



ILLEGITIMI NON CARBORUNDUM

ILLEGITIMI NON CARBORUNDUM
investigates the changing nature and value of human labour, political agency and the economy of language in relation to our increasingly dematerialized digital age by subjecting materialist positions to the demands and capabilities of digital culture and technology.

**Submitted by Craig
Mulholland**
Output No. 2

OUTPUT

This output was conceived as a research project originating from findings of research relating to a previous project *Grandes Et Petites Machines* (Please see Output 1). Continued investigation of findings from this exhibition resulted in the formulation of a new research project and its successful proposal to Creative Scotland in 2010 and by invitation from LGP Gallery, Coventry..

These initial stages of the project were supported by the Artists Award, an investigation, development and production grant of £15000, awarded by Creative Scotland. The proposal was also successfully submitted, by invitation, to the following galleries and institutions, who provided additional funding, contextual and dissemination support.

LGP Gallery, Coventry University, UK.

Additional production funding of £7000 - Arts Council Of England , curatorial assistance, exhibition hosting, public and academic talk hosting.

SWG3 Gallery, Glasgow, UK

Additional production funding, curatorial assistance, exhibition hosting, public and academic talk hosting.

The Twodo Collection/ Neuer Aachener Kunstverein, Aachen, Germany

Additional production funding, collection purchase, exhibition hosting, public and academic talk hosting.

Kendall Koppe Gallery, Glasgow

Additional production and dissemination funding, curatorial assistance and exhibition hosting.

The Glasgow School Of Art

Research Development Funding of £3000, publication and dissemination support.

Glasgow International 2014 Art Festival, UK

Additional production and dissemination funding, curatorial assistance and exhibition hosting.

Title

ILLEGITMI NON CARBORUNDUM

Submission No.

2

Authors/Creators

Craig Mulholland
www.craigmulholland.com

OUTPUT

Glasgow Life. UK

Additional production funding of £2000

Talbot Rice Gallery, Edinburgh & The BBC.

Additional production funding of £4000, exhibition hosting, public and academic talk hosting.

Over the course of several years, my research has witnessed a developing dialogue between digital animation/sound and painting/sculpture. In practise, both disciplines tend to inform reciprocally. Consequently, in recent exhibitions their relation as artworks has become increasingly interdependent. This approach has developed from an early use of digital image editing software as a compositional tool for paintings and drawings. Frequent activity in this sphere has led to immersion in a variety of software, with their attendant technical facilities motivating an ambition to explore new territories, whilst operating within more traditional fine art genres. Most significantly, this has led to experiments with sound and music and its juxtaposition with painting, sculpture and video. This more liberating and dynamic form of studio practise, is encouraging and stimulating creative dialogues with other artists. Recently this has led to a diverse range of opportunities for collaboration, performance, talks and exhibitions, particularly at major national and international venues.

With initial support from Creative Scotland and LGP Gallery, Coventry, I researched, developed and produced the major project ILLEGITIMI NON CARBORUNDUM. Initially a subset of the project was exhibited at SWG3 Gallery, Glasgow under the collective title *Dust Never Settles*. This facilitated a thematic link and mixing of audiences between two former industrial manufacturing cities, with the SWG3 exhibition acting as an abridgement to later and larger manifestations.

This project was later toured in its entirety to LGP Gallery, Coventry where it was presented across two spaces, one onsite and the other offsite. Subsequently selected elements of this project have been exhibited at various venues in Europe, having a large impact on the international reach of my practise. Please see the dissemination section for more detail.

Title

ILLEGITIMI NON CARBORUNDUM

Submission No.

2

Authors/Creators

Craig Mulholland

OUTPUT

A total of 107 works were produced, exhibited and disseminated throughout the process of this research project.

Key research outputs are as follows:

A major solo exhibition *Dust Never Settles* at SWG3, Glasgow consisting of an installation of 40 paintings and sculptures and continual loop screenings of the film *Ex- Cathedra*, along with two lectures/presentations at SWG3 in the Mackintosh lecture theatre, Glasgow School Of Art.

A major solo exhibition at LGP Gallery, Coventry University, UK, consisting of an installation of 82 paintings and sculptures along with continual loop screenings of the film *Ex- Cathedra*, along with a major offsite installation of paintings, sculptures and a 5 channel A/V with 5.1 surround sound. This exhibition included two lectures/presentations at Coventry University and a public discussion and presentation of contextual research topics with Terry Atkinson and David Beech, chaired by Dr. Susannah Thompson. This event was recorded for a forthcoming transcription publication by Sadie Kerr, curator of LGP Projects.

An artist's film *Dust Never Settles*. <http://www.craigmulholland.com/#!/video/c1ivr>

The curating of a film screening, sound and performance event based on related themes and including my own artwork contributions at The Meter Room, Coventry

A major collection purchase of 30 artworks by the Twodo Collection/Neuer Aachener Kunstverein, Aachen, Germany. The entire project exhibition will also tour to this institution in late 2014, dates are still to be confirmed. www.neueraachenerkunstverein.de/content/twodo/uber-twodo/?lang=en

A major screening event of the film *As Red Dots Hunt Dying Word* commissioned by The Talbot Rice Gallery, Edinburgh and the BBC as part of the *Nam June Paik Resounds* retrospective and Edinburgh International Arts Festival.

<http://thespace.org/items/e0001r6g?t=ctt9v>

Title

Illegitimi Non Carborundum

Submission No.

2

Authors/Creators

Craig Mulholland

OUTPUT

A live BBC television discussion on themes relating to the video *As Red Dots Hunt Dying Word* and *Illegitimi Non Carborundum* in the context of the *Nam June Paik :Resounds* exhibition at The Talbot Rice Gallery. Presented by The Space Curator Peter Maniura, along with Principal Curator Pat Fisher; Edinburgh International Festival Director Sir Jonathan Mills, and Nam June Paik Art Center Curator Seong Eun Kim. This was originally broadcast live simultaneously on BBC4 and BBC The Space at the exhibition opening event on Thursday 8th August 2013.

<http://thespace.org/items/e0001r78?t=ctcxid>

Before The Law (After Kafka), a performance, video and sound work, commissioned by The Talbot Rice Gallery, Edinburgh.

There Is No Rewind, an evening of artist performances, music and video screenings at Talbot Rice Gallery as part of the Nam June Paik exhibition, featuring a performance of *Before The Law (After Kafka)*.

An artist's book publication, **ILLEGITIMI NON CARBORUNDUM**, documenting and further disseminating research outputs from the entire project. This features commissioned essays by Dr. Susannah Thompson and Ruth Barker an illustrated concrete sonnet by Craig Mulholland, as well as original images, diagrams, notes and artworks relating to the project. ISBN: 978-0-9575554-0-2. (Please see submitted copy)

An artist's film **ILLEGITIMI NON CARBORUNDUM** with musical score and recording, to be premiered during G.I. in 2014.

A forthcoming major solo, extended exhibition of the project including new drawings, sculptures and premiere screening of **ILLEGITIMI NON CARBORUNDUM** in Glasgow during the Commonwealth Culture Festival in 2014.

Title

Illegitimi Non Carborundum

Submission No.

2

Authors/Creators

Craig Mulholland

CONTEXT

ILLEGITIMI NON CARBORUNDUM investigates the colonizing effects of virtual digital media on the concrete and material status of more traditional artworks, such as painting, sculpture & print.

Focusing through the contextual lens of several post-structural theorists, specifically applying Michel Foucault's archeological epistemological methodology the autonomist theory of Franco Berardi. This research explores the status of labour, especially the autographic, in relation to emerging digital cultures.

This research and production endeavored to dramatically highlight issues raised by various information theories and their related technologies, focusing on their contribution to ideas of progress, entropy and their social, cultural and legal impact.

In particular it sought to expose the coercive role of such technologies in representations of sensationalism, secrecy and encoding in art, along with the expansion of governing institutions and patterns of detection and surveillance. Artworks resulting from the investigation process initiated further reflection on the changing ubiquity of digital zones, where the virtual and physical coexist.

The more abstract critical context is of painting practice in the expanded field, reflecting on and responding to issues of agency and authenticity within established disciplinary means. Crucially this is set within the pressing context of emerging digital media and their effects on the status and condition of painting as a discipline.

CONTEXT

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Philosophy Of Technology: The Technoloical Condition- Edited by Robert Scharff & Val Dusek
Blackwell Publishing
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Vol. 8, No. 3

CONTEXT

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University of Chicago Press
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Jack Copland - Colossus: The secrets of
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ISBN-10: 0199578141

Franco Berardi - Soul at Work
MIT Press
ISBN-10: 1584350768

Franco Berardi - Precarious Rhapsody
Minor Compositions
ISBN-10: 1570272077

Stephen Wilson - Information Arts:
Intersections of Art, Science and Technology
MIT Press
ISBN-10: 0262731584

Margaret Atwood - The Handmaid's Tale
Vintage ISBN-10: 0099740915

Em Griffin - A First Look at Communication
Theory, McGraw-Hill Humanities
ISBN-10: 0077527461

METHODOLOGY

A dialectical arena for the coexistence of virtual and physical elements was set up through the juxtaposition of painting, sculpture, video and sound. A degree of synthesis was performed through the reciprocal lines drawn between formal and functional recurrences and interdependencies across the constituent artworks. A main research question at this stage was to investigate the effect on historical indexicality of materials and substances, and their ability to authentically record and transfer information in the shadow of virtual colonization. This was motivated by Foucault's early archeological methodology of tracing historical descent and emergence and to test its standing through concrete labour and production by autographic and machine gesture through a reciprocal re-contexting by the virtual.

The project's collective title ILLEGITIMI NON CARBORUNDUM is a faux-Latin motto familiar to intelligence agencies, code breakers and intentionally mis-translates as 'Don't let the bastards grind you down'. In general this research seeks to reflect on the changing nature and value of human labour, political agency and the economy of language and representation in relation to our increasingly de-materialized digital age. Several exhibitions of resulting artworks attempt to subject materialist positions to the demands and capabilities of digital culture and technology, across the following three semi-discreet installations. It is intended that each installation should operate like interchangeable chapters of a larger work and inform the structure of both a lengthier HD video and artist's book.

'I like to refer to the concept of virtual class, which is a class that does not actually exist. It is only the abstraction of the fractal ocean of productive micro-actions of the cognitive workers. It is a useful concept, but it does not comprehend the social and bodily existence of those people who perform virtual tasks. The social existence of virtual workers is not virtual, the sensual body of the virtual worker is not virtual. So I prefer to speak about cognitive proletariat (cognitariat) in order to emphasize the material (I mean physical, psychological, neurological) disease of the workers involved in the net-economy. Nowadays it is the social brain that is assaulted by an overwhelming supply of attention-demanding goods. This is why the social factory has become the factory of unhappiness: the assembly line of net-production is directly exploiting the emotional energy of the virtual class. We are now beginning to become aware of it, so we are able to recognize ourselves as cognitarians. Flesh, body, desire, in permanent electrocution.'

