Glasgow international
24 April — 10 May 2020
Scotland’s biennial festival of contemporary visual art
Exhibitions • Performances • Events
Admission Free
9th Edition
I am delighted to introduce the ninth edition of Glasgow International, Scotland’s biennial festival that celebrates contemporary visual art from artists living and working right here in Glasgow as well as introducing new work by artists from around the world.

Glasgow is a city where art is risk-taking and internationally significant, and Glasgow International plays a vital role in supporting artists and audiences, providing a unique platform to showcase the city and its visual art offering at its very best.

Glasgow International has a particularly important role to play in nurturing Glasgow’s extraordinary artistic ecology. In 2020, this has been supported for the first time through a grant from the Scottish Government’s Festivals EXPO fund, enabling the festival to champion artistic excellence and provide an international platform for more of Glasgow’s artists.

This year, as part of Scotland’s Year of Coasts and Waters 2020, Glasgow International is navigating the Forth and Clyde Canal, where a new film by Glasgow-based artist Alberta Whittle is a particular highlight.

GI 2020 takes place at a moment when Scotland’s place in the world could not feel more significant, when international dialogue and exchange are vital to maintaining the dynamism and inclusiveness of our nation. I look forward to being inspired by artists and audiences from around the world to join us in celebrating this extraordinary and inspiring community, when we showcase Scottish contemporary art to the world.

As outlined in Glasgow’s Culture Plan currently under consultation, Glasgow International is a key component of the city’s vibrant cultural ecology, directly contributing to the future health, prosperity and sustainability of our city and its people.

The exhibitions also allow us to experience Glasgow’s cultural institutions in different ways. Watch out for GI in Kelvingrove Art Gallery and Museum, Kelvin Hall, Tramway and GoMA among many others.

Glasgow International is also building on work taking place across the city. In 2019, Glasgow has supported an artist in residence in every ward, echoing our ambition to ensure that every member of our community has access to great art and culture.

Councillor David McDonald
Depute Leader of Glasgow City Council, Chair of Glasgow Life

Welcome to the ninth edition of Glasgow International. The theme for 2020 is Attention and the festival is a chance to see what artists both in Glasgow and across the world are turning their – and our – attention to right now. So often today we are glued to our phones and other screens that we become beholden to the feed in one form or another, whether it be social media or news.

This festival is a chance to reflect on that – to take a step back and appreciate how artists invite us to look at the world in different ways, to see what we might be missing. To pay something attention is to bestow the value of our concentration and time upon it. To attend to someone or something is to express care. This could be an act of love, but equally an act of futility, as in the case of Sisyphus pushing his rock up a mountain.

Attention is both a theme but also a way of looking, thinking and approaching the world and the work of artists – with effort, depth and over a span of time. It offers a framework or methodology for thinking through some of the urgencies of today; today’s urgencies that are likely to remain tomorrow’s.

The festival is a special moment, a crescendo in the creative rhythm of the city – it is a burst of energy, but one that also offers opportunities to pause and take stock. It is also the sum of an extraordinary collaborative effort, and would not happen without the practical and moral support of colleagues and friends in Glasgow, Scotland, and further afield. Although there are too many people to mention here, particular acknowledgment must be given to the festival’s Advisory Board chaired by Leonie Bell, and our key funders: Glasgow Life, Creative Scotland, the Scottish Government and EventScotland, whose ongoing investments have allowed GI to become the internationally recognised event that it is. We’d like to extend particular thanks to colleagues at Glasgow Museums and Tramway for their support and partnership in helping to realise commissions and exhibitions.

Also, sincere thanks to those funders who have made contributions in 2020 including Art Fund, Canada Council for the Arts, SWG3, British Council, Outset, Henry Moore Foundation and the Bridget Riley Art Foundation, as well as Sigrid and Stephen Kirk, and other individual patrons and sponsors who have given so generously to this festival edition. This is by no means an exhaustive list and I would urge people to explore the pages of this guide and the acknowledgements section at the back to appreciate the extensive community of engagement that enables a festival like GI to happen. We are hugely indebted to Eoin Dara, Hamme Mugaas and Alberta Whittle, the selectors for the Across the City programme, who approached an almost impossible task with insight and consideration. However, above all, our thanks must go to the artists and the artistic community of Glasgow for their unique and extraordinary work that must be the focus of all our attention.

Richard Parry
Director
Glasgow International
Visiting Gi
Glasgow International takes place every two years in traditional and alternative art venues across the city. Established in 2005, it both commissions artists based in Scotland and internationally through the Director’s Programme and selects proposals from artists, curators and organisations in Glasgow through the Across the City programme.

All exhibitions and events in the GI programme are free to attend, however some events require advance booking. Please check individual listings for opening times and booking information.

The majority of exhibitions are open from 24 April to 10 May. Some events are one-off or only happen a few times – these can be identified in listings by looking out for the hollow circle. 📅

Find out about getting to Glasgow and getting around on pages 76 and 77.

Glasgow International Hub
Centre for Contemporary Arts
Find us at our city centre hub in the Centre for Contemporary Arts foyer from 10am every day of the festival. See page 24 for more details.

There is a large print version of this brochure available at the GI Hub at the Centre for Contemporary Arts.

Content Notes
We have a document containing content notes indicating any potentially distressing subject matter for exhibitions and events in the programme. See glasgowinternational.org/access

Support
If you like what you see at the festival please consider making a donation of any amount from £5 to support our work.

All donations directly support our programme. Make a donation via our website at glasgowinternational.org/support

£5  £15  £25

Those donating £100 or above get 20% off editions year round, with more benefits at larger amounts. For more information on becoming a patron and to find out more about how your donations supports the festival, please visit the website.

Glasgow international Editions

Glasgow International Hub
Centre for Contemporary Arts
350 Sauchiehall Street
G2 3JD
Thu 23 April – Sun 10 May
Mon – Sun, 10am – 6pm

Receive 20% off editions over our opening weekend, Thu 23 April – Sun 26 April.

We work closely with artists to commission limited editions, exclusive to GI and signed and numbered by the artist.

Discover works from Lubaina Himid, Charlotte Prodger, Tai Shani, and new commissions for GI 2020 from France-Lise McGurn and Georgina Starr online at glasgowinternational.org or on display in the GI Hub at the CCA throughout the festival.

Lubaina Himid, Breaking in Breaking out Breaking up Breaking down (2018), limited edition available in GI Shop

Access
Exhibitions that are part of the GI programme take place in venues across the city. We have used the following symbols to indicate access and facilities at each venue. These symbols can be found in individual listings beneath the venue address.

👉🏻 Good Access: The venue has good wheelchair access with level access and/or lifts to access upper floors.
👈🏻 Limited Access: Some parts of the venue are accessible for wheelchair users, other areas can only be accessed via stairs (see the GI Access Guide for more info).
👈 Not Accessible: The venue can only be accessed via stairs.

🚫 Toilets: The venue has toilets available for visitors.

仞 Accessible Toilets: The venue has a wheelchair-accessible toilet.

仞 Gender Neutral: The venue has toilets not separated by gender or sex.

.layoutControlItem Hearing Loop: The venue has a hearing loop available.

𝙡.Refreshments: There is a café or somewhere you can purchase refreshments.

We have also produced an extended GI Access Guide with further information about accessibility and facilities available at festival venues. See glasgowinternational.org/access

The GI Access Guide also includes information about Autism Hours and BSL tours which are available for some exhibitions in the programme.

