions and events extending beyond the gallery. Each artist is responding to a collection of research material that VERBureau has collated, which encompasses issues of identity, pop and queer culture, immigration, leisure, community and crime.

The artists are concerned with the intersections of the social, political and cultural landscape of the past and present, and research into these areas grounds their practices.

Four free events will be hosted in the space: a recipe sharing workshop, a talk and screening, a storytelling workshop and film night and slumber party. For full event details visit www.glasgowinternational.org

Supported by New Glasgow Society.

Exhibiton
New Glasgow Society
1307 Argyle Street
Glasgow G3 8TL

Fri 8 April–Mon 25 April
Mon–Wed & Fri–Sun, 11am–6pm
Thurs, 11am–8pm

Events
Sun 10 April, 3pm
Recipe Sharing Workshop
Location TBC.
Please bring a recipe to attend

Tues 12 April, 6.30pm
Talk in collaboration with
New Glasgow Society:
The Social History of
Ice Cream and Architecture

Sat 16 April, 5pm
Storytelling Workshop
Location TBC

Sat 23 April, 6.30pm
Ice Cream Film Night & Slumber Party

verbureau.co.uk
DON LEVY: TIME REGAINED

Don Levy (1932–1987) was an artist and filmmaker with an intense interest in the material, temporal and poetic qualities of film and video.

For the first solo exhibition of Levy’s work in the UK, *Time Regained* brings together rarely before seen film and video pieces along with archive material to give an insight into the work and practice of this most innovative and understated artist.

The exhibition focuses mainly on the film and video experiments conducted by Levy while teaching at California Institute of Arts in the 1970s and 1980s, presenting Levy’s distinctive and diverse approach to filmmaking, through a wide ranging programme of exhibitions, live events, and screenings.

This exhibition is indebted to the work of Amnon Buchbinder and John Gianvito – filmmakers, former students of Levy and tireless ambassadors of his work – and to Levy’s family and estate for allowing access to his work and other materials.

Supported by Glasgow International and SWG3.

ADAM QUINN, ANDREW SIM, FELIX WELCH
IDEAL-FORM-ZONE

This is an exhibition of new work focusing on the changing relationship between the artist and the plaza – from the classical temple to the public square and the corporate atrium. The artists use stylised industrial materials to explore their shared interest in the ornamentation, function and architecture of commercial and public space.
VoidoidARCHIVE is a gallery and archive space opened by artist Jim Lambie in 2014. The gallery exhibits emerging and established artists and curated exhibitions from Lambie’s own personal collection. It also houses an ever expanding collection of archive materials from The Poetry Club. For Glasgow International, Lambie has selected an artist to create a billboard artwork which is on display throughout the festival.

Conceived by Glasgow-based artist Venables, this show boasts an array of arresting window presentations from artist littlewhitehead, Graeme Durant and Andrew Maughan (AKA. JAMBON) and the CACTUS Gallery in Liverpool, owned and curated by Joe Fletcher Orr.

Supported by Glasgow International, a-n Artist Newsletter New Collaborations bursary and Skypark.

Home-Platform is a curatorial research platform exhibiting the work of emerging artists. For Glasgow International, it has commissioned new work from Kendrick, Majali and Wilmshurst. Their show focuses on the potential of a new-age society, sensation, the beautiful image, exaggerated culture and self-gratification. The works range across a variety of platforms, both physical and digital. The artists question the issues we impose upon ourselves, in pursuit of technology.

Supported by Glasgow International and Skypark.
Deuce Deuce is a nomadic curatorial collaboration between Elizabeth Murphy and Amy Jones, occupying retail and exhibition formats to explore the cross-over between art, apparel and the absorption of sub-culture into the mainstream.

For Glasgow International, they are presenting a group exhibition, research space and showroom. This show is a space for dissemination and discussion, deconstructing the fortification of trend, where bloggers, designers, artists and architects produce artworks, writing, garments and homeware.

Supported by Skypark.

This exhibition will look at how the current relationship between art and technology allows past, present and future arguments to coexist despite any apparent contradictions that arise. It also features creative writing by Trevor H. Smith.

Supported by Skypark.
This show curated by Switalski seeks to refresh the ideas of what the term landscape means, by tearing down and re-forming the romantic image of how it has been perceived in an historical art context.

Artists Scott, Ferguson and Switalski challenge themselves by setting up their work in an absurdist counterpart to landscape as a genre, as a way of pointing out the glaringly obvious way we edit out our own destructive, abusive nature toward a landscape through its romanticisation.

Using contemporary materials and approaches to production, this exhibition seeks to forcibly push historicised and typified connotations of a landscape and its association with the body into a hyper-neo sexed-up vista.

Supported by Glasgow International.
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Glasgow G41 5BW  
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Scott Brotherton & Ric Warren  
Jorgensen & Sithole  
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Jorgensen & Sithole

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Glasgow G31 1AQ  
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Glasgow G41 1EE  
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Glasgow G5 8QB  
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25 Albert Drive  
Glasgow G41 2PE  
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Glasgow G42 7RA  
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267 Langside Road  
Glasgow G42 8XX  
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54  
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452 Victoria Road,  
Glasgow G42 8YU  
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492 Victoria Road  
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1006A Pollokshaws Road  
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104 Kilmarnock Road  
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58  
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59  
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Cleland Lane  
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60, 61  
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Group Show: The Clinic Opera Autonoma

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142 – 146 Crownpoint Road  
Glasgow G40 2AE  
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Group Show: Elastic Lapse

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Glasgow G34 9NW  
Mandy McIntosh  
Jorgensen & Sithole

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Market Gallery  
334 Duke Street  
Glasgow G31 1QZ  
Karolina Bregula

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David Dale Gallery  
161 Broad Street  
Glasgow G40 2QR  
Sol Calero  
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75  
Hanson Street (Project Space Wasps Studios)  
77 Hanson Street  
Glasgow G31 2HF  
Andy Holden

THE HUB  
South Block  
50 – 68 Osborne Street  
Glasgow G1 5QH

H  
CitizenM, 60 Renfrew Street  
Glasgow G2 3BW

Apex Hotel, 110 Bath Street  
Glasgow G2 2EN

KEY  
Director’s Programme  
Subway Station  
Train Station

For dates and times visit glasgowinternational.org
Henderson began creating the work for this show during her recent one-month residency at Hospitalfield Arts, Arbroath, as part of a joint Royal Over-Seas League Residency 2015.

