

A photograph of an interior room, likely a study or office. The wall is covered in a dense, speckled pattern of small dark spots on a light background. Two small, square-framed pictures are mounted on the wall. To the right, a large window is visible, showing a view of the outdoors. The lighting is somewhat dim, and the overall atmosphere is historical and scholarly.

# CABINET INTERVENTIONS

Pollok House Residencies and Exhibition 2017-2018

***Cabinet Interventions*** was a collaboration between ten artists and the National Trust for Scotland at Pollok House. In post-Brexit Scotland, how might often-contested identities and histories be articulated through artist practice in institutions such as the Trust? Between 2017 and 2018, artists undertook research and developed new work in response to the particular nature of Pollok House and its surroundings: an Edwardian country home managed by The National Trust for Scotland, with a significant international collection of art and artefacts, on the edge of Glasgow.

In 2017, and in groups of three, the participating artists undertook one-month residencies at Pollok House. Following each residency, the artists hosted an event to share practice, exchange knowledge and open up critical dialogues about the themes and questions that arose during their residency. This involved Pollok House staff, volunteers, invited artists, academics and researchers, as well as the wider public. These residencies are followed by an exhibition in spring 2018, produced as part of Glasgow International, that draws upon that research and dialogue to present original sound, installation, text and performance within and around the House.

This project was devised and led by artists Shauna McMullan, Susan Brind and Joanna Peace, who received funding from the Royal Society of Edinburgh for the residency phase of the project. These three artists, in their capacity as Lecturers in the Department of Sculpture & Environmental Art at the Glasgow School of Art, had already been working with Pollok House for two years, developing on-site exhibitions with final year and postgraduate students. As a consequence of this initial research, these artists wanted to assemble a community of engaged makers around the site, who could work together in a critical and supportive way.

Participating artists were: Ruth Barker, Susan Brind & Jim Harold, Jasper Coppes, Alan Currall, Sarah Forrest, Shona Macnaughton, Duncan Marquiss, Shauna McMullan and Joanna Peace.

## ***Planting by the book – after John Stirling-Maxwell, 2018.***

*Susan Brind & Jim Harold*

*Planting by the book – after John Stirling-Maxwell* – consists of a portfolio, a photograph and a chart of full stops extracted from three texts on trees. The work is intended as a proposition for the positioning and planting of trees in the landscape. It is a response to Sir John Stirling Maxwell's passion for forestry and the influence, to this day, of his knowledge of tree planting. In this version, however, it becomes a schema for the placement of a group of jet spheres on the lawn at the back of Pollock House – jet, like coal, being wood in a fossilized form.

The texts from which the proposed planting pattern is formed are as follows:

Robert Graves, 'The Tree Alphabet' in *The White Goddess*

Fiona Stafford, 'Buds, Bark and a Golden Bough' in *The Long, Long Life of Trees*

Jim Crumley, 'The Great Woods' in his book *The Great Wood on Scotland's Woodlands*.





***Planting by the book – after John Stirling-Maxwell, 2018.***

*Susan Brind & Jim Harold*

Site-specific installation, comprising:

3 x Digital prints: 1xA2, 2xA3

1 A3 Archival portfolio

1 Jet orb, 60 mm diameter

Silver support for jet orb

Set upon Sir John Stirling Maxwell's writing desk in the Business Room, Pollok House, Glasgow.