

21 Revolutions

Image: Early 20th Century Suffragette pocket watch from the GWL collection



Two Decades of Changing Minds at Glasgow Women's Library

Sam Ainsley, Claire Barclay, Ruth Barker, Karla Black, Nicky Bird, Ashley Cook, Delphine Dallison, Kate Davis, Fiona Dean, Helen de Main, Kate Gibson, Ellie Harrison, Elspeth Lamb, Shauna McMullan, Jacki Parry, Ciara Phillips, Lucy Skaer, Corin Sworn, Sharon Thomas, Amanda Thomson and Sarah Wright

Exhibition preview

Friday 21 September, 6 – 9pm

22 September – 13 October 2012

Tuesday to Saturday, 11am – 6pm

Intermedia Gallery at the
Centre for Contemporary Arts,
350 Sauchiehall Street, Glasgow G2 3JD



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Two Decades of Changing Minds at Glasgow Women's Library

22 September to 13 October 2012, Intermedia Gallery, CCA Glasgow



Glasgow Women's Library is the sole resource of its kind in Scotland. Informed by and connected with the international feminist art and archive projects that proliferated from the 1970s on, it launched in Garnethill in 1991.

In its first two decades GWL has grown from a grassroots project run entirely by volunteers into an Accredited Museum used by thousands of visitors each year. Now staffed by a team of 15 dedicated specialists working in the fields of Archives, Libraries, Lifelong Learning, Volunteering and Equalities, the Library works with over 80 volunteers a year.

GWL has amassed a remarkable and varied collection that charts women's and equalities campaigns and showcases, conserves and makes accessible the diversity of women's lives, creativity and cultures. GWL is unique in that all the items in its Library, Archive and Museum collections have been donated, reflecting the broad base and ownership of its users and donors.

To mark the Library's 21st birthday, and with the support of funding from Creative Scotland and Museums Galleries Scotland, GWL commissioned 21 women artists to each create new limited edition fine art prints inspired by items and artefacts in its collections. The participating artists have drawn upon sources that include campaign badges, knitting patterns, Suffragette memorabilia, album covers, recipe books, posters and other gems from GWL's thousands of archive boxes and hundreds of library shelves.



Glasgow Women's Library has worked with artists, filmmakers, writers and other creatives throughout its history and a number of the artists in 21 Revolutions, including Jacki Parry, have a longstanding relationship with the Library. Claire Barclay and Sam Ainsley were active in the germination of GWL from its precursor, Women in Profile. Kate Davis has supported and collaborated with GWL on exhibitions, merchandise and online resources, whilst Shauna McMullan, Nicky Bird and Fiona Dean were involved in the GWL Public Art project, 'Making Space', in 2010. Artists have worked with the Library's diverse constituents including Black and Minority Ethnic women, Adult Literacy learners, GWL's Women Make History project and our National Lifelong Learning programme. Artists who came new to GWL for the 21 Revolutions project, including Ellie Harrison, Ciara Phillips and Corin Sworn, have created fresh, illuminating new responses to GWL's collections and unique culture.

All the artists engaged with the brief with generosity and commitment. The Library team thanks all of them for their participation and for the works that they have created. One limited edition fine art print by each artist will be added to the GWL Archive, while the remaining are available to buy to support the Library's ongoing work.

The 21 writers commissioned by Glasgow Women's Library and Ellie Harrison's contribution to 21 Revolutions can be visited at Glasgow Women's Library, 15 Berkeley Street, from 22 September until 15th October 2012.

Related free screenings, gallery tours, Garnethill Women's Heritage walk and podcasts are available throughout the exhibition: go to womenslibrary.org.uk for more details.

Amanda Thomson, *Moneses Uniflora*, 2012

Photopolymer etching with chine collé and handmade artist's book. 33cm (w) x 49cm (h) (print) and A5, 24 pages (artist's book). Both in edition of 20.

Moneses Uniflora consists of a print and a bookwork. The title refers to the Latin name for the one-flowered wintergreen, which in the UK is a plant found in only a few places in the North East of Scotland. The wintergreens were the favourite flowers of Mary McCallum Webster, a self-taught botanist who died in 1986, and who wrote 'The Flora of Morayshire'.

Moneses Uniflora, in a sense, is a homage to Mary McCallum Webster and women like her: often unknown and overlooked, but rare or special, and worthy of bringing to notice.

About Amanda Thomson

Amanda Thomson has a 1st class BA (hons) from the Glasgow School of Art and completed a Master of Fine Arts at the School of the Art Institute of Chicago in 2008. Her creative practice is ideas and research-led and fuses traditional and digital printmaking techniques, photography, bookmaking, video, and installation. She is currently in the latter stages of an arts-practice led, interdisciplinary PhD.

Her website is www.passingplace.com.



Lucy Skaer, *Cheiron in Type*, 2012

Digital pigment fine art print on paper, 25.4cm (w) x 32.7cm (h). Edition of 20.

On her 33rd birthday, Virginia and Leonard Woolf decided to buy Hogarth House, a printing press, and a bulldog that they would name John. It is not known what happened to the bulldog, but in 1917 a hand press and tray of type was delivered to the Woolf's at Hogarth House. Initially thought of as a hobby or therapy to keep Virginia's mind from her work, it soon became key in allowing the pair to publish their own and their peer's work without being subjected to editor's changes and economic decisions. For Virginia it also changed her approach to language as she began to see words as physical entities in themselves.

Cheiron in Type is photograph of a damaged copy of 'Cheiron' by R.C. Trevelyan published by the Hogarth press and printed in 1927. The book is cast in to a block with melted down tin type.



About Lucy Skaer

Lucy Skaer was born in Cambridge, UK. She completed her BA at the Glasgow School of Art. From 1997 Skaer co-founded the collaborative group Henry VIII's Wives, and also worked at Transmission Gallery in Glasgow, where she had her first solo show in 2000. In 2003 Skaer was short-listed for the art prize 'Becks Futures' and exhibited at the first Scottish presentation at the Venice Biennale, where she also presented in 2007. Skaer's solo presentations include a mid career retrospective at the Fruitmarket Gallery in Edinburgh, 'The Siege' at the Chisenhale (both 2008) and a major show at Kunsthalle Basel 2009, for which she was nominated for the Turner Prize. Recent shows include 'Scene, Hold, Ballast' at the Sculpture Center New York, 'Force Justify', Kunsthalle Vienna and (with collaborator Rosalind Nashashibi) 'Spies in the House of Art' at the Metropolitan Museum, New York (all 2012). Skaer lives and works in New York.



