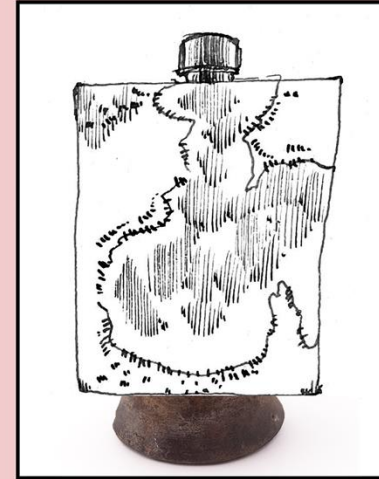


KATY WEST
GLASGOW SCHOOL OF ART

THE PAST IS EVER-PRESENT



[A Game of Exquisite Corpse]

Noé Bick
Fionn Duffy
Stella Hook
Maria Howard
Saijun Huang
Cat Tams
Rhona Warwick Paterson
Katy West

Windows on Heritage, Reid Building, GSA, 20 - 21 May 2024

ARCHIVES AND
COLLECTIONS
THE GLASGOW
SCHOOL OF ART

I came my name on solidity. My teeth are ramparts which defend against all softness.

The smell was of something very old, not of ~~the~~ death, but of something that was living forever.

MIRRORING THE IDEA OF THE THING THAT IT WILL HOLD

WE ARE SEEKING POROSITY, YOU SAID. AND LICKED THE CHAIR FROM THE HOLLOW.

a flattened PORE, A Lens to see through, Clay is form meaning is form alone and everywhere all at once.

where I am now, I'm sitting in the little cup's belly.

Curatorial Strategy 1: Exquisite Corpse

I came my name on his
softness.

The smell was of something
something that was living

MIRRORING THE IDEA OF

WE ARE SEEKING POROSITY, YOU SAID. AND LI

a flattened PORE, A
form meaning is
all at once.

where I am now, I'm sitting



Curatorial Strategy 1: Exquisite Corpse

Curatorial Strategy 2: Barvasware

CERAMICS FROM GSA ARCHIVES & COLLECTIONS



Unknown



Unknown



Fergus Stewart



Thomas Sinclair



Teaching Aids, Glasgow School of Art



Ann Macbeth (1875 – 1948)



Robert (Bob) Stewart (1924 – 1995)

