

*NIMBLE FINGERS AND
GREEN THUMBS*

Portfolio

Contents

| | |
|-----------------|----|
| <i>Noon</i> | 3 |
| <i>Lowlight</i> | 19 |
| <i>Hothouse</i> | 30 |

Noon

David Dale Gallery & Studios, Glasgow

15.09 – 20.10.18

Noon reimagines the exhibition space as an office environment and farm, drawing on the history of computer technology. It was exhibited across David Dale's two spaces. The display in the main gallery consisted of four distinct but linked elements: a textile-covered mainframe computer (*Irrational Cabinet I*), a hole-riddled desk (*Infestation*), a series of vinyl moth stickers (*Saboteur*), and a pipe-mounted synthetic cabbage patch (*Ponics*). In the outdoor brick space, two cabbage lamps titled *Lowlight* were installed. These elements bring the technological, administrative, and horticultural into a single system

Photography: Max Slaven.



Noon, 2018
Installation view
David Dale Gallery & Studio, Glasgow.



Ponics, 2018

Screenprint on acrylic, bolts, plumbing fixings, pipe clamps, steel
45 x 200 x 300 cm approx.



Ponics, 2018

Screenprint on acrylic, bolts, plumbing fixings, pipe clamps, steel
45 x 200 x 300 cm approx.



Ponics, 2018, (detail)
Screenprint on acrylic, bolts, plumbing fixings, pipe clamps, steel
45 x 200 x 300 cm approx.



Ponics, 2018, (detail)

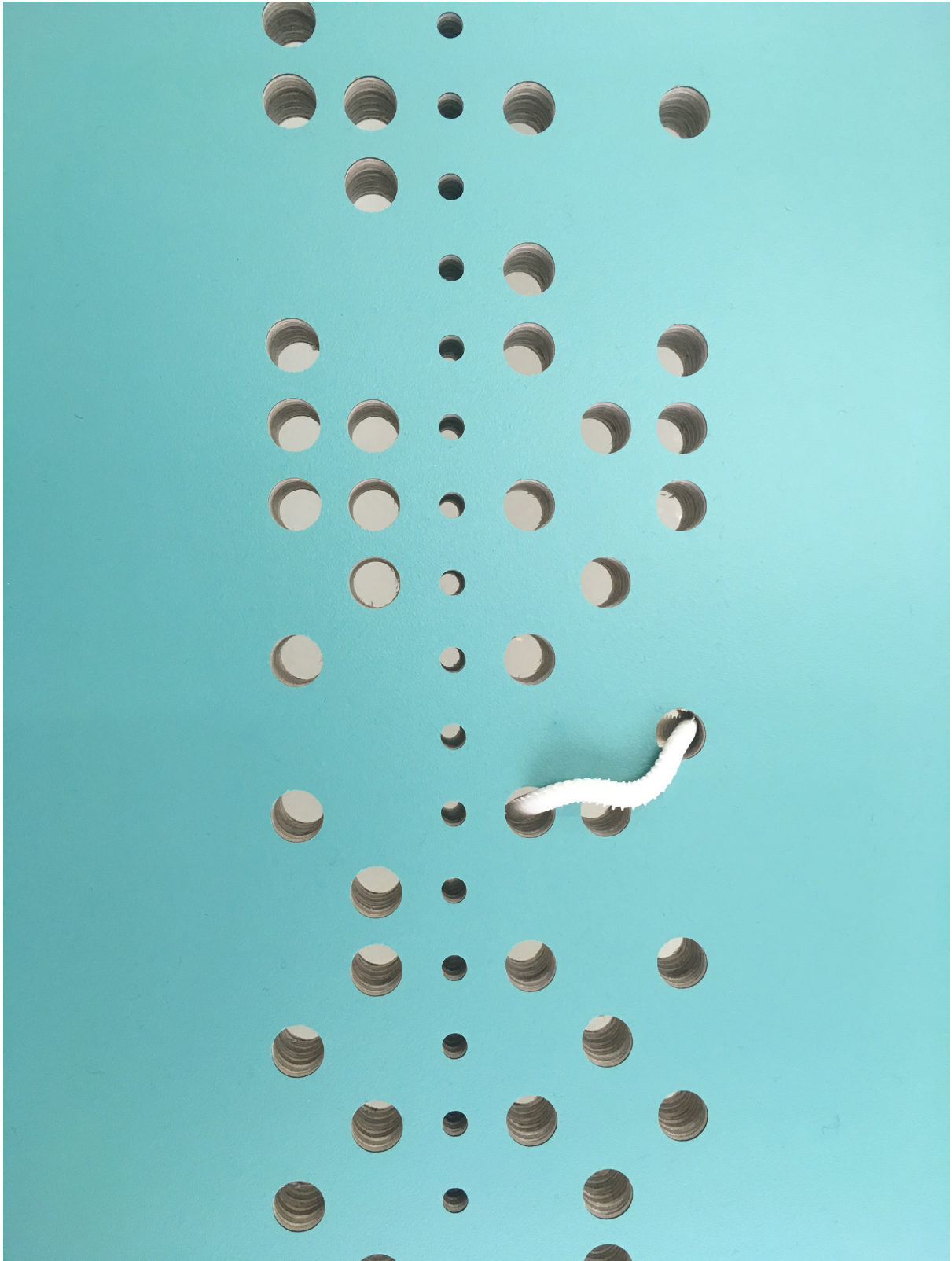
Screenprint on acrylic, bolts, plumbing fixings, pipe clamps, steel, silicon worms.
45 x 200 x 300 cm approx.