Nicky Bird with Alice Andrews, *Raging Dyke Network*, 2012

Colour postcards, 15cm (w) x 10cm (h). Variable edition of 20, each work is 1 of 2.

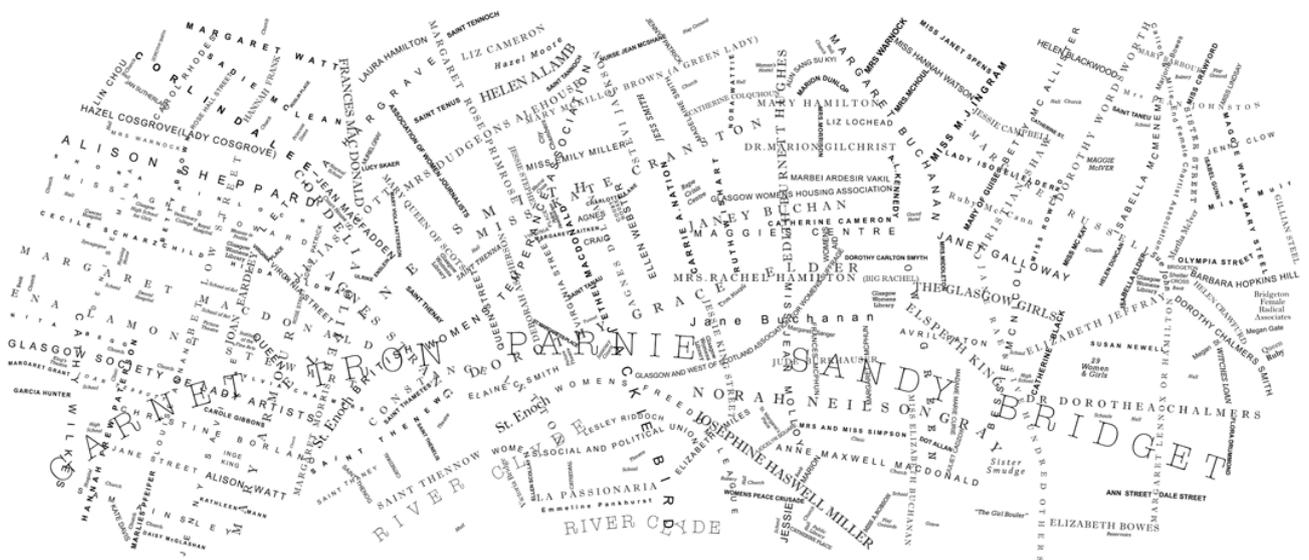
Raging Dyke Network (RDN) was a group of radical separatist lesbians active in the late 1990s. It spanned across 52 locations from the UK, Europe, Canada and USA. At the network's centre was an activist in Norwich, who donated materials – including personal letters and zines – to the Lesbian Archive at Glasgow Women's Library in 2000.

This series of postcards aims to represent the network's scale and make visible a history often overlooked, without revealing the personal and political content that belonged to a group who identified themselves in terms of their separatist gender politics.

About Nicky Bird

Nicky Bird is an artist whose work investigates the contemporary relevance of found photographs, their archives and specific sites. Since her practice-led PhD at Leeds University (1994-99) she has explored this through photography, bookworks, the Internet and New Media. In varying ways, she creates artworks that make visible the process of collaboration with people who have significant connections to a hidden history.

In 2008 she received a major Stills photographic commission for the project *Beneath the surface / Hidden Place*, which toured across Scotland over two years before culminating in a book publication (2010). Residencies, such as Glasgow Women's Library (2009-10), and solo shows - from *Question for Seller* (2006) to *Archaeology of the Ordinary* (2011) - have all played their part in shaping her working with photography in its widest sense. This shifts from finding family photographs on eBay to recent use of local press photography, along with oral reminiscence and archaeological methods. Alongside residencies, exhibitions, and contributions to arts journalism, Nicky is currently a part-time PhD Co-Coordinator at Glasgow School of Art.



Jacki Parry, *Women In The City*, 2012

Photo-etching on mouldmade paper, 71.5 cm (w) 54cm (h). Edition of 20.

The focus for *Women In the City* is provided by the five geographical locations of Glasgow Women's Library since its inception in Garnethill to its imminent home in Bridgeton. Street names have been replaced with those of women whose contribution to the life of the city is acknowledged in the walking tours initiated by GWL. Where a street already has a woman's name it has been left in.

In the spirit of recent work by Maria Pia Ercolini in Rome and Habiba Sarabi, Governor of Bamian, Afghanistan, we should call for the naming of streets in new areas of our towns and cities to reflect the presence of women.

About Jacki Parry

Jacki Parry was born in Australia and has lived in the UK since 1965. Following a period of teaching and travelling in Europe and Asia she moved to Glasgow where she was one of the founder members of Glasgow Print Studio in 1972.

In Barcelona she studied papermaking with Laurence Barker and in Shiroishi, Japan with Tadao Endo after which she established The Paper Workshop (Glasgow) in 1985. Jacki has exhibited and lectured internationally and her work is represented in collections in the UK and abroad, including the Scottish National Gallery of Modern Art, Edinburgh, Hunterian Print Collection, Glasgow, British Council, London and National Gallery of Art, Washington, USA (Paper Conservation Collection).



Kate Davis, *Not Just The Perfect Moments*, 2012

Digital pigment fine art print on paper, 32cm (w) x 40.5cm (h). Edition of 20.

In this work, as is the case with much of Davis' practice, photography and drawing are brought into close relation, and both are questioned as techniques for representing, and caring for, the past. The British artist Jo Spence (1934-92), whose significant autobiographical text, 'Putting Myself in the Picture' is the focus of this print, often asked who owned images, and especially images of the body. Davis reinstates such questioning here by treating Spence's publication as the subject, and Glasgow Women's Library as the subject's stage. "What we need to do with our own pictures and with our own self image, if you like, is to shift the emphasis back to a point where we understand that everything we do as women has a validity – not just the perfect moments."

