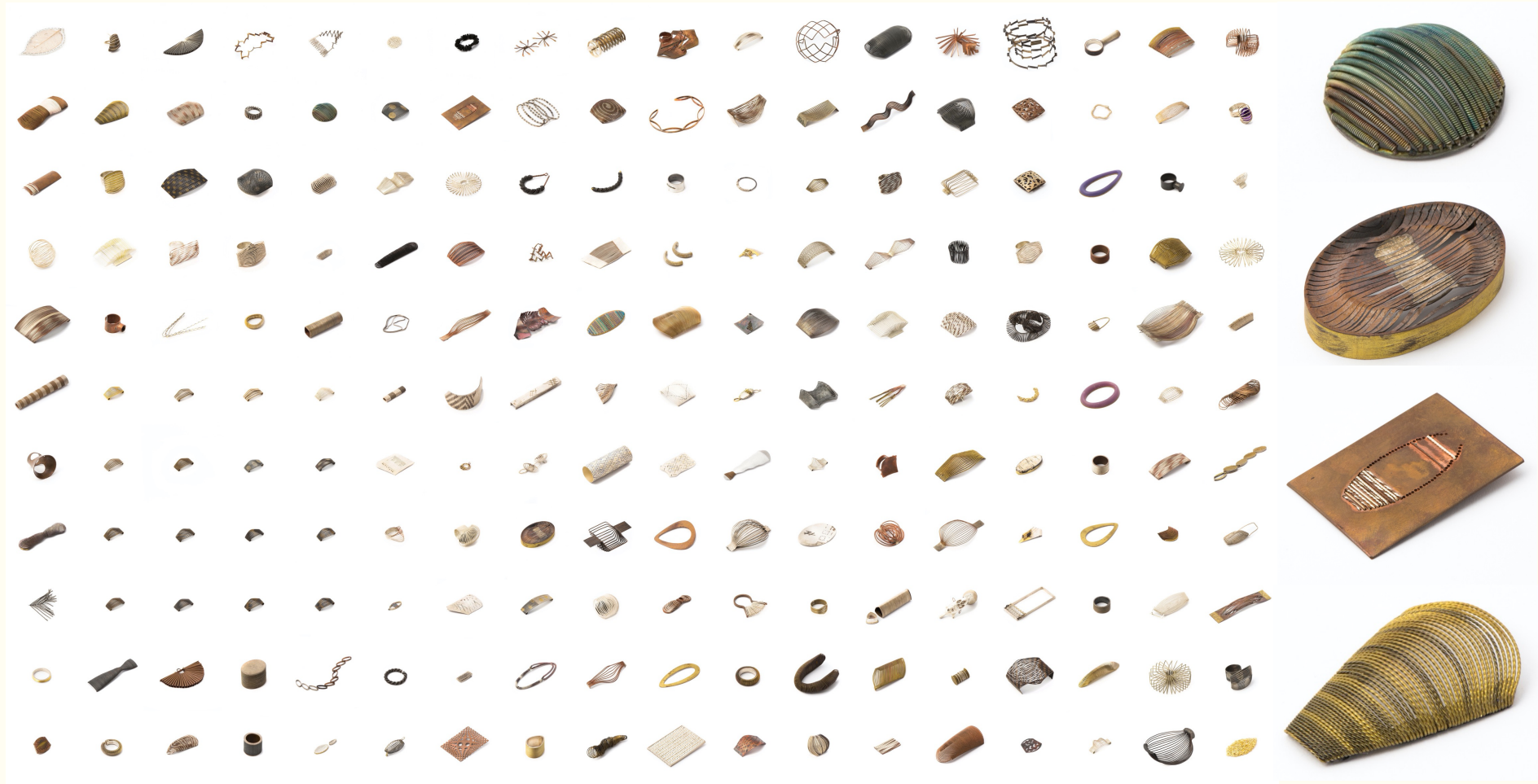
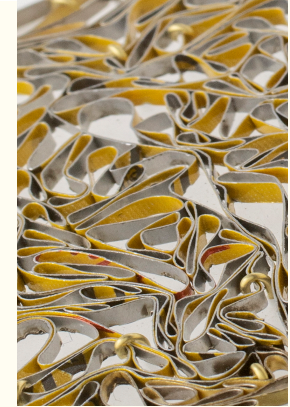


Andrew Lamb *Lecturer Silversmithing & Jewellery*

Andrew Lamb







*'Lenticular' Brooch - Silver / Gold 2012*

*'BrooTch' – Platinum / Gold / Aluminium Tennent's Can - 2023*



Andrew Lamb



*Irn Bruoch – Aluminium / Platinum - 2022*

# The Visible Word

*We hope that by engaging staff from multiple departments we can identify core, shared research themes and gain insight into potential benefits in the interpretation of traditional crafts such as Letterpress through allied specialist expertise and research interests.'*