For further information and if you have any queries about the above, please contact info@glasgowinternational.org
Glasgow International have partnered with David Roberts Art Foundation (DRAF) to present a performance programme to launch the festival. The event draws on a shared history of developing and staging dynamic performance work and incorporates work by internationally recognised artists responding to the festival’s theme of Attention.

Taking place across spaces at SWG3, the programme includes Paul Maheke, who is showing a new performance commissioned by The Renaissance Society in Chicago, Lina Lapelyte, fresh from winning the 2019 Venice Biennale Golden Lion (with collaborators Rugile Barzdžiukaite and Vaiva Grainytė), and Nina Beier who is presenting an extract of a major new performance commission taking place at MO.CO. in Montpellier in April. Each artist is engaging with different registers of attention throughout the evening, whether through the flickering presence of dancers, plays on folk, pop and opera, or the vulnerability of a changing world. The presentation at GI marks the beginning of a new phase in DRAF’s work, collaborating across the UK with institutional partners to share their work more broadly and to wider audiences.

Supported by Justė Kostikovaitė at Lithuanian Culture Institute and Lithuanian Embassy in the United Kingdom, and Institut Français du Royaume-Uni

Drinks sponsor: Theodore Gin

As part of the GI 2020 opening events at SWG3, Civic Room presents Hubris, a programme of performances with artists Christian Noelle Charles, Liv Fontaine, William Joys and Wassili Widmer. See page 49 for details.
For his first solo exhibition in Europe, Canadian artist Nep Sidhu presents a body of work embedded in Sikh metaphysics and histories to explore relationships between memory, memorial and the divine. At once personal yet also forged within a strong sense of community, the work is inspired by ancestral bonds and present-day resonances, bringing forward a sense of ritual, kinship and seva (selfless service).

Sidhu’s finely honed works incorporate a wide variety of media including tapestry, metal, earth and video. Sidhu merges his artistic practice with his musical interests and inspirations, including jazz musician and composer Alice Coltrane who in later years became a swamini, or Hindu ascetic. Running throughout is the idea of deep rhythms and a sense of both the spiritual and the earthly. While the works invite multiple perspectives and readings, at their core is a desire for healing and awakening; call and response.

Supported by Canada Council for the Arts, The High Commission of Canada in the UK and Henry Moore Foundation
Part of #CanadaGoesGlasgow, a year-long programme promoting the next generation of inspiring Canadian talent showcased across the city of Glasgow in 2020.
Péju Alalise, Ana Beatriz Almeida, Ag Anara, Shai Andrade, Melvin Edwards, Mmakgabo Helen Sebidi

Kalunga

In collaboration with Ana Beatriz Almeida, Transmission co-curates an international group exhibition that centres on Cameroonian philosopher Achille Mbembe’s analysis of necropolitics – the ways in which death and violence may be used to exert power over the living. Kalunga is a presentation of artworks produced by non-hegemonic identities, located methodologically between anthropology and art criticism. The proposal is to activate global and local memories through cognitive schema contra to the hegemonic logic of Western imperialism.

Supported by Glasgow International

Péju Alalise, Water No Get Enemy (ongoing)

Seher Shah

Argument from Silence

Glasgow Print Studio presents Argument from Silence, Seher Shah’s first solo exhibition in Scotland. Shah’s practice combines her experiences in the fields of art and architecture to explore the poetics and fractures of space. Bringing together graphite drawings, etchings, woodcuts, photogravures and sculpture, the exhibition reflects Shah’s interest in architectural abstraction and the erased and rewritten histories of specific architectural sites.

Seher Shah, Unit Object (gate) (2014)
Published at the Glasgow Print Studio and printed by Stuart Duffin.
Courtesy the artist, Green Art Gallery and Nature Morte
Sekai Machache, Awuor Onyango
Body of Land

Body of Land explores African diasporic femininities in Scotland and Kenya, through the work of Sekai Machache and Awuor Onyango, who collaborated in a residency exchange produced by Fòcas Scotland. Working across photography and other media, Zimbabwe-born, Dundee-based Machache engages with the psychological sensation that one's identity is divided into multiple parts. Nairobi-based Onyango takes an experimental approach that often results in mixed media pieces and installations based upon film and photography.

Sekai Machache, White Aspect (2018)
Courtesy of the artist

Aideen Doran, Beth Dynowski, Susannah Stark
Songs for Work

Songs for Work brings together moving image, sound, performance, poetry, and installation by three Glasgow-based artists – Aideen Doran, Beth Dynowski and Susannah Stark – to examine the effects of work on subjectivity, community and wider social, political and ethical imaginaries. Being about work, the exhibition is also necessarily about time – the absence or abundance of it – and about the spaces between violence and reverie.

Performed by Penny Chivas and Zoe Katsilerou
Supported by Glasgow International

Nils McDiarmid, Leslie Thompson, Robin Wise
It’s in the detail

It’s in the detail highlights three artists with much more in common than their medium. Nils McDiarmid, Leslie Thompson, and Robin Wise all make drawings, mostly using black ink on paper. They also share a love of intricate pattern and line in creating works that imbue recognisable images with new energy and life. Thompson is also undertaking a three-day residency in the gallery, during which visitors can watch the artist drawing live.

For details of when to visit Thompson in residence, please visit glasgowinternational.org
The Brunswick Hotel
108 Brunswick Street
G1 1TF
Fri 24 April – Sun 10 May
Mon – Thu, 1pm – 5pm
Fri – Sat, 6pm – 9pm
Sun, 1pm – 5pm

Méabh Breathnach,
Jack Brennan, Paul Kindersley,
Susannah Stark,
Mimei Thompson, Ben Toms,
Urara Tsuchiya
Give us a Meow

For Give us a Meow, artist Urara Tsuchiya has created the interior of an imaginary hotel room frozen in time and installed it within a real Glasgow hotel. Tsuchiya has also produced new site-specific ceramic and textile works for the installation, which replace the standard hotel fittings and amenities. On a monitor are film works by Tsuchiya and artist Ben Toms and there is also a programme of performances by invited artists.

For details of performance times, please visit glasgowinternational.org

Supported by Glasgow International

South Block
60-64 Osborne Street
G1 5QH
Fri 24 April – Sun 10 May
Mon – Fri, 9am – 5pm
Sat – Sun, 11am – 5pm

Douglas Coupland,
Garnet Hertz, Hyphen-Labs,
Michael Mandiberg, Nastja Säde Rönkkö, Addie Wagenknecht,
Alan Warburton
Sleep Mode

Are you living your life in sleep mode – never fully on or off? This international group exhibition of media art addresses our diminished capacity to pay attention in a world based on a ceaseless cycle of production and consumption. In Sleep Mode, playful and funny art works, installed in a co-working space, explore ideas relating to surveillance, the gig economy, inescapable connectivity, and the balance between public and private.

Supported by the High Commission of Canada in the UK, Somerset House, University of Glasgow Information Studies and the Digital Departures Lab

Curated by Sarah Cook

Part of #CanadaGoesGlasgow, a year-long programme promoting the next generation of inspiring Canadian talent showcased across the city of Glasgow in 2020
Ilana Halperin
Excerpts from the Library

Excerpts From The Library at Patricia Fleming, Glasgow and There Is A Volcano Behind My House at Mount Stuart, Isle of Bute, bring together an expansive new body of work by Ilana Halperin on both sites. Halperin is assembling a quietly urgent, international narrative of the history of the earth, rooted in her own life, alongside local human and geologic history, featuring sculptures, textile, drawing and off-site performance.

susan pui san lok
7x7

7x7 marks the Scottish exhibition debut of London-based artist and writer, susan pui san lok. Incorporating site-specific installation, sound and sculpture, the exhibition foregrounds the artist’s enquiry into the history and folklore around witchcraft, and themes of power, place, memory, voice and witnessing. Inspired by local stories and sites including Pollok House and the Mugdock Park Drowning Ponds, 7x7 seeks to connect narratives of persecution and resistance.