Jo Spence, *Spare Rib Reader*, 1968

About Kate Davis

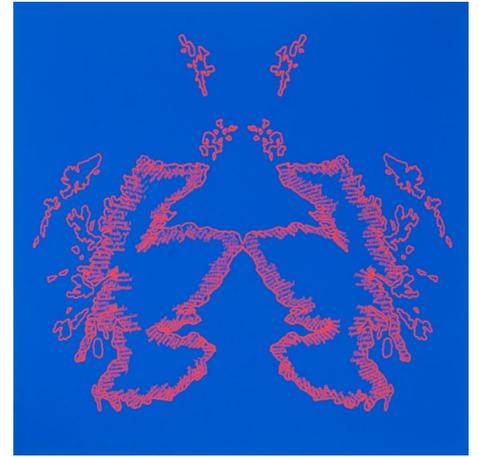
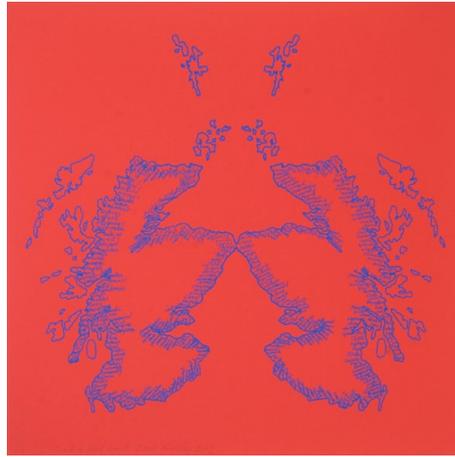
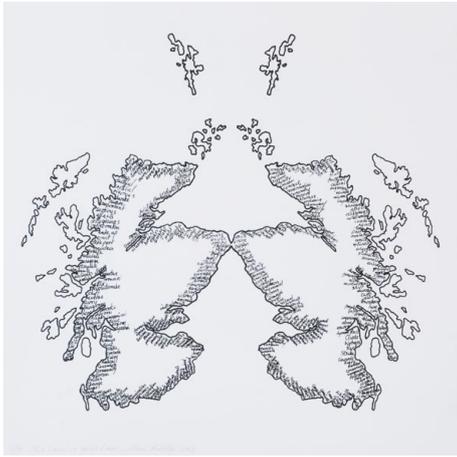
Born in 1977 in New Zealand, Kate Davis lives and works in Glasgow. Questioning how to bear witness to the complexities of the past, Davis' artwork is an attempt to reconsider, reclaim and reinvent what certain histories could look, sound and feel like. This has often involved responding to the aesthetic and political ambiguities of historical art works and their reception. Informed by successive waves of feminist art and theory, Davis works across a range of media, including drawing, installation, bookworks and film. Davis is a visiting lecturer at Glasgow School of Art.

Kate Davis has recently presented solo exhibitions at Museo de la Ciudad and La Galeria de Comercio, Mexico, the Centre for Contemporary Arts, Glasgow (two-person commission with Faith Wilding for Glasgow International) (2010), Galerie Kamm, Berlin (2011), Sorcha Dallas, Glasgow (2008), Tate Britain, London (2007) and Kunsthalle Basel (2006). Her work has also been shown as part of "The End of the line: attitudes in drawing", a Hayward Touring Exhibition (2009), 'Art Sheffield 10' (collaborative commission with Jimmy Robert) (2010), 'Das Gespinst', Städtisches Museum Abteiberg, Monchengladbach (2009), 'Poetical Political' at Simon Lee Gallery, London (2007), "Like Leaves" at Tonya Bondakar Gallery, New York (2007) and "If I can't dance I don't want to be part of your revolution" at De Appel Amsterdam (2006). Davis has been awarded a Smithsonian Artist Research Fellowship (2012) and residencies at Camden Arts Centre, London (2010), Banff Arts Center, Canada (2008) and Cove Park, in Argyll and Bute, Scotland (2006). Current and forthcoming projects include *eva International* (curated by Annie Fletcher) and a group exhibition at Museo Rufino Tamayo, Mexico (curated by Adam Szymczyk).

Sam Ainsley, *This Land is Your Land...*, 2012

Digital pigment fine art print on paper, 50cm (h) x 50cm (w). Edition of 7 blue on red, edition of 7 red on blue and edition of 7 black on white.

"My original idea was to use the names of all the women's memorials in Scotland since the Red Clyde and the Women's Rent Strike; but I also wanted the text to hug the coastline of mainland



Scotland (I couldn't fit text into the islands!) as all old maps show. Many of the memorials were inland so I decided to start with the Red Clyde and the Women's Rent Strike (in Glasgow) and by a process of word association celebrate the qualities of all the women of Scotland; I didn't want to name names as so many would have to be left out...

Most of all I want to pay homage to everyone at Women's Library who have sustained so many of us over the years, in particular Sue John and Adele Patrick, without whom, as they say, none of this would have been possible."

About Sam Ainsley

Sam Ainsley is an artist and teacher and until recently was Head of the MFA Programme at Glasgow School of Art. She has forged a remarkable career within the visual arts sector nationally and internationally. From 1985-1991 she taught on the Environmental Art programme under David Harding's leadership when she co-founded the Master of Fine Art course and was the programme Director from its inception until 2006. She currently teaches part-time in Painting and Printmaking at GSA.

She has exhibited in and curated independent exhibitions and undertaken residencies in numerous institutions and arts organisations across the USA, Australasia, Europe and the UK. She remains an external advisor to many MFA courses including Liverpool John Moores & Newcastle University and is the Visitor to the Royal Academy Schools. Recent presentations of her work include 'New Scots', RSA Edinburgh, 2008 and a recent two person show "Atlas of Encounters" at I Space Gallery, Chicago in February 2009.

Sarah Wright, *Horses*, 2012

Digital print, screenprint and coloured pencil on newsprint, 28.5cm (w) x 38cm (h), 20 pages. Edition of 20.

"*Horses* takes the library's vast collection of zines as its starting point. These modest and seemingly ephemeral objects had a sense of immediacy; an urgency of production that could only happen in the bedroom of a young artist, writer, activist etc, with a do-it-yourself attitude to printing and self publishing. Their use of photocopying as a means of quick reproduction, prolific use of collage and appropriated imagery resonated





closely with methods I often employ in my own work. Rather than working with one zine in particular, I used these characteristics to produce a series of prints in a newspaper format.

"*Horses* uses a group of images and motifs that have been circulating within my recent work; photographs are printed, photocopied, scanned, and then reprinted. Painted marks become printed marks and silkscreened shapes mirror previous pages. I'm interested in how these images can move across 'states' in a non linear fashion, like a Jacob's Ladder toy, setting in motion a process of transfers from image to object and back."

