

Glasgow International at House for an Art Lover

20 April
–07 May 2018

**Studio
Pavilion**

AT HOUSE FOR
AN
ART LOVER



1. Tine Bek
& Paul Deslandes

2. Scott Caruth

3. Winnie Herstein

4. Rosie O'Grady

5. Bahar Yürükoğlu
& Alex Sarkisian

1.

As we fall we walk
–Tine Bek & Paul Deslandes

↓ Studio Pavilion



As we fall we walk focuses on the concept of mobility and movement by exploring ideals of perfection and disconnection between body and mind. By combining references to the trivial and the unequivocal, As we fall we walk interrogates perceived prevalent presuppositions on our ability to move in a frictionless structure. In this joint research-based project Deslandes and Bek investigate the notions of perpetual motion, system degradation, freedom and constraint associated with movement.

Tine Bek works predominantly as a photographer and with film. Fascinated by the minutiae of human interaction, her practice is often an investigation into identity and its projection by individuals be it through, history, tradition or culture. Paul Deslandes is an issue-based artist working primarily in sculpture. His work is thoroughly informed by in-depth research enabled by cross-disciplinary collaborations. Using an array of materials chosen to embody the work's thematic, Paul creates large scale sculptural installations that play both on materiality and spatiality.

Tine Bek (b. 1988 Frederikssund, Denmark) lives and works in Glasgow, UK. Bek attended Fatamorgana, the Danish school of art photography in 2009, later studying Fine Art Photography at Glasgow School of Art. She graduated from the MLitt in Photography and Moving Image at Glasgow School of Art in 2015. Solo shows include: The Vulgarly of being Three-Dimensional, Fotogalleriet, Oslo, Norway (2017); Man Made Holes in the Middle of America, 700b, Portland, USA (2016); People, Studio 488, Buenos Aires, Argentina (2014); and To Tame a Wild Tongue, Good Press Gallery, Glasgow, UK (2014). Selected group exhibitions include: Ambit – New Photography Scotland, Street Level Photoworks, Glasgow, UK (2017); Mise En Abyme, Good Press Gallery, Glasgow, UK (2016); and BLACK MIRROR, Aperture gallery, New York, USA (2015).

Paul Deslandes (b.1989 Paris, France) lives and works in Glasgow, UK. Solo shows include: unfolding topographies, SERF, Leeds, UK (2018); L.O.D, The Number Shop, Edinburgh, UK (2017); N-Pulses, Dysfunction Gallery, Strathaven, UK (2016); and Beautiful Cavities, The Arches, Glasgow, UK (2016). Group shows include: Fields of Wheat, Transmission, Glasgow, UK (2017); Locality, DOK, Edinburgh, UK (2017); New Work from Glasgow, Cork, Ireland (2015); Post-Graduate Degree Show, Glasgow School of Arts, Glasgow, UK (2015); Up a Bit and to the Right, ROM8, Bergen, Norway (2015); Up Down and Around, Gallery of Modern Arts, Glasgow, (2015); and Down a bit and to the right, McLellan Galleries, Glasgow, UK (2015).

Supported by Glasgow International.

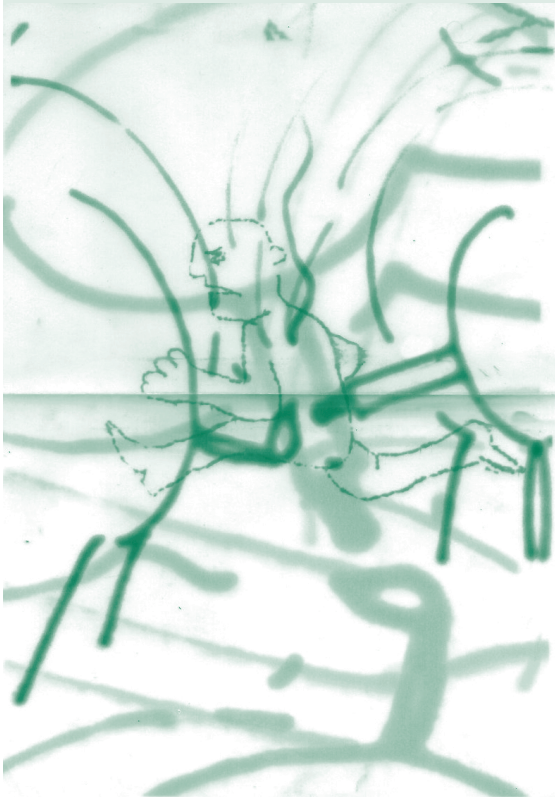
Special thanks to Kate McWilliam, Erich Kruse Nielsen and Sofie Adelsparre.