Curated by Mother Tongue
Supported by Glasgow International

Photo: Ilana Halperin. Courtesy the artist and Patricia Fleming, Glasgow

susan pui san lok, Score for Voices (2019)
Eva Rothschild

Inside The Modern Institute’s gallery on Aird’s Lane and expanding onto the green space outside are new works by Eva Rothschild that extend the artist’s interest in reinvigorating conventional sculpture. In 2019, Rothschild represented Ireland at the Venice Biennale. Rothschild’s aim with these new works is to create multiple spaces for contemplation, conversation and collective engagement.

Luke Fowler

Two 16mm films by Luke Fowler are on show at The Modern Institute’s gallery on Osborne Street. Fowler’s film portraits often hinge on neglected public figures or movements which have been marginalised, erased or misrepresented by contemporary culture. These two new works mark a turn away from this previous focus: both take as their subject matter the domestic archives of letters and notes created by the artist’s parents.
Adam Christensen, SAGG Napoli, Jeanne Tullen, Nora Turato

Too Much

Too Much reflects upon performativity labelled as excessive or disruptive, questioning the representation of the body in a patriarchal society. Curated by Giulia Gregnanin and produced by Sarah L. Smith, the project features interventions from Adam Christensen, SAGG Napoli, Jeanne Tullen, and Nora Turato. Over the course of Glasgow International, four evening events present performative practices of disobedience that exceed norms and expectations and open new possibilities for subjectivity.

Venue partner: Urban Office
Curatorial supporter: Resonance Capital
Supported by Glasgow International
With thanks to Michael Murphy and Bal Kalirai

Kameelah Janan Rasheed

Basī! 

New York-based artist, writer, and educator Kameelah Janan Rasheed is known for work that takes an experimental approach to narrating black experience. Working across a range of media, Rasheed often conceives exhibitions as pedagogical experiences with the power to explore conflicting histories, hidden narratives, archives, memory, and public space. Rasheed is showing newly developed work following a recent residency in Glasgow.

Supported by Glasgow International
Curated by Glasgow School of Art Exhibitions

Kameelah Janan Rasheed, How to Suffer Politely (And Other Etiquette) (2014-present)
Courtesy of the artist and Transmission Gallery, 2016
Laura Aldridge, Leanne Ross, Judith Scott
The Outside is Inside Everything We Make

The Outside is Inside Everything We Make is a group exhibition conceived by Glasgow-based artist Laura Aldridge. Alongside new sculptural works by Aldridge, the exhibition includes hand-painted posters composed of overheard elements of conversation by Leanne Ross and objects methodically wrapped in layer upon layer of fibre by Judith Scott (1943 – 2005). The exhibition offers a way of exploring power and empowerment beyond that of established structures of experience.

Erika Silverman, Raymond Strachan, Debbie Young
Sex Club

Uncover hidden layers of Glasgow history at 86 Maxwell Street, previously home to Legs and Co. strip club. Featuring work by Erika Silverman, Raymond Strachan, and Debbie Young, whose diverse practices span painting, sculpture, film and textiles, Sex Club aims to reveal the building’s past narratives, partly still visible if you look closely enough. The exhibition provokes discussion about sex, public health, queer spaces, and intimacy within an urban context.

Supported by Glasgow International
**Annie Crabtree**

**Tell me, how do I feel?**

Dual-screen moving image work *Tell me, how do I feel?* challenges the positioning of people as unreliable witnesses of their own bodies. Grounded in artist Annie Crabtree’s own experience of ill health and hospitalisation, the work collages together personal testimony to critique the power dynamics of medical practice. The work is on show inside the Royal College of Physicians and Surgeons of Glasgow, alongside objects from the college’s collection.

Supported by Glasgow International, Hope Scott Trust and Creative Scotland

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**Denise Ferreira da Silva, Arjuna Neuman**

**Soot Breath/Corpus Infinitum**

Arjuna Neuman and Denise Ferreira da Silva’s latest film, *Soot Breath / Corpus Infinitum*, continues their interest in reimagining histories of knowledge away from Eurocentric and colonial origins. The film gathers a variety of examples where subjectivity is unbound from the body alone, and rebound to the world. It scales between the cultural, organic, quantum and cosmic – all the while tracking the element of earth through its many forms and facets.

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**Glasgow International Hub**

Find us at our city-centre hub in the Centre for Contemporary Arts foyer from 10am every day of the festival. Grab a coffee from Saramago Café Bar, plan your visit with our guides and maps, meet other festival visitors and artists, and chat to our team of friendly volunteers who can tell you about events, recommend exhibitions, and help you navigate the festival. There is a selection of GI’s editions available to view and purchase.
Kate Davis, Charlie Hammond, Hayley Tompkins
Termite Tapeworm Fungus Moss

Termite Tapeworm Fungus Moss is an exhibition of new work by three Glasgow-based artists – Kate Davis, Charlie Hammond, and Hayley Tompkins – which explores their shared interest in the commonplace. Although working across a diverse range of media, these artists each begin with what is close at hand. Their practices are enmeshed with their everyday lives and they share a desire to examine, unpick, and re-imagine the minutiae of their daily experiences.

Supported by Glasgow International

Kate Davis, Charlie Hammond, Hayley Tompkins, Upgrade II (2019)
Courtesy of the artist and The Modern Institute, Glasgow

Adrien Hester, Elizabeth Murphy
What’s He Doing Here?

This semi-fictional serialised radio play has been written especially for Glasgow International 2020. Every day during the festival, Glasgow-based artists Adrien Hester and Elizabeth Murphy are releasing a new fifteen-minute episode that asks vital questions about the relationship between the arts and the city. Paying close attention to underrepresented people and enclaves of queer, What’s He Doing Here? combines field recordings with methods of improvisation to create a continuous chorus of diverse voices.

Supported by Glasgow International

D. Graham Burnett, Francis McKee, ESTAR(SER) collective, Joanna Fiduccia, Katherine MacBride, Hermione Spriggs
Vigils and Vigilance: Attention, Duration, Subjectivity

Vigils and Vigilance is a day-long symposium at CCA. Featuring talks, discussion, a performance lecture and participatory workshop, the symposium delves into multiple conceptions of attention. The programme has been influenced both by pioneering Scottish physiologist, Norman H. Mackworth, who created the first apparatus for measuring vigilance in the 1940s, and also by the spiritual and memorial power of the vigil, which has traditionally linked attention to waiting and time.

Supported by Glasgow International
Yuko Hasegawa, Fumihiko Sumitomo
Mutual Mirror

This two-day walking workshop is led by internationally prominent Japanese curators Yuko Hasegawa and Fumihiko Sumitomo. Hasegawa is artistic director of the Museum of Contemporary Art, Tokyo, while Sumitomo is director of Arts Maebashi and associate professor at Tokyo University of Arts. While moving through the city and inviting conversations with practitioners in Scotland, the workshop introduces the curators’ practices and provides opportunities for open-ended discussion and mutual questioning.