The exhibition will feature two large-scale sculptures, Garden Photographer Scarecrow and Body Fountain Fetch, which are extensions of past and present totems to seasonal change, pagan gods and goddesses, fairies and scarecrows.

Each work is imbued with a distinct personality and functions within the artist’s unique narrative. For example, Garden Photographer Scarecrow is a lofty body of plants, wood and fabric, who captures memories using a pinhole camera apparatus. While she stands she remembers; while she remembers she photographs; her nervous system is a system of flash-bulbs. These large-scale works will be accompanied by a series of soft costume sculptures representative of harvest, climate and moon phases.

Henderson is also debuting a new film, Seasons End, begun in the vibrant and hectic city of Istanbul and completed following her residency in Scotland.

Commissioned by Glasgow International. With thanks to the Royal Over-Seas League and the on-going ROSL Scholars international artist’s residency programme at Hospitalfield.

Exhibition
Mitchell Library
Main Hall
North Street
Glasgow G3 7DN

Fri 8 April – Mon 25 April
Mon – Wed, 10am – 6pm
Thurs, 10am – 8pm
Fri – Sat, 10am – 5pm,
Sun, 12pm – 5pm

Tamara Henderson,
The Scarecrow’s Holiday, 2015.
Courtesy of the artist and
Rodeo Gallery, London
Artists Jacob Kerray and George Ziffo share an interest in the genre of portraiture as a means to engage with art history and issues of culture, power and taste. In this new show they present new paintings created using the Jeffrey Room as inspiration.

The Jeffrey Room houses the collection of Robert Jeffrey, which he bequeathed to the city of Glasgow in 1902. It includes first editions of 19th century writers such as Dickens, Scott and Thackery, as well as numerous art history books and a folio of bird illustrations by John James Audubon.

Supported by Glasgow International.

Boyd and Giordano borrow from the everyday, employing objects, gestures and forms that are at once familiar, but obscured. Boyd’s paintings are intimate compositions, populated by depersonalised figures, seemingly unaware or concerned by the viewer’s presence. She collects found objects to serve as props in her staged domestic environments, where Giordano draws from the realms of popular culture and ephemera. He applies these references both conceptually and materially across a varied practice spanning sculpture, painting and installation.

Showing together for the first time, the artists are presenting new and site-specific work for the festival.

Supported by Glasgow International, Hope Scott Trust and House For An Art Lover.
45 HOUSE FOR AN ART LOVER
CORIN SWORN & TRAKKE
ROVING MACHINES AND MIDDLEMEN

Bothy Stores, an online annex of The Bothy Project, presents two projects by Sworn and design label Trakke investigating Glasgow as an industrial town in the context of its history, legacy and culture. This focuses on its legacy of shipbuilders and merchant classes – traders in chemicals, tobacco and cotton – as well as the culture, style and people in today’s city.

Sworn and Alec Farmer of Trakke use research into the conduits of trade, the marks these have left on the city, or absences now embedded within it, to open out the city’s possibilities, actualities and hauntings.

They consider the origins of raw materials, where they go and what they become, and look at the fragments of buildings that still act as way markers, either for directions in the present or to a city no longer here. Their narrative evokes these shifts making work that is at once demonstrative, descriptive and questioning of Glasgow’s industrial legacy.

Supported by Glasgow International and Outset Scotland.

Exhibition
House For An Art Lover
ARTPARK
Bellahouston Park
10 Dumbreck Road
Glasgow G41 5BW

Fri 8 April – Mon 25 April
Mon – Sun, 10am – 5pm

thebothyproject.org

Trakke, Óg Backpack, 2014.
In collaboration with Greek artists from the fields of music, dance, literary theory and fashion design, Rallou Panagiotou presents an exhibition in three acts – a filmic essay, a sculptural environment and a series of choreographed performances. All elements are strongly informed by each other and bound together to create a continuous setting of temporal and formal connections.

Proto Copies anatomises a former Greek resort now lying derelict, exploring historical/cultural mechanisms through which Greece absorbed pop cultural trends in the era before the full impact of globalisation and de-industrialisation.

It is an excavation of the ways in which global style trends circulated via copy commodities – boot-legged brands characterised by slips of language and meaning. This materialism and its role in transmitting an awareness of modernism and desire, are rendered as prototypes. Material elements are presented as artefacts of an idiosyncratic archaeology and parts of a valuable collection.

Supported by Glasgow International and House For An Art Lover.
Brotherton and Warren create artworks that are influenced by the materials, forms and experiences of their urban surroundings, distilled through minimalist artistic sensibilities.

With an emphasis on material process, Brotherton uses commonplace materials and metals associated with trade and labour to explore and exploit their sculptural qualities. Informed by an interest in post-modern urban social theory, Warren’s artworks consider the political associations of our manmade surroundings.

Initiated by a short collaborative residency at The Bothy Project in the remote woodlands of the Cairngorms National Park, the exhibition presents an installation of new architecturally responsive sculptural works that reflect on the urban environment from the vantage point of the rural landscape, exploring material, spatial and political tensions.

Supported by Glasgow International, Glasgow Life, The Bothy Project and House For An Art Lover.

Still House Plants are a four-piece music collective – Finlay Clark, David Walker Kennedy, Calum O’Connor and Jessica Hickie-Kallenbach.

Using the conventions of western instrumentation, text-pieces are linked to obscured melodies, exploring the qualities of the human voice with a grounding in a minimalist approach to song structure, tempo and rhythm.

Through use of guitar, vocals, drums, saxophone and violin, a grounding is created. The space they occupy observes the communication between artist and audience, and audience with object, while broadcasted performances are situated among an installation of text-work, image, and varying media.
“I love this new piece we’ve written,” said Julia. “But I think it should be faster.” “How can we make it faster?” asked Fritz. “Let’s put it on wheels,” said Julia. “Will it be able to go around corners?” asked Liene. “Yes,” said Julia.

Fast forward to April 2016. *It’s Called Discharge*. The new performance by Asparagus Piss Raindrop for 6+ skaters and amplified Roller Rink: Semi conductor life lines of symmetry exceed centrifugal life boat love ins. Kind of like the moment you noticed that Cole from Sunset Beach was in But I’m a Cheerleader – except now its louder, faster, longer and with a flashback corner.