2.

Cazzate su Cazzate
(Bullshit on Bullshit)
—Scott Caruth

↓ Project Space



Cazzate su Cazzate (Bullshit on Bullshit) is a solo exhibition and publication by Scott Caruth. It takes doodles and defacements made to official documents within the archive of the Italian Communist Party (PCI) in Modena, Northern Italy as it's central focus. Found across manifestos, phone bills, meeting minutes, and other official party documents, the marks signify the presence of bored and/or preoccupied party members. The exhibition centres around a free publication designed specifically for GI composed of images, translated archival texts and recent work-related emails from the artist.

Caruth takes specific sites, communities or histories as his point of departure within his extensively research driven practice and investigates their relationship with documentary methods. In critiquing the role of systems that concern themselves with the politics of 'evidence', his work focuses on how individual responses can challenge preconceived notions of institutionalised mythologies.

Scott Caruth (b. 1990 Glasgow, Scotland) lives and works between Glasgow and Berlin. Recent exhibitions include: Time Isn't Holding Up, Time Isn't After Us, The Old Hairdressers, Glasgow, UK (2016); Opposite Tendencies, 16 Nicholson Street, Glasgow, UK (2016); Of Hearts & Minds with Winnie Herbstein, The Glue Factory, Glasgow, UK (2016); This Is Now: Film And Video After Punk, Tramway, UK (2016); and Twofold with Tine Bek, Glasgow Open House Art Festival, Glasgow, UK (2015).

Special thanks to Stills Gallery (Edinburgh), Fondazione Fotografia (Modena), Hope Scott Trust Award, Denise Bonnetti and Roos Dijkhuizen.



3.

Studwork –Winnie Herbststein

↓ Workshop



Studwork uses video and installation to traverse the masculine territory of the building site. It situates itself within real-life encounters, agitprop feminist rehashing and online tutorials.

Short skits demonstrate moments of exclusion as well as depicting a community in Glasgow that has gathered around the learning of a trade, in particular highlighting the women's welding collective Slaghammers and the Women in Construction course at City of Glasgow College. Reflecting newly acquired skill-sets, the environment vows to be tactile, structural and androgynous.

Herbstein is an artist and filmmaker. Her work seeks to investigate the silences and gaps in our 'official' narratives working with personal anecdote, memoirs and oral histories as a way to access alternative forms. Taking ethnographic film as a point of departure, she considers who and what is given permission to enter the frame, and whose voices are allowed to prescribe meaning.

The exhibition is accompanied by a publication written in collaboration with Victoria Mitchell and designed by Kaisa Lassinaro.

Winnie Herbstein (b. 1989 London, England) lives and works in Glasgow, Scotland. Herbstein graduated from The Glasgow School of Art in 2014 from the Sculpture and Environmental Art department. Solo shows include: *Before I could speak, X spoke*, Outpost Gallery, Norwich, UK (2017); and *Soft Shoulder*, SWG3 Gallery, Glasgow, UK (2016). Group exhibitions include: *Spring Season*, Hospitalfield Arts, Arbroath, UK (2017); *Domestic Observations*, Jace Space, Los Angeles, USA (2016); and *Bit Between Teeth*, Sattler and Pötszch, Leipzig (2016).