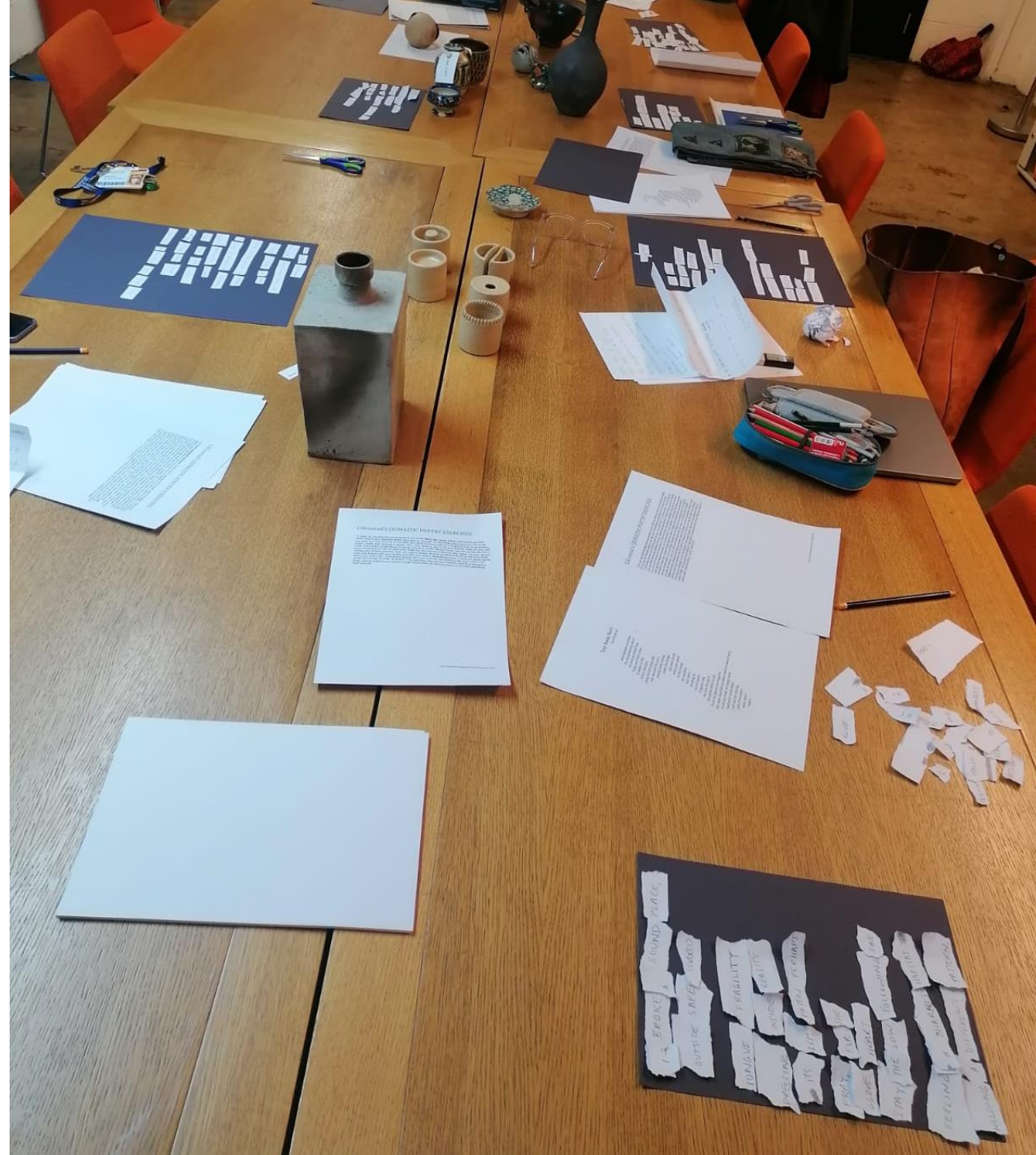


Judith Gilmour



Robert Stewart

WORKSHOP 1: TEXT



DIFFERENT ANGLES AND SHIMMER AND MATT AND

EXTERIOR GEOSMIN. IN THE DIVOTS POWDERED SYRAX, BURNT BUBBLE. ~~3~~

A Block capital a face in the air a floating haunted
line.

of the dark ~~pat~~ pattern, like emotion, ~~flourish~~
weaving

party of five all similar but different.

I slip-slide into it. Once you get
past the bite, everything becomes so
easy.

I BROKE A SOUND PLACE,

OUTSIDE SAFE, SEVERED

TONGUE + FRAGILITY

PRESSING INSIDE REALITY

ITS LIP, EATEN PERHAPS

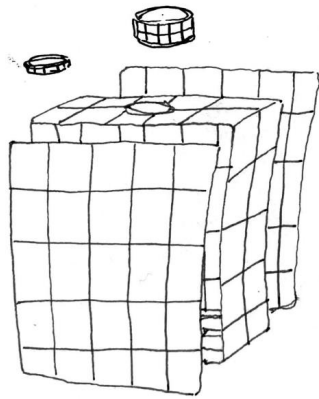
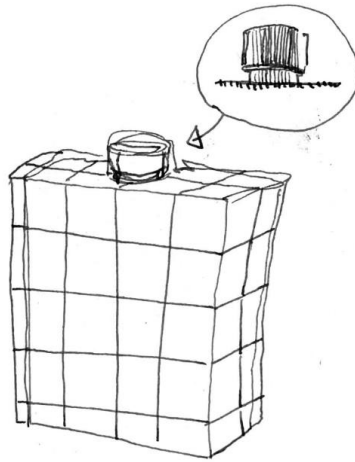
PRAY, FOR THE