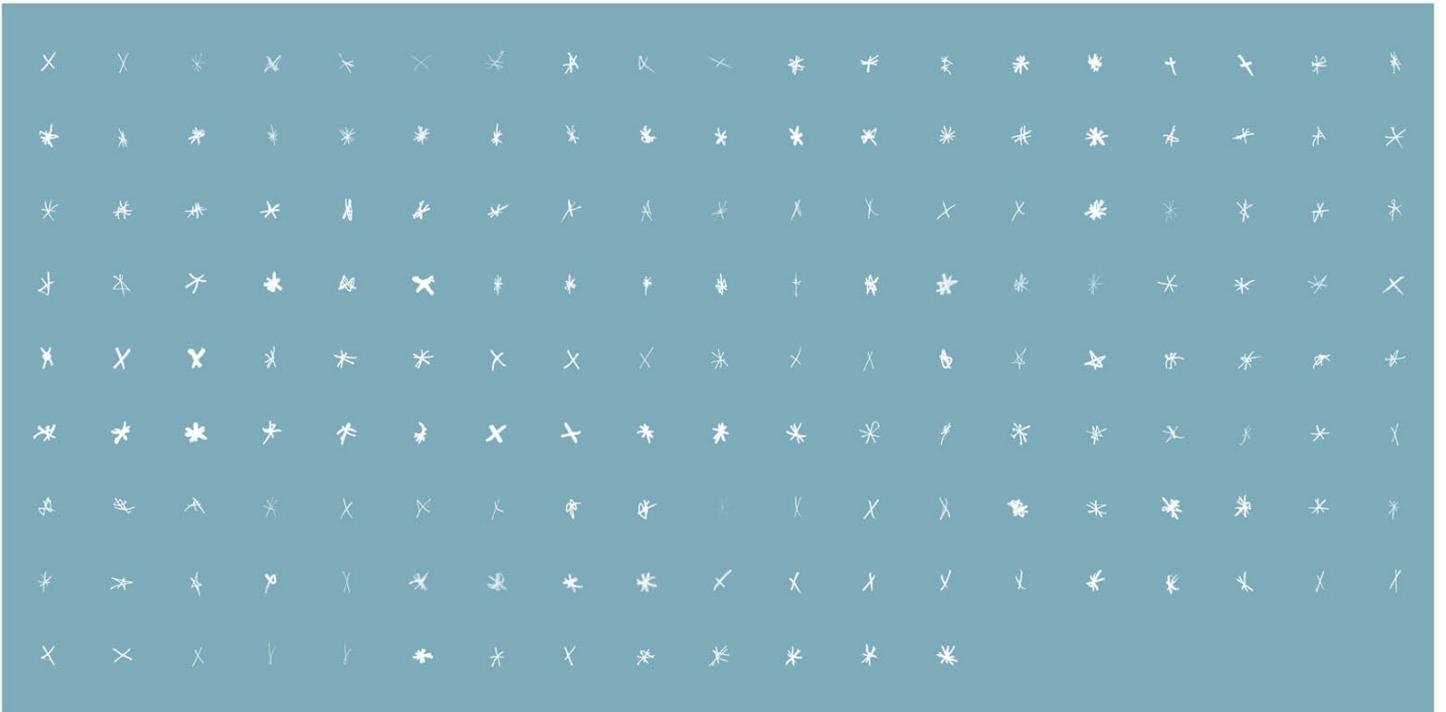
About Sarah Wright

Sarah Wright graduated from Painting and Printmaking in 2009 from Glasgow School of Art. Working predominantly in printmaking, Sarah has shown widely in Glasgow, including, *The Queen Is Dead*, Glasgow School of Art Student Association, *Showcase: Six by Six*, Glasgow Print Studio, both 2011. *The Mutual Members Show*, The Glue Factory, Glasgow, *Black & White*, David Dale Gallery & Studios, Glasgow and *50/50*, Glasgow Print Studio, Glasgow, all 2010. *Brigadoon*, Southside Studios, Glasgow, *Drawn Together*, Pentagon Gallery, Glasgow, *The New Generation Show*, Compass Gallery, Glasgow and *In Progress*, Assembly Gallery, Glasgow, all 2009.

Shauna McMullan, *165 Stars, Found in GWL Lending Library*, 2012

Digital pigment fine art print on paper, 56cm (w) x 28cm (h). Edition of 20.

Shauna McMullan combed GWL's lending library collecting the marginalia and specifically the asterisks and starred items from hundreds of the donated volumes. The resulting work, a piece composed of the marks made by women in the books that have ended up as part of GWL's collection placed on a blue ground resonates with recent work including *Blue Spine* and *Something about a Word*. In the former, Shauna worked with over 500 women in GWL's and her own networks to create a new composite temporary public artwork made from donated books by women with a blue spine and in the latter she worked with 100 people whose handwritten sentence about the colour blue was translated into an artwork that inscribed the 100 handwritten sentences into steel with the work installed in the Atrium of Eastgate, London Rd, Bridgeton, the neighbourhood of GWL's future home.



About Shauna McMullan

Shauna McMullan studied Fine Art in Cheltenham, England followed by a Masters Degree at Glasgow School of Art and The School of the Art Institute of Chicago. She has received a number of awards including a Scottish Arts Council Scholarship at the British School at Rome and residencies at the NIFCA (Nordic Institute for Contemporary Art) in the Faroe Islands and Triangle Artist Workshop in Karachi, Pakistan. Her work has been shown nationally and internationally at major museums as well as through permanent public commissions.

Ciara Phillips, *Advice-giver*, 2012

Screenprint, 56cm (w) x 76cm (h).

Edition of 20.

Phillips's work for Glasgow Women's Library was made in response to items found the library's poster archive. *Don't Call Me Girl!* by the Chicago Women's Graphics Collective (c.1975) and *It's Even Worse in Europe* by the Guerrilla Girls (1989), although not cited directly, express an attitude that Phillips brings to bear on her own work. The *Advice-giver*, a toucan that Phillips photographed earlier this year in a city greenhouse in Zürich, suggests that we 'Give a damn' and refers to poster works by one of Phillips' admired artists and educators, Corita Kent (1918-86).

About Ciara Phillips

Born in Ottawa, Canada and currently based in Glasgow, Ciara Phillips studied Fine Art at Queen's University, Kingston (BFA 2000) and at the Glasgow School of Art (MFA 2004). Recent



exhibitions include: *Pull Everything Out*, with Corita Kent at Spike Island, Bristol, *Start with a practical idea*, Gregor Staiger, Zürich, *The only rule is work*, Kendall Koppe, Glasgow (2011) and *Zwischenraum : Space Between*, Der Kunstverein, Hamburg (2010). Ciara is the initiator of *Poster Club*, a group of seven artists who work collaboratively and have exhibited together at the Glasgow Print Studio (2011) and at Eastside Projects in Birmingham (2011).



Fiona Dean, *To the dear love of comrades: in memory of Flora Murray*, 2012

Digital pigment fine art print on paper, 46.5 cm (w) x 32.5 cm (h). Edition of 20.