A collaboration between the Glasgow School of Art, University of Glasgow and The Drouth, supported by Daiwa Foundation

Iman Tajik
Bordered Miles

Bordered Miles is a day-long group walk from Glasgow city centre to Dungavel House immigration removal centre. Conceived by Iman Tajik, the walk draws attention to the movement of bodies as a natural right of any species, but one frequently constrained by multiple borders, both visible and invisible. The walk culminates in a group action at Dungavel. There is also an accompanying exhibition of documentation, with further opportunities for conversation, at Civic House.

In collaboration with Deveron Projects
Awarded the Glasgow International 2020 Graduate Bursary
Supported by Glasgow International
Furmaan Ahmed, Ratty Byebye, Sorcha Clelland, Flint McDonald, Benaissa Majeri, Dylan Moore, Davinder Singh, Sgàire Wood

Stepping Out

Bringing together the work of eight artists, Stepping Out shines a spotlight on Glasgow’s diverse queer performance scene. By presenting an array of costumes that would usually only be seen from a distance on a club stage, and allowing visitors to take the time to view them up close, the exhibition offers the opportunity to gain a deeper understanding of the thought, care and labour that underpins queer performance.

Curated by Love Unlimited

Supported by Glasgow International

Andrew Sim

Heal the Sick, Raise the Dead

Often small in scale but rich in narrative power, the works of Glasgow-based artist Andrew Sim traverse the lines between personal and collective queerness. Working predominantly in pastel on paper, Sim brings together mythical creatures, ancient archetypes, and pop culture references to create worlds that are at once familiar and unsettling. The resulting works address issues around mental health while situating queer histories within a variety of occult traditions.

Supported by Glasgow International

Ratty Byebye, Take Me Somewhere Sticky (2018)
Photo: Tiu Makkonen

Andrew Sim, New Sodom under a God-Proof Space Dome, 3000AD (2019)
Photo: Malcolm Cochrane
Canal Programme

Developed in partnership with Glasgow Sculpture Studios, Glasgow International’s Canal Programme includes a major new commission by Glasgow-based artist Alberta Whittle, exhibited as installations in both The Engine Works and a studio space at National Theatre of Scotland. Whittle is showing both her new commission, alongside the existing video works sorry, not sorry (2018) and what sound does the black atlantic make (2019) and sculptural works.

Further related activities are taking place on and around the canal including workshops with local community groups, talks, guided tours, performances, and film screenings. The programme offers visitors the opportunity to discover important overlooked stories relating to the industrial legacy of Glasgow’s canals. Information about the project is available to collect from Navvies’ Barge, a canal boat moored at the Applecross Wharf, with canal boat tours available on selected dates in the festival. For more details please check glasgowinternational.org

Supported by the Esmée Fairbairn Foundation, EventScotland’s Year of Coasts and Waters 2020, Glasgow Connected Arts Network and The National Lottery Heritage Fund

Alberta Whittle’s new work is informed by collective thinking, making and discussion with women from Maryhill Integration Network’s Joyous Choir and groups from Carnival Arts. Whittle’s new film, business as usual: hostile environment, explores the ways that political and ecological climates shape one another. Dispersed across three interconnected sites along Glasgow’s Forth and Clyde Canal, the work utilises the physical canal infrastructure as both a literal and poetic route through which to reflect on the role of waterways in the voluntary and involuntary movement of people. Through creating a movable and mutating encounter, the project highlights the dual nature of environment as a set of conditions capable of both hostility and nurture.

Alberta Whittle

Navvies’ Barge
Applecross Wharf
G4 9SP
Thu 23 April – Sun 10 May
Mon – Sun, 10am – 6pm

For activity times and further programme information visit glasgowinternational.org

The Engine Works
23-25 Lochburn Road
G20 9AE
Thu 23 – Sun 26 April
Thu – Sun, 10am – 6pm

Performance:
Sun 26 April, 12pm
Free, but booking essential via glasgowinternational.org

Alberta Whittle, sorry, not sorry (2018)
Courtesy of the artist

The Engine Works

Alberta Whittle business as usual: hostile environment

National Theatre of Scotland
Rockvilla
125 Craighall Road
G4 9TL
Tue 27 April – Sat 9 May
Mon – Fri, 10am – 6pm
Sat, 10am – 5.30pm
Closed, Sun 3 and Fri 8 May

Please note the two different venue locations and dates for this exhibition.

You’re Never Done

You’re Never Done is a group exhibition featuring works by local and international artists that explores the invisible narratives of labour within our cities. Inspired by Glasgow’s public wash houses (known as ‘Steamies’), the exhibition transforms the disused Springburn Public Library and Museum into a collaborative co-working space created to address the gendered division of labour and visibility within working-class communities.

Curated by Thomas Abercromby and Katerina Sidorova
Supported by Glasgow City Heritage Trust, Glasgow International, Hope Scott Trust and NG Homes

Harriet Rose Morley, Self Care in Self-Build (2019)
Courtesy of Hotel Maria Kapel

4 Murano Street
Maryhill
G20 7SD
Fri 24 April – Sun 10 May
Mon – Sun, 12pm – 5pm

Alistair Dearie, Lotte Gertz, Lorna Macinlyre

Exercises in Style

Exercises in Style brings together work by three artists who share an interest in what art historian Norman Bryson has described as the ‘slow, almost geological rhythm’ of simple utensils, in contrast to the instant obsolescence of complex technologies. Taking place in Alistair Dearie’s pottery studio, the exhibition expands the notion of still life through photography, sculptural installations, ceramic objects and painting – and the slow process of building relations between them.

Supported by Glasgow International

Oakgrove Primary School
20 St Peter’s Street
G4 9PW
Fri 24 April – Sun 10 May
Mon – Fri, 3pm – 7pm
Sat – Sun, 12pm – 6pm

Leonios Toumpouris

Palimpsest of voices

Leonios Toumpouris presents Palimpsest of voices, a new site-responsive work installed in the Assembly Hall of Oakgrove Primary School. Through a series of workshops based on creative learning, Toumpouris has been working with the school’s pupils, families and staff to explore language and communication beyond words or background. The project results in a mural of bisque-fired ceramic pieces and 3D animations of an invented language.

In partnership with Oakgrove Primary School, Queens Cross Housing Association and Glasgow Sculpture Studios
Supported by Creative Scotland, Cultural Section of Cyprus High Commission and Glasgow International
Produced by Alex Misick
France-Lise McGurn
Aloud

France-Lise McGurn’s newly commissioned installation draws on her personal experiences of Kelvingrove Art Gallery and Museum; the hours she spent there as a child and then later as an adult, inhabiting but also observing. In particular, Albert Moore’s well-loved painting, Reading Aloud (1884), has provided a point of departure for McGurn: especially the positioning and postures of the models, its textures and ambiguous lack of urgency or context.

McGurn’s figurative practice delivers a wholly immersive experience, launching the viewer into a three-dimensional world of archetypal women and men, often portrayed in a state of undress, reclining in both ecstasy and agony. Sometimes they appear tense and attentive, sometimes languid, bathed in an air of euphoria.

In McGurn’s new work, her fluid application of paint breaks from the canvas, emerging unrestrained across sculptural forms on the museum balcony. The compositional layering of paint onto transparent Perspex panels directly reflects the exposure of private lives and intimacy so frequently at play in McGurn’s work.