GLOVE, HEART

STAY, THE FLOW FOLLOWING FINE

FEELING A CHARRED HABITAT

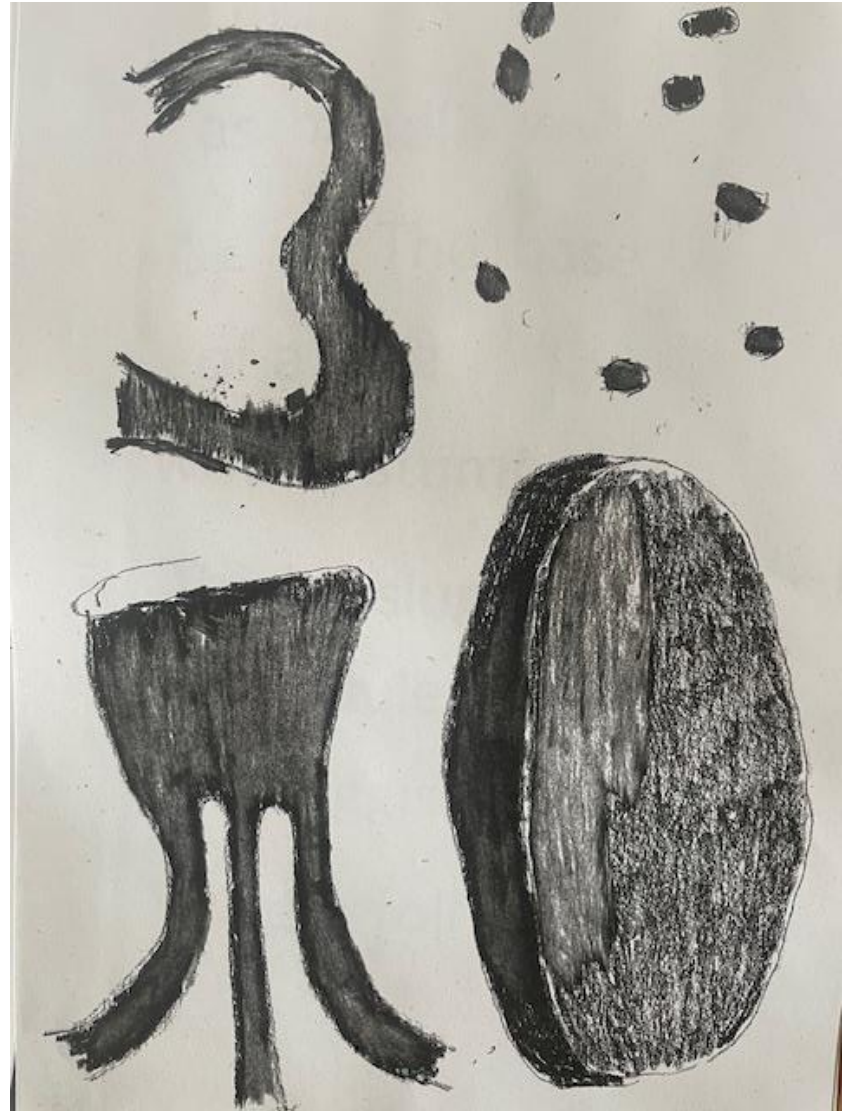
HOLDING A DIFFERENT PATTERN,



SPECKLE THAT RETAINS A BRIEF HEAT.
DRAWN EARTHWISE, SQUARE-LIKE IN
PEAT SIMULACRUM. PRESS CHEEK TO
CHAR, WANTING EGGSHELL WARMTH
AND FINDING COOL, BEER BOTTLE
BROWN. UNGAINLY VESSEL, ALL
ANGLES IN MINOR WRONGNESS
AND BLUNTED SLIP. WHAT TO MAKE
OF AN INEFFECTUAL NECK; TO
SLICK PAST AND DRIVE DIRT IN THE
CORNERS. CREEP STONE IN THE
EVERDAMP OF SMOKE.