This for crypto conceptual science fiction anti-climax music we will continue to push beyond all reasonable limits what live music performance can be. Now and forever.

Supported by Glasgow International and Creative Scotland.

**Performance**
Roller Stop
130 Middlesex Street
Glasgow G41 1EE
Fri 8 April, 2.30pm – 4.30pm
Free but ticketed
To book visit bit.ly/APRatGI

**Exhibition**
Scotland Street School Museum
225 Scotland Street
Glasgow G5 8QB
Fri 8 April – Sun 24 April
Tues – Thurs & Sat, 10am – 5pm
Fri & Sun, 11am – 5pm
For the first time as part of the Director’s Programme, Tramway is home to a group show including artists Alexandra Bircken, Sheila Hicks, Lawrence Lek, Mika Rottenberg and Amie Siegel. The show is curated by the festival Director Sarah McCrory and co-designed by artist Martin Boyce.

The venues, organisations and artists are all fundamentally shaped by the city in which they are based. Glasgow plays an important role in the way these organisations and artists have developed and how and where they work.

Glasgow’s cultural spaces exist predominately as a result of its industrial legacy. The city’s wealth in the 18th and 19th centuries came predominately from industry, shipbuilding, metal-works, textiles and its role as a key trading port. Many of our galleries and museums are reclaimed spaces born from this wealth of industry. The Tramway exhibition space itself was an industrial space, functioning as a tram factory and depot from 1893 until the early 1960s, when Glasgow’s tram services stopped.

Works by the five artists focus on ideas of production, manufacture, material culture, design, history and labour, which all in turn reflect back out upon the city.

This is an opportunity to consider feminist practices, ideas of authenticity, skill and craft, as well as what it means to discuss the work of artists who make alongside artists who work with new technologies.

The exhibition design is by Glasgow-based artist Martin Boyce. His works include the use of industrial materials, for example concrete, expanded steel and industrial lighting which often relate to the natural world. For this exhibition, he has applied elements of his sculptural vocabulary to frame the artists’ works in this monumental space.

This exhibition is curated by Director, Sarah McCrory with production support from Tramway. It is programmed as part of Scotland’s Year of Innovation, Architecture and Design and supported by The Henry Moore Foundation.
For this exhibition, Bircken has created new works which fit into the tracks of Tramway, engaging both conceptually and literally with the history of the space and the impotence of the defunct lines.

Her work often confronts the idea of disrupted movement. The sculptures frame the interruption of movement, and in turn examine ideas of escape, freedom and risk within these works. She highlights a certain tragic aspect of the space – there is no tram in sight, and the lines are now obstructed by walls on either side. They no longer lead anywhere. Their former potential and dynamic is broken.

Referring to another aspect of Glasgow’s industrial history, Bircken’s new work for this exhibition incorporates reclaimed metal sheets. The recurring patterns and textures relate to the intricate nature of woven textiles, which are mobile structures. Subjects such as the transient nature of temporary living structures, aspects of migration and nomadic living are recurrent themes in Bircken’s work.

Commissioned by Glasgow International.
A film work of cinematic scale, Provenance traces in reverse the global trade in furniture from the Indian city of Chandigarh. Conceived in the 1950s by architects Le Corbusier and Pierre Jeanneret, Chandigarh’s controversial Modernist architecture includes original pieces of furniture created specifically for the building’s interiors.

Starting with the Chandigarh furniture in the present, the film begins in New York apartments, London townhouses, Belgian villas and Paris salons of avid collectors.

From there, it moves backwards to the furniture’s sale at auction, preview exhibitions, and photography for auction catalogues, to restoration and cargo shipping containers – ending finally in Chandigarh.

The film enacts a subtly discursive cinematic space, peeling back time to make visible the furniture’s movement around the globe.

In 2013, Provenance was auctioned at Christie’s in London, turning the film into another object at auction, inseparable from the market it depicts. Lot 248, a second film, captures the auction of Provenance, becoming a mirror of the first, repeating and completing the circuit of design and art that define speculative markets.
Architectural models, glossy renderings, and virtual reality videos come to life in the fictional last voyage of the QE2 as it returns to its birthplace.

The story begins with an anonymous Glaswegian philanthropist who intends to bring the transatlantic ocean liner into the heart of the city and convert it into a new home for the Glasgow School of Art. Designed and built amid the social and industrial upheaval of the 1960s, the luxury liner returns to a city undergoing extensive change under the auspices of urban regeneration.

From its moorings in Dubai, the ship passes through the Suez Canal, encountering refugee boats in the Mediterranean, oil rigs in the North Sea, disused shipyards on the Clyde and emerging artist enclaves in Glasgow. A soundtrack by cellist and composer Oliver Coates accompanies the ship on its final European cruise.

Continuing Lek’s use of architectural media as a means of social critique, this site-specific simulation transforms the QE2 from a symbol of heavy industry into an institution for art.

Commissioned by Glasgow International and produced with the support of Lafayette Anticipation – Fonds de dotation Famille Moulin, Paris (collection.lafayetteanticipation.com).

Exhibition
Tramway T2
25 Albert Drive
Glasgow G41 2PE

Fri 8 April – Mon 25 April
Mon – Fri, 12pm – 5pm,
Sat & Sun, 12pm – 6pm
Tues 26 April – Sun 22 May
Tues – Fri, 12pm – 5pm
Sat – Sun, 12pm – 6pm

Installation view, Dazed Emerging Artist Award exhibition, Royal Academy of Arts, London. Image courtesy of artist, Lawrence Lek
In *NoNoseKnows*, Rottenberg draws parallels between the culturing of pearls in China and empty housing developments littered across the country.

Within an anonymous building, we witness Bunny Glamazon, a 6’5” blonde Amazonian woman, in her supervision of the pearl-making process. Self-inducing an allergic reaction causes her nose to inflate and grow, where she sneezes out various noodle dishes, eventually popping the enigmatic bubbles occupying various rooms of the building.

*Squeeze* continues Rottenberg’s inquiry into the mechanisms by which value is generated, considering the logistics of global outsourcing and the alchemy of art production.

Footage from a constructed studio set in New York is linked to a lettuce farm in Arizona, USA and a rubber plant in Kerala, India. This film is an architectural portrait of crisscrossing assembly lines: a multidirectional labyrinth that spins energy within a closed circuit. The central protagonist, the product, is only revealed through its raw ingredients. In the continuous video loop, the manufacturing process is never completed, remaining in constant flux.