Supported by Glasgow International, Axisweb, City of Glasgow College, Hope Scott Trust, Victoria Mitchell and the Slaghammers.



4.

May Day —Rosie O'Grady

↓ House for an Art Lover
and Heritage Centre



Rosie O’Grady’s project *May Day* attempts to agitate how artist Margaret Macdonald is represented. In 2016, French educators Marie-Noëlle Lanuit and Jean-Claude Piquard created a giant clitoris-shaped crop circle to protest the marginalisation of female sexual pleasure.

As Glasgow marks 150 years since the birth of Macdonald’s collaborator and husband, architect Charles Rennie Mackintosh, this project remodels Macdonald’s gesso panel ‘The May Queen’ as a crop circle.

Drawing upon a shift in the social and political history of *May Day*, it explores how crop circles might depart from associations with the paranormal and hoaxes to become a mode of protest and distress signal.

O’Grady uses video, print, photography, events and interventions to respond to social, economic, political and historic contexts. In *House for an Art Lover*, information monitors have been taken over to show looped drone footage of the new crop circle. This intervention embeds Margaret Macdonald within the infrastructure of the house, subtly disrupting the existing narrative about its history. The work can be viewed by festival visitors in the shop and café, and also by visitors to the house within further interpretation spaces.

Information panels in the Heritage Centre, which describe the role of wealthy men in Glasgow’s architectural and industrial past, have been removed. Instead, works in this space reveal the production process of the crop circle. In Macdonald’s design for *The May Queen*, five women hold garlands of flowers about a central point. The crop circle production process mirrors this image with five women using ropes and tapes to plot the design in the field.

Rosie O’Grady (b. 1990, York, England) lives and works in Glasgow, Scotland. O’Grady graduated from Glasgow School of Art and University of Glasgow with an MLitt Curatorial Practice (Contemporary Art) in 2015, and from Glasgow School of Art with a BA (Hons) Fine Art (Painting & Printmaking) in 2013. She was awarded the Open Glasgow Bursary for Glasgow International (2018) and was selected for a Graduate Residency at Hospitalfield (2015). O’Grady was a participant of Curatorial Studio (2016), and a committee member at Market Gallery (2014 – 2016). Recent group events and exhibitions include: *The Driver’s Seat*, Cubitt, London (2018); *that’s why i was trying to hit your unicast space*, Glasgow Open House Festival (2017); *Re-Casting*, Museum of Classical Archaeology, Cambridge (2016); *Pokey Hat*, New Glasgow Society, Glasgow International (2016); *Over Over Over*, Simone DeSousa Gallery, Detroit (2015).

Supported by Glasgow International (Open Glasgow Bursary Award) and The James Hutton Institute.



5.

I can't open the can because
my nails are painted

—Bahar Yürükoğlu
& Alex Sarkisian

↓ The Bothy



Alex Sarkisian and Bahar Yürükoğlu present a new film work in *The Bothy* in the walled garden at House for an Art Lover. The film explores the artists' collaborative relationship that began after they met whilst on residency in Svalbard, in the Arctic Circle, and continued until they met again exactly two years later in the inverse climate of Guna Yala, Panama.

Whilst in isolation in these remote sites a platform emerged for the artists to turn the camera on themselves and reveal their concerns around their own self-positioning in these particular environments. Conceived as a film installation for GI, the work builds on narratives of the Anthropocene commenting on globalization, cultural displacement and addressing tourist colonialism. At the same time the artists examine their own personal positions within this intimate collaboration and their own inherited family histories and whilst exploring timely political issues do so with an uncanny humour.