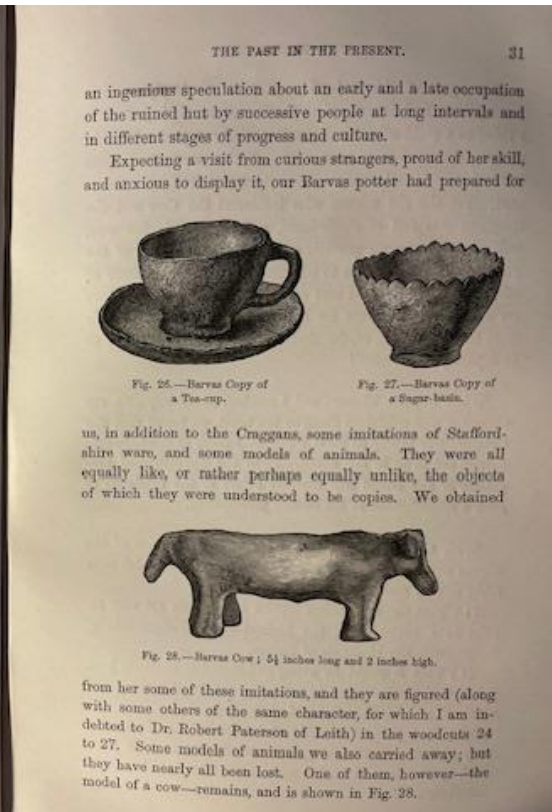
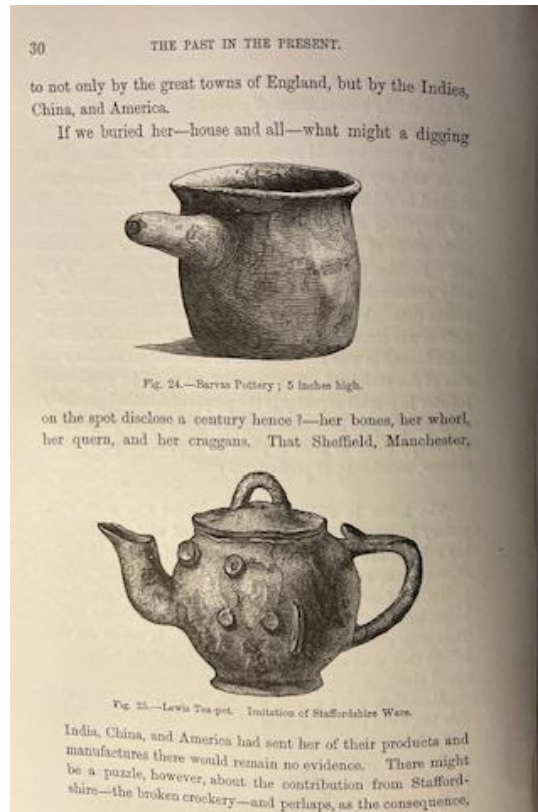
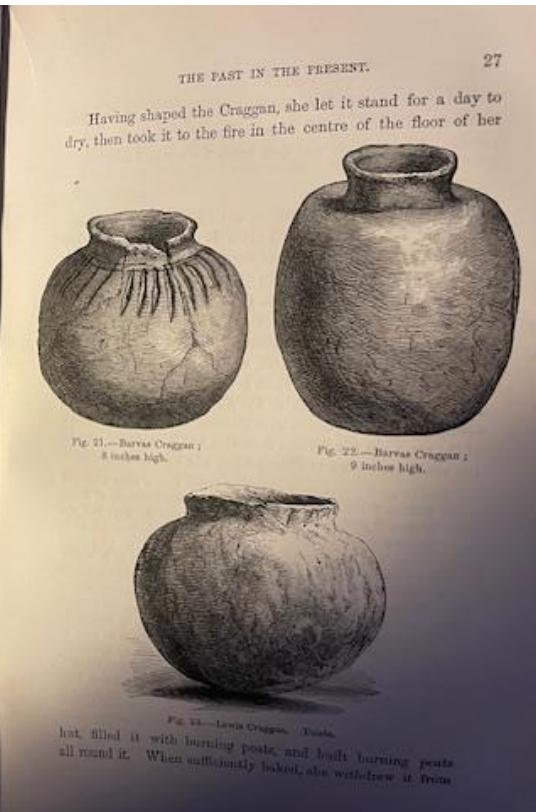
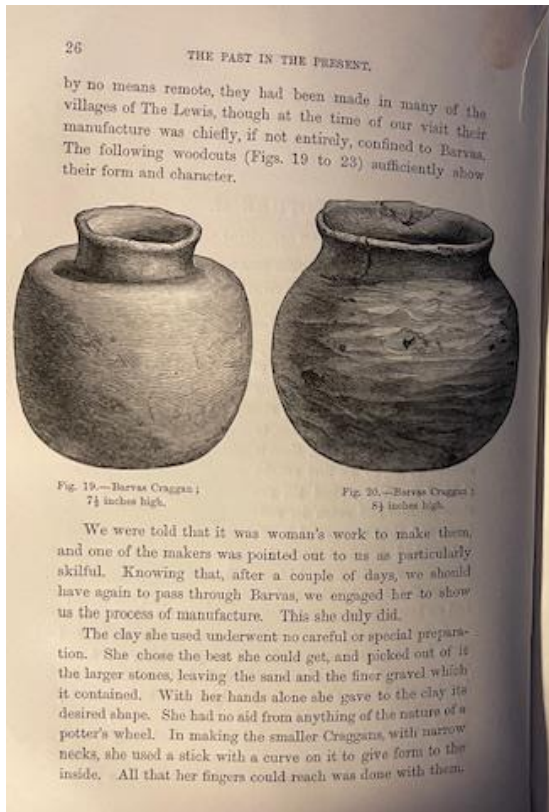