'The Internet is not a means (an instrument) of political organization, and it is not a means (an instrument) of information. It is a public sphere, an anthropological and cognitional environment. The Internet is simultaneously the place of social production, and the place of self-organization ... There are two different (and interrelated) stages of the global revolt: one is the symbolic action that takes place in the street, the other is the process of self-organization of cognitive work, of scientists, researchers, giving public access to the results of the cognitive production, unlocking it from the hold of corporations.'

METHODOLOGY

The physical action of facing police in the streets, of howling below the windows of IMF and G8 - this is just the symbolic trigger of the real change, which takes place in the mental environment, in the ethereal cyberspace. ‘

Franco Berardi - Soul at Work

As well as consolidating many of the project's findings, the film and artist's book outputs present another thesis for investigation, that has originated in more recent exhibition outputs such as *Illegitimi Non Carborundum*.

Dust Never Settles, seeks to consolidate and expand on themes central to a previous research project *Grandes Et Petites Machines*, which dramatically reflected on aspects of economic and information theory through the relational aspects of painting, sculpture film and sound. Making particular use of their creative potential as interlaced disciplines, these works have sought to highlight the changing ubiquity of digital zones, where the virtual and concrete coexist. This project seeks to foreground and heighten the corporeal effects of increasing information noise relative to virtual and concrete labour, within the context of indoctrination, with a particular focus on the relations of production and labour. A particular element of this installation comprised of thirty-three MDF and tubular steel desks overlaid with carborundum dust, graphite and ink drawings, along with 2 panels of scraped and eroded silicone carbide. This format alludes to the exam or classroom by imitating its common layout of student's desks, a lecturer or monitor's table and blackboards. The largest work consisting of two carborundum panels resembling blackboards, have small erosions as though made by filing finger nails on selected areas. Carborundum powder is also known as silicon carbide, a compound of silicon and carbon, which due to its particular durability, is most commonly used as an abrasive, as well as in braking and electrical systems. As a semi-conductor its reliability in extreme temperatures, will see it replace the use of many conventional silicon chips in the quest for miniaturisation.

The compound is also used in powder form as an ink retainer for printing, as well as erasing lithograph stones. In addition to the large wall panels, each desk is overlaid by carborundum and ink drawings, painstakingly composed of tiny particles and dots to ironically render spontaneous gestures such as hand smears and dust finger writing.

METHODOLOGY

Here a quantitative/qualitative dialectic is set up through hand rendered 'micro-actions' made to mimic video screen pixels. Crucially these images are digitally processed to animate video noise in the companion *Ex-Cathedra* installation. In this context, whilst generating yet more irony, these images should act as specimens for examining any inherent values in concrete labour. The pipe like forms of these drawings are intended to formally echo the tubular steel structures of both the classroom desks with the tabletop sculpture resembling test tubes and the animated organ pipes of the *Ex-Cathedra* installation.

Ex-Cathedra reconstitutes the conceits of *Dust Never Settles* in a more direct and apposite relation to artworld economics. The work seeks to generate and heighten the effect of increasing information noise within markets whilst reflecting some of the consequential volatilities as described by Warren Buffet.

'With each passing year, the noise level in the stock market rises. Television commentators, financial writers, analysts, and market strategists are all overtalking each other to get investors' attention. At the same time, individual investors, immersed in chat rooms and message boards, are exchanging questionable and often misleading tips. Yet, despite all this available information, investors find it increasingly difficult to profit. Stock prices skyrocket with little reason, then plummet just as quickly, and people who have turned to investing for their children's education and their own retirement become frightened. Sometimes there appears to be no rhyme or reason to the market, only folly.'

Warren Buffet

The video loop is accompanied by a digitally generated soundtrack featuring sampled and manipulated auction chants with vox organ accompaniment. Over the course of its duration the track's noise level increases exponentially, with the overlapping chants becoming more indecipherable and hypnotic.

'Noise is the enemy of information. For Shannon and Weaver, noise is more than an irritating sound or static on the line. It is anything added to the signal that's not intended by the source. Usually that kind of interference is an unintended by-product of the situation. In nonelectrical channels, noise can be smudged newsprint, ah-um-er vocal filler, or visual movement that distracts the listener.'

A First Look at Communication Theory by Em Griffin

METHODOLOGY

Ex-Cathedra translates directly from Latin as 'with authority', here the 'micro-actions' required to produce the desktop images are further intensified, through digital image processing, to render animated fields of highly labour intensive noise. In this work information noise rises exponentially to a peak through a series differing representations of this phenomenon, and is intended to be read both in the literal sense as a classroom counting exercise as well as an auction room where the relatively concrete works of *Dust Never Settles* are auctioned as art commodities. This attempts to infer the exhibitions complicity in what Berardi describes as 'the factory of unhappiness' or the information noise and overload generated 'by an overwhelming supply of attention-demanding goods.'

The video animation composites a series of semi-anthropomorphic digits, drawn from the desktops of *Dust Never Settles*. The loop is intended to mimic both the form of a stock trader's candlestick bar chart and a pipe organ, plotting the movement of the chants or bids. In general the installation attempts to set up dialectic between rational and irrational behavioural modes, which generate a synthetic bias towards a random unification. Starting in the ascending open mode of a Candle Auction, the chart navigates in a climbing pilgrimage to a peak value. As the direction of chanted values becomes more erratic and indecipherable, orientation within the chart becomes equally confusing as though coursing through a chaotic cosmos of data forms. The strict image continuity between individual works seeks to infer an adherence to some informational cascade, but subject to noise, generating a quasi-devotional ambience often associated with induced herd behavior.

<http://www.craigmulholland.com/#!video/c1ivr>

Like both the accompanying installations, the second installation *ILLEGITMI NON CARBORUNDUM* consisting of around 30 paintings and a 5 channel audio/video work, attempts to trace the fragmentation of political agency, by setting an opposition to coercive reform against post-humanist standards of compatibility. The entire production process becomes an important signifier in relation to the woven aspect of the canvas. Linen with such a regular weave is a direct technological descendant of automated labour through the use of a digital matrix. With the invention of the Jacquard loom in 1801, it became possible for a single weaver to produce intricate fabrics, due to the automation of the warp and weft process controlled by a binary system written out punch cards. The industrial implementation of these machines, fuelled the 'machine breaking' protests by hand-weavers during the Luddite rebellion of 1811, fuelling the rise of working class collective protest. This punch-card programming language was intended to be used by Charles Babbage for his ill-fated difference engine calculating machine, and later informed the development of the first mechanical computers.

METHODOLOGY

The use of anagrams throughout this project and the sonnet concrete, is intended to mimic a self- reflexive, grinding action and exterior re-arrangement of this language of resistance and critique. The installation layout pivots in representation of both what Berardi describes as, 'the symbolic action that takes place in the street' and 'the process of self-organization and cognitive work'.

The distortions to the kerning of the text, generated through the production process, are akin to those of CAPTCHA challenge and response tests used in computing as a sort of reverse Turing test. These tests rely on the principle that the human mind has vastly superior pattern recognition abilities than artificial forms of intelligence. Through such distortions, the messages of the paintings and video are subject to yet further signal noise by using a highly labour intensive method of puncturing linen, thus rendering small dots or stitches of pigment in a similar manner to that of video and television transmissions. This is similar in methodology to *Dust Never Settles* allowing the material status of the paintings to straddle the concrete matrix of the Jacquard loom as well as 'the ethereal cyberspace' of the VDU screen. Crucially these images have been digitally processed to animate video noise in the multi-channel video component. In this context, by generating yet more noise and increasing dematerialization, these images should act as specimens for examining any inherent values in material labor, relative to what Berardi describes as 'the mental environment' or 'the ethereal cyberspace'. The addition of sound as a tonal refrain, broadcasting synthetic oral versions of the slogans, further adds to the process of dematerialisation.

This use of a quantitative /qualitative dialectic attempts to highlight the tendency of digital technology to transform human agency into a resource through its infiltration and colonisation of our concrete world. The rendered slogans of the paintings are anagrams of the ILLEGITMI NON CARBORUNDUM , as well as positing an oblique poetic analogy to the significance of their concrete process.

An accompanying artist' s book publication and a cinema length single screen audio/video work were produced. The book has been designed to operate relatively autonomously in relation to the exhibitions, and consequently contains no direct reproduction or documentary of the concrete exhibitions. Through rendering the entire sonnet so catalytic to the project. this work seeks to explore the more pressing dilemma of the publishing industry' s colonisation by virtual digital media. Through a combination of lithographic, letterpress and embossed printing techniques the book attempts to set out a qualitative index of materiality and substance relating to concrete publishing.

Both these works will be launched to consolidate and conjoin an adapted and extended version of the ILLEGITIMI NON CARBORUDUM installation in Glasgow 2014. (Please see submitted copy)

METHODOLOGY

Over the course of this project some liminal works have been generated and incorporated into both the cinema video and book. Most notably was an installation created for a group exhibition entitled *Blind Plotting*. Here a series of carborundum drawings depicting text on brick-like matrixes were exhibited alongside a multi channel animated projection of the carborundum sonnet.

Philosophy, art and schizoanalysis are practises of singular cosmetic , that is to say they allow configurations constituting the map of an existence to emerge from the infinite flux, like refrains. But these refrains solidify and morph into semiotic, sexual, ritual, ethnic and political obsessions.

On the one hand the refrain protects the subject from the chaos of the info sphere and the semiotic flows that carry him away like stormy winds. This is how protected by refrains, it is possible to build one's own progression, the sphere of one's own semiotic relevancy, affects and sharing. On the other hand the refrain can become a cage , a rigid system for interpreting references and existential paths that are compulsively repetitive.

Franco Berardi - Soul at Work

As well as consolidating many of the projects findings, the film and artist's book outputs present another thesis for investigation, that has originated in a new research output *Temporal Drag* , which seeks to extend this approach to the subject of information noise in relation to Deleuze and Guattari's model of the refrain and the 'performative' in Queer Theory.

3 ongoing related research projects are as follows:

Gymnasia (A G.I. 2014 commission, involving the founding of artists collective Opera Autonoma).
www.operaaautonoma.org

You Always Wanted In Time Square And Less (Research and production collaboration with Mother Tongue, originating in a joint CCA Creative Lab Residency July/August 2013)

Ex Post Facto, Forthcoming solo exhibiton at Kendall Koppe in mid 2014.

METHODOLOGY

ILLEGITIMI NON CARBORUNDUM

Text from a concrete sonnet written by Craig Mulholland.

