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 form into oral storytelling, attaches to photographs, context truths, and collective memory, step in and fill in the space of missing stories and tabs. I am making family stories from both my maternal and paternal grandparents. 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.

Eszter Biró (School of Fine Art)
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Drawing on the qualities of light and shade Jacqueline Butler’s work is assembled through a combination of artistic materials and intention to give evidence of an empowerment using innovation and materials. Jacqueline combines a photographic technique developed in the early 19th century, the photogram, with 3D computing technology, creating fantasy landscapes in both print and video formats. Fascinated by the early polar explorations, her work responds to photography archives of early Arctic expeditions, producing images that map out an unfamiliar terrain, prompting the viewer’s imagination. Her work 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 sunless skies.”

Jacqueline Butler (School of Fine Art)
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In an investigation into theories of the fold by Giles Deleuze and the materiality of painting, Keehan’s initial propositions for her PhD project, “Movement as Reduction,” refer to a personal and socio-political sense of entrapment. A network/web of arteries from her brain is gradually 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 producers and curators in 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, Zavaglia’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 metamorphosis, time and decay, while gradually shifting from the personal to a collective dimension. Imperceptibly… (2009), titled after Constantine Cavafy’s poem Walls (1896), refers to a personal and socio-political sense of entrapment. A network/web of arteries from her brain is gradually appearing and growing without sound, shutting her from the outside world – a visual allegory ever more relevant today.

Polina Zioga (School of Simulation and Visualisation)
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Viviana Checchia (Centre for Contemporary Arts)
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Baca in her 1st self-portrait in nearly ten years as the artist takes on the role of the Photographer. The self-portrait 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.

Catherine M. Weir (School of Fine Art)
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Hanan Makki’s interdisciplinary background in Visual Arts and Health Sciences has influenced her creative practice which more than 30 years of painting, technology and science. For more than 30 years, Hanan Makki has worked in 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, Zavaglia’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 metamorphosis, time and decay, while gradually shifting from the personal to a collective dimension. Imperceptibly… (2009), titled after Constantine Cavafy’s poem Walls (1896), refers to a personal and socio-political sense of entrapment. A network/web of arteries from her brain is gradually appearing and growing without sound, shutting her from the outside world – a visual allegory ever more relevant today.

Dawn Worsley (School of Fine Art)
email: dawnworsley@yahoo.co.uk  web: dawnworsley.com

Polina Zioga (School of Simulation and Visualisation)
email: info@polina-zioga.com  web: polina-zioga.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 producers and curators in 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, Zavaglia’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 metamorphosis, time and decay, while gradually shifting from the personal to a collective dimension. Imperceptibly… (2009), titled after Constantine Cavafy’s poem Walls (1896), refers to a personal and socio-political sense of entrapment. A network/web of arteries from her brain is gradually appearing and growing without sound, shutting her from the outside world – a visual allegory ever more relevant today.

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