You shine slug-like
Nodules pulse as if
They would roll away
The stump of a tree
Thick base
Luggish handle

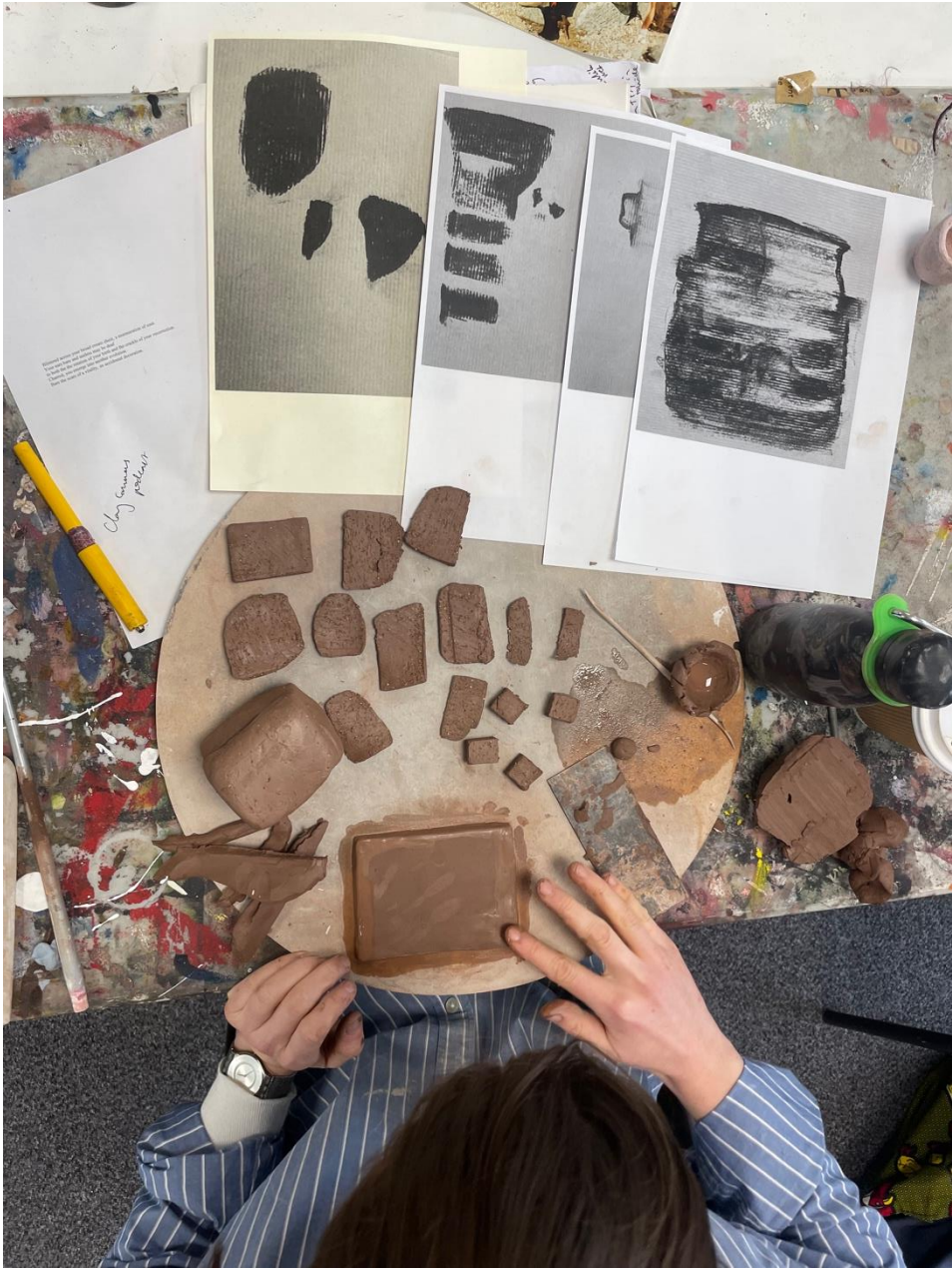




WORKSHOP 2: ART



The Past in the Present” What is Civilisation?
Arthur Mitchell (1881)

