

## PET BURIAL



**Location:** Brunswick Street  
**Date:** 1998  
**Artist:** Laura Rees

Small pets, mouse, bird, etc. each encased in small concrete blocks and buried in the foundations of new office blocks in Glasgow.

This work features in a Channel 4 film, 'Art School', by Pirate Productions directed by Annie Griffin, now on you tube: <http://www.youtube.com/watch?v=-FslDOSu3Wc&feature=related>

Map: location 2

## LETTER-TWOCKER



**Location:** Hutcheson Street  
**Date:** 1994  
**Artist:** James Thornhill

James Thornhill, LETTER-TWOCKER 1994, [Various sites, 5 consonants/4 vowels], materials and dimensions variable, 101-103 Hutcheson Street, Glasgow.

Thornhill mooched round town pinching letters from signs and then re-installing his own words Taken Without The Owners Consent.

Unbounded in the city- Having or appearing to have no limits: "the possibilities are unbounded".

Map: location 3

## THE FESTIVAL OF BORROWED LIGHTS



**Location:** Hutcheson Street  
**Date:** 1996  
**Artist:** Steven Skrynka & Peter McCaughey

'The Festival Of Borrowed Light' 1996. Location: 36 Sites across Glasgow city centre.

36 sites across the city were activated by light, kinetics, projected images, sounds and related events. Borrowed light is the Victorian term for glass paving slabs arranged in rectangular grids that are found throughout the city. Equipment installed in the cellars and underground spaces was triggered by switching systems, passers by, traffic lights etc. The project ran for 3 weeks.

Unannounced, enigmatic, playful, the work creating much discussion, media coverage and public interaction - think Moon Walk. Four trail maps were made to direct viewers to different sequences of the work in the city.

Map: location 4

## WE LOVE REAL LIFE SCOTLAND



**Location:** John Street  
**Date:** 25th - 27th November 2005  
**Artist:** Ross Sinclair

'We Love Real Life Scotland', was a neon light installation commissioned for Glasgow's Radiance Festival of Light in 2005.

This work was located on the façade of the City Chambers local government building and sought to question the presumptions of national, local, international and personal identity. The work raised controversy when the council moved to edit out the 'We Love Alcohol' neon.

Map: location 5

## ERECTION PIECE



**Location:** George Square  
**Date:** 2001  
**Artist:** Jim Colquhoun

A very private effort to levitate in honour of Glasgow City Chambers.

Map: location 6

## THE BATTLE OF GEORGE SQUARE



**Location:** George Square  
**Date:** 31st January 1919  
**Artist:** Glasgow Workers

The Battle of George Square, (also known as Bloody Friday and Black Friday), one of the worst riots in the history of Glasgow, took place on Friday 31st January 1919.

The dispute revolved around the Clyde Workers Committee demand for a 40 hour week, backed by widespread strike action. An estimated 60,000 strikers had marched to George Square, where rows of policemen faced them, guarding the City Chambers. Clashes broke out and the fierce rioting between the police and strikers led to the British Government deploying 10,000 English soldiers to prevent any further gatherings. This reaction was due to their fear of a social revolution, after the Scottish Secretary, described the riot as a 'Bolshevist uprising', referencing the 1917 Russian Revolution.

Map: location 7

## WHITE BIKES



**Location:** George Square  
**Date:** 15th April 2010  
**Artist:** Glasgow Cyclists

The original White Bike Plan was an anarchic free transport programme of the Provos, the 1960's Dutch counter culture movement. They released 50, free to use, white bikes, across the city of Amsterdam, as a statement against the rise of consumerism, pollution and congestion caused by the privately owned vehicle. NVA staged a re-enactment of the White Bike Plan as part of this years GI, releasing 50 white bikes for use during the Festival, and launched it in George Square with a proclamation of the original manifesto.

Map: location 8

## OTHER PLACES



**Location:** Buchanan Street  
**Date:** 2000  
**Artist:** Gemma Mudu

GEMMA MUDU - Statements by serving prisoners. Electronic billboard.

Source: David Harding's slide archive of Environmental Art 1988 - 2001

This work caused considerable controversy when Gemma conducted 'market research' into the project on Buchanan Street, as it ran behind her live on-screen. Many were outraged that criminals were being given a place to voice their thoughts about where they would rather be, (than Prison) and their wishes about what they would like to be doing.

Many wished for simple things - basic home comforts, the smells of home-baking, cut- grass etc.

Map: location 9

## FOOL'S GOLD



**Location:** various sites Buchanan Street  
**Date:** 1990  
**Artist:** Helen Maria Nugent

Drain covers were replaced with cold-cast gold slabs with text attacking the 'false promises' of 1990 - Glasgow as European City of Culture.

Many Artists resisted the hyperbole of the City of Culture tag concerned that the accolade was superficial - all brand and no legacy.