Exhibition
Tramway T2 & T5
25 Albert Drive
Glasgow G41 2PE
Fri 8 April – Mon 25 April
Mon – Fri, 12pm – 5pm,
Sat – Sun, 12pm – 6pm
Tues 26 April – Sun 22 May
Tues – Fri, 12pm – 5pm
Sat – Sun, 12pm – 6pm

*Mika Rottenberg,
NoNoseKnows, 2015.
Photo by Fulvio Orsenigo Chemollo. Courtesy Andrea Rosen Gallery, New York*
Hicks is predominately known as a textile artist and has been making work for more than six decades. Influenced by her research and travels in South America, she has developed a unique sculptural vocabulary.

Her work is rooted in history and her in-depth knowledge of indigenous practices, materials and their properties. The artist’s relationship with the act of making – twisting and weaving – and the relationship between hand and material are central considerations in her practice.

Her large-scale interventions into galleries use textiles and fibres. For this exhibition, she has created a vertical thrusting mesh of twists and turns made of soft, pliable, sculptural threads tightly wound together into a dense maze or tower which takes the full height of the building. This work is equally celebratory as it is sombre and considered. Hicks juxtaposes colliding colours and textures, clashing the hand-made and seductive textile works with the steel framework of the building to create a monumental presence within the space.

Commissioned by Glasgow International.

Exhibition
Tramway T2
25 Albert Drive
Glasgow G41 2PE

Fri 8 April – Mon 25 April
Mon – Fri, 12pm – 5pm,
Sat – Sun, 12pm – 6pm
Tues 26 April – Sun 22 May
Tues – Fri, 12pm – 5pm
Sat – Sun, 12pm – 6pm

Sheila Hicks, 2014–15. Bas-relief panels for architectural projects, Linen 30 x 60 cm,
11 3/4 x 23 5/8 ins

Courtesy the artist and Alison Jacques Gallery, London.
Photo: Michael Brzezinski.
LAUREN GAULT &
ZOE CLAIRE MILLER
THE HEALTH BENEFITS
OF EATING SILICA

Working in sculptural installation and specifically linking together their use of ceramics, Gault and Miller present this one-off event that connects, debates and expands both their practices including sculptural installation, performance and film.

The works examine the term ‘terroir’ (normally used to describe qualities within a wine such as time, place, altitude or environment) and the term ‘qualia’ (an attempt to define the non-chemical essence or experience of objects/materi- als). These abstract, less tangible qualities are said to be held or present within matter, and directly informs the artists’ interests in the capacity for an object to have its own embodied knowledge. These concepts and terms are examined in relation to the artists’ sculptural and performative practices. The event includes sculptural installation, performance and film.

Event
Tramway T4
25 Albert Drive
Glasgow G41 2PE

Thurs 14 April, 1pm – 9pm

Salon Sebastian Monteux is the locale for a fictitious collector presenting a group exhibition and series of performances by artists who are products of Scottish arts’ institutions.

It is derived from historical model of art patronage; single individuals or families that act as supports for artists in their production and exhibition of work. The arts patron pulls art away from the institution and into the realm of the domestic and personal aesthetic.

This exhibition offers nothing of this backstory. Instead, it operates simply as a platform for the work of the collected artists to be exhibited. It presents artists from the media of painting, photography, video, sculpture and performance. Their works combine to present themes of gender, sexuality, theatricality, sociability and the tableaux.

Supported by Glasgow International.

Body Blocks is an installation of soft sculptures based on the ergonomic design of medical support cushions. The forms are determined by their supportive function in relation to the body and by their potential as props to be used in an expanded exercise practice. Ouellette has made and subsequently worked with the sculptures to develop a performance and sound work that respond to the contemporary trend in self-help through mindfulness apps.

Visitors are invited to use the sculptures to perform basic movements within the installation. By addressing the physical needs and the subjective experiences of the material body, this exhibition positions the figure in critical relation to contemporary art and creates a soft formalism that merges sculptural materiality with the body of the viewer.

Supported by Glasgow International.
The Rookery acts as an introduction to the people, site, ethos and identity of The Albatross, a new studio space based in a 100-year-old workshop in Govanhill.

Studio-holders perform as both cast and crew in the production of an off-season pantomime *Jack and the Beanstalk*, as well as contributing to an adjoining exhibition exploring notions of amateurism, performance and community.

There are three performances of the pantomime in this thrown-together theatre in the final weekend of the festival and the venue is open for viewing throughout. The project also features publications, installations, videos, research workshops and events. A full programme is available at www.glasgowinternational.org

**55 QUEENS PARK RAILWAY CLUB**

**STEWARD HOME RE-ENTER THE DRAGON**

Artist and author Stewart Home utilises digital video, found imagery, performance, sculptural installation and text as a means of exploring hybrid cultures and their significance through the recent history of the 20th century to the current day. Home’s work seeks to forge the link between theory and practice and explore the separations between the private and the social.

Supported by Glasgow International.
In Kordecki’s first solo show, she presents a new body of work that uses a combination of sound and material to explore ideas of noise, silence, time and perception.

By combining traditional sculptural processes with current audio technologies, sculptures either react to sound, create sound or visually explore the sonic ideas surrounding this work.

Supported by Glasgow Life.

Walker and Bromwich are a collaborative duo known for their large-scale participatory works that re-ignite utopian ideologies. The Circus Between Worlds brings together a maverick troupe of performers. Starting its life in the ruins of the iconic Greek Thompson Church, it appears out of the darkness as if an encampment has arrived in town.

This performance hovers somewhere between the first hints of a circus performed on village greens and the sentiment of death metal. This is a free-form learning environment, bringing together artists across the spectrum of their creative development – creating an open framework for expression.

Participating artists include David Sherry, Maria Fusco, Jedrzej Cichosz, Urara Tsuchiya, Francis Thorburn, Susan Mowatt, Richard Whitby, Soin Parkinson, Edwin Li, Graham Mack, Emma Finn, Frankie Burr, Hazel Powell, Mary Hartley, Astrid Newman, Francesca Hawker, Stasis, students from Edinburgh College of Art, Glasgow School of Art, Newcastle University and Strathclyde University.