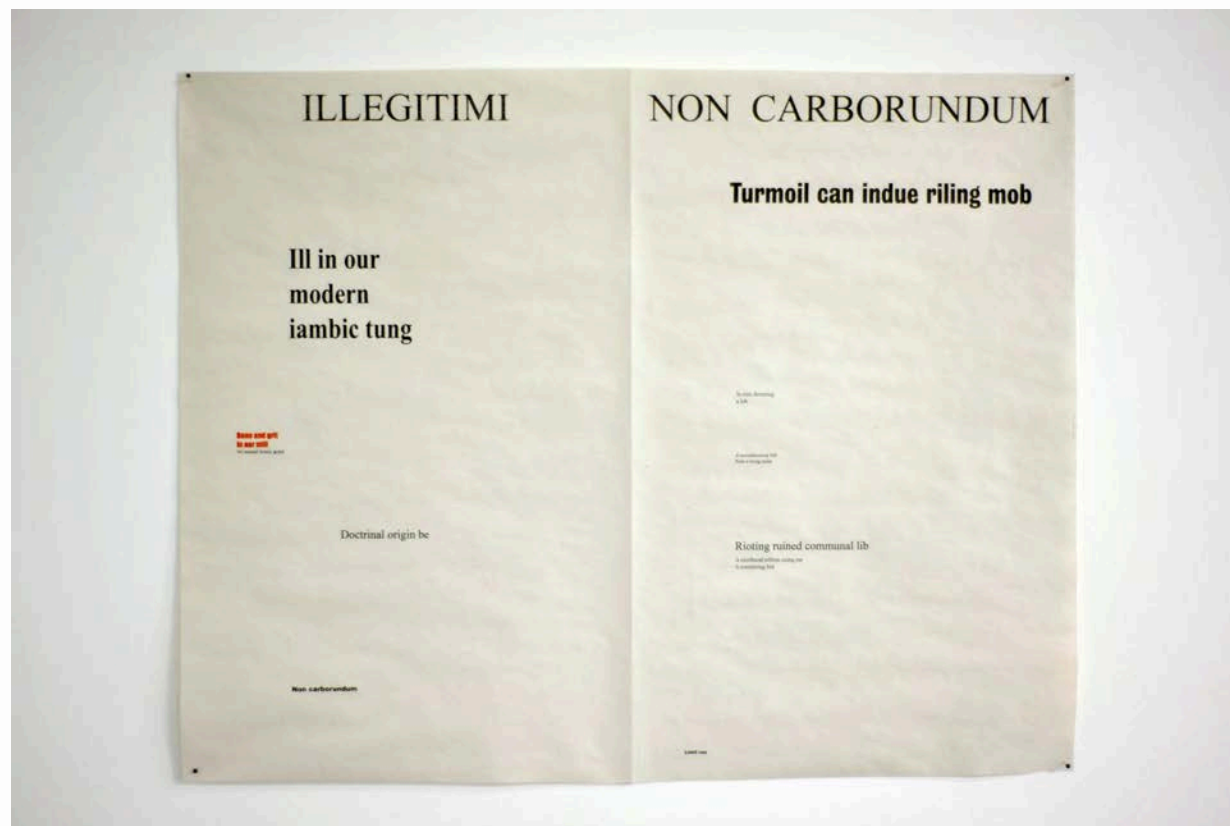
Illegitimi Non Carborundum
Turmoil can induce riling mob
Ill in our modern iambic tung
In ruin directing a lob.

Bone and grit in our mill
No mutual bionic grind
A reconditioning bill
Rule a tiring mind.

Doctrinal Origin be
Rioting ruined communal lib
A moribund trillion cuing me
A countering bid.

Non Carborundum
Limit run.

METHODOLOGY

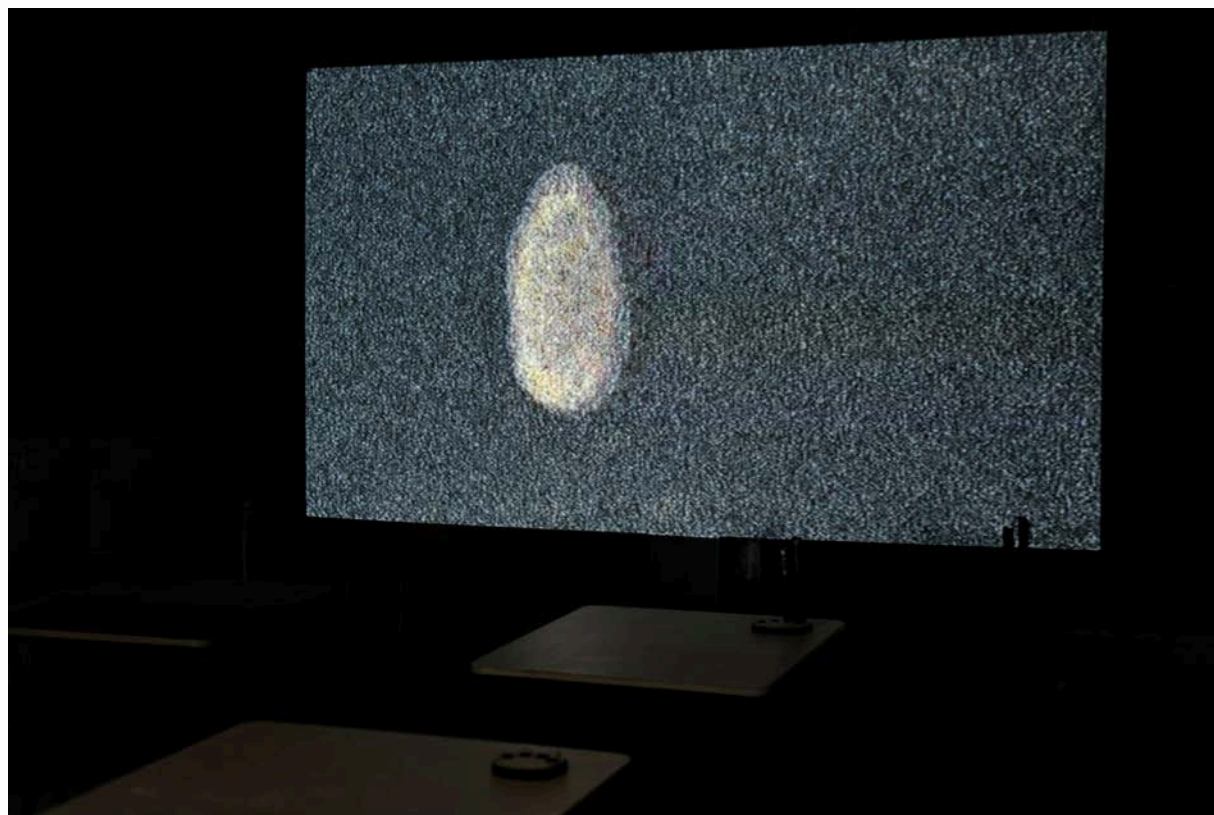


ILLEGITIMI NON
CARBORUNDUM

Litho

This work was originally installed as part of a series framed wall mounts and plinth mounted sculptures at both SWG3, Glasgow & LGP GALLERY, Coventry University, uk in 2012.

METHODOLOGY

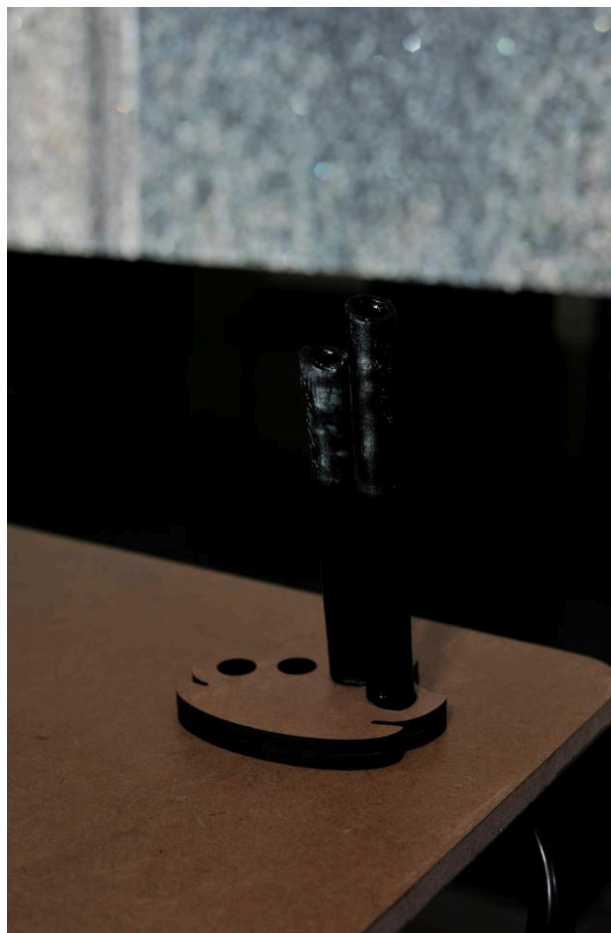
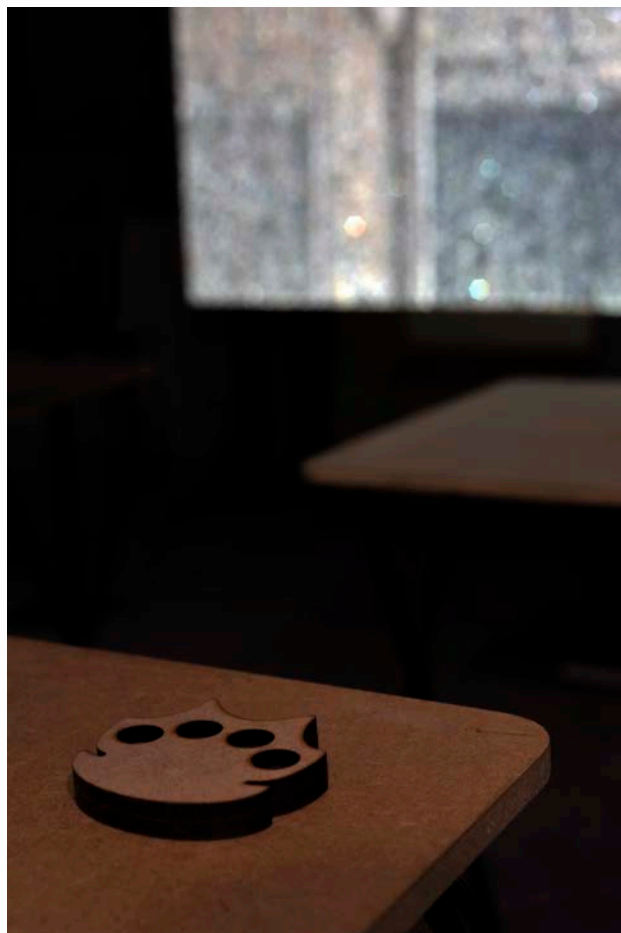


Dust Never Settles

HD Single channel video with stereo sound. With floor standing, steel mounted carborundum silicate drawings.