Map: location 10

## NELSON MANDELA PLACE

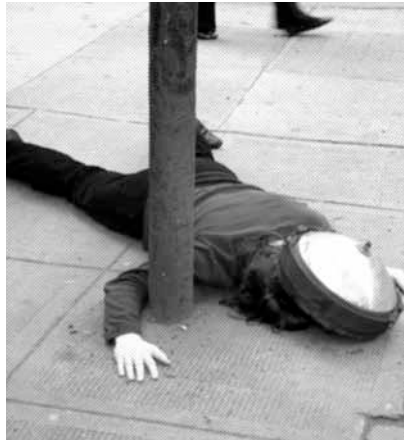


**Location:** NELSON MANDELA PLACE  
**Date:** 1986  
**Artist:** Glasgow City Council

Above Nelson Mandela's lawyer, Ishmail Ayob, Scottish anti-apartheid chairman Brian Filling, lead singer of Simple Minds Jim Kerr & councillor Danny Crawford, at the launch of the Freedom at 70 campaign in Nelson Mandela Place, which was originally St George's Place. Glasgow City Council signalled its support for the campaign to free Mandela by renaming the street in honour of the political prisoner, much to the annoyance of staff in the South African consulate there. Glasgow band Simple Minds helped organise and performed at two Nelson Mandela tribute concerts '88 & '90, the second of which was attended by the newly released Mandela himself.

Map: location 11

## DEATH BY TRAFFIC LIGHT



**Location:** Renfield Street / St Vincent Place  
**Date:** 2010  
**Artist:** Peter McCaughey

(Any resemblance to the Tin Man is purely coincidental)

See a fallen reflector from a traffic light. Play with a fallen reflector from a traffic light. Ask poor passer-by to photograph the result.

Map: location 12

## QUEST



**Location:** Union Street  
**Date:** 2009  
**Artist:** Alicia Matthews

Alicia negotiated time on the giant advertising screen on Union Street, to help with her ongoing obsession with a woman in a 1940's wedding photograph she'd found in a junk shop. She asked people if they recognised the bride in the sepia photograph, flashed up on the screen at regular intervals during the week, to get in touch with her. She also co-ordinated a campaign in the Metro. The combined effort resulted in her contacting the living relatives of the woman who she spent time with learning the details of her life.

Map: location 13

## CLASSIC

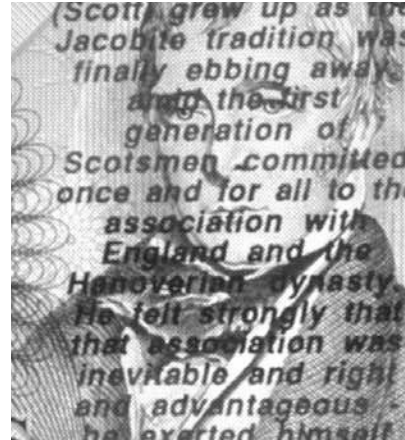


**Location:** Renfield Street  
**Date:** 1989/90  
**Artist:** Peter McCaughey

The Classic cinema in Renfield Street was originally Cranston's Cinema Delux built by James Miller for Kate Cranston in 1916. Cranston imagined it as a place where women could be seen to go out on their own. In 1981, just prior to being condemned to dereliction by a fire, it had been mainly screening porn movies. For an eight year period the building was abandoned to the elements. That's how McCaughey found it upon gaining access to the building in 1988. For two years he worked with the building. In year one he gathered fragments of film footage from the seven floors throughout the cinema. These fragments, exposed to severe damage, fire, rain and corrosion, were spliced together and the film transferred to 16mm and projected in the wreck of Screen 5 at the top of the derelict building. In year two, as the building was stripped out and redeveloped, he made an installation, Blue Lagoon, through the 7 floors of the building. In both cases, audience sneaked into the building included ex-employees of the cinema, (manager, projectionists, etc).

Map: location 14

## UNTITLED



**Location:** Everywhere money goes  
**Date:** 1989  
**Artist:** Fergus Callen

Multiple pound notes marked off in sections equivalent in proportion to what the government spends on, e.g. the military and health. The image shows critical quotes placed on images on bank notes, eg. Walter Scott, David Livingstone, etc. returned to circulation. Made in keeping with but without knowledge of Cildo Meireles: Insertions into ideological Circuit.

Map: location 15

## SPACE INVADER



**Location:** Union Place  
**Date:** 29 March - 2 May 1999  
**Artist:** Iain Kettles & Susie Hunter

Iain Kettles and Susie Hunter were asked by Glasgow's Tramway, as one of five commissions in 1999, to make a work out in the city and represent Tramway whilst it was closed for renewal.