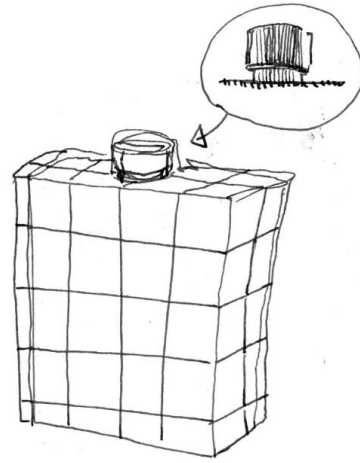
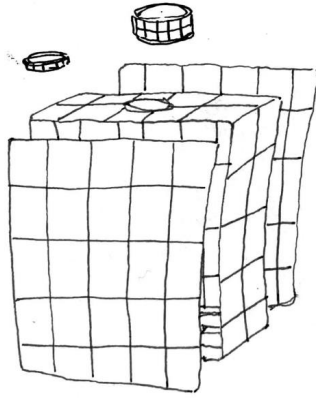


Making Simply with Clay - GSA

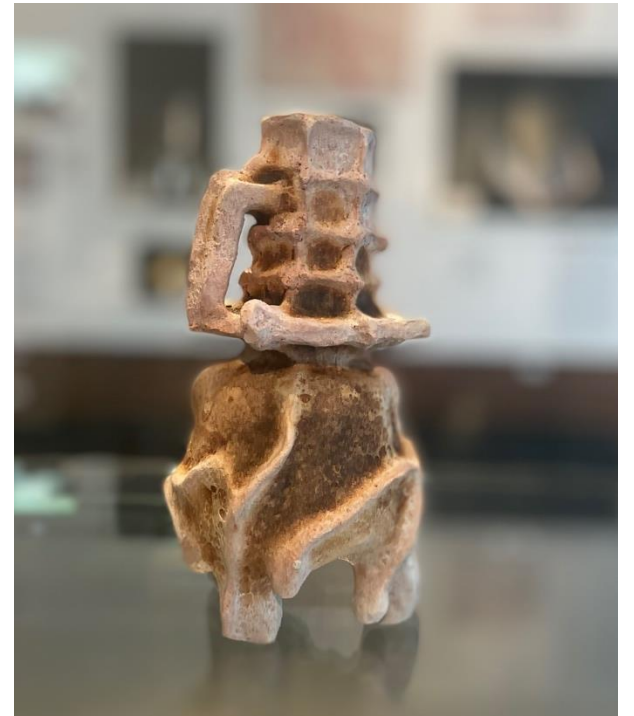
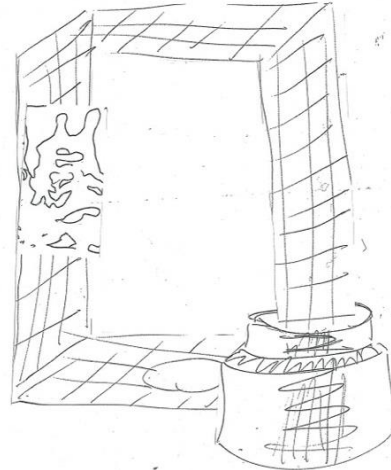
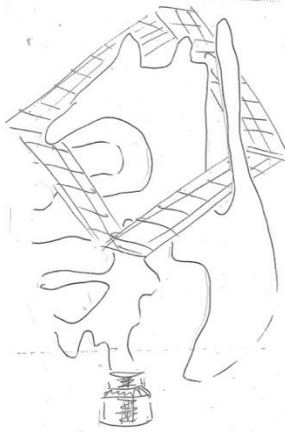
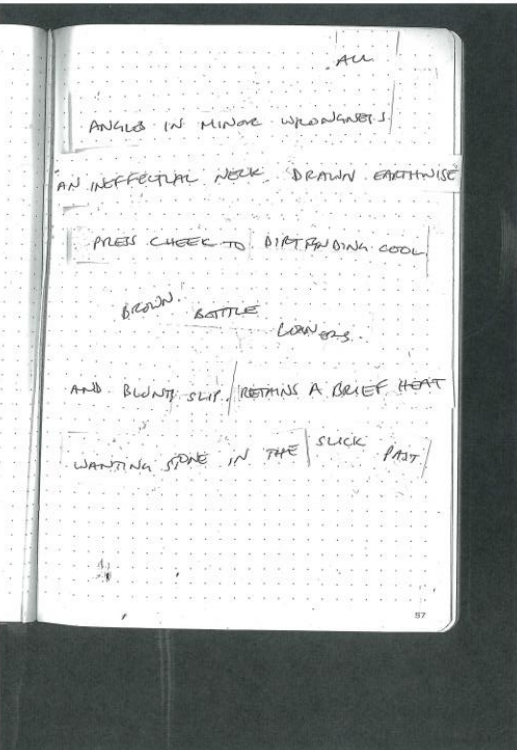