This work was originally installed as part of a series framed wall mounts and plinth mounted sculptures at both SWG3, Glasgow & LGP GALLERY, Coventry University, uk in 2012.

METHODOLOGY



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METHODOLOGY



Dust Never Settles

Installation

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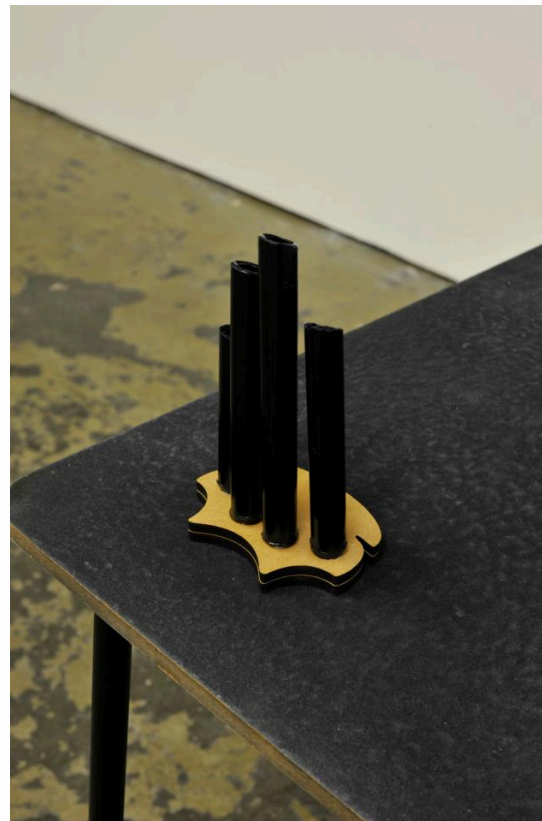


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METHODOLOGY



Cognataria 1 and 2

Carborundum silicate on MDF
and Carborundum print.

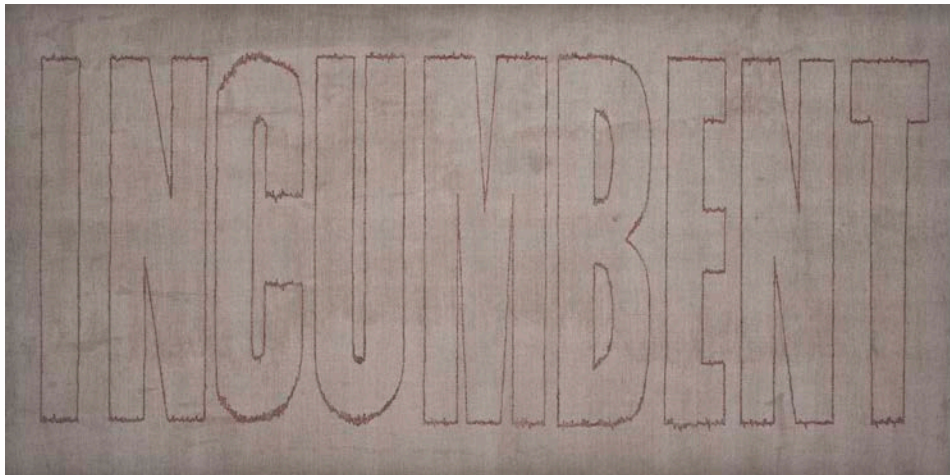
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GALLERY, Coventry University, uk
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METHODOLOGY

ILLEGITIMI NON
CARBORUNDUM (1 of 4)

Acrylic on linen.

This work was originally installed as part of a series framed wall mounts and plinth mounted sculptures at LGP GALLERY, Coventry University, uk in 2012.

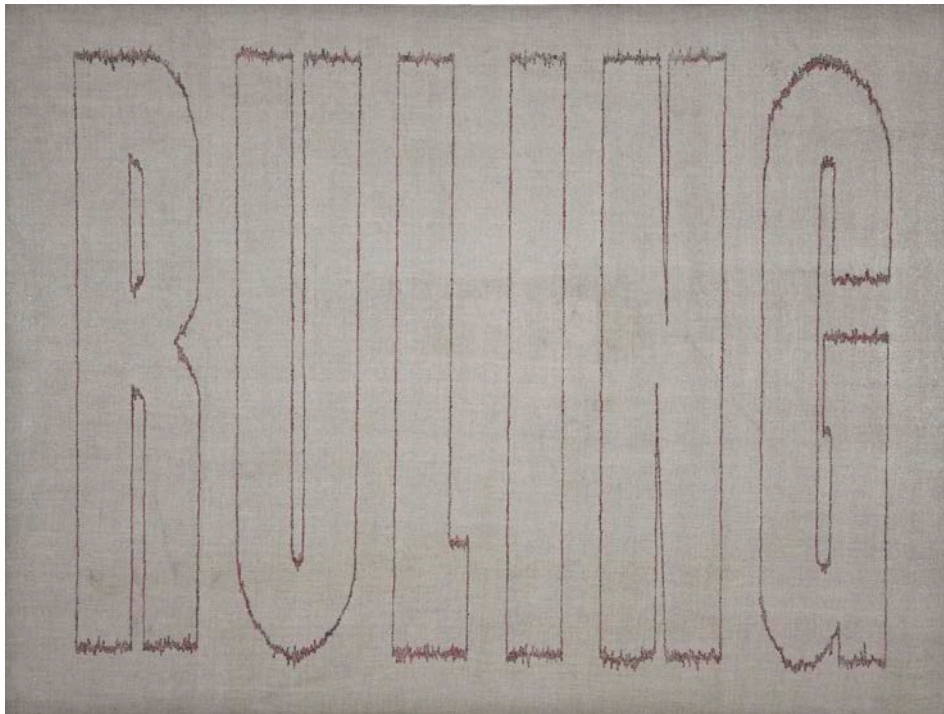


METHODOLOGY

ILLEGITIMI NON
CARBORUNDUM (1 of 4)

Acrylic on linen.

This work was originally installed as part of a series framed wall mounts and plinth mounted sculptures at LGP GALLERY, Coventry University, uk in 2012.



METHODOLOGY



ILLEGITIMI NON
CARBORUNDUM (1 of 4)

Acrylic on linen.

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METHODOLOGY



ILLEGITIMI NON CARBORUNDUM (1 of 4)

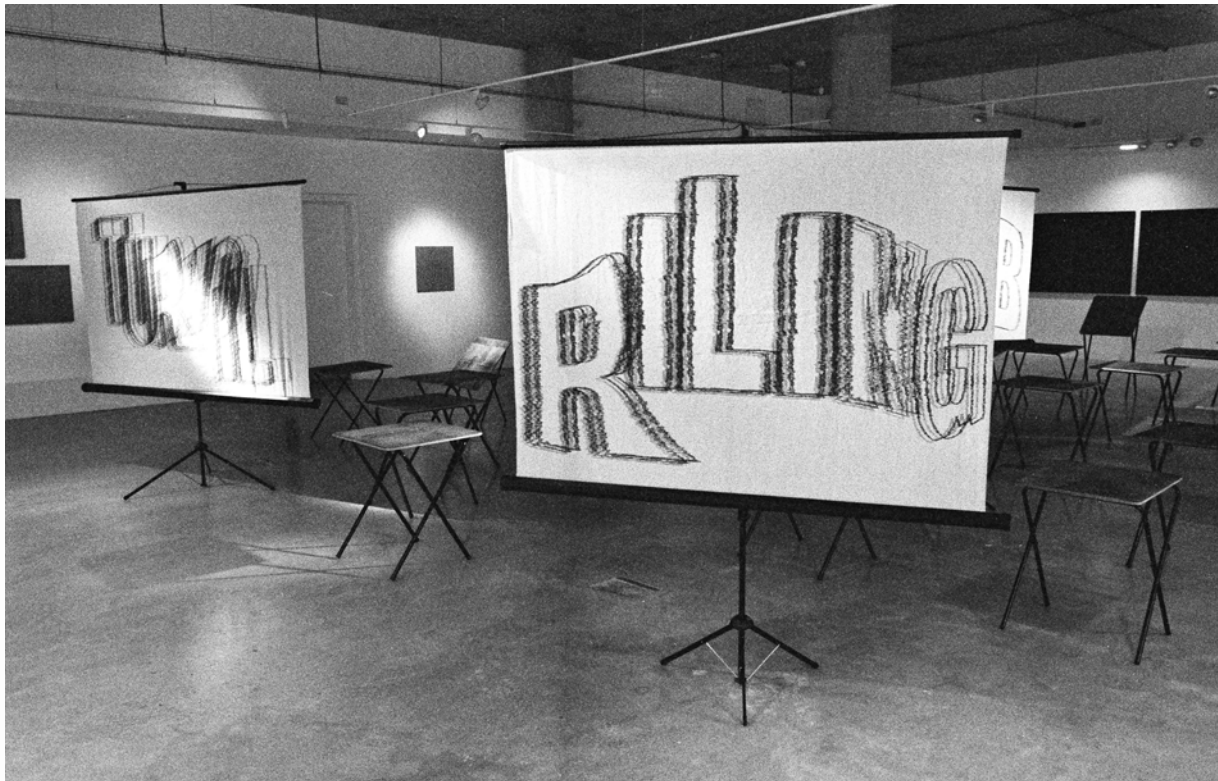
Acrylic on linen.