The result was the astonishing Space Invader that bridged the alley in Union Place, appearing to have grown or just landed and suggesting the possibility of all sorts of other places that might be invaded. Sadly, like so much of the work here, the work all but disappeared from memory and it is hard to find a trace of it in any archive. A sad legacy for a brilliant work.

Map: location 16

## YOU TALKIN' TO ME ?



**Location:** Central Station  
**Date:** 1997  
**Artist:** BoB Greive

BOB GREIVE - 'You Talkin' to Me?' – Quotes from popular films appeared at regular intervals, on the electronic announcements display.

A classic example of cultural hi-jack, these short texts appeared on the special announcements section at the right hand side of the information display. Many of the insertions referenced scenes in train stations but the best were the whimsical, like the moment the board declared: "I am a Hal 9000 computer" as people searched for information on their delayed train.

The double take factor was a joy to behold.

Map: location 17

## POLE BENDER



**Location:** Mitchell Street  
**Date:** 2010  
**Artist:** anonymous

For many years this anonymous individual has been collecting images around bent and broken signs in cities.

He asks passers-by to take a photograph of him, as he proposes himself as Arch Pole Bender and Sign Assassinator.

This image, taken recently for your amusement, marks the first time in over ten years and six or seven countries, that he has been cautioned by the police.

Map: location 18

'Much of the most notable work that has emerged from the predominantly self-organised and autonomous arts infrastructure in Glasgow since the early 90s has been deliberately non-permanent, short term and ephemeral. It happens in one-room galleries in tenement flats, in stairwells, on bits of wasteground, on rooftops, down alleyways, in derelict buildings. It happens for one night only, or else the work is made and then abandoned to meet its fate in the wind and the rain. Much of the most interesting work undertaken by artists and musicians in the city has been made in a corner – but the corner provides possibilities as well as limitations. As Gaston Bachelard noted in *The Poetics of Space* (1958), 'The corner is a sort of half-box, part walls, part door. It will serve as an illustration for the dialectics of inside and outside ...'

"I Am the Space Where I Am: from Subversion to Citizenship" PAR+RS website (2010)  
 Sarah Lowndes

'Peter took us on an inspiring and revealing journey last September - a fantastically crafted uncovering of hidden moments and social spaces that I felt intimately connected with. This reawakening of ephemeral art installations and events, offered up an alternative history of peoples direct engagement with the city centre and its public spaces, compared to the usual picture presented to us as shoppers. Peter offers us invaluable techniques of uncovering ideas and information that seem hidden within or just beyond the scope of our day to day lives'.

Liam, Organiser DIY Festival 2009 on the first *Psychic Dérive*

## HORSE CARRIES ITS OWN PLINTH



**Location:** GOMA  
**Date:** 1989  
**Artist:** Jonathan Monk

A response to the equestrian statue erected in 1844 of the Duke of Wellington, which stands outside GoMA and is usually seen with a traffic cone on its head. (For many years the authorities regularly removed cones, only for them to be replaced. People maintain the cone demonstrates Glaswegians' sense of humour and is as much part of the city as any of the famous buildings or statues. However, after years of turning a blind eye, because the continuing prank was resulting in damage being done to one of Scotland's oldest bronze monuments, the city council in 2005 issued a reminder that the placing of the cone constitutes a "criminal act".)

Map: location 19

## GLASGOW CANDELABRA



**Location:** Miller Street  
**Date:** 25th - 27th November 2005  
**Artist:** David Batchelor

Batchelor installed a colourful candelabra of light made from throwaway materials and secreted it in a dingy inner city 'cave' to ambush passers-by for the Radiance Festival 2005. Batchelor has an interest in the theory of colour and how it is used in the urban environment.

Map: location 20

## CAPITAL OF CULTURE



**Location:** Virginia Street  
**Date:** 1990  
**Artist:** Ross Sinclair

Location: citywide distribution

'Capital of Culture – Culture of Capital – Glasgow 1990' silkscreen poster prints placed around Glasgow, Amsterdam and Dublin – previous and future cities of culture.

Many Artists resisted the hyperbole of the City of Culture tag concerned that the accolade was superficial - all brand and no legacy.

Map: location 21

## CANCELLED



**Location:** Stockwell Street  
**Date:** 1990  
**Artist:** Jonathan Monk

Location: citywide distribution

JONATHAN MONK - 'Cancelled' screen printed signs that cancelled all events in the city centre on one weekend in Glasgow.

Monk originally didn't think of this work as an artwork more just a political response to the concerns over the idea of Glasgow's City Of Culture tag.