Bahar Yürükoğlu (b. 1981 Washington DC, USA) lives and works in Istanbul, Turkey. Solo shows include: *Maybe I'd like to be like you*, artSumer, Istanbul, Turkey (2017); *Divide and Conquer*, Lock Up International, Istanbul, Turkey (2016); *Flow Through*, ARTER, Istanbul, Turkey (2016); and *Melting North*, Montserrat College of Art, Beverly, MA, USA (2014). Group Exhibitions include: *Asymmetric Kin*, COOP Gallery, Nashville, USA (2016); *34*, Boston Sculptors Gallery, Boston, USA, (2015); *Intimate Horizons*, Disjecta Contemporary Art Center, Portland, USA (2014); and 2013 Biennial, Decordova Museum and Sculpture Garden, Lincoln, USA (2013)

Alex Sarkisian (b. 1990 USA) lives and works in Glasgow, Scotland. Sarkisian received her MFA from Glasgow School of Art in 2014. Recent exhibitions include: *Bradley xx*, in collaboration with Neoterismoï Toumazou, Crownpoint, Glasgow International, Glasgow, UK (2016); *Lair*, VoidoidARCHIVE, Glasgow, UK (2016); *í drögum*, Akureyri Art Museum, Akureyri Island (2015); *Prehistoric Loom I & II*, No Toilet Space, Seoul, Korea & Yada Shimin Gallery, Nagoya, Japan (2014); and *How Many Shades Would an Artist Pack for Holidays?*, Neoterismoï Toumazou, Nicosia, Cyprus (2013).



Sitemap ↓

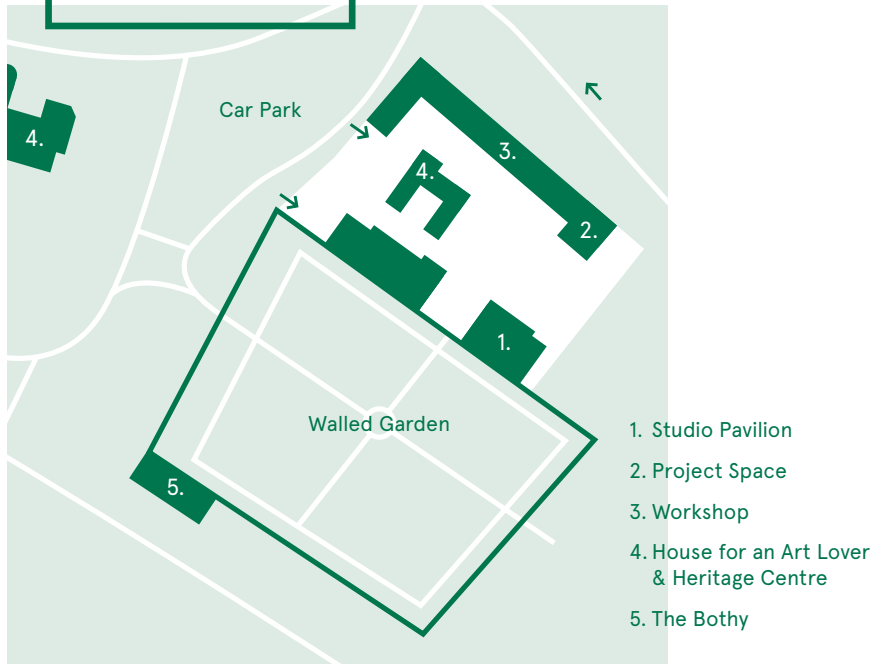


IMAGE CREDITS

1. Sphere (video still from the project, *As We Fall We Walk*), 2018 Tine Bek & Paul Deslandes © the artists
2. Untitled - PCI Party Archives, 1971/2017, Scott Caruth © the artist
3. Studwork (video still), 2018, Winnie Herbstein © the artist
4. *May Day* (production image), 2017, Rosie O'Grady © the artist
5. *I can't open the can because my nails are painted* (video still), 2017, Alex Sarkisian and Bahar Yurukoglu © the artist



STUDIO PAVILION AT HOUSE FOR AN ART LOVER

The Studio Pavilion at House for an Art Lover offers free contemporary art in a public park, presenting a robust and diverse year-round programme of exhibitions, events, residencies, courses and public engagement opportunities that span art, design and architecture.

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