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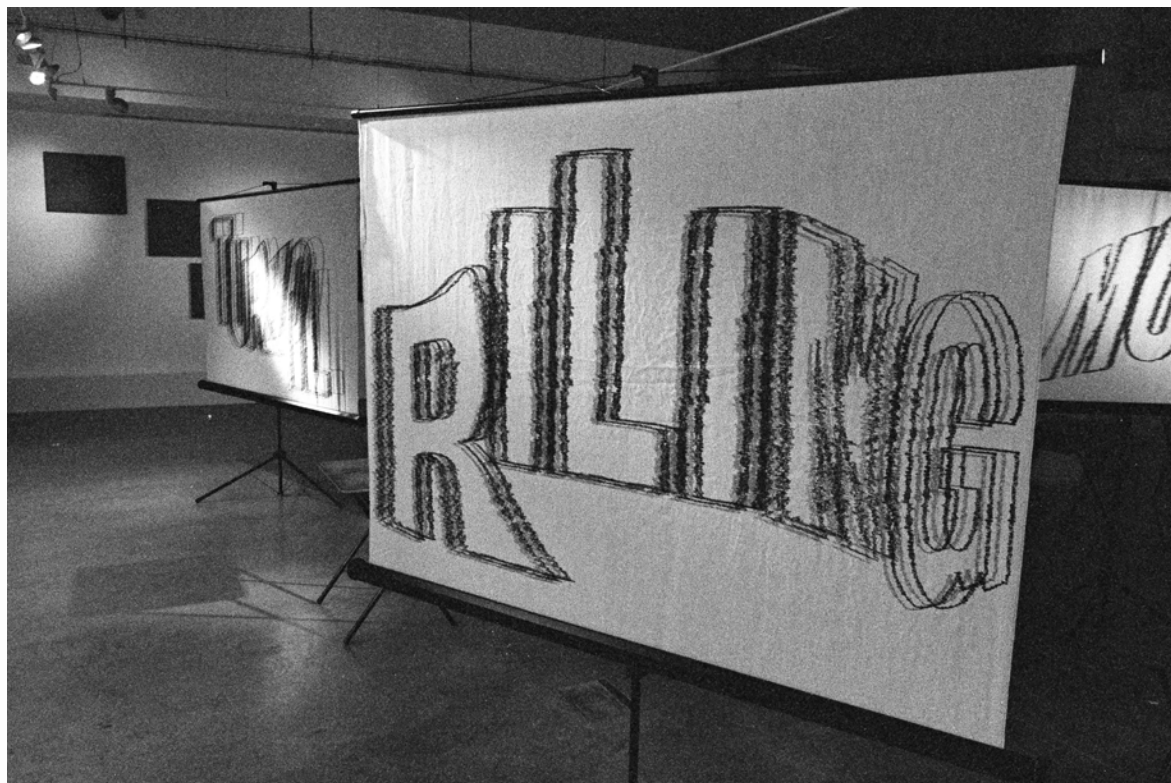
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Dust Never Settles

Installation

This work was originally installed as part of a series framed wall mounts and plinth mounted sculptures at both SWG3, Glasgow & LGP GALLERY, Coventry University, uk in 2012.

METHODOLOGY

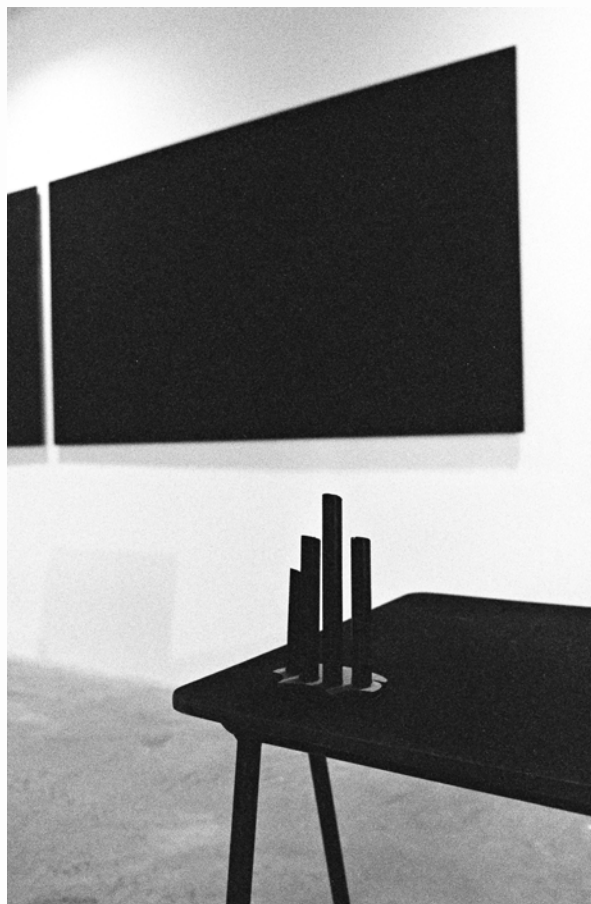


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METHODOLOGY

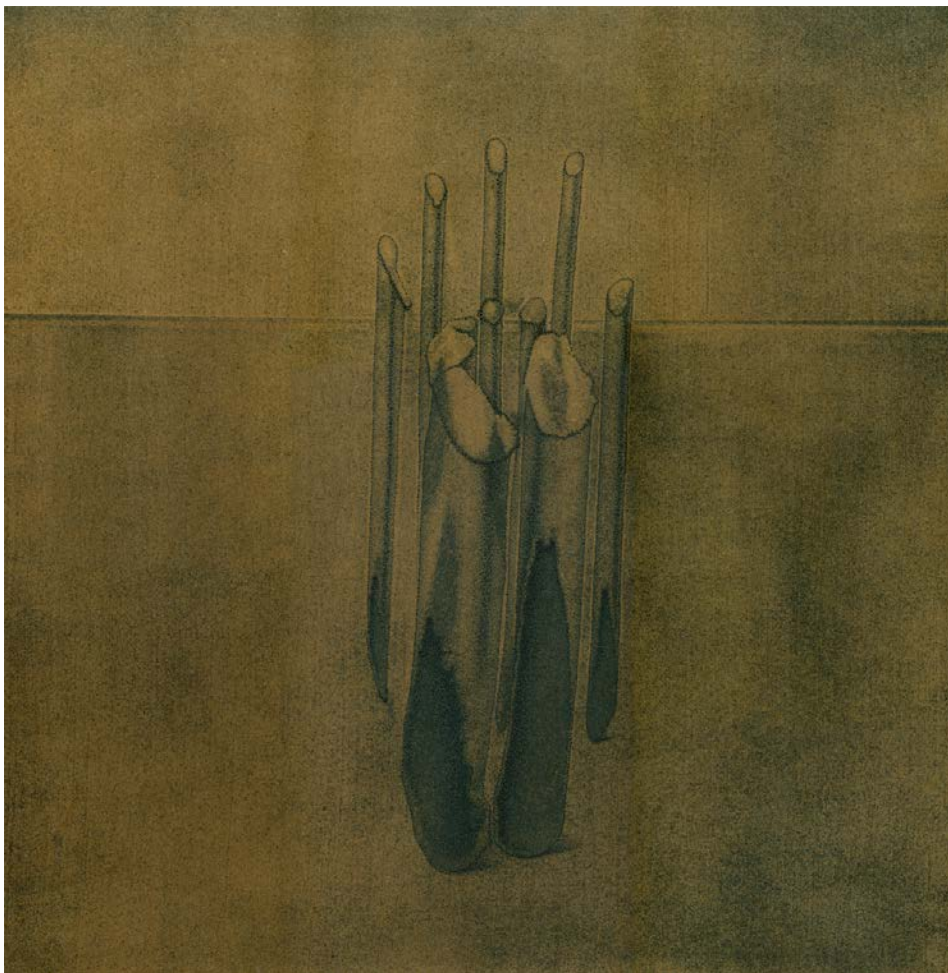


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METHODOLOGY

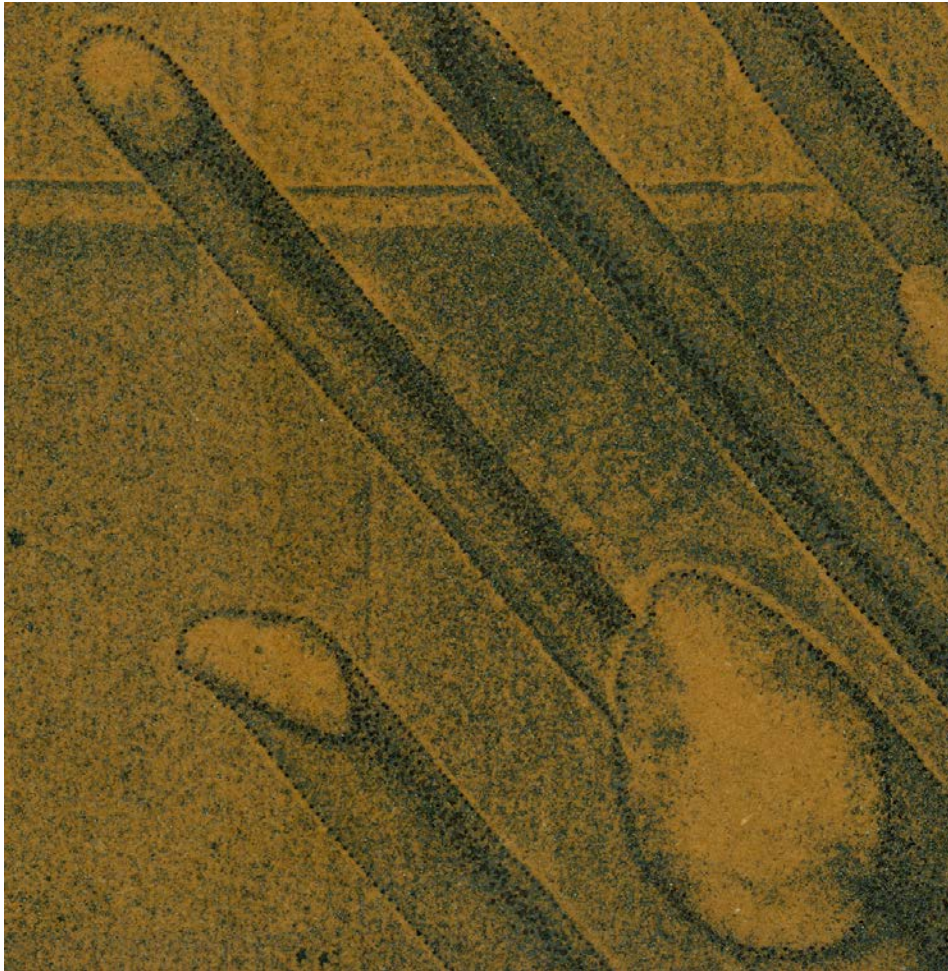


Cognataria 3

Carborundum silicate on MDF

This work was originally installed as part of a series framed wall mounts and plinth mounted sculptures at both SWG3, Glasgow & LGP GALLERY, Coventry University, uk in 2012.