Supported by Henry Moore Foundation

Carol Rhodes
See the World

Carol Rhodes (1959 – 2018) was a Glasgow-based artist known for her paintings of partly fictive, human-made landscapes – combinations of the natural and the artificial, suspended between intimacy and estrangement. This first posthumous solo exhibition focuses on Rhodes’ rarely exhibited drawings alongside key paintings and invites close examination of her artistic processes and preoccupations.

Her works focus on topographic blind spots and peripheries, ‘non-places’ such as service stations, airports, railway depots, development centres, trade parks and brown-field industrial belts. These are environments often associated with the flow of material and labour, storage and distribution, the mining of natural resources, or the deposit of industrial waste and byproduct. Human activity is everywhere, yet human beings themselves do not feature, and the place and state of the psyche is highly ambiguous. Rhodes drew upon various sources, from geography textbooks and environmental surveys to urban planning manuals and her own photographs taken from helicopters and planes. The distance and detachment of the aerial viewpoint is critical: absence and displacement are themes throughout.

Supported by Bridget Riley Art Foundation

Carol Rhodes, River, Roads (2013) Courtesy of the estate of Carol Rhodes
Duncan Campbell

For his new commission, Turner Prize-winning artist Duncan Campbell presents us with a giant electromagnetic mechanical display. Akin to a message board at a railway station, airport, or stock exchange, the screen creates highly pixelated moving images, somewhere between animation, film and drawing, but on a cinematic scale. In conjunction with this is a recorded voice that tries to order information and present it to us. In attempting to corral all this visual data, the work interrogates the relationship between memory and what appears on the screen.

Campbell’s new commission draws upon his own earlier works such as *Falls Burns Malone Fiddles* (2004) and *It for Others* (2013). Both these earlier works and Campbell’s new installation express an interest in values and a repressed instinct of biographical curiosity. Key touchstones are the novels of Samuel Beckett, which seem suspended in mid-air between oppressive container and a yearning for containment.

Made possible with Art Fund support

Ana Mazzei

Drama O’Rama: Other Scenes

Ana Mazzei’s first commission for a public institution in Scotland is a large-scale site-specific installation. The Brazilian artist presents an unfurling series of rooms, filled with abstracted sculptural forms each pertaining to states of mind, which taken together suggest an open-ended narrative.

At once vivid in colour and offering shifts in perspective and viewpoint, each room could be a twist in a plot or a figment from a dream or memory. There is a deliberate sense of somehow being caught in a choreographed game, with sculptures that take on their own vocabulary of forms, conjuring half-remembered episodes or fragmented mythologies.

Residency supported by Hospitalfield
Exhibition supported by British Council and Henry Moore Foundation

Duncan Campbell, untitled (2020)
Photo: Patrick Jameson. Courtesy of the artist

Photo: Alex Wolfe
Gretchen Bender
Total Recall

As part of the Pictures Generation (a group of 1970s New York media artists), pioneering US artist Gretchen Bender (1951-2004) questioned the politics of entertainment and mass media products. Early on, in the 1980s, her works offered an outlook upon the coming revolution of the digital and its multiple impacts upon contemporary culture: accelerated globalisation, increasing levels of surveillance, the corporate production of desire, and the 24/7 newsfeed culture we experience today.

Total Recall (1987) is a monumental multi-channel video installation. It assembles twenty-four stacked TV monitors and three projection screens to present a compelling eighteen-minute performance of moving images. Sourced from US TV commercials as well as Hollywood films, the footage is edited to a rapid beat in order to create a pulsing stream of visual over-stimulation. Bender’s work, presented in Scotland for the first time, is a truly immersive experience that critically reflects on the power of media.

Supported by The Block and Robert Longo

Gretchen Bender, Total Recall (1987). Photo: Tate
Georgina Starr
Moment Memory Monument

Moment Memory Monument (2017) is a large-scale sculptural performance installation situated within the setting of the Time and Memory Research laboratory, transplanted into the Galvanizers, a former warehouse space at SWG3. At the centre of the work is ‘The Sphere’, a giant brain-like sculptural form with a soft and embracing interior.

Moment Memory Monument revisits a scenario from Alain Resnais’ darkly surrealist sci-fi film Je t’aime, Je t’aime (1968), in which scientists test a time machine on a man who has recently attempted suicide, thereby forcing him to relive his real or imagined memories. In the exhibition, it is visitors who are invited to enter ‘The Sphere’, where they listen to a tale which takes them on an otherworldly journey.

Supported by Alcantara, The Hunterian, University of Glasgow, Henry Moore Foundation and SWG3

Georgina Starr, Moment Memory Monument (2017)
Courtesy of Georgina Starr and Alcantara
Jimmy Robert

Tobacco Flower

*Tobacco Flower* is a major installation of new work by artist Jimmy Robert, which focuses on relationships between Europe and the Caribbean. Robert handles this urgent and contentious material with care: *Tobacco Flower* is as intimate as it is political. Working across several mediums, including film and performance, Robert engages directly with The Hunterian and its historical collections to examine the cultural framing of identities and desires.

Supported by Glasgow International and Goethe-Institut


Courtesy of the artist and Tanya Leighton, Berlin

Liv Fontaine, Paul Kindersley, Huhtamaki Wab

Don’t Let The Bastards Grind You Down

An exhibition of exhibitionists, starring Liv Fontaine, Paul Kindersley, and Huhtamaki Wab. Known for creating larger-than-life personae, these artists explore the surreal, the political and the outrageous within their own lives and wider society. *Don’t Let The Bastards Grind You Down* aims to draw attention to the paintings and drawings that underpin each artist’s practice. Expect whimsical scenes of joy, depravity and all the messiness of life.

Curated by Cabbage

Supported by Glasgow International

Christian Noelle Charles, Liv Fontaine, William Joys, Wassili Widmer

Hubris

Civic Room presents *Hubris*, a programme of performances taking place at arts, music and events space SWG3. In ancient Greece, hubris signified an overreaching arrogance that angered the gods and led to the offender’s downfall. Here, in new works by Christian Noelle Charles, Liv Fontaine, William Joys, and Wassili Widmer, hubris can be an act of transgression, one that challenges social norms in a way that may be inhumane or all too human.

Curated by Civic Room

This event takes place alongside the Glasgow International x David Roberts Art Foundation (DRAF) Opening Party. See page 7 for details.

Minty Donald, Nic Green, Ashanti Harris, Stewart Laing, Neil McGuire, Nick Millar, Pester and Rossi, David Sherry

Garage Vivant

For one night only, a roller-shutter garage behind Glasgow’s Mitchell Library hosts *Garage Vivant*, a series of performances at the intersection between theatre and visual art. Minty Donald, Neil McGuire and Nick Millar have invited other artists to respond to the concept of the tableau vivant, an artform in which silent actors or models, sometimes costumed, create static scenes with props and lighting.

Supported by Glasgow International
Yuko Mohri

Such is the delicacy of Japanese artist Yuko Mohri’s work that it is often activated by only the tiniest vibrations or movements around the installations, which involve elements of sound, sculpture and kinetics. Set within the magnificent Pyramid congregation hall – now a deconsecrated space – this new installation incorporates microphones and a piano. The work involves a feedback loop, whereby the piano will ‘interpret’ and play back the sounds it ‘hears’ within the room, whether they be footsteps or the hubbub of chatter. The work shifts our focus away from sight and towards what comes through our ears.

Mohri’s work is location- and event-specific. It incorporates elements of chance involving whoever might be visiting on a given day. In this way there is an echo of the pioneering work of John Cage: the inclusion of the piano reminds us of Cage’s most infamous work, 4’33”, in which the pianist plays nothing and the sound of the audience comprises the music.