Peat Firing & Milk Glazing - GSS



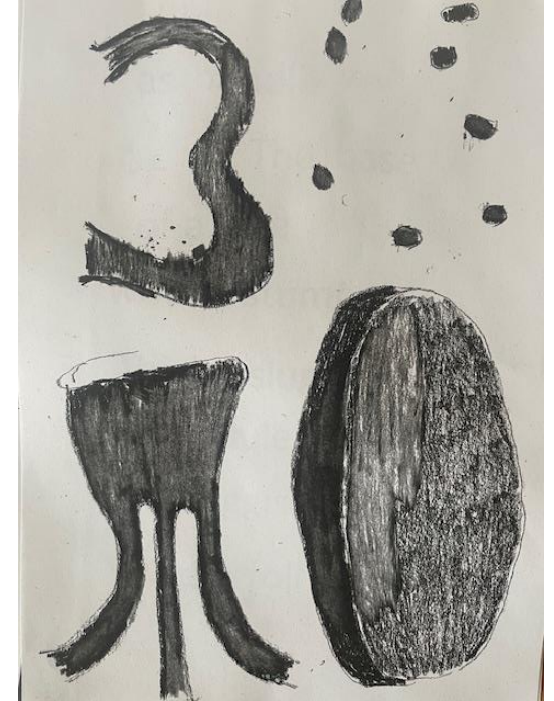


SPECKLE THAT RETAINS A BRIEF HEAT.
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 OF AN INEFFECTUAL NECK; TO
 SLICK PAST AND DRIVE DIRT IN THE
 CORNERS. CREEP STONE IN THE
 EVERDAMP OF SMOKE.





You shine slug-like
Nodules pulse as if
They would roll away
The stump of a tree
Thick base
Luggish handle



shine
as handle you
HANDLE The base
of a tree
would stump
Thick slug-like
Nodules pulse
Luggish
They roll away













Archives that contain objects must have an access point that includes handling. These material experiences are really important to understanding how objects feel, physically and emotionally.

Rhona Warwick-Paterson

*I enjoyed the relationship
between tactile craft and
writing... the ripping up and
sticking together, the
constant repetition was
almost ritual like in its
process.*

Noe Bicks





I enjoyed how the drawing fed into the writing and the writing began to be like an assemblage as well.

Maria Howard



The collaborative effort that went into the writing took the pressure off, so you could just relax into some kind of flow. You didn't have so much ownership of the words so you could play with them as a medium.

Cat Tams



When I saw other people's perspectives towards the ceramics, it helped me be more open to 'release my constraints' and discover more possibilities for my own thinking and making .

Xana (Saijun) Huang





THANK YOU