METHODOLOGY

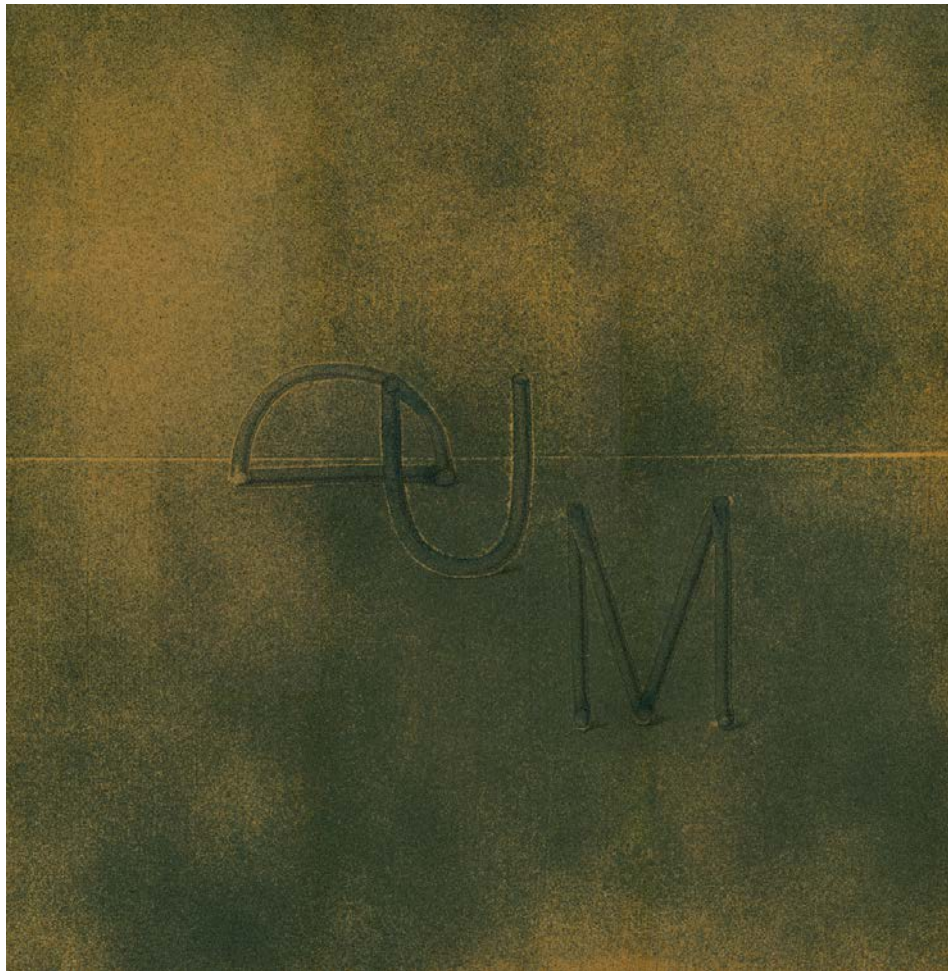


Cognataria 4 (Detail)

Carborundum silicate on MDF

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METHODOLOGY



Cognataria 5

Carborundum silicate on MDF

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METHODOLOGY

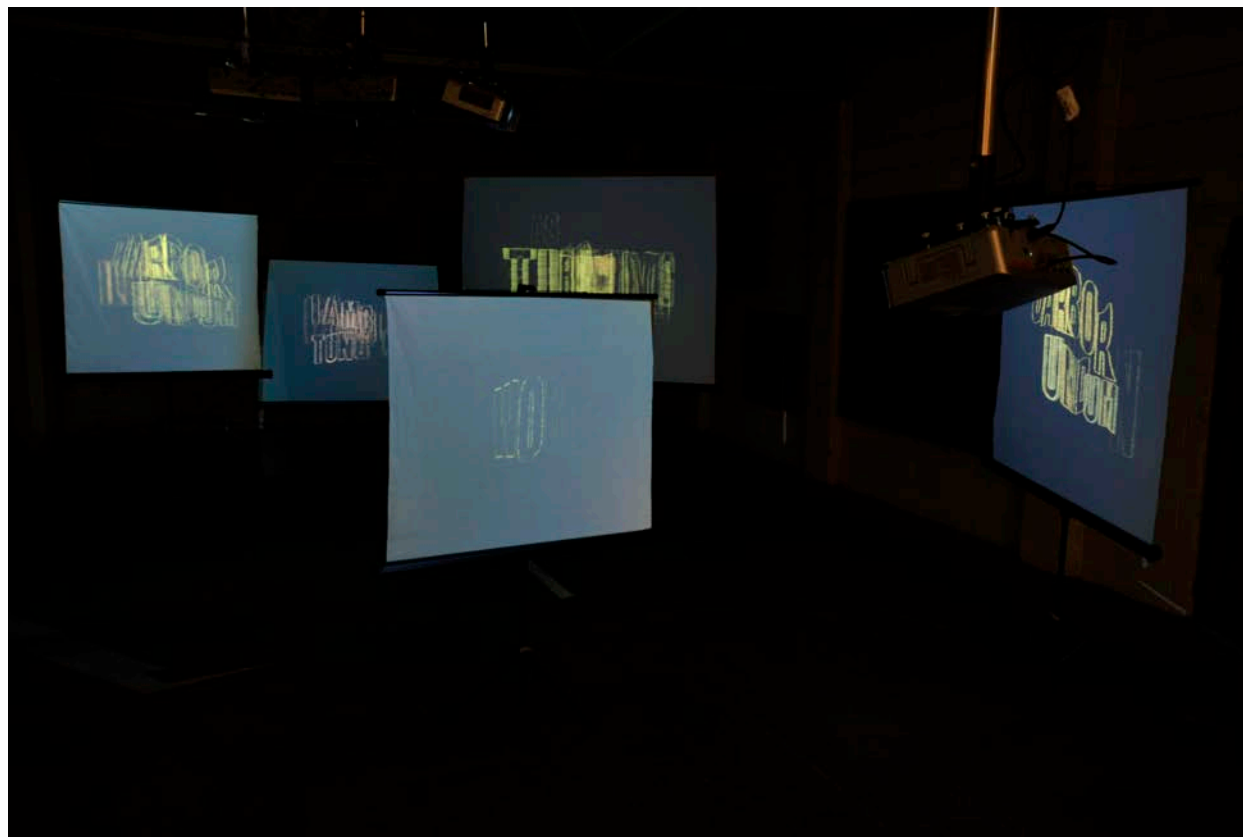


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METHODOLOGY

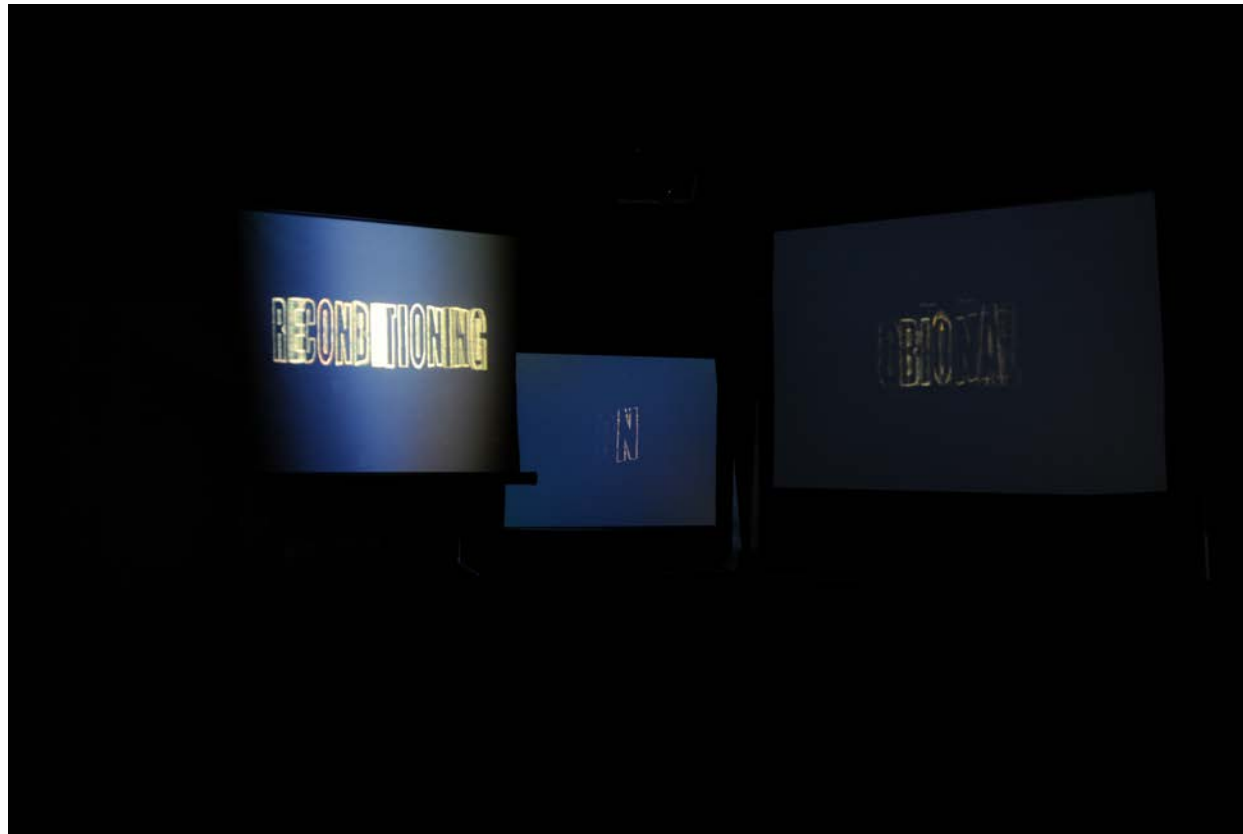


ILLEGITIMI NON CARBORUNDUM

5 channel HD video and 5.1
surround sound installation.

This work was originally installed as
part of a series framed wall mounts
and plinth mounted sculptures at
LGP GALLERY, Coventry
University, uk in 2012.