Flora Murray was born in the former parish of Cummertrees, in Dumfries and Galloway in 1869. She was a medical doctor, an active and prominent member of the WSPU and fought a brave and public campaign against forcible feeding, looking after a succession of WSPU hunger-striking prisoners, including Mary Richardson, Olive Wharry, Kitty Marion and Emmeline Pankhurst to name only a few. With her colleague and long term companion Louisa Garrett Anderson, she established the Women's Hospital Corps in Paris in 1914 under the auspices of the French Red Cross and then the Endell Street Military Hospital, London from 1915-1919, run and staffed by women - recognised militant suffragists.

A woman of such remarkable achievements, yet so much of Flora's history is 'hidden', tucked away in archives, newspapers, periodicals - sometimes tenuous and fragmentary - which, along with searches for family members, have all played a part in trying to build up a 'lost' picture of Flora and her life and achievements. *To the dear love of comrades* is taken from part of the inscription on Flora's grave stone, and is an attempt to locate Flora somehow back home in Scotland; presented as a kind of open sketch book, the form of the print reflects the pencil, watercolor, gouache and gesso drawings made directly of the sometimes concrete, sometimes sketchy imagery and objects of her life. Framed by the WSPU colours (accounts suggest that Flora was rarely seen without her WSPU badge), objects such as her CBE; and the Women's

Hospital Corps medal and uniform that she and Louisa commissioned, are all present and set alongside some of the landscape and connections that Flora would have grown up with and known; Dalton kirk; Repentance tower; her home, Murraythwaite; the leaf of a tulip tree from the garden of the house where Flora was born; a fragment from her book; a poem quoted by Flora to remember lost comrades; her signature, traced from a visit home in 1910; and alongside, the constant presence and suggestion of her 'comrade' Louisa.

About Fiona Dean

Fiona Dean is an artist, educator and researcher. Based in Glasgow, Fiona received her BA (Hons) and PGDip in Fine Art, Sculpture from The Glasgow School of Art and her PhD from the University of Stirling. Her visual work is concerned with landscapes and objects and their relationships, in particular the narratives revealed through their histories, factual and fictional. These interests and approaches criss-cross painting, print-making, sculpture, writing, research and learning, with a particular focus on participatory practices and developing new pedagogies linked to artists' processes. She has received a number of awards for her work, including a Churchill Traveling Fellowship, Wingate Foundation Fellowship and funding from the Scottish Arts Council, British Council and European Culture Foundation. She has published various articles and essays related to these interests in understanding and questioning art's role in social inclusion and is currently Researcher with ArtWorks Scotland, part of the Paul Hamlyn Foundation's national programme of development to support artists working in participatory contexts and settings.



Sharon Thomas, *Mary Barbour Monument*, 2012

Collage (etching/digital print), 87cm (w) x 48cm (h). Edition of 10

Mary Barbour Monument is a limited edition print and body of research developed between 2011 and 2012, triggered from a recent body of work called *Herstory Portrait*; that catalogues powerful women in contemporary Scottish society.

By way of a media campaign launched on the Centenary of International Women's Day, 2011 and research made in Glasgow through local people, community groups and Caledonian

University Archive's, *Mary Barbour Monument* proposes a city marker to celebrate one of the most influential and powerful women in Glasgow's history: as the leader of the successful and historic 1911 Rent Strike in Glasgow, first female Baillie and magistrate, who should be remembered and heralded.

About Sharon Thomas

Sharon Thomas is an artist working in Glasgow with her recent career based between New York City, USA and Rome, Italy.

Recent shows include: *Mother/mother*, Air Gallery, DUMBO New York, 2009; *(E)merge*, Washington DC, USA, 2011; *Loop*, Tramway, Glasgow, 2011. With solo shows including: *Apotropaic*, Museet fur Religios Kunst, Denmark, 2009, *Tales of Shiny-Shiny*, The North Wall Arts Centre, Oxford, 2009 and *Herstory Portrait* at Paisley Museum, Paisley, 2012.



Delphine Dallison, *Grassroots*, 2012

Digital pigment fine art print on paper, badges, 35cm (w) x 35cm (h). Edition of 20 prints and badges.

"For this project, I drew my inspiration from the collection of badges collected in the GWL archive. When I first looked through the collection, I was struck to discover that it contained not only badges related to the feminist issues the library has supported over the years, but also to a much wider range of political causes, from "Free Nelson Mandela" to "Abseil against Clause 28", denoting the richness and variety of political activism which the Library has championed in past years."

"Looking through the badges was like getting a little history lesson and I wanted to create a print that would arouse people's inquisitive nature and encourage them to find out more about these badges and their place in the archive."

"Finally, to accompany the print, I also wanted to create a new edition of badges that reflected the variety of causes supported by the women currently working at GWL. I therefore contacted all the women currently working or volunteering at the library and as a result of their fantastic response, I was able to create an edition of 20 badges which once again demonstrates how political activism at GWL permeates all avenues of life, beyond what people would normally see as feminist issues."

About Delphine Dallison

Delphine Dallison is an upcoming artist with a keen interest in handmade publications and prints, 3D installations and participatory practice. In her work, she explores themes linked with gender and sexuality, drawing inspiration from her personal experience as a bisexual and gender queer individual. She is currently pursuing her studies at Glasgow School of Art and about to enter her final year.

Kate Gibson, *Homespun*, 2012

Screen Print, Digital and Laser Cutting, 42cm (w) x 59.4cm (h). Variable edition of 20: each print is unique.

Homespun is a homage to the dedicated homemakers of the 1950s. It's a modern-day domestic sticker bombing campaign, where completed chores are rewarded with stickers to be collected like coupons or co-op stamps.

"My inspiration from the archive was drawn from home, lifestyle and craft magazines from the fifties and sixties. In particular, the craft magazines often contained distinctive transfers for needlework, printed on utilitarian substrates; they also contained crochet and knitting patterns, technical illustrations, and domestic product ads that provided a rich source of ideas."

About Kate Gibson

Kate is a graphic artist based in Glasgow. Her work combines analogue and digital collage, use of found materials, screen printing and typography. In particular her work is concerned with the interplay of different contexts for symbols and typographic characters, working with reuse, reappropriation, and decay of materials. Following studies at Duncan of Jordanstone College of Art and Design, she has undertaken a wide range of projects including site specific installations, illustration, and print and web work for commercial clients, museums and charities.





Corin Sworn, *Arms!*,
2012

Giclee print,
newspaper, water
colour and gouache,
43 cm (w) x 58 cm
(h). Edition of 20.