Steve Rigley *Communication Design*

Edwin Pickstone *Communication Design*

Elaine Bremner *Textile Design*

Andrew Lamb *Silversmithing & Jewellery*

Paul Maguire *Interaction Design*

Frances Robertson *Design History and Theory*

# Andrew Lamb

023 - 25 November 2023

Linear Frequency at The Scottish. Gallery  
02 November 2023 - 25 November 2023





# Case Room



FRANCES ROBERTSON + PAUL MAGUIRE + ANDREW LAMB +  
ELAINE BREMNER + EDWIN PICKSTONE + STEVE RIGLEY

THE VISI  
BLE WORD 2

AT NEW GLASGOW SOCIETY . . . 1307 ARGYLE ST . . . GLASGOW G3 8TL  
6-8PM MONDAY 4TH SEPT (PRIVATE VIEW) + + + 12-7PM TUES 5TH SEPT

*A SHOW OF WORKS DEDICATED TO EXPLORING VISIBLE LANGUAGE  
THROUGH THE DISCIPLINES OF SILVERSMITHING, TEXTILES, PRINT,  
CREATIVE AND CRITICAL WRITING, GRAPHIC DESIGN  
AND INTERACTION DESIGN*



FRANCES ROBERTSON . . . . . Hot Metal

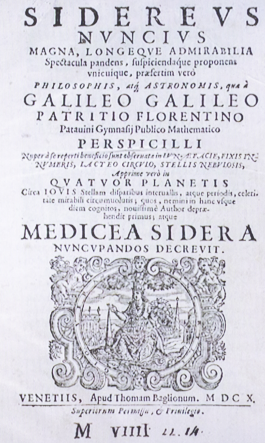
My overall project title *Hot Metal* refers to one the raw materials of letterpress, and the skilled craftspeople involved at different stages of printed textual production in the period when letterpress printing was the dominant commercial medium of production, communication design, and knowledge exchange. This letterpress period lasted in Western humanist culture for almost five centuries, c. 1450–1950. The metal-consciousness of Gutenberg and his gutenbergian culture is mentioned, but the main emphasis is on the last 200 years, from c.1800–1950, when print production was industrialised, reflecting a mechanical, metallic, engineering mindset that sought a utopian, technological and scientific future of endless and expanding progress.

The materials of my own practice for the purposes of this project are academic research, writing, exploratory textual/visual compositions and lecture-style spoken word performative presentation. Accordingly I have made one video (*Hot Metal*) and three connected booklets, *Hot Metal*, *Heavy Metal* and *Metal Hides*. The booklets contain short essays on themes of casting and multiples, alloys and purity of materials, and the role of the grid in art school teaching and methods, which are my responses to the Caserroom and to my colleagues on this project. Booklets 2 and 3 also function as scripts for the as yet incomplete second and third videos which you will have to view in your imagination as you read.

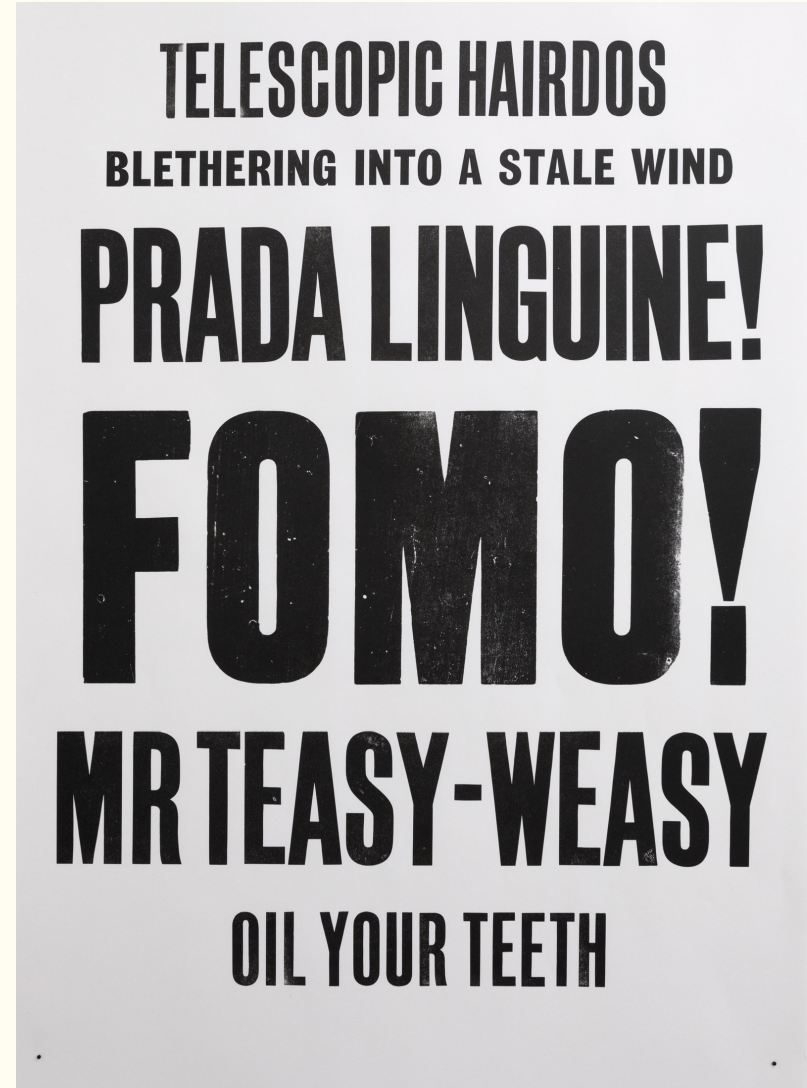
*I am a retired lecturer formerly in the History & Theory department of the School of Design. I have published, researched, and thought about 'print culture' and the materiality of print for over twenty years. In that time, I have been given generous access to Caserroom, conversation, hands-on printing, and the specialist knowledge of my friends and colleagues in Communication Design. Without this input my writing would be empty of life. I thank them, and also my good companions in Visible Word.*