METHODOLOGY

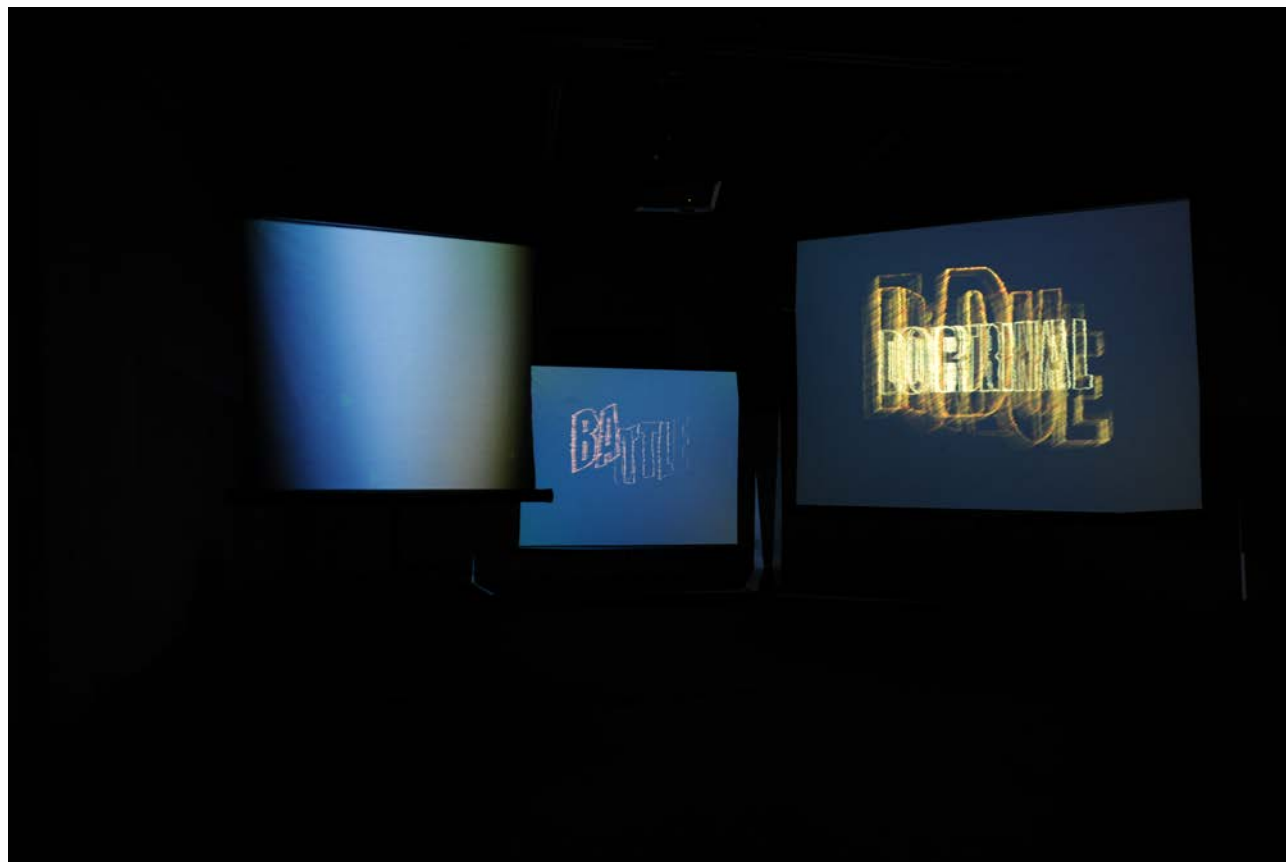


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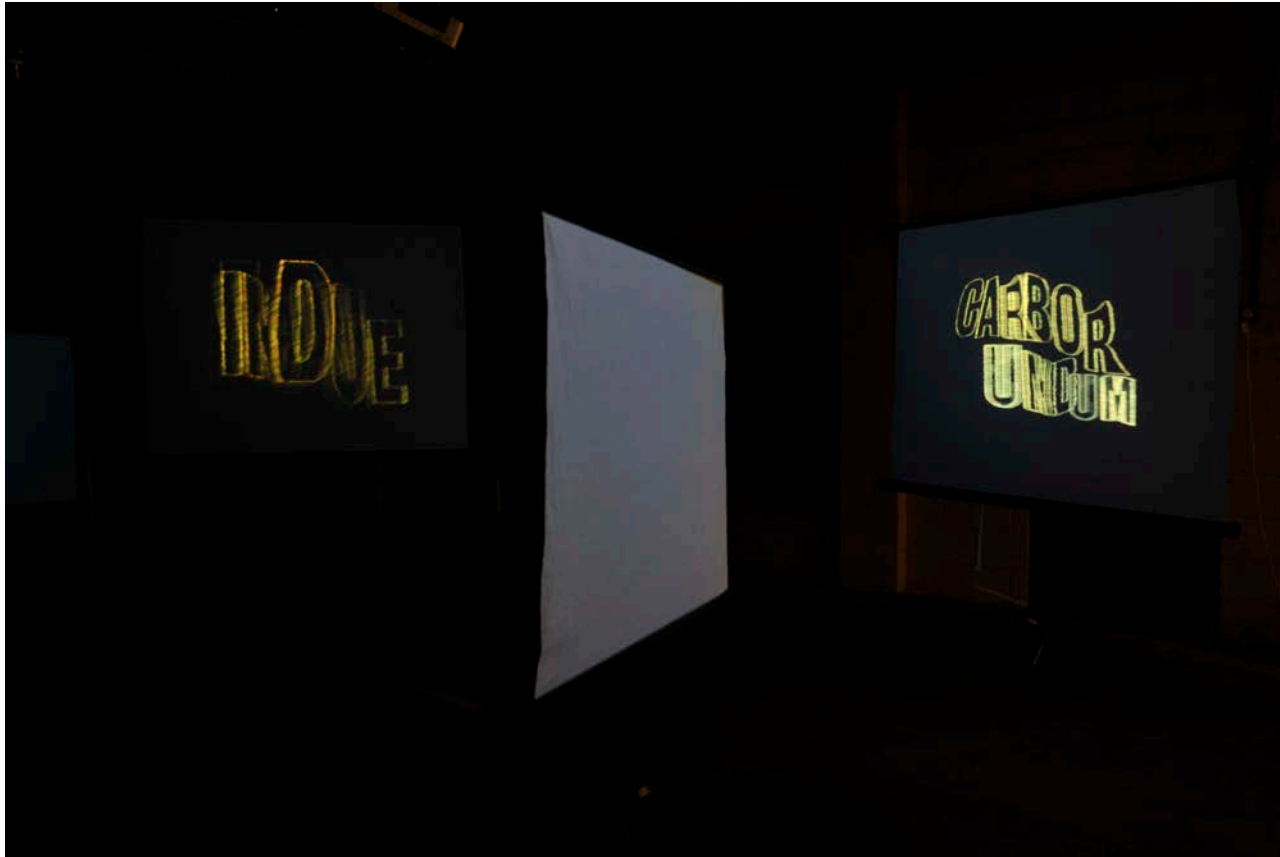


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METHODOLOGY



Sub-Prime 1

Woodcut (1 of 5)

Edition 25

Commissioned by The Glasgow Print Studio.

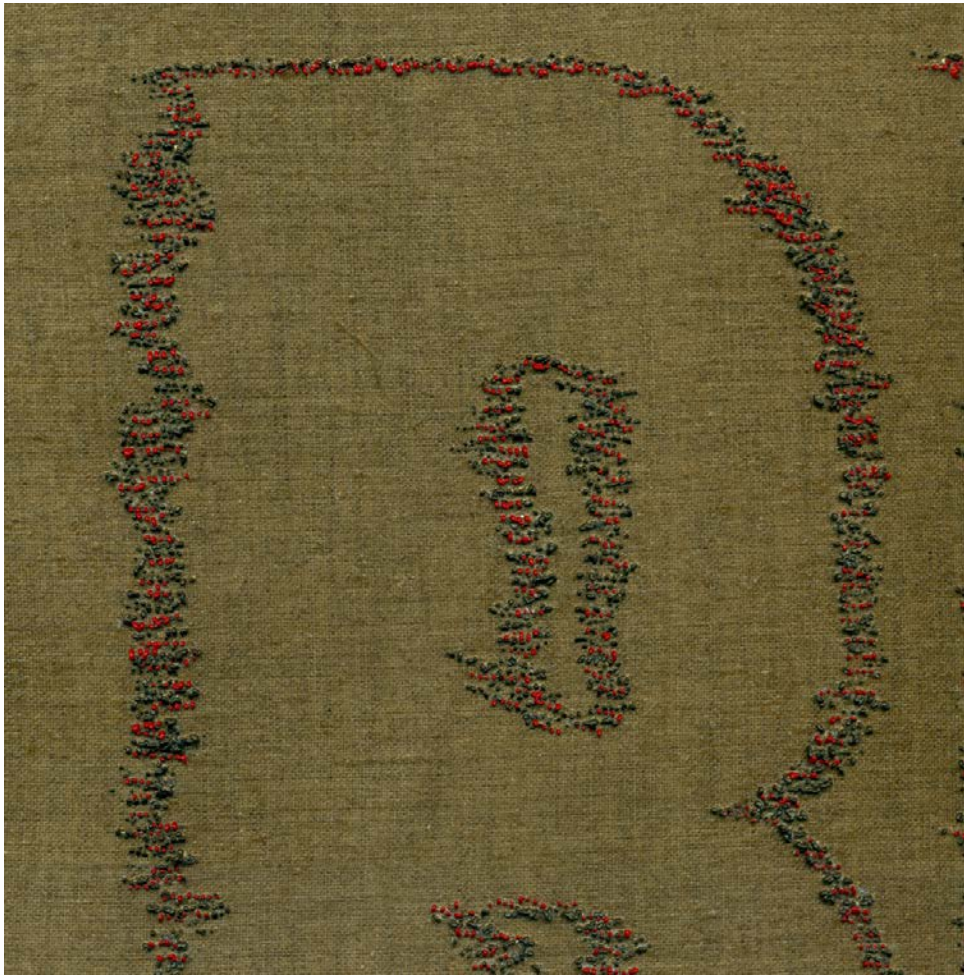
Commissioned by The Glasgow Print Studio.

This edition was originally exhibited as part of To Bring Forth & Give.

Sorcha Dallas, Glasgow & The Glasgow Print Studio.

<http://www.gpsart.co.uk/Home/CMSPage/1008>

METHODOLOGY



Sub-Prime 1

Woodcut (Set of 5)
Edition 25
With freestanding, mounted MDF
printing plate.

Commissioned by The Glasgow Print
Studio.

This edition was originally exhibited
as part of To Bring Forth & Give.

Sorcha Dallas, Glasgow &
The Glasgow Print Studio.

[http://www.gpsart.co.uk/Home/
CMSPage/1008](http://www.gpsart.co.uk/Home/CMSPage/1008)

METHODOLOGY



Sub-Prime 1

Woodcut (Set of 5)
Edition 25
With freestanding, mounted MDF
printing plate.