Supported by Edinburgh College of Art, The University of Edinburgh, Newcastle University and WAVEparticle. This project is hosted by WAVEparticle Open Spaces. For more details visit www.waveparticle.co.uk
This group exhibition, curated by Dan Miller, presents new work by six artists from Glasgow and Copenhagen. It incorporates a wide range of media to create a dynamic and immersive audiovisual environment – a place of intermittent ocular and auricular experience.

Miller presents a series of large-scale paintings and digital banners that investigate the legacy of capitalist realism. Miller and Mac present a live audiovisual performance that concentrates on themes of resolution, distortion and fidelity.

Danø presents a ‘hideout’ built from standardised pallets adorned with images and text, while Hüttel has created a large-scale installation incorporating light works, costumes and assorted cast objects. This is complemented by Norwood’s aluminium sculptures and Pollock’s functional cast acrylic walkway.

Scheduled performances will take place throughout the festival. For more information visit www.oersted.industries and www.waveparticle.co.uk

Supported by WAVEparticle and The Danish Arts Foundation. This project is hosted by WAVEparticle Open Spaces.

Exhibition & Performance
Artists in Arches
Arches 1 – 3
Cleland Lane
Glasgow G5 9DS

Fri 8 April – Mon 25 April
Mon – Sun, 1.30pm – 6pm
Hutcheson’s solo exhibition occupies the new Stallan-Brand gallery space in Oxford House. Imagery and text taken from a range of printed sources explore different questions of both personal and cultural history, of context and narrative. He is interested in the transient quality of ‘found print’ and what its continued use might represent to the medium of collage.

Produced by Patricia Fleming Projects. Thanks to Stallan-Brand, Mark and Stephen Feeley.

Semper Solum is an ambitious new installation responding to the site and context of the courtroom in Oxford House – open to the public for the first time in its new incarnation. The works on show relate to individual and collective identity and play with ideas of binaries, opacity and judgement and hover between recent past and the near future temporalities.

Produced by Patricia Fleming Projects. Supported by The Hope Scott Trust and Creative Scotland. Thanks to Stallan-Brand, Mark and Stephen Feeley.

Carol Rhodes is one of the most respected and admired painters working in Scotland today. A major survey of her work was presented at the Scottish National Gallery of Modern Art in 2007, but it has not been seen in depth in her home city of Glasgow since a solo exhibition at Tramway in 2000.

She is known for her small-scale paintings depicting, from an aerial perspective, encounters between nature and human settlement. This show focuses on works made since 2007 and includes a number of the preparatory drawings that Rhodes makes for each of her paintings. These have rarely been exhibited anywhere and are for the first time being presented in direct dialogue with her paintings. The intention is to reveal the deeply layered and rich complexity of Rhodes’s practice.
Christian and Marquiss are Glasgow-based artists who both use process-led methods and a variety of writing strategies in their respective practices.

They present new works, configured in the gallery to reflect on possible overlaps between Christian’s expanded sculptural installations and Marquiss’ drawings and videos.

The anthropologist Michel de Certeau suggested that a reader might temporarily inhabit a written text like a house guest or a tenant. Considering the remnants of former domestic architecture within the gallery, and the wider festival audience, Renderuin invites visitors to occupy it momentarily and change its topology with their presence.

Supported by Glasgow International.

Deskilling, kitsch, provisionality, abjection and the aesthetically ‘bad’ are all widely referenced in the discussion of contemporary art. The use of ‘outsider’ vernaculars is widespread. However, earlier explorers in such areas, working right across Modernism, are rarely considered.

Academically trained, Louis Michel Eilshemius (1864–1941) developed an eccentric and compelling naıve style by 1910 that anticipated expressionism and surrealism but was distinctly his own. Discovered by Duchamp in 1917, he became a cult figure for the avant-garde.

This exhibition is curated by artists Carol Rhodes and Merlin James. For more information on discussions and events around this show please visit www.42carltonplace.com
This exhibition joins the work of two contemporary Peruvian artists under one question: Where does the heart of a city lie?

Both artists work with the theme of identity, urban landscapes and the effects of social modernisation within cities. They examine modern cities that are mostly built by immigrants; cities in a constant state of flux, their origins an increasingly distant memory, their newest residents – and the foundations of a city’s future – experiencing marginalised social and geographical realities.

This project seeks to examine and interpret individual and collective identities, how these identities are constructed, cultural repertoires and social contexts in the cities.

Working across video, sculpture, performance and installation, Smith’s work draws heavily upon the language of cinema. He uses techniques such as framing, montage and composition to explore the mediation of form through the camera lens.

In both his videos and performances he makes subtle software interventions drawing the viewer’s attention to a shift in cinematic vocabulary, adapting historic modes of moving image to incorporate a move away from an anthropocentric vision.

For Glasgow International, he is presenting a large-scale architectural installation that will act as a site for a new video work and performance. The Horizontal Window is a multi-faceted project that explores the window as a framing device in Modernist architecture and how it can be related to the language of the cinematic frame.

Supported by Glasgow International.
Georgia Horgan uses video, performance, sculpture, appropriation and collaboration to research how histories are represented and politicised. This exhibition deals with the intersections between the European witch hunts and industrialisation, examining how this history can be articulated from a feminist perspective.

Calton Burial Ground is the memorial cemetery to the Calton Weavers, who were Glasgow textile workers killed during the 1787 strike. The burial ground is located on Abercomby Street, which was formerly known as Witch Loan as the road was believed to be bewitched.

Saturday takes the form of a performance lecture and screening, exploring the relationship between popular uprisings and the witch scares. In addition, a series of textile pieces are on display at the cemetery. These objects sit in opposition to the austerity of the traditional monuments and gravestones, inviting visitors to consider who or what deserves a memorial and what these memorials should be.

Horgan is the recipient of the Open Glasgow Bursary.

Supported by Glasgow International, The Elephant Trust, Clyde Gateway and Glasgow City Council Burial Services.

Exhibition & Performance
Calton Burial Ground
309–341 Abercromby Street
Glasgow G40 2DD

Fri 8 April – Mon 25 April
Mon – Wed & Fri – Sun, 11am – 6pm
Thurs, 11am – 7pm

Performance
Fri 15 April, 7pm

Photo: Tom Nolan.
Speaking Volumes is a collaboration between Glasgow Women’s Library and My Bookcase to create a space where reflection on the influential role of women in art will be activated through the object of the book.