# How could stones fall from the sky?

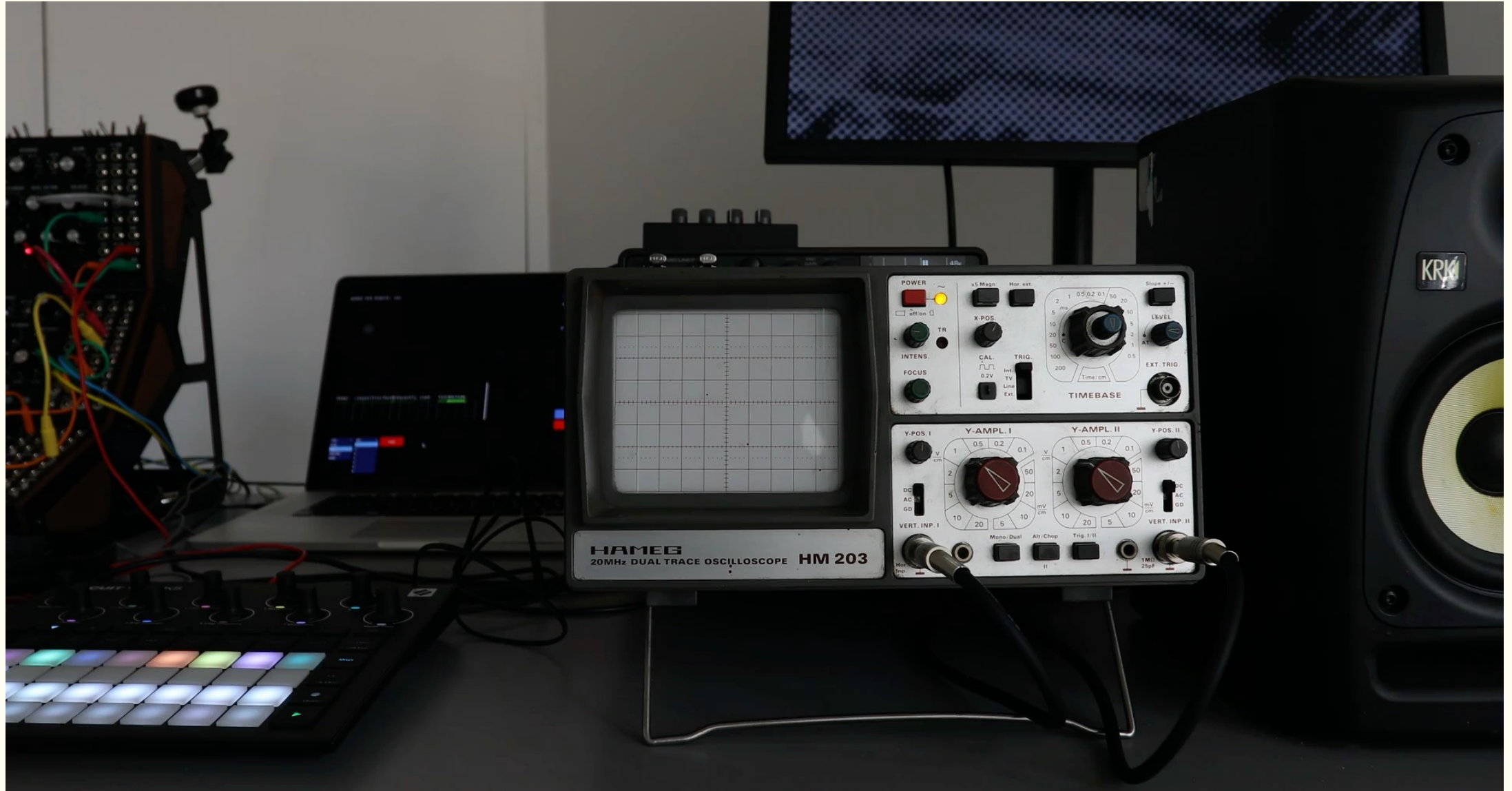
—metallic news from space