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This edition was originally exhibited
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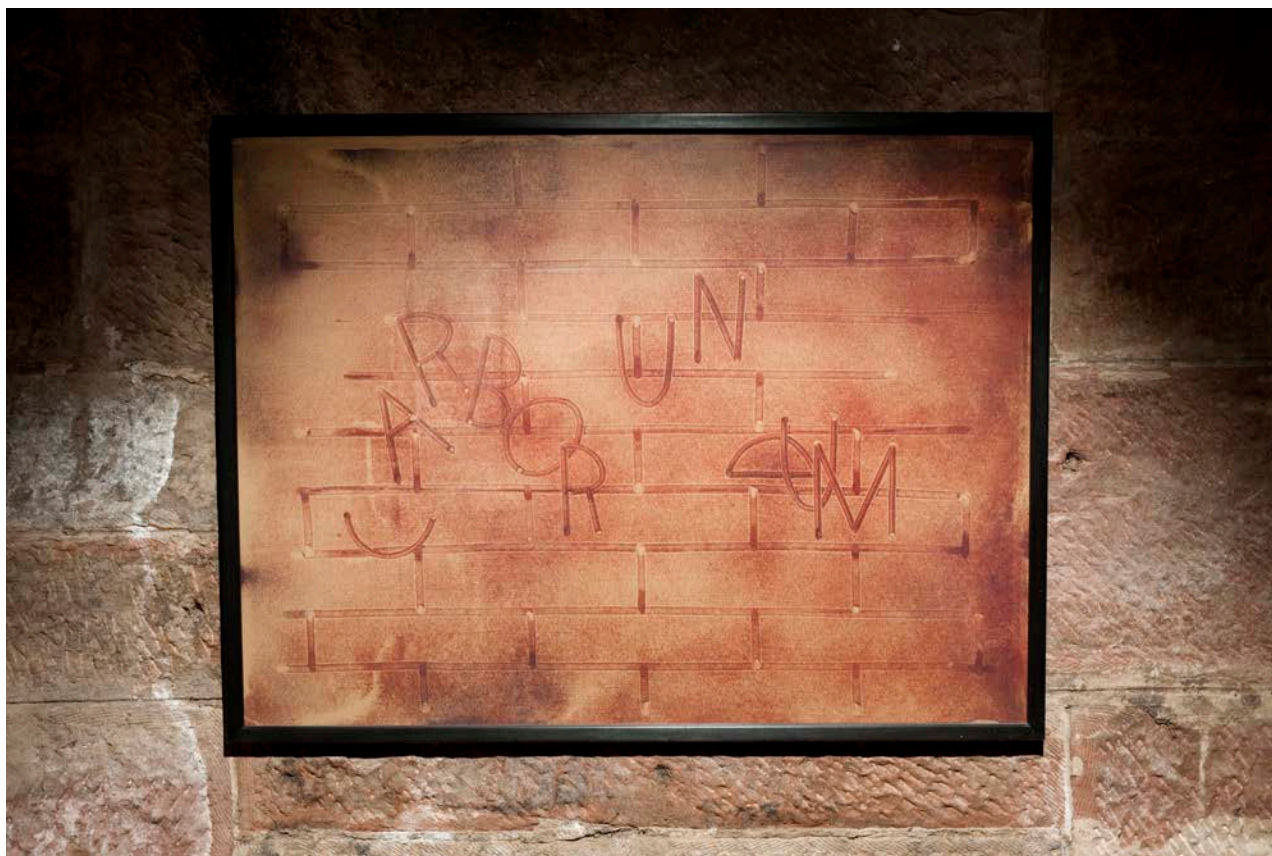
Sorcha Dallas, Glasgow &
The Glasgow Print Studio.

[http://www.gpsart.co.uk/Home/
CMSPage/1008](http://www.gpsart.co.uk/Home/CMSPage/1008)

METHODOLOGY

ILLEGITIMI

Carborundum silicate on MDF



This work was originally installed as part of a series framed wall mounts and 3 channel HD video at The Arches, Glasgow.

METHODOLOGY

CARBORUNDUM

Carborundum silicate on MDF



This work was originally installed as part of a series framed wall mounts and 3 channel HD video at The Arches, Glasgow.

METHODOLOGY

CARBORUNDUM

3 Channel HD video



This work was originally installed as part of a series framed wall mounts and video at The Arches, Glasgow.

METHODOLOGY

ILLEGITIMI NON CARBORUNDUM Commissioned text by Dr. Susannah Thompson 2012.

Grinding, grafting slowly to another end, the last of the five days edged closer to one of the fifty-two holidays in the slow-turning Big Wheel of the year, a violent preamble to a prostrate Sabbath. Boredom, eternal return. After men made dust, women removed it, and they reached for bottles to swill the monotony out. Swollen knuckles repeated the task. Surfaces attacked, seams splintered, cloths dampened, carpets sucked and beaten, the glazed glitter stayed stubbornly in place. The suggestion of form appeared in clumps and clouds, at once amorphous yet concrete, appearing and reappearing, a suspended, dry black veil. Dropping its diaphanous netting over everything, the enemy is air-borne yet fixed, hiding in borderless spaces, invading, insidious. The difference is spreading, but the workers labour in vain. They know the futility of their work – no-one can dispel the injurious phantoms abhorred by cleanliness and logic. No powder of sympathy, this is the body desiccated, diffuse and atomised. Heavy boots carry this powerful quasi-object along furred arteries, treading filthy vapour with every step, bringing back a hand-wrought, homemade chiaroscuro. Murmuring incessantly in schoolboy Latin, men brushed off black diamonds from their shoes and eyes, brushing off a grit which is never sleep or opiate. Women, blind with mascara and dumb with lipstick, lost themselves in forgetting chambers and used the streets as a paved double bed. Like them, dust breeds but never settles.

(Cast: Alan Sillitoe, Walter Benjamin, John Ruskin, Gertrude Stein, Georges Bataille, Quentin Crisp)

DISSEMINATION

ILLEGITIMI NON CARBORUNDUM

Project Publication

Authors: C. Mulholland, Dr. Susannah Thompson & Ruth Barker.

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Please see submitted copy.

DISSEMINATION

ILLEGITMIMI NON CARBORUNDUM - collaboration with Ruth Barker for AG commission, Issue 10, 2012.
Pages 9-14, Edited by Ruth Barker and Padraic E. Moore.

On my fingers is the trace of carborundum. I rub the tips together, and imagine on them the scent of gunpowder.

Rub rub rub. Rubbing out the language of erasure.

In my mind's eye right now is a vessel. It is earthenware, and round, and belly-like. It is as solid as a mud promise that has been baked in the sun. A woman's fingers have pressed and moulded the jar into shape, allowing the fat clay to grow and turn under her touch, swelling and curving into sure form. And all around the woman and her jar, as she lets the clay rise up under her hands, are the voices of the world, which talk and sing and shout their own open mouths and tall tales and lies and poetry and speculation.

And in my mind's eye someone is telling me this: that, as this woman spirits the clay into her belly-like jar, these talking, cursing, singing, voices of the world are spirited in turn into the jar's clay, to be embedded in its solid walls for ever.

And I think about this, and I wonder, can this be true? Can these traces, ghosts, these ancient songs begun again, these voices that are here and yet not here, trapped in age-old once-wet clay – can they be present alongside us? Where does our world stop? And is it true that every solid object in the world has its own pitch, can sing its own song through the right vibration? And it is true that every thing has also its own non-thing, its ghost, its silent song surrounding it?

DISSEMINATION

And I wonder, what happens when we choose ambiguity over proof, or the almost-seen over the starkly visible? We may not be consistent about it. We may be offered a choice, and lean one way and then the other. Sometimes we put out hands out to touch. One possibility lies solid under our fingers, while the other slides away (or never was), vanished in a scattering of carborundum dust. Our fingers itch. Which do we choose?

Rub rub rub. Rubbing out the language of erasure.

Can it, does it, could it?

What do you take: the truth? or the other? Not everything we see is there. Things slip away into the ether. Sometimes we are only shown the ghosts.

Ruth Barker & Craig Mulholland 2012.

DISSEMINATION

DUT NEVER SETTLES
SWG3, Glasgow

ILLEGITIMI NON CARBORUNDUM
LGP Gallery, Coventry University. UK.

BLIND PLOTTING, Tangent Gallery, Curtin
University Campus, Perth, Australia

UN CHIEN ET LOUP, Kunstmuseum, Bonn

AMSTERDAMER SCHÜTZENGILDE
Kunstsaele Berlin

BEFORE THE LAW (AFTER KAFKA)
NIGHT FLIGHTS 2, The Old Hairdressers,
Glasgow, UK.

AS RED DOTS HUNT DYING WORD,
NAM JUNE PAIK RESOUNDS, Talbot Rice
Gallery, UK.

AS RED DOTS HUNT DYING WORD,
TRANSMITTED LIVE, Edinburgh
International Festival, UK, & BBC 4.

I-DENT: identity and media contortion, across
Europe, including FACT in Liverpool (as part
of Media Facades Festival)

DIAMOND DUST, Circa Projects, New Media
Scotland, UK

THERE IS NO REWIND, Talbot Rice Gallery
& Edinburgh International Festival, UK.

Forthcoming:

ILLEGITIMI NON CARBORUNDUM
(extended install) in Glasgow during the
Commonwealth Culture Festival.

An artist's film ILLEGITIMI NON
CARBORUNDUM with musical score and
recording, to be premiered during G.I. in 2014.

DISSEMINATION

ILLEGITIMI NON CARBORUNDUM CRAIG MULHOLLAND

by Sadie Kerr, Curator LGP Projects

Lanchester Gallery Projects (LGP) presents ILLLEGITIMI NON CARBORUNDUM, a major solo exhibition by Craig Mulholland. The exhibition features two bodies of work DUST NEVER SETTLES and ILLLEGITIMI NON CARBORUNDUM that elaborate on his ongoing interrogation into the role of media and information technologies within post-industrial capitalism.

The artist has written a sonnet as literary apparatus and its subject is articulated in recurring motifs throughout the work. ILLLEGITIMI NON CARBORUNDUM employs a range of political, philosophical and artistic resources to create an ominous allegory of a totalitarian regime.

DUST NEVER SETTLES positions a neat brigade of classroom sculptures, laboriously marked with carborundum dust and surrounded by large canvases bearing faded, eloquent motifs from Mulholland's sonnet. These canvases, referred to by Mulholland as *expanded paintings*, exist within the parallel languages of printmaking and painting. In a separate room, the projected animation, Ex Cathedra, creates a schoolhouse chapel of discordant, instructional dissent. DUST NEVER SETTLES stages the quiet aesthetic of standardised mass production, rendering the relationships between production and labour - digital and analogue - in post-industrial capitalism.

Departing from the anesthetised state of DUST NEVER SETTLES, ILLLEGITIMI NON CARBORUNDUM is a five-channel video projected onto manipulated tripod screens. The screens of steel diagonals stand affronted with one another, the visual language verbatim to the increasing synthesised chants, reciting different arrangements of the sonnet. The sound crescendos in a battle of protesting song, trapping the viewer in a dense indoctrination narrative, obedient to the power of technology. The engineered fever fades back into order and returns to a five minute cycle.

DISSEMINATION

The exhibition will conclude with a screening of Mulholland's film, IILLEGITIMI NON CARBORUNDUM. The footage is fabricated from individual works, documentation from the production of the work, and recordings of installations, which are contrived and arranged to follow the sequence of the sonnet. The advance of the sound, the symphonic poem, binds the looming subject with the imagery. The film brings together Mulholland's examination of the prevailing ideological framework in 21st Century systems of information and power.

Acknowledgements

Dr. Susannah Thompson

http://www.eca.ac.uk/staff_profiles/view/susannah-thompson/

BBC/ The Space

Kendall Koppe Gallery, Glasgow

Ruth Barker

<http://www.ruthbarker.com/>

Edwin Pickstone

<http://www.edwinpickstone.co.uk/>

Sadie Kerr, LGP Gallery, Coventry University.

<http://uk.linkedin.com/pub/grainne-rice/b/972/301>

Creative Scotland

Glasgow Life

The Twodo Collection/ Neuer Aachener
Kunstverein, Aachen, Germany

Pat Fisher, Talbot Rice Gallery, Edinburgh

The Glasgow School Of Art

The Arts Council Of England