Noon, 2018
Installation view
David Dale Gallery & Studio, Glasgow



Infestation, 2018
Laminate, CNC timber, steel, silicone worms
70 x 170 x 120 cm



Infestation, 2018, (detail)
Laminate, CNC timber, steel, silicone worms
70 x 170 x 120 cm



Irrational Cabinet I

Tie dye, timber, t-shirt yarn, eyelets

220 x 240 x 70 cm



Noon, 2018
Installation view
David Dale Gallery & Studios, Glasgow



Irrational Cabinet I, 2018

Tie dye, timber, t-shirt yarn, laminate, eyelets
220 x 240cm x 70 cm



Lowlight (outdoor edition), 2018
Laser cut acrylic, light fixings



Lowlight (outdoor edition), 2018
Laser cut acrylic, light fixings



Lowlight (outdoor edition), 2018
Laser cut acrylic, light fixings
40 x 40 x 25 cm



Saboteur, 2018
Vinyl stickers.
Dimensions variable, each moth 4.5 x 4 cm

Lowlight

Bloc Projects, Sheffield

6.10 – 27.10.18

The companion exhibition to *Noon*, titled *Lowlight*, explores the same themes of ecology and administration while shifting the emphasis to consider digital history and ornamentation. *Lowlight* is a multi-part gallery-based exhibition. It featured a single cabbage lamp displayed in the reception area of Bloc Projects. The main show consists of a series of cabbage lamps (also titled *Lowlight*), two technological artefacts produced using handmade textiles – (*Hidden Hardware* and *Irrational Cabinet II*), and print-based works that refer to the history of women in computing (a framed print titled *My Monster* and a series of moth stickers called *Saboteur*). Together, these works draw on the connections between the history of women's work within botany, computing and the decorative arts.