Supported by British Council, Great Britain Sasakawa Foundation, Young Collectors Collective and Henry Moore Foundation


Sharon Hayes, *Ricerche*

Sharon Hayes’ major new project with The Common Guild is the culmination of *Ricerche*, a suite of video works that the artist has been working on since 2013. *Ricerche* features a range of individuals: from poets and labourers to students at a women’s college in Massachusetts, and children of queer or gender non-conforming parents. The result is a sustained investigation of public speech, and its intersections with history, politics, activism, queer theory, love and sexuality.

Presented by The Common Guild

Ashanti Harris, Zephyr Liddell, Patricia Panther

*Jumbies*

*Jumbies* is a collaborative ‘group-show-as-performance’ which weaves together the diverse practices of visual artist Ashanti Harris, textile designer Zephyr Liddell and sound artist Patricia Panther. Taking its title from the jumbie – a Caribbean colloquial for ghost – the performance combines dance, sound, and printed textiles to explore Jacques Derrida’s concept of ‘hauntology’; creating a space of layered fictions, alternate realities, apparitions and re-presentations.

Supported by Creative Scotland, Glasgow International and Panel


Courtesy of the artist and Tanya Leighton, Berlin

Ashanti Harris, Zephyr Liddell, Patricia Panther

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Supported by Creative Scotland, Glasgow International and Panel


Courtesy of the artist and Tanya Leighton, Berlin
Kader Attia, Margaret Salmon

Who’s Counting?

Glasgow-based curatorial co-operative Chapter Thirteen presents an exhibition that champions empathy, love and healing as visceral approaches to political discourse. Who’s Counting? pairs a new project by Margaret Salmon that reflects on feminist economic theory alongside context-responsive work exploring the notion of ‘repair’ by Kader Attia, who is showing in Scotland for the first time. Taking place in the historic Pearce Institute, the exhibition incorporates additional materials, discussions and events.

Supported by Glasgow International, Goethe-Institut and Institut Français du Royaume-Uni

Mathew Parkin

Lug

Artist Mathew Parkin has long been interested in ideas relating to the body and accessibility, class and intimacy, geography, queerness, sex and kinship. Parkin’s work often involves collaboration with friends, lovers, peers and family, both as subjects and during the process of production. Parkin’s latest exhibition, Lug, which makes reference to the Yorkshire Dialect Society, consists of a new online moving image work and an installation in Ibrox Library.

Supported by Glasgow International, The Art House, Wakefield and Creative Scotland
Jacqueline Donachie

STEP

Jacqueline Donachie is known for her socially-engaged practice that is rooted in an exploration of individual, family and collective identity and the structures, platforms and spaces through which it is constructed and supported. For Glasgow International, she is engaging directly with the city’s architectural heritage, questioning how we can continue to access it. Her work acts as a vibrant place for people to commune and begin new discussions.

Supported by Glasgow City Heritage Trust, Glasgow International, Sculpture Placement Group and SWG3

Katie Watchorn

Zero–Grazing

New work by Katie Watchorn spans the gallery and courtyard at Studio Pavilion at House for an Art Lover. Watchorn’s practice is rooted in the rhythms of her family’s dairy farm in rural Ireland. Primarily through sculpture, she attempts to worry through her family’s farm life, as her father worries over his animals. Using agriculturally specific materials, she creates the sensation of entering onto private land – as if the landowner has only just departed.

Supported by Culture Ireland and Glasgow International

Jacqueline Donachie, Headphones, Music, Boats and Trains (2017)
Installation view at Gallery of Modern Art, Glasgow
Photo: Ruth Clark. Courtesy of Patricia Fleming Projects, Glasgow

Katie Watchorn, BalehomeBalehome (2018)
Sulaïman Majali

*false dawn*

*false dawn* invokes Scheherazade from the folktale ‘1001 Nights’ and imagines her as a radical disruptor who maps and obstructs the colonial matrix. The exhibition proposes the tales – subsumed by Orientalism and encountered through a diasporic optic – as a vehicle for spatial and temporal disruption, through which Scheherazade performs collapse within the apparatus of disposability and maps divergence as a weapon to be deployed in the house of an enduring imperial imaginary.

Supported by Glasgow International

Andrew Black, Aman Sandhu

**The Magic Roundabout and The Besom**

These two new film works are united by an interest in queer narratives of place. Shot inside a car, Aman Sandhu’s *The Magic Roundabout* uses a notorious traffic intersection in Swindon as a stage for the retelling of male indiscretions in a local Punjabi family. Andrew Black’s *The Besom* combines gay erotic fantasy, architectural ruin and nostalgic pastoral narratives in the countryside surrounding a US military radar station in North Yorkshire.

Supported by Glasgow International

Sekai Machache, Thulani Rachia

**These stories...**

This pair of conceptually linked solo exhibitions comprises *The Divine Sky* by Sekai Machache and ‘...Wathint’ Imbokodo’ by Thulani Rachia. Making reference to *Your Silence Won’t Protect You*, a posthumously published collection of essays, speeches, and poems by African American writer Audre Lorde, the exhibitions piece together fragments, histories, and mythologies as a form of resistance against the daily, systematic oppression experienced by people of colour.

Curated by Katherine Ka Yi Liu

Supported by Glasgow International
**Soufiane Ababri**

**Sub!**

Artist Soufiane Ababri works across a range of forms: from performance and sculpture to film and drawing. His work often critiques prescriptive gender roles, highlighting the legacies of oppressive colonial structures, specifically relating to racism and homophobia. Sub! is Ababri’s first solo exhibition in Scotland. It is a confrontation of the intimate with the social world and what can be drawn from these situations.

Supported by Glasgow International

Soufiane Ababri, Bedwork (2017)  
Courtesy of the artist and Praz Delavallade Paris Los Angeles

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**Sarah Forrest**

**Director’s Programme**

**Langside Halls**  
1 Langside Avenue  
G41 2QR  
Fri 24 April – Sun 10 May  
Mon – Sun, 10am – 6pm

Are we seeing what we’re supposed to see? What clues are being hinted at and how are we, the viewer or reader, caught up in the narrative? This new work by Glasgow-based artist Sarah Forrest takes on the detective novel as its starting point in order to unravel how our attention is shifted when we are on the trail of a sleuthing mystery.

In detecting, the act of inquiry means that our senses become heightened as every object encountered could be laced with apparent or hidden meanings. The detective novel supposes that logic will ultimately triumph over dark forces. We are led from A to B to C in a sequence that foregrounds rationality and precision. It is the triumph of close looking. And yet in many instances the detective is male and presented as a kind of rational saviour. This patriarchal trait is subverted and problematised in Forrest’s tightly wrought new work.

Supported by Glasgow School of Art (GSA)

Sarah Forrest, I Left It on Page 32 (still) (2013). Courtesy of the artist
Bodys Isek Kingelez

Based in then-Zaïre (now Democratic Republic of Congo), Bodys Isek Kingelez (1948 – 2015) created sculptures of imagined buildings and cityscapes that propose fantastical, utopian models for a more harmonious future society. Working in a period of socio-political shifts, Kingelez responded to an urgent need to transform urban reality.

From the late 1970s until 1985 Kingelez worked as a self-taught art restorer at the Institut des Musées Nationaux du Zaïre, which gave him access to supplies and materials, and a base to refine his practice. He created works from a variety of everyday and found materials such as coloured paper, cardboard, plastic and tape, meticulously repurposed in order to radically rethink the world around him.