"A friend suggested
that I read *Landscape
For a Good Woman* by
the sociologist Carol
Steedman. Glasgow
Women's Library was the
only public library with
it in their holdings- so
off I went to borrow that
copy.

"Steedman examines
her own upbringing in
working class London
in order to point out the
inadequacies of various
theoretical lenses used
to study marginal figures.
In reflection of her work,
Arms! plays with layering
to suggest the loss of the
specific in amassing the
multiple.

About Corin Sworn

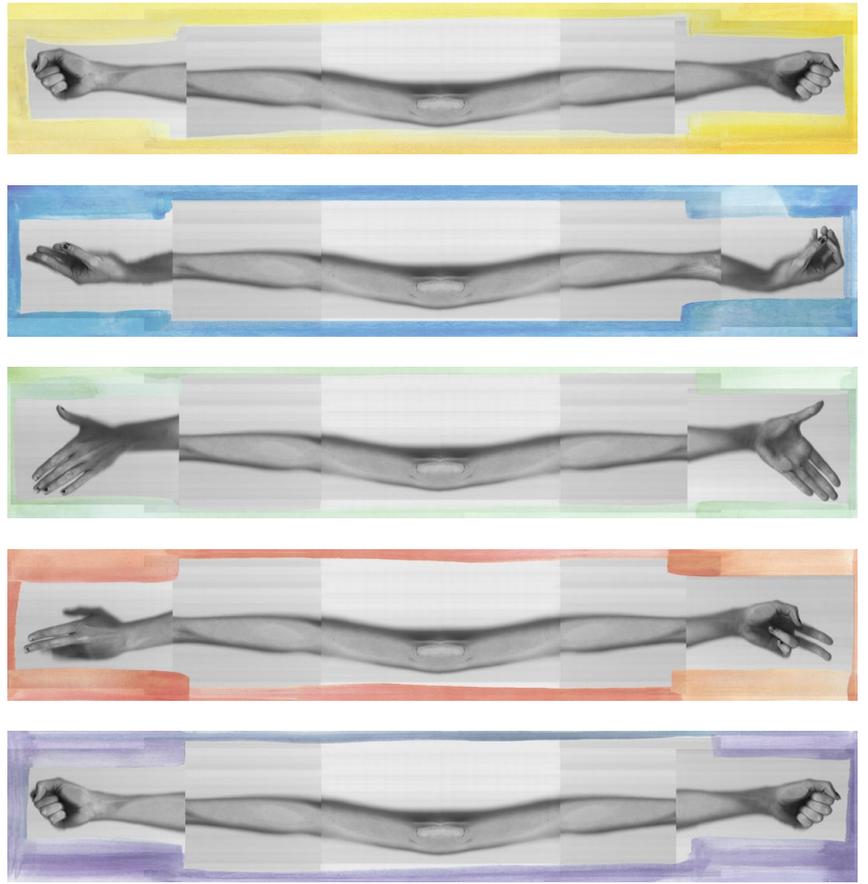
Corin Sworn studied Psychology and Art History at the University of British Columbia, Integrated Media at ECIAD in Vancouver and obtained an MFA at the Glasgow School of Art in 2009. She attended a residency at the Bauhaus in Dessau and completed the AAP at the LUX in London. Recent solo exhibitions include Tramway (2010) Tate Britain (2011), Contemporary Art Gallery, Vancouver (2011). Upcoming exhibitions include the Chisenhale Gallery, the Kunstverein Achen and the Venice Biennial with Hayley Tompkins and Duncan Campbell.

Ruth Barker, *A Scarf for Glasgow Women's Library*, 2012

Digital print on silk chiffon, 135cm x 30cm. Variable edition of 20; each print is unique.

The central panel of each scarf shows an image of the artist's hands, in an aesthetic suggesting the humble photocopy. Part of the beauty and strength of the Library's archive are the sheaves of photocopied notes and advertisements, revealing the historical significance of this simple tool for sharing information.

The Library is a quiet space, and yet through our body language – particularly the way we use our hands - we are always eloquent. The immensely warm and welcoming embrace of the



Library and its community is celebrated in the scarves' enveloping wrap.

About Ruth Barker

Ruth Barker is a Glasgow-based artist originally from Leeds. She completed a first class BA (Hons) in Environmental Art at Glasgow School of Art in 2001, and an MFA (Master of Fine Art) at GSA in 2004, and is currently undertaking a practice-based PhD at Newcastle University (2011 - 2014).

From a background in site and context specific practice, Barker's most recent work has been primarily performance based. In Barker's work, the re-making of the mythic space of performance becomes a gesture towards the ritual and artistic understanding of self, gender, and mortality.

Recent projects include performance commissions for Glasgow International festival of Visual Art; Cartel Gallery, London; Segedunum Museum, Wallsend; ReMap festival, Athens; the Centre for Interdisciplinary Artefact Studies, Newcastle; and Machon Hamayim Gallery, Tel Aviv.

In 2008 Barker designed the first permanent British war memorial to commemorate non-combatants killed in conflict. The Choir Loft is a grade II listed monument, and is sited beside the Cenotaph in Blackpool, UK.

Ashley Cook, *We Want*, 2012

Digital Print and Screen Print, 39.6cm (w) x 39.6cm (h). Edition of 20

We Want is a digital print and screen-print and was made at Glasgow Print Studio and inspired by the card game PANKO in the GWL archive.

"For this work, inspiration was taken from the Suffragette collection at GWL, specifically the quote 'We want what men have, it may not be a lot but we want it just the same', is taken from a Suffragette postcard and imagery is drawn from the card game PANKO."



The central image is a photo Cook took of fellow artist Janie Nicoll in 1996 for a suite of screen-prints called 'IT AINT EASY TO KEEP THE ONE YOU LOVE SATISFIED'. Other images are of Lady Justice, and various paradise-like images symbolising the search for a utopian ideal. The text in the work is repeated as a mantra, showing endurance and determination. The title also leaves room for further interpretation, including the longing that can be part of the female psyche.

About Ashley Cook

Ashley Cook creates narrative works with a mixture of found images and her own autographic and photographic images; iconography which she reuses, redevelops and manipulates continuously. She uses an intense palette of colour opposites that create a dreamlike and sometimes nocturnal quality to her work. Cook graduated from Glasgow School of Art with First Class BA Hons in 1986 and Postgraduate Printmaking in 1987 and has since continued to practice as a professional artist.



Claire Barclay, *Untitled*, 2012

Screenprint (diptych), 41.9cm (w) x 59.6cm (h). Two editions of 10 diptychs.