Visitors and participants at this year’s festival are invited to contribute their lists of recommended texts. The team at Glasgow Women’s Library will source these books, forming part of the collections on display at bespoke reading rooms created by artist and My Bookcase founder, Cristina Garriga. These collections will form an accessible post-festival legacy.

During the festival, Speaking Volumes is also hosting discussions between international and Glasgow-based creatives around the women, art and books that have influenced their lives and work.

Supported by Glasgow International.

Exhibition
Glasgow Women’s Library
23 Landressy Street
Glasgow G40 1BP

Fri 8 April – Mon 25 April
Mon – Wed & Fri, 10am – 4.30pm
Thurs, 10am – 7pm
Sat – Sun, 10am – 5pm

Discussions
Thurs, 14 April & 21 April,
6pm – 7.30pm
Sun, 17 April & 24 April,
2pm – 3.30pm

womenslibrary.org.uk
This exhibition brings together six artists who use distinct approaches to the positioning of self in relation to material culture. Working across sculpture, printmaking and installation their practices are tied together through shared interests in fragmented bodies, anatomised commodities, alternative histories and questions of gender. *Semi-gloss, Semi-permeable* takes place in a newly completed office development. This shiny, pared-back space combines polished steel floors, pale precast concrete and tall panelled windows. Bright colours, monumental forms and intricate assemblages hum together as works are brought into conversation through a series of encounters between material and form.

Supported by Glasgow International, Creative Scotland, Clyde Gateway and The Hope Scott Trust.

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This show is a multi-sensory and interactive exhibition exploring pseudo-sciences and the diverse ideas that surround them. It functions as a dynamic space that engages participants in situations and immersive environments, prompting reflections into the idiosyncrasies of alternative therapies. The artists explore the belief systems of pseudo-science, and how these relate to the viewers’ relationships with artworks, playing with the liminal space between perception, assumption, reality and authenticity.

Supported by Clyde Gateway.
70 THE ALBUS
OPERA AUTONOMA,
DIRECTED BY SUKAÏNA KUBBA
AND CARMELO O’BRIEN WITH
MICHELLE HANNAH, CRAIG
MULHOLLAND, ANDREW HOUSTON
AND INGRID DANIELUTE
AS YOU WERE

This multi-disciplinary production functions both as a gallery installation and performance event, with formal characteristics of choreographed dance and military drill pattern.

The show is an examination of militaristic power relations and their sublimation by fashion, design and the wider culture industry. Uniforms and modular mise-en-scene serve as a means of suppressing individuality, concealment of hierarchy and gender, and as symbolic devices that tie the collective performance.

Supported by Clyde Gateway.

71 CROWNPOINT STUDIOS
PATRICK COLE
BULLFIGHTING

Frank ‘El Inglés’ Evans was a British-born bullfighter. The son of a Salford butcher, he left the UK in 1964 for Spain. He became a professional matador in 1966.

Bullfighting is an immersive, theatrical installation: open on weekends and punctuated by performances. The one-man show takes its starting point from the true story of Frank Evans, layered so densely with Cole’s own fiction that the truth becomes impossible to decipher.

This show uses storytelling to engage with a collective consciousness, as humour aids an investigation into the appropriation of borrowed culture.

Supported by Glasgow International.

Exhibition & Performance
The Albus
100 Brook Street
Glasgow G40 3AP
Fri 8 April – Mon 25 April
Mon – Sun, 10am – 6pm
operaautonoma.org

Exhibition & Performance
Crownpoint Studios
The Courtyard
142 – 146 Crownpoint Road
Glasgow G40 2AE
Fri 8 April ,10am – 5pm
Sat 9, 16, 23 April
10am – 5pm
Sun 10, 17, 24 April
10am – 5pm

Performances
Sat 9, 16, 23 April, 3pm
Sun 10, 17, 24 April, 3pm
The exhibition explores the existing relationship between Glasgow-based artists and the artist-run space Neoterismoi Toumazou in Nicosia, Cyprus.

Participating Glasgow-based artists include Katrina Vallé, Alex Sarkisian and Jack Cheetham. From Cyprus, participating artists include Maria Toumazou, Orestis Lazouras and Marina Xenofontos. Collaborators Marysia Gacek and Maria Toumazou also contribute to the exhibition with their publication MARIA† editions.
Visual artist Jo Tomlinson presents a new project in collaboration with sound artist Kenny Love, producing a multi-faceted installation exploring the sensory dialogue between space, objects and sound.

Beginning with French composer Pierre Shaffaer’s term ‘objet sonore’, which is a way of listening to sounds as objects removed from their physical relation, the artists experiment with the mechanism of association and sensory thresholds.

As part of this exhibition, they are hosting an experimental sound workshop which is open to the public. This workshop invites participants to explore the theme of ‘object-hood’ by engaging with made and found objects to make new ‘object sounds’. It is an integral part of the project’s process and a chance for everyone to engage with the project in an open, informal atmosphere and to share ideas and responses.

Supported by the Interdisciplinary Residency 2015 at Hospitalfield.

Exhibition & Event
Crownpoint Studios
142 – 146 Crownpoint Road
Glasgow G40 2AE

Fri 8 April – Mon 25 April
Mon – Thurs, 1pm – 6pm
Fri – Sun, 12pm – 7pm

Workshop
Sat 16 April
Free but booking required

soundsurroundsound.wordpress.com
McIntosh places empowerment and endurance at the heart of her residency throughout the festival in the Easterhouse area of Glasgow. She is working with communities and individuals to ignite resilience and self-determination through participation in art, craft and design.

A communal, multi-functional space has been created to host a series of gatherings where the artist is engaging with local people in a new creative activism. This inclusive, inter-generational activism may begin with individual engagement but it ends with communal activity, as people come together for social and creative events. During her residency McIntosh is exploring obsolete crafts and sharing her own personal library of craft related books spanning 35 years.

McIntosh hopes the space will be inviting and responsive where people can informally connect and share experiences.

Supported by Glasgow International, Glasgow City Council and Glasgow Life.
Bregula works with video, photography and installation. Her practice questions the institutional parameters of contemporary art, and its value within society.

For Glasgow International, she presents a new film, which was produced in Glasgow and engaged local residents as actors.

Set in a fictional city in a state of flux, it depicts the private, obsessive collecting habits of a woman, and her relationships with those she encounters. The film raises oblique questions around the acquisition of collections, and institutional attempts to preserve collective identity.