Shown for the first time in a UK solo exhibition, Kingelez’s ‘extreme maquettes’ are vibrant, ambitious and highly detailed sculptures. These inventive works raise questions around difficult issues of urban planning, economic inequity, nationhood and national identity – resonating profoundly within today’s contemporary societies – while remaining innately infused with potential.

Kingelez’s work was included in the groundbreaking 1989 exhibition Magiciens de la terre at the Centre Pompidou, Paris, and has most recently been exhibited in the first large-scale solo presentation of his work, City Dreams (2018-2019) at MoMA, New York.

Supported by Henry Moore Foundation

Bodys Isek Kingelez, Kimbembele Jhunga (1992)  
Courtesy of The Museum of Everything
Martine Syms
S1:E4

S1:E4 is a new episode in Martine Syms’ project SHE MAD (2015-ongoing), in which the artist incorporates elements of the sitcom format and past TV series to explore ‘the sign of blackness in the public imagination’. Presented in the form of a giant widescreen projection encompassing one wall of Tramway’s largest gallery, the work follows the character of Martine, described as an ‘overachieving, stoner graphic designer who lives in Hollywood and wishes she were an important artist’.

In this iteration the focus is on a ‘micro-aggression’ at a client’s party, triggering a flashback to the summer of 2000, when Martine was a camper at T-Zone, a week-long empowerment programme for teenage girls founded by a supermodel and business mogul.

Co-curated and co-commissioned by Glasgow International and Tramway

Supported by Bridget Donahue Gallery, New York, Sadie Coles HQ, London and Henry Moore Foundation
Jenkin van Zyl
*In Vitro*

We arrive into a chamber of cake ‘heads’ – grotesque mask-like baked goods in fridges – and thus begins a journey into the witty and bacchanalian world of Jenkin van Zyl. Taking on the dungeon-like qualities of Tramway’s T4 Theatre, the artist creates an immersive installation comprising both sculpture and video, inviting viewers into a scenario involving amongst other things airplane fuselage to impress a sense of claustrophobia, sexual ecstasy, hysteria and ‘folk horror’.

At the heart of the installation is a new film which introduces us to characters enacting looped rituals of reproduction and self-pollination in an effort to achieve community, individuation and re-enchantment. The work seeks to indulge in but also problematise the spectacle of transgression. Pulling together at once pleasure, pain and hope, van Zyl uses camp and humour to subvert societal expectations, and imagine what abundance and joy could mean outside the cycles of physical reproduction and consumption. For the artist ‘the hope of pretending is that, with enough time and practise, the performance becomes you’.

Supported by Henry Moore Foundation

Georgina Starr
*Quarantaine*

*Quarantaine* is an ambitious new film by Georgina Starr. Its title refers to the French word for ‘forty’, and also alludes to the period of enforced isolation known in English as ‘quarantine’ (so-called because of its original forty-day timeframe). Over the course of multiple chapters, it follows the story of two new recruits to a clandestine sisterhood whose pursuit of esoteric knowledge takes place in a secret place of instruction, similarly cut off from the world outside.

Contrasting what seems like a cult-like focus on strict supervision and mind-control with other more unruly rituals of mind expansion and extrasensory perception, *Quarantaine* continues Starr’s preoccupation with the otherworldly and the occult, and her longstanding interests in the visionary aspects of experimental cinema, to further her exploration of the hidden recesses of the creative imagination.

Co-commissioned by Film and Video Umbrella, The Hunterian, University of Glasgow, Leeds Art Gallery and Glasgow International with Art Fund support through the Moving Image Fund for Museums. This programme is made possible thanks to Thomas Dane Gallery and a group of private galleries and individuals.
Donald Rodney

Artist-run space Celine presents an exhibition of work by artist Donald Rodney. A leading figure in Britain’s BLK Art Group of the 1980s, Rodney was renowned for appropriating images from popular culture in order to explore issues of racial identity and racism. Rodney’s pioneering engagements with new media and technology make his work especially relevant to a new generation of artists living and working today.

Supported by the estate of Donald Rodney, Glasgow International, professor Mike Phillips and Dr. Guido Bugmann
Curated by Ian Sergeant and Celine

Rabiya Choudhry, Raisa Kabir, Jasleen Kaur, Rae-Yen Song
Fabric of Society

Fabric of Society is a self-organising collective of four UK-based artists of colour. The resulting group exhibition has been woven together by an exploration of fabric and textile, invoking the personal stories of the individual artists involved, whilst reflecting on our broader social fabric. Drawing on fabric’s associations with constructions of womanhood and identity, Fabric of Society creates and interrogates narratives which are – variously – personal, collective and universal.

Supported by Creative Scotland and Glasgow International
Mason Leaver-Yap, Emmie McLuskey, Ima-Abasi Okon

Glasgow-based artist Emmie McLuskey and Ima-Abasi Okon, who lives and works in Amsterdam and London, are presenting artwork within the domestic setting of Radclyffe Hall, alongside texts by writer Mason Leaver-Yap. McLuskey works with sculpture, print, sound and performance to explore the physical embodiment of communication with a particular focus on systems of learning. Okon combines sculpture, sound and video to produce installations that complicate the construction of knowledge.

Supported by Glasgow International

Catalina Barroso-Luque, Daniella Valz Gen
Deslices

An intimate performance event that incorporates new work by Glasgow-based artist Catalina Barroso-Luque and Daniella Valz Gen, who lives and works in London. Deslices combines shared bodily experiences with moments of cross-cultural misunderstanding in order to examine multiple notions of gender and the exchanges that shape these relationships. Staged in a domestic space, Deslices emphasises parallels between everyday power dynamics and those embedded within acts of spectatorship.

Supported by a-n Artist Bursary 2020, Creative Scotland, Glasgow City Council and Glasgow International

Graham Fagen
Ping Pong Club

Graham Fagen represented Scotland at the 56th Venice Biennale in 2015. His latest project started with an archive: letters, notes, name tags and invitations, collected over 20 years, all bearing Fagen’s name, spelt incorrectly. They come from airlines, football clubs, the BBC, and even the Prime Minister of the UK. For Fagen, this archive raises questions beyond bureaucratic ineptitude; it touches upon the formation of identity, and the relationships between archives and subjectivity, fiction and the law.

Supported by Glasgow International

Hamja Ahsan
Shy Radicals Film Season (And Training Films)

In 2017, Hamja Ahsan published Shy Radicals: The Antisystemic Politics of the Militant Introvert, a book that acts as a blueprint for the fictional liberation struggle of shy, introverted, and autistic spectrum peoples against ‘the Extrovert-Supremacist World Order’. For Glasgow International, Rattle Library is bringing to life a speculative film season proposed within the book. The programme includes documentaries, chick flicks, revenge movies, and avant-garde cinema, all featuring shy heroes or autistic spectrum icons.