Map: location 22

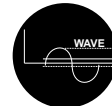
## A GREAT BREAK



**Location:** Stockwell Street  
**Date:** 1989  
**Artist:** Alasdair Waddell

As a student of the painting department from 85-89, Alasdair Waddell was delighted to win a prestigious commission to paint a member of the Royal Family. Alasdair was a great bon viveur and took the approach that one should live for the moment and celebrate early, rather than not at all. It probably wasn't the wisest decision to celebrate the night before travelling down to meet the representative of the FAMILY, who was co-ordinating the first Royal sitting. His flatmates described their anxiety as time ticked by and Alasdair failed to return home to rest before his 6am flight to London. Plans to impersonate Alasdair were under way when the door knocked at 3am. There stood Alasdair with that lopsided grin and a shrug of his shoulder that everyone knew and loved him for. It kind of meant: "Ah well, life goes on and we always knew it would come to this". A shrug only tempered by the broken arm, (painting arm) and the large letter S tucked into his hospital sling. As the Royal Commission became a distant memory, Alasdair began to feel guilty about the fact the Scotia bar was now the :cotia bar and he made the brave decision to return the letter to the manager. S was received with thanks and promptly installed upside down - which is how it stayed for many years. When Alasdair passed away, the inverted S became a poignant memorial to the story of his life. A secret marker to a wonderful, talented, maverick nature, bon viveur to the last. I'm sure he laughed when the S popped out, as he scaled the front of the Scotia to get that one last drink from the pool hall above.

Map: location 23



MANUFACTURED IN SCOTLAND  
 FOR WORLD DISTRIBUTION

WAVE

wave.project.information@gmail.com

www.w-a-v-e.org



Thanks to artists & the photographers of their work for doing what they do. Many thanks to David Harding for his slide list from years of EA projects at GSA.

Harald Turek for everything from project management to pamphlet layout. Triona for an eye on the process, and James for making Slide viewers work. Neil Butler & UZ for the commission.

Sarah Lowndes for her perfect quote.  
 Lizzy and Fionntán

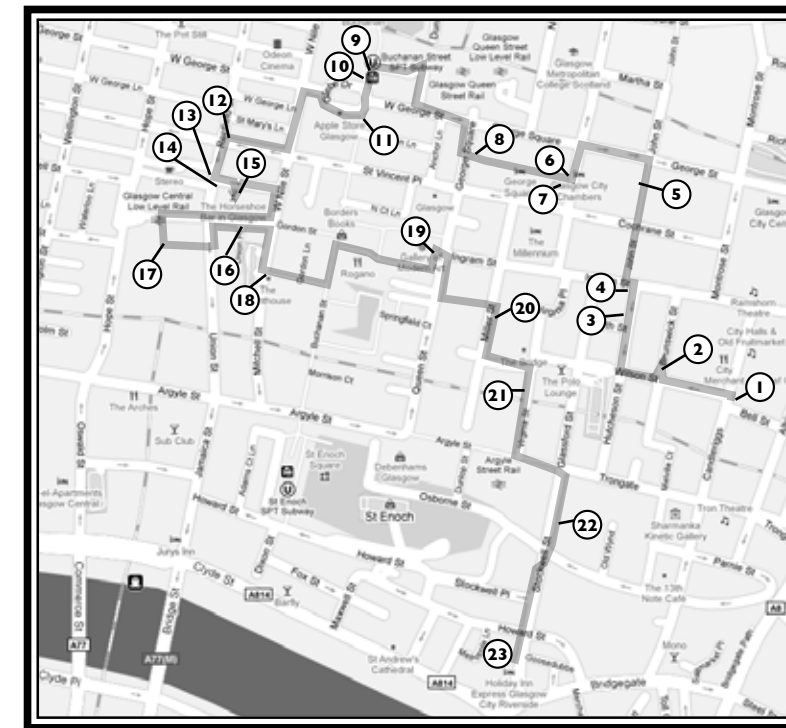
## Read about these

# ARTWORKS

GLASGOW  
 Merchant City Edition



and see them on your  
**Rétrovisueur**



## INDEX

- 1 - START
- 2 - PET BURIAL
- 3 - LETTER-TWOCKER
- 4 - THE FESTIVAL OF BORROWED LIGHT
- 5 - WE LOVE REAL LIFE SCOTLAND
- 6 - ERECTION PIECE
- 7 - THE BATTLE OF GEORGE SQUARE
- 8 - WHITE BIKES
- 9 - OTHER PLACES
- 10 - FOOL'S GOLD
- 11 - NELSON MANDELA PLACE
- 12 - DEATH BY TRAFFIC LIGHT
- 13 - QUEST
- 14 - CLASSIC
- 15 - UNTITLED
- 16 - SPACE INVADER
- 17 - YOU TALKIN' TO ME ?
- 18 - POLE BENDER
- 19 - HORSE CARRIES ITS OWN PLINTH
- 20 - GLASGOW CANDELABRA
- 21 - CAPITAL OF CULTURE
- 22 - CANCELLED
- 23 - A GREAT BREAK