Supported by Glasgow International and City of Glasgow College.

Exhibition
Market Gallery
334 Duke Street
Glasgow G31 1QZ
Fri 8 April – Mon 25 April
Mon – Wed &
Fri – Sun, 11am – 5pm
Thurs, 11am – 8pm
marketgallery.org

SOL CALERO
DESEDE EL JARDÍN

Calero creates immersive installations that play with the perceptions and expectations of the gallery, artist and audience. Infused with politics of cultural representation and identity, she constructs environments which are used to invite questions of the prescribed art historical canon and post-colonial interpretations of Latin America, informed by her own background and migration.

Desde el Jardín is a new commission taking its title from the Spanish translation of the film and novel Being There. It incorporates a transformative and immersive installation in the gallery space taking cues from a tropical garden or patio. The project also involves a new permanent commission in the gallery’s courtyard, activating it as a social space throughout the festival and beyond.

Supported by Glasgow International, Creative Scotland and Glasgow Life.

MARIE-MICHELLE DESCHAMPS, ANDREW KERR, JUSTIN STEPHENS

This show is a sculpture and painting project housed in a disused industrial edifice. Artists turn to subtle practices, pinpointing the content to one or two precise ideas at a time and focusing their attention as though through a magnifying glass and setting things quietly aflame. They are not so much minimalists in their treatment but specifists, operating under a shared assumption that by paring back to the pith of things, they get closer to achieving a particular brand of freedom.

Supported by David Dale Gallery.
ANDY HOLDEN
LAWS OF MOTION IN A CARTOON LANDSCAPE (II)

This exhibition is an attempt at a thesis for the world after the end of history, and in particular art history. How is the artist to proceed in a landscape after everything has already been done, where everything is seemingly equally possible?

This ever-evolving idiosyncratic theory will be adapted into a multi-screen film housed within its own immersive cartoon structure, supported by the surplus of works that were produced concurrently to the film’s evolution.

Supported by Glasgow International.

VARIOUS STREETS ACROSS GLASGOW INCLUDING THE SOUTHSIDE, MERCHANT CITY, CITY CENTRE, AND EASTERHOUSE

CLARA URSITTI
NEW WORK

Ursitti’s work is often invisible. She prioritises the non-visual senses and has been working with fragrance since the early 1990s, creating installations and interventions that delve into the social and psychological aspects of scent. She plays with what smells good, what smells bad and odours that do not fit neatly into either category.

For Glasgow International 2016 she is creating a pungent intervention on the streets of Glasgow. For more details visit www.glasgowinternational.org

Supported by The Canada Council for the Arts.
Steel and Cameron are filmmakers and artists with a long-standing socially engaged practice focusing on filmmaking, animation and more recently print processes. With a concern for narrative in all its forms, their work ranges from questionnaires to large scale zoetropes.

*Make Strange* establishes two models of engagement to create a productive dialogue around social engagement: a drop-in studio and a parallel film project with a group from Glasgow’s refugee community.

The film project builds on previous work by the group for Scottish Refugee Council and the Holocaust Memorial Day Trust. Work in the studio, reflecting the artists’ own practice, will centre on screenprinting and film, including opportunities to shoot and hand process 16mm.

A full programme and venue details will be available at [www.glasgowinternational.org](http://www.glasgowinternational.org)

Fri 8 April – Mon 25 April

*Kevin Cameron, One Place to Another, 2015. Film still. Courtesy the artist.*
LEARNING

Working with a range of partners and supported by Cass Art, Glasgow International is delighted to present a series of creative learning opportunities. Additional activities are taking place across the wider programme and full details are available at glasgowinternational.org and through the daily listings.

TOURS
These free tours offer the chance to engage in the festival in a sociable way.

'CURATORS' TOURS
Led by the Curatorial team these tours will give you an insight into the programming of the festival as well as understanding of the individual artist’s work.
glasgowinternational.org

TOURS BY YOUNG PEOPLE
Looking for a different perspective on the festival? Young people from the Glasgow Youth Arts Hub are leading tours focused on exhibitions and projects that excite them. These free tours are open to the public and interactive. There will be tours for different age groups – from young people who are considering a career in the visual arts to anyone of any age who simply wants a different perspective on the programme.
glasgowyouthartshub.org

All tours will leave from:
The Hub
South Block, 50 – 68 Osborne Street
Glasgow G1 5QH

STUDENT ENGAGEMENT DAY
In partnership with Glasgow School of Art, Glasgow International is offering a day of student led-tours of key exhibitions encouraging critical discussion and peer to peer networking for UK and international BA and MA students.

Tours will take in selected exhibitions across the city, included along the way is the opportunity for students to hear from Festival Director, Sarah McCrory, with an introduction to the Director’s Programme 2016. This will give an insight into key festival exhibitions as well as introductions to curators and artists from across the city.

Places are limited and must be booked in advance. Email: visits@glasgowinternational.org with enquiries and to book a place.

Friday 22 April
10.30am – 6pm
**GoMA**

GoMA has an exciting programme of workshops, artist talks and daily tours to explore and open up the exhibitions for all ages.

During the Easter holidays, there are morning drop-in sessions, 10.30am – 12pm, for children aged 3 – 12 years, Tuesday – Thursday. As always there are free drop-in sessions every weekend for families, Saturday Art Club, 10.30am – 12.30pm and Adult Art Club runs from 1pm – 3pm every Sunday.

For more details and to sign up for ticketed talks and workshops visit www.glasgowlife.org.uk/museums/GoMA

GoMA
Royal Exchange Square, Glasgow G1 3AH

**Tramway**

Tramway hosts a great range of tours, workshops and events for schools, children, adults, young people and families responding to the theme for the group show across all three gallery spaces. The Public Engagement team at Tramway have created a programme inspired by the group exhibition focusing on sculpture and film.

Workshops are aimed at community groups, adults, families and schools. From workshops that you need to book to drop-in sessions and tours there is plenty to join in. Don’t miss the Family Day on Sunday 17 April.