Supported by Glasgow International
Glasgow Women’s Library
23 Landressy Street
G40 1BP
Fri 24 April – Sun 10 May
Mon – Wed & Fri, 10am – 5pm
Thu, 10am – 7.30pm
Sat – Sun, 12pm – 4pm
Mon 11 May – Mon 1 June
Mon – Wed & Fri, 10am – 5pm
Thu, 10am – 7.30pm
Sat, 12pm – 4pm

Ingrid Pollard
Glasgow Women’s Library presents specially commissioned new work by artist and researcher Ingrid Pollard. Known for paying close attention to histories of representation, Pollard’s work, as she puts it, ‘brings to life what we always knew was there’. Following a residency in 2019, Pollard’s latest work responds to the Lesbian Archive and Information Centre, part of the library’s collections. The result provides a vital challenge to the ongoing marginalisation of LGBTQ+ culture and history.
Supported by Esmée Fairbairn Collections Fund and Glasgow International

Dan Walwin
Like clock
Dan Walwin, who lives and works in Amsterdam, attends closely to the movement of subjects, from the embodied camera to the gallery visitor. The environments that the artist creates combine video, sound, sculpture and installation in order to channel visceral sensations associated with particular forms of containment. This new work has been commissioned for the gallery and courtyard of David Dale Gallery, a not-for-profit contemporary art gallery and artists’ studios.
Supported by Creative Scotland, Glasgow International and Mondriaan Fund
Céline Amendola, Gordon Douglas, Saira Harvey, Katý Hassall, Annie Hazelwood, Ruthie Kennedy, Judith Leupi, Suds McKenna, Holly Muir, Isobel Neviazský, Nastya Nikolskaya, Stephen Polatch, Sabine, Alex Sarkisian, Martin Steuck, Camara Taylor, Lizzie Watts

A many-voiced argument with life

Over the eighteen days of Glasgow International, eighteen artists are contributing existing work to a new publication and presenting a day-long intervention at Market Gallery, transforming the space into a site for expanded reading. The gallery invited nine Glasgow-based artists; they in turn invited a further nine. The result is a celebration of friendship in its broadest sense – as the company we choose to keep and the texts we read and return to – and a challenge to curatorial control.

Supported by Creative Scotland and Glasgow International

Walker & Bromwich

Recalled to Life

At 240-feet long, the Easterhouse Mosaic was one of the largest handmade murals in Europe. Unveiled in 1983 and widely celebrated, it nonetheless fell into disrepair and was decommissioned in 2004. Art duo Zoe Walker and Neil Bromwich are working with residents to bring physical fragments of the mosaic back to life through performative walks and an exhibition, in order to uncover the radical working-class history of this lost community artwork.

Supported by Glasgow International and Seven Lochs Wetland Park

Dawn Mellor

The Trials and Tribulations of Wet Horse Hair

For Dawn Mellor's first exhibition in Scotland, the artist is showing new paintings of actors such as Marianne Jean-Baptiste, Daniela Nardini and Julie Walters. Cast as members of a judicial system, they are depicted in various states of pleasure. Mellor has also added depictions of real and imagined sea life in reference to the phrase, 'bottom feeders', meaning not only ocean-floor scavengers but also people who benefit from the misfortune of others.

Curated by Young Team
Supported by Glasgow International

Walker & Bromwich, Mosaic Performance (2019)
Photo: Julia Bauer
Ndidi Dike

Hushed

*Hushed* is the first presentation in Scotland of artist Ndidi Dike. Presented at The Gallow Gate, the exhibition features new work across installation, archival photography, video and sculpture. Dike’s new work considers the historic and ongoing impacts of the colonial cloth trade, paying particular attention to plants that have been used as sources of the blue dye indigo: *indigofera* and *lonchocarpus cyanescens.*

Curated by Natalia Palombo

Supported by Glasgow International and British Council
Getting Here

Rail
There are two main national railway terminals – Central Station and Queen Street Station – both of which are in the city centre. They both also connect to the local network, which serves the south and east of the city particularly well.
For further national info check thetrainline.com

Road
Glasgow is linked to Edinburgh with the M8, England with 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.

Air
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 is 45 minutes by road or 60 minutes by direct bus.

Where to Stay
Glasgow and its surrounding areas offer a wide range of accommodation to cater for all tastes and budgets. We are pleased to have Citizen M as our main hotel partner for the festival. Please check the website to book citizenm.com/destinations/glasgow/glasgow-hotel.
Visit peoplemakeglasgow.com for further information on a variety of accommodation options, ranging from five-star hotels to affordable hostels, or options further afield.

Getting Around

We encourage you to think green and explore the city on foot, by bike or by public transport wherever possible.

On Foot
Glasgow is an easy city to navigate on foot, and we have designed this guide with consideration to how visitors may move around venues within each area. Please see the maps on pages 38 - 41 and within each section to plan your trip.

By Train
Travelling by train is one of the quickest, easiest and cost effective ways to get around Glasgow, with many stations near to key festival venues. See the maps on pages 38-41 to check the stations near to festival venues.

By Bike
We encourage you to cycle around the festival. There are dedicated bike lanes on many of Glasgow’s roads. You can also rent bikes from the Next Bike stations around the city. For more details please visit: nextbike.co.uk/en/glasgow/. You can also download their app for Android/iPhone.

By Subway
Many venues and projects are close by 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.

By Bus
First Bus Glasgow operates over 100 routes across the city. Discounts for travel are available, with a number of tickets allowing hop on/hop off travel. For bus timetables and route information you can download the First Bus App for both Android/iPhone. You can also purchase tickets by contactless payment, or through the First Bus app.

International / Group Visits
Glasgow International is the ideal time to plan a research trip to Scotland with your colleagues, patrons and collectors groups. We recommend a minimum of two or three days in Glasgow to allow enough time to see key exhibitions, events and commissions.
If you would like assistance in planning a group visit or further information about planning your journey to Scotland to visit Glasgow International, email info@glasgowinternational.org
Sign up for professional registration at glasgowinternational.org
Thank you

We wish to thank all of the artists and participants in the programme and Glasgow’s visual art community, without whose talent, innovation, tenacity and hard work, Glasgow International would not be possible.

Advisory Group
Leonie Bell (Strategic Lead, Paisley Partnership), Katie Duffy (Glasgow Life), Andrew Hamilton (The Modern Institute), Sigrid Kirk (Co-founder of AWITA and ARTimbarc), Pauline Law (IWC Media), Lisa Le Grove (Glasgow City Council), Siila Patel (Marketing and Communications Consultant), Ciara Phillips (artist), Andrew Renton (Goldsmiths, University of London), Sarah Strang (Civic Room)

Funders Steering Group
Norah Campbell (British Council), Amanda Catto (Creative Scotland), Sebastian Howell (Scottish Government), Sarah Machltyre (Creative Scotland), Jennifer Stevenson (EventScotland)

Additional Support
The Lord Provost’s Office, Cove Park, Robert Longo, Andrew Mickel, Alan Muir, Sigrid and Stephen Kirk

Across the City Selection Panellists
With thanks to Eoin Dara (Head of Exhibitions, Dundee Contemporary Arts), Hanne Mugaas (Director, Kunsthall Stavanger) and Alberta Whittle (artist) for working alongside the curatorial team to select the Across the City programme

Festival Core Team
Director: Richard Parry
Festival Manager: Diana Stevenson
Curator: Poi Marr
Festival Coordinator: Molly Mae Whawell
Assistant Curator: Nora-Swantje Almes
Marketing Manager: Tracey Kelly

Wider GI 2020 Team
Digital Marketing and Online Editor: Leah Silverlock
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With additional thanks to:

And huge thanks to all of our amazing volunteers.

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CCA Centre for Contemporary Arts

Glasgow Canal

2020 COASTS & WATERS

TRAMWAY
Over 60 free exhibitions, performances and events taking place over 18 days across Glasgow

Receive 20% off our artist editions during the GI opening weekend Thu 23 – Sun 26 April at glasgowinternational.org/editions