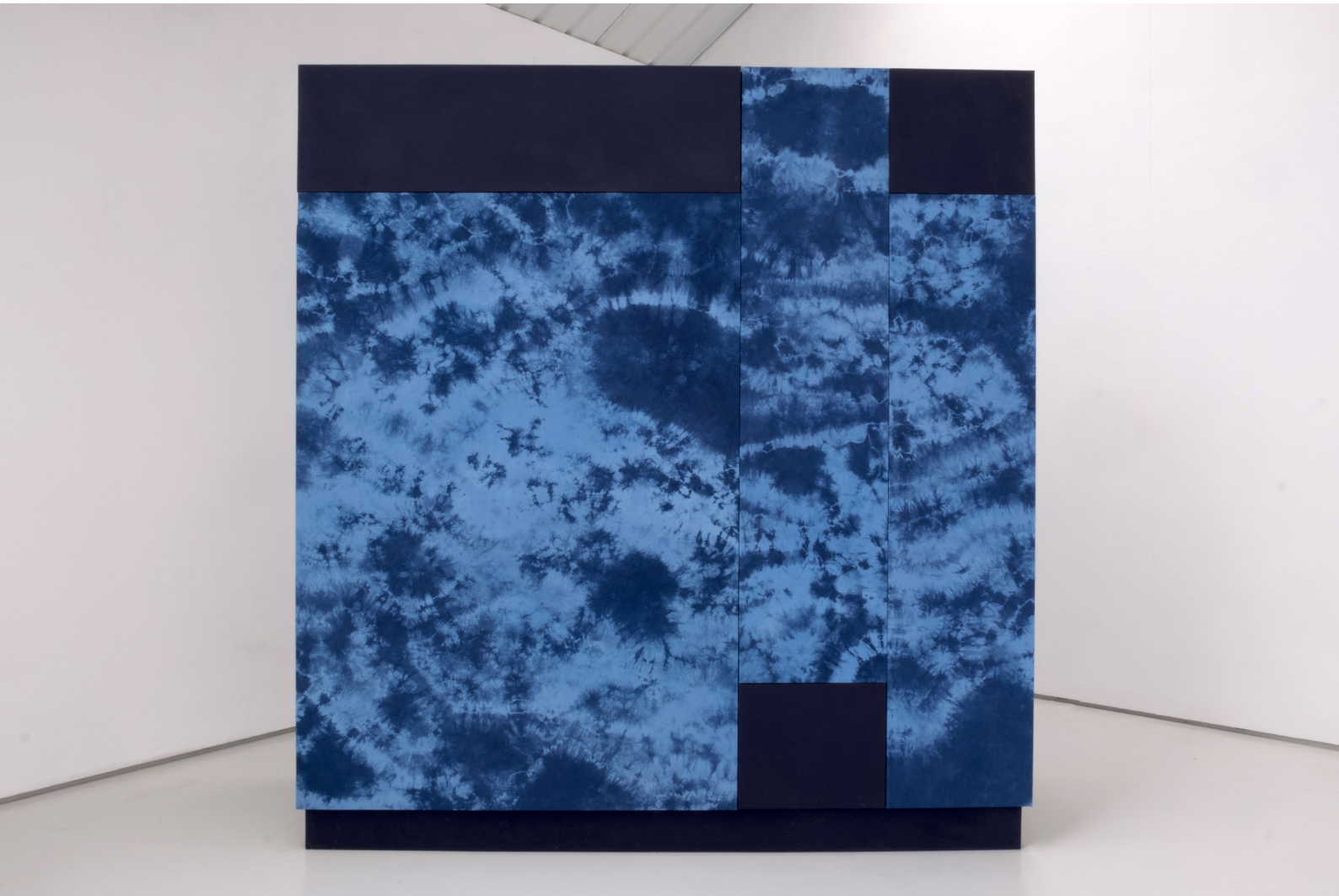
Photography: James Clarkson



Lowlight, 2018
Installation view
Bloc Projects, Sheffield



Lowlight, 2018
Installation view
Bloc Projects, Sheffield



Irrational Cabinet II, 2018
Tie-dye, timber
217 x 200 x 60 cm



Lowlight, 2018
Screenprint on acrylic, light fixings
Dimensions variable



Lowlight, 2018
Screenprinted acrylic, light fixings
Dimensions variable



Lowligh, 2018
Screenprint on acrylic, light fixings
Dimensions variable



My Monster, 2018
Photo-etching (portrait of Grace Hopper)
Framed size 30 x 40 cm



Hidden Hardware, 2018
Patchwork screenprinted fabric, acrylic, bolts, timber frame.
7 x 260 x 160 cm approx.



Hidden Hardware, 2018 (detail)
Patchwork screenprinted fabric, acrylic, bolts, timber frame.
7 x 260 x 160 cm approx.



Lowligh (pink), 2018
Screenprinted acrylic, light fixings
Dimensions variable

Hothouse

Hospitalfield, Arbroath

26.4 –30.10.2019

Hothouse was an outdoor exhibition situated at Hospitalfield House, Arbroath. Created for a tree-lined space behind the venue, *Hothouse* consists of three, cuboid structures made with steel tube and clamp system covered in blue and white, digitally printed mesh. Two of these structures could be entered by the audience, while a third contained a series of small sculptures that echoed the regular lines of a gardener's raised bed. Inside one of the larger structures exotic palms sprouted from the metal frame. In the other, synthetic mushrooms appear to grow from stacked wooden branches mimicking the structure of a Japanese mushroom farm. This was a method of creating imagined labour sites within the venue, drawing comparisons between farming and digital work and ecological and digital systems.

Photography: Ruth Clark



Hothouse, 2019
Installation view
Hospitalfield.



Hothouse, 2019
Installation view
Hospitalfield.



Hothouse, 2019
Installation view
Hospitalfield.



Hothouse, 2019

Digitally printed mesh, steel tubing, screenprint on acrylic, timber, mulch.



Hothouse, 2019

Digitally printed mesh, steel tubing, screenprint on acrylic, timber and mulch.



Hothouse, 2019

Digitally printed mesh, steel tubing, screenprint on acrylic, timber and mulch.



Hothouse, 2019 (detail)

Digitally printed mesh, steel tubing, screenprint on acrylic, timber and mulch.



Hothouse, 2019
Installation view
Hospitalfield.



Hothouse, 2019
Digitally printed mesh, steel tubing, acrylic.



Hothouse, 2019
Installation view.



Hothouse, 2019
Installation view.