Barclay found inspiration from the GWL archives in the collection's *Jus Suffragii* magazines and Suffragette memorabilia. The featured texts re-appropriate a slogan that was used by the Social Purity Movement, aligned to temperance and women's suffrage groups in the late 1800's/early 1900's.

"I am interested in their notion of a 'blameless life', when compared to the moral codes which underlie contemporary society, and the sense of hypocrisy and guilt which seems to pervade. The phrase suggests a romanticized ideal of an innate feminine innocence, symbolized by the white flower, sometimes worn by suffragettes. Comparisons between feminine virtue and the purity of nature is outdated and sometimes complacent, but these groups also left a legacy of their struggle for progressive moral and social change which we still find inspiring."

About Claire Barclay

Claire Barclay lives in Glasgow where she studied at the School of Art in the late 80s and early 90s. Since then, she has exhibited widely, and is recognized for her large scale sculptural installations. In 2003 she represented Scotland at the Venice Biennale, with an installation at the Palazzo Giustinian-Lolin. Her first retrospective exhibition took place at The Fruitmarket Gallery in Edinburgh in 2009.

She was a recipient of a Paul Hamlyn Award from 2007-2009, and more recently exhibited *Shadow Spans* at the Whitechapel Art Gallery in London as a recipient of the 2010 Bloomberg Commission. Her work explores themes such as the role of craft in contemporary art, contrasts between natural elements and man-made items, and the commoditisation of art as espoused by various lifestyle ideologies.

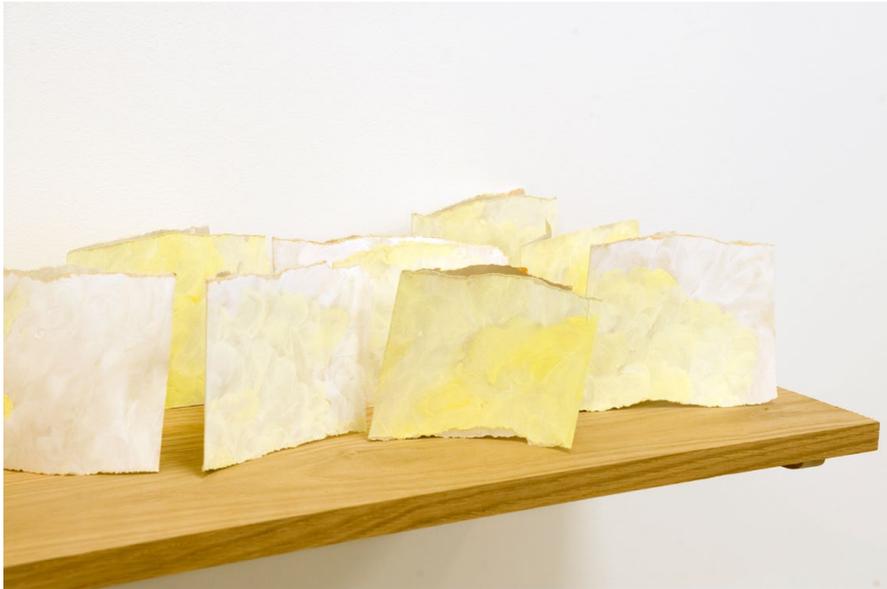
Other exhibitions include: *Pale Heights*, 2009, Mudam, Luxembourg, *Shifting Ground*, 2008, Camden Arts Centre, London, and *Fault on the right side*, 2007, Kunstverein Braunschweig.



Karla Black, *Necessity*, 2012

Sugar paper and body paint, approximately 12cm (h) x 11cm (w), each work varies. Variable edition of 50; each work is unique.

This edition consists of 50 small sculptures that sit like greetings cards and, when owned as single objects, should be placed on already existing domestic furniture such as a desk, table, mantelpiece or shelf. They are made of sugar paper that has been smeared with peach, white and yellow body paint.



About Karla Black

Karla Black graduated from the sculpture department at Glasgow School of Art in 1999, and from the MFA in 2004. In 2011, she represented Scotland at the 54th Venice Biennale and was nominated for the Turner Prize. In 2012 she had solo exhibitions at the Gallery of Modern Art, Glasgow, Schinkel Pavillon, Berlin, Modern Art, London and Dallas Museum of Art. Other recent solo exhibitions include Kunsthalle Nuremberg (2010), Migros Museum, Zurich, Kunstverein

Hamburg, Modern Art, Oxford, Inverleith House, Edinburgh, Mary Mary, Glasgow (all 2009).

In 2013, she will have solo exhibitions at The ICA Philadelphia, Galerie Gisela Capitain, Cologne, Gemeentemuseum, The Hague, and Kestnergesellschaft, Hannover.



Helen de Main, *21 Spare Ribs*, 2012

Screenprint, 21cm (w) x 29.7cm (h). Variable edition of 21; 2 of each print.

This series of prints are inspired directly by the Library's Spare Rib collection – a feminist magazine that ran from 1972 – 1993.



“Whilst looking through the archive of these magazines, I found the issue from January 1980, the month that I was born. Leafing through the magazine, I was struck by a number of issues that still seemed pertinent, over three decades later.”

The texts in each of the works are drawn directly from the January edition of the magazine through it's 21 year history, and relate to a wide range of feminist and political topics covered in the magazine, as well as more personal and poetic stories.

Attracted also to the strong visual identity of the magazine, the colours of each print also directly references those used in the corresponding issue.”

About Helen de Main

Helen de Main lives and works in Glasgow. She gained a BA in Sculpture from Sheffield Hallam

University in 2002 and a MFA from Glasgow School of Art in 2008.

Working in sculpture and printmaking her work looks at ideas associated with public space, architecture and development and the relation these have to power, movement and control; often incorporating fragments of text culled from different forms of media.

She has shown widely in the UK and internationally. Recent exhibitions include PETROSPHERE, and Art Lending Library, both part of Glasgow International Festival of Visual Art 2012, Polis, Intermedia Gallery, Glasgow (solo, 2012), Studio Project 27 Market Gallery, Glasgow (solo), One Over Another, Annuale, Edinburgh (2011), Between Here & Somewhere Else, Overgaden Institute for Contemporary Art, Copenhagen, Denmark, Al Hoash Palestinian Art Court, Jerusalem, Al Khaf, Bethlehem and Sakakini, Ramallah (all 2010). RUBBLE STIR, Glue Factory, Glasgow, (2010) Unstable Objects SWG3, Glasgow, Laying the Bounds (solo) Northcabin, Bristol (both 2009). www.helendemain.net

Elsbeth Lamb, *Timepiece*, 2012

Digital pigment fine art print on paper, 24cm (w) x 46cm (h). Edition of 20.