Paul Maguire & Edwin Pickstone

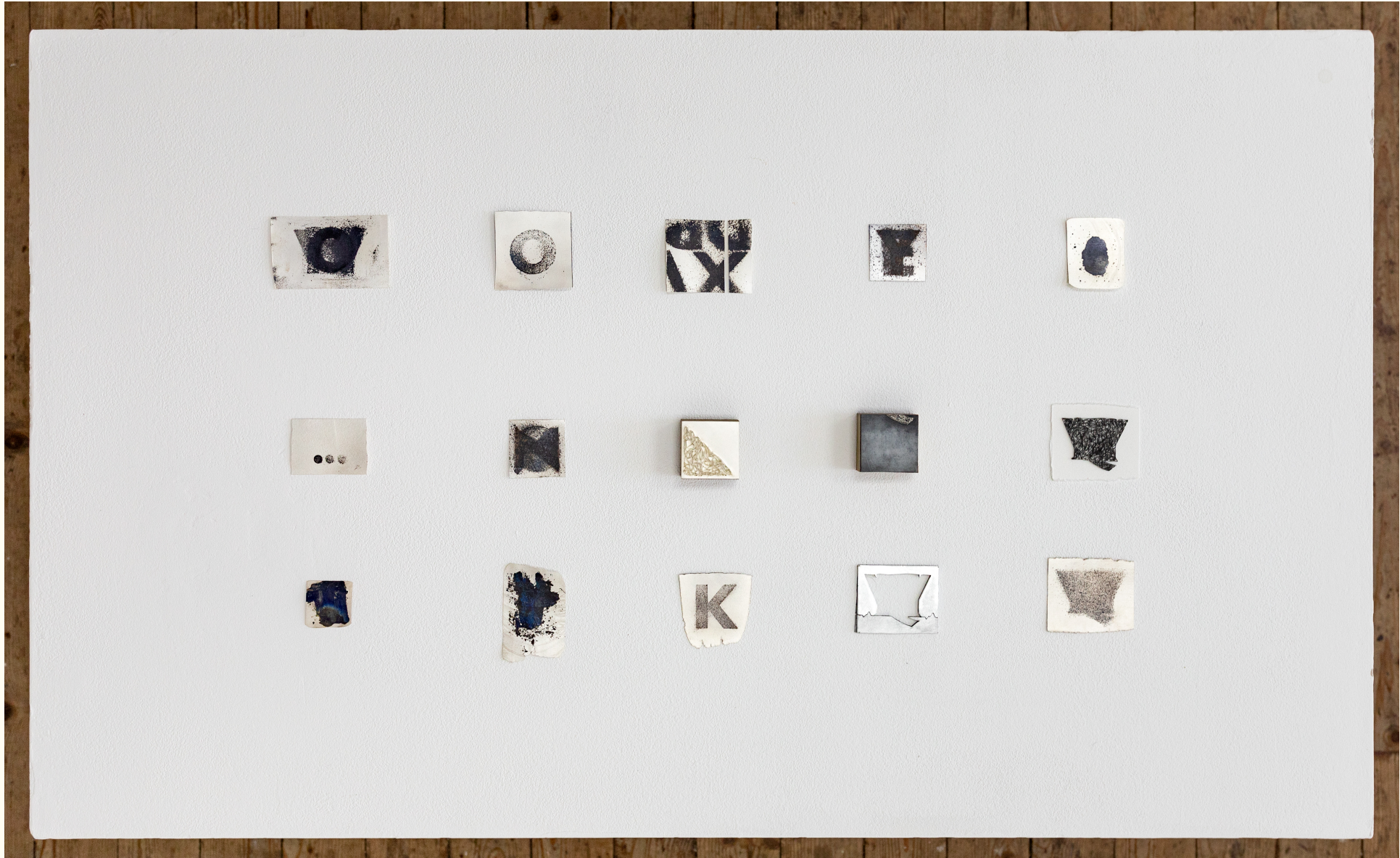




Elaine Bremner







Questions?