Whereabouts you are

Reid Gallery, Glasgow School of Art
15th October – 10th November 2016

Eszter Biró
Jacqueline Butler
Mirian Calvo
Inês Bento Coelho
Allyson Keehan

Fiona Jane MacLellan
Hanan Makki
Catherine M. Weir
Dawn Worsley
Polina Zioga

Curated by Allyson Keehan
with guest curator Viviana Checchia

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

Performances This is not about...
by Inês Bento Coelho,
and Triptych by Dawn Worsley:
Friday 14th October
5.00pm – 7.00pm

Open daily:
10.00am – 4.30pm
(Closed 26 – 27th October)

Performance This is not about...
by Inês Bento Coelho:
Friday 28th October
2.00pm – 4.00pm
Thursday 3rd November:
2.00pm – 4.00pm

Preview:
Friday 14th October 2014
5.00pm – 7.00pm
Family photographs and fine art photographs are capable of resonating on a personal level. They can trigger memories, evoke emotions and start our imagination, which forms into narratives that I call confabulation. In my research I observe how these forms into and storytelling, attaches to photographs, context truth, and collective memory, step in and fill in the space of missing stories and tabs. I am making missing stories from both my maternal and paternal grandparent's. Through their photographs I am currently exploring the act of erasure, mapping the traces which are left behind, and how these form into my confabulations.

Drawing on the qualities of light and shade Jacqueline Butler’s work is assembled through a combination of photography, digital manipulations, and sculptural object. She manipulates using both digital and photographic techniques to develop new perspectives. Her work explores the representations of the body and the psyche, and often focuses on a place she calls White Island and describes as “a place off the map, a space of continuous white light followed by the blackness of dense silence.”

The Space between explores the first tentative steps of my PhD journey which is part of Leapfrog, a £1.2 million Arts and Humanities Research Council-funded project co-hosted by Lancaster University, Glasgow School of Art, and a number of public sector and community partners, focused on designing new approaches to public consultation, the Leapfrog project is empowering local people to make their voices heard on issues close to the heart of their communities. The images in the gallery map my journey over the past year, from my initial investigations into the current landscape of public consultation and the motivations of different community interest groups; to my experience as a researcher immersed in diverse communities, and finally the completion of my first case study on the Isle of Mull. The second part of the exhibition is an opportunity for new audiences to explore the initial findings of my research and add their own voices to the conversation.

Fiona Jane MacLellan (Institute of Design Innovation)
email: fionajane.maclellan@gmail.com  web: twitter.com / @fiabc
Based in the Glasgow School of Art’s new Highlands and Islands Campus, Fiona uses a design-led approach to explore, unpack and challenge emerging issues and phenomena. Her recent work is concerned with equity in the delivery of education, and plans to new schooling systems that recognise geographic diversity. As an early iteration, the visions of senior phase school pupils in the Outer Hebrides have inspired narrative based research tools. The Centre of Learning is a show of the current academic text in Gaelic and English that accompanies the research, which is intended to be built on in the near future simultaneously. The vision plays out new perspectives, communicating representative ideals, and challenge a dominant status quo. Such artefacts become tools to open up engaged dialogue. With thanks to Creative Futures Partnership for scholarship funding, and to Caithnir na Eilean Sear and The Nicholson Institute for their on-going support and involvement.

Jacqueline Butler (School of Fine Art)
email: jacquelinebutler99@gmail.com  web: www.jacquelinebutler.blogspot.com  uk, art.mmu.ac.uk / profile/jbutler
Drawing on the qualities of light and shade Jacqueline Butler's work is assembled through a combination of photography, digital manipulations, and sculptural object. She manipulates using both digital and photographic techniques to develop new perspectives. Her work explores the representations of the body and the psyche, and often focuses on a place she calls White Island and describes as “a place off the map, a space of continuous white light followed by the blackness of dense silence.”

Graham Ghiselli (School of Simulation and Visualisation)
email: graham.ghiselli@ysu.edu  web: grahamghiselli.com
Graham Ghiselli has been a designer and design educator for over 25 years. His work has focused on the use of immersive environments within the fields of simulation and visualisation. His research and teaching focus on the role and visibility of the artist in the research process.

Catherine M. Weir (School of Fine Art)
email: cat@emweir.com  web: emweir.com  twitter: @himynameiscat
Drawing on both nineteenth and twenty-first century photographic practice, Weir's work for Whereabouts you are next generates an exploration of the way in which we use photography to refer to our own and other people’s experiences. Combining the long exposure times of early Victorian photography with the constant refresh of today’s digital screens, Weir’s portrait, taken in natural light, is animated by the recorded beat of her own heart, captured by an LED pulsed 10,000 times per second. By using computer technology between photography and computer program, her work probes the still-evolving forms of digital photography, whilst simultaneously raising questions of the role and visibility of the artist in the research process.