The object that sparked off the research for the banner and edition *Timepiece* was the small Victorian fob watch in the GWL collection.

“I was intrigued by the small flower which appeared to be a yellow rose at the centre of the watch and I discovered that the yellow rose was the symbol of the American Suffragists. Further research into the UK Suffragette movement led to the idea of making a banner as the Women’s Social and Political Union is reckoned to be the first campaigning body to use colour and design to create a corporate identity.”

“This banner is dedicated to the memory of Sylvia Pankhurst who was not only a militant agitator for the Suffragette movement but also a gifted artist.”

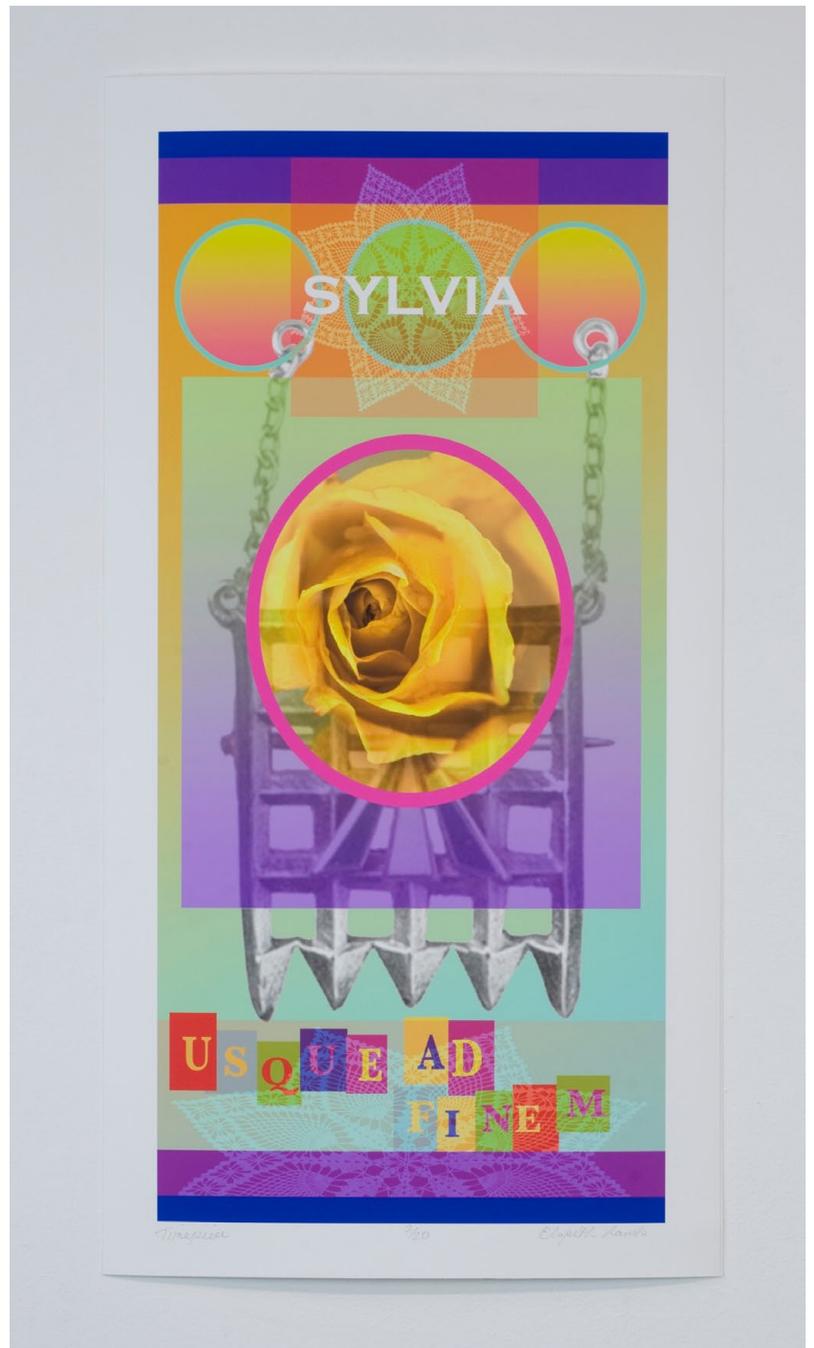


About Elspeth Lamb

Elspeth Lamb studied at Glasgow School of Art, Manchester Metropolitan University and the Tamarind Institute of Lithography, University of New Mexico USA, her main specialism being printmaking. She is an elected RSA Academician, and an elected member of the Society of Scottish Artists and Royal Glasgow Institute and has taught several workshops in lithography at the Joan Miro Foundation in Mallorca, Spain.

She has won a number of awards for her work, which is also included in major collections such as the Japanese Consular Collection, The British Council, the MAG Collection, and the Joan Miro Foundation Collection, as well as being represented in several Art Galleries and Museums both in the UK and abroad.

For 21 years she taught at the Edinburgh College of Art, latterly as Head of the Department of Printmaking and she has been visiting lecturer at many colleges in the UK. She chose to give up all academic teaching commitments in 1999 to pursue her artistic career. Her most recent residencies have been in Bulgaria, Canada and Newfoundland, and she exhibits regularly at home and abroad.



Ellie Harrison, *National Museum of Roller Derby*

Ellie chose to use the invitation to contribute to GWL's anniversary project, as an opportunity to undertake an informal residency at the Library and to develop her knowledge and understanding of women's history - specifically the Women's Liberation Movement of the 1970s.

Rather than produce an 'edition' to be sold to raise funds for the Library, Ellie chose to develop an 'outreach' project; an experiment in audience development. On 1 June 2012 "The National Museum of Roller Derby" was launched, with the aim of bringing a whole new, strong and revolutionary young audience to the Library, by using it as the home for the UK's first official archive of the new and exciting all-female, full-contact sport of Women's Flat Track Roller Derby (WFTDA).

Working closely alongside the Glasgow Roller Derby league (with whom she is currently training), Ellie hopes to use this project to examine the essence of contemporary grassroots organisation captured in WFTDA mantra "by the skaters, for the skaters". In this Olympic year, she aims to test the political limits of sport by brokering a lasting partnership between Roller Girls all over the country and the important shared heritage contained within the Library's archive, to see what might emerge. At a time when the UK's women are being disproportionately



affected by so-called 'austerity measures', which may eventually risk reversing the important gains made in the 1970s, it is now, more than ever, vital that we remind ourselves of our successes in the past and work out how we can best work together in the present.

The Revolution on Roller Skates