For more information call 0845 330 3501 or visit www.tramway.org

Tramway
25 Albert Drive, Glasgow G41 2PE

**School Groups**

Both GoMA and Tramway are offering tours for school groups. If you are interested in arranging a visit to any of the other Director’s Programme venues please email info@glasgowinternational.org

**Additional Talks and Events**

Across the programme there will be additional talks, events, workshops and tours. All details will be live on our website from mid-March and a daily listings sheet will be available from The Hub during the festival period. glasgowinternational.org

**The Art Space**

Cass Art, proud sponsors of Glasgow International’s Learning Programme, will be hosting an exhibition by Kellenberger–White and workshops in their Art Space throughout the festival.

Cass Art
63 – 67 Queen Street, Glasgow G1 3EN
For further information visit: cassart.co.uk/workshops
VISIT

TRAVEL

Glasgow Airport is 15 minutes by taxi or 20 minutes by bus to the city centre, while Glasgow Prestwick is 45 minutes by rail or road. Edinburgh Airport in 45 minutes by road or 60 minutes by direct bus.

Glasgow is linked to Edinburgh with the M8, England on the M74, Stirling with the M80 and the West Coast of Scotland with the M77. For real time travel information on all of Scotland’s trunk roads visit trafficscotland.org, or access it via the Traveline Scotland app.

There are two main national railway terminals – Central Station and Queen Street Station, both of which are in the city centre and connect to the local network. For further information visit nationalrail.co.uk.

ACCOMMODATION

Glasgow and its surrounding areas offer a wide range of accommodation to cater for all tastes and budgets. We have arranged special rates with our partner hotels during the festival.

Lead Hotel Partner: Citizen M citizenm.com (booking code: GIFEST)
Partner: Apex Hotel apexhotels.co.uk
Premier Suites Plus premiersuitesglasgow.com (booking code: GIFEST)
Visit peoplemakeglasgow.com for further information on a variety of accommodation options, ranging from five-star hotels to affordable hostels, or options further afield.

EXPLORING THE CITY

Many of the venues are closeby to local network stations; the SPT “Roundabout” ticket gives one day unlimited travel by rail and Subway to over 110 stations in the Greater Glasgow area. These tickets can be purchased through ScotRail or SPT Travel Centres.

Glasgow has an efficient circle line, connecting the city centre with the west end and the south side, allowing you to cross the city in just 12 minutes.

For more information visit the spt.co.uk/subway or download the Glasgow Subway map to find your way around the stations.

First Bus Glasgow operate over 100 routes across the city. Discount tickets for travel are available, with a number of tickets allowing hop on/hop off travel. For bus timetables and route information visit firstgroup.com/greater-glasgow

Glasgow’s taxi drivers are some of the friendliest in the world! To book call Glasgow Taxis, the distinctive black cabs, on +44 (0) 141 429 70 70.

Cycling around Glasgow is a quick, easy and fun way to get see the city. Nextbike Glasgow has 170 bikes for hire in 31 locations, available 24/7. You can rent a bike via Nextbike’s Android/iPhone App, by the on-bike computer, or by phoning +44 (0)20 816 69851. Rental starts at £1 for the first 30 minutes.
INTERNATIONAL/ GROUP VISITS

Glasgow International is the ideal time to plan a research visit to Scotland with your colleagues, patrons and collectors groups. We recommend a minimum of two days in Glasgow to see key festival exhibitions and commissions.

The team can offer advice on planning itineraries; organising artist studio visits and can provide further information about the visual arts across Scotland. If you would like assistance in planning a group visit or further information about planning your journey to Scotland to visit Glasgow International email rachel.walker@glasgowinternational.org

GLASGOW INTERNATIONAL HUB

Head for our city centre Hub on the ground floor of the fantastic South Block, a complex for creativity in the heart of the Merchant City. Over a cup of coffee, you can plan your visit with our guide and maps, meet other festival visitors and artists and chat to the team of volunteers who can tell you all about the events, helping you navigate the festival. Some artists prints and editions will again be on sale and if you’d like to participate in one of our guided tours, they will depart from here.

GI Hub, Ground Floor, South Block, 50 – 68 Osborne Street, G1 5QH
glasgowinternational.org

Each year the venues in the festival change and extend to different parts of the city. Spaces are often derelict or located in unusual places and sometimes they are not accessible to wheelchair users or may be difficult for people with mobility issues. Listings on the website will be updated with access information.
Glasgow International is produced and managed by Glasgow Life. We wish to thank the following individuals and organisations for their support:

All the participants in the programme and Glasgow’s visual arts community;

**Advisory Group:**
Gerry Grams; Andrew Hamilton, The Modern Institute; Derek Harte; Jamie Whitfield; Stephanie Macdonald, 6A Architects; Kirstie Skinner, Outset Scotland

**Funders’ Steering Group:**
Glasgow Life – David Laing
Creative Scotland – Stephen Palmer / Sarah MacIntyre
Glasgow City Marketing Bureau – Joe Aitken & Sandra McPherson
EventScotland – Fiona Dally

**Additional Support:**

**Lead Hotel Partner:** Citizen M

**Partner Hotels:** Apex Hotels, Premier Suites Plus

**Drinks Partner:** Caorunn Gin

**Learning Partner:** Cass Art

**Festival Team**
Director: Sarah McCrory
Festival Manager: Karen Shaw
Festival Co-ordinator: Emma Flynn
Assistant Curator: Poi Marr
Curatorial Assistant: Katherine Murphy
Content Editor: Vanessa O’Loughlin
Programmer International & Professional Visits: Rachel Walker
Volunteer Co-ordinator: Ammie Johnstone
Marketing and Promotions: Tracey Kelly
PR & Media Managers: Sutton PR
Technical Manager: Sam Stead
Design and art direction: Kellenberger–White
Website: Studio Myers

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In order to realise the ambitions and aspirations of the festival we raise money from public funding, business and individuals.

Money we raise goes directly to the programme. Since 2005, Glasgow International has supported more than 700 artists to create 275 shows attracting more than 737,000 visits. We have directly commissioned 80 artists to create new work and supported 73 organisations to commission new work. More than 90 percent of the festival is free to attend.

As an individual you can support the festival by purchasing a print from our online shop or join our benefactor’s scheme from only £40. At all levels our members receive a risograph print by Charlotte Prodger, and benefits increase across all levels of support, from supporter/gallery supporter at £500, patron at £1,000+ and exhibition patron at £2,500+.

You can also make a donation. Support the 2016 festival and our activity into the future.

For more information visit www.glasgowinternational.org/support

Glasgow International is part of Glasgow Life, which is a registered charity (SC037844).
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