Hanan Makki (School of Simulation and Visualisation)
email: hananmakki@gmail.com  twitter: @HananMakki
Hanan’s research combines art, science, technology and education to create a 2D game with a therapeutic purpose, assisting autistic children in communicating with their surroundings and in the activities of their daily lives. In this exhibition she shows the process of making her game, which includes design concepts, animations, and sculptures. The game is inspired by the Arabic fairy tale Sinbad from The 1001 Arabian Nights, and combines Islamic art with the aesthetics of contemporary art. Her game development mixes artistic and game-engine platforms, such as graphics and 3D software.

Polina Zioga (School of Simulation and Visualisation)
email: info@polina-zioga.com  web: polina-zioga.com
Polina Zioga’s interdisciplinary research in the field of fine arts, technology and design science studies the influence of technologies on the brain, leading to her PhD research on the use of Brain-Computer Interfaces (BCIs), funded by the Global Excellence Initiative Fund and supported by NEON Organization and MyndPlay. As her research is now nearing completion, Polina’s previous practice reveals new meaning and sheds light on the process that has taken place. In her earlier works, she starts from an autobiographical point of reference, using medical images of her own brain, MRI scans and digital angiographies, in order to explore themes like photographic time, and decay, while gradually shifting from the personal to a collective dimension. Imperceptibly… (2009), titled after Constantine Cavafy’s poem Waves (1896), refers to a personal and socio-political sense of entrapment. A network/web of artefacts from her brain is gradually appearing and growing without sound, shutting her from the outside world - a visual allegory ever more relevant today.

Viviana Checchia (Centre for Contemporary Arts)
email: viviana@cca-glasgow.com  web: cca-glasgow.com
Viviana Checchia is the Public Engagement Curator at CCA Glasgow. Prior to taking up her role at CCA Viviana has produced a range of international projects including curating the Young Artist of the Year Award 2014 (YAYA) at the A.M. Qattan Foundation in Ramallah which supports young Palestinian artists and artists of Palestinian descent, with a curatorial focus on the process of learning and developing. Viviana was part of a curatorial team of over forty that produced the 4th Athens Biennale which re-imagined the model of a biennale as a space for cultural debate and grassroots initiatives. The Biennale won the 2015 European Cultural Foundation Princess Margriet Award for Cultural Commitment and is curated by a European team of artists and thinkers whose work shares the potential of the field of arts and the brain, leading to her PhD research on the use of Brain-Computer Interfaces (BCIs), funded by the Global Excellence Initiative Fund and supported by NEON Organization and MyndPlay. As her research is now nearing completion, Polina’s previous practice reveals new meaning and sheds light on the process that has taken place. In her earlier works, she starts from an autobiographical point of reference, using medical images of her own brain, MRI scans and digital angiographies, in order to explore themes like photographic time, and decay, while gradually shifting from the personal to a collective dimension. Imperceptibly… (2009), titled after Constantine Cavafy’s poem Waves (1896), refers to a personal and socio-political sense of entrapment. A network/web of artefacts from her brain is gradually appearing and growing without sound, shutting her from the outside world - a visual allegory ever more relevant today.

Inês Bento Coelho (School of Fine Art)
email: ines@inesbcoelho.com  web: inesbcoelho.com  blog: inesbcoelho.tumblr.com
Inês Bento Coelho’s research is focused on choreography in the visual arts, featuring an assemblage of rehearsals, tests, and making and exhibition creating, and of the experience of the gallery itself. She has been a participant in the AICA International Summer Seminar Program in Yerevan (2009); the Universidad de Las Americas Summer School in Puglia, Italy. A platform for critical discussion related to cultural, social, economic and political change through art making and exhibition creating, and of the experience of the gallery itself.

Dawn Worsley (School of Fine Art)
email: dawnworsley@yahoo.co.uk  web: dawnworsley.com
Dawn Worsley’s triptych explores subjective perception, dialogic narrative and the theatre of the exhibition. The artwork is a deconstructed collaboration between the self-doubting aesthetic Artist and the silently pragmatic Technician. The third-person voiced Curator is lured into a self-referential discourse with the first-person voiced Critic. The gallery’s Visitors express opinions about it all across a spectrum of appreciation that may be described as profound, perfunctory and even profane. These Voices are a chorus that present a kaleidoscopic experience of art making and exhibition creating, and of the experience of the gallery itself.

Eszter Biró (School of Fine Art)
email: eszterbirophotography@gmail.com  web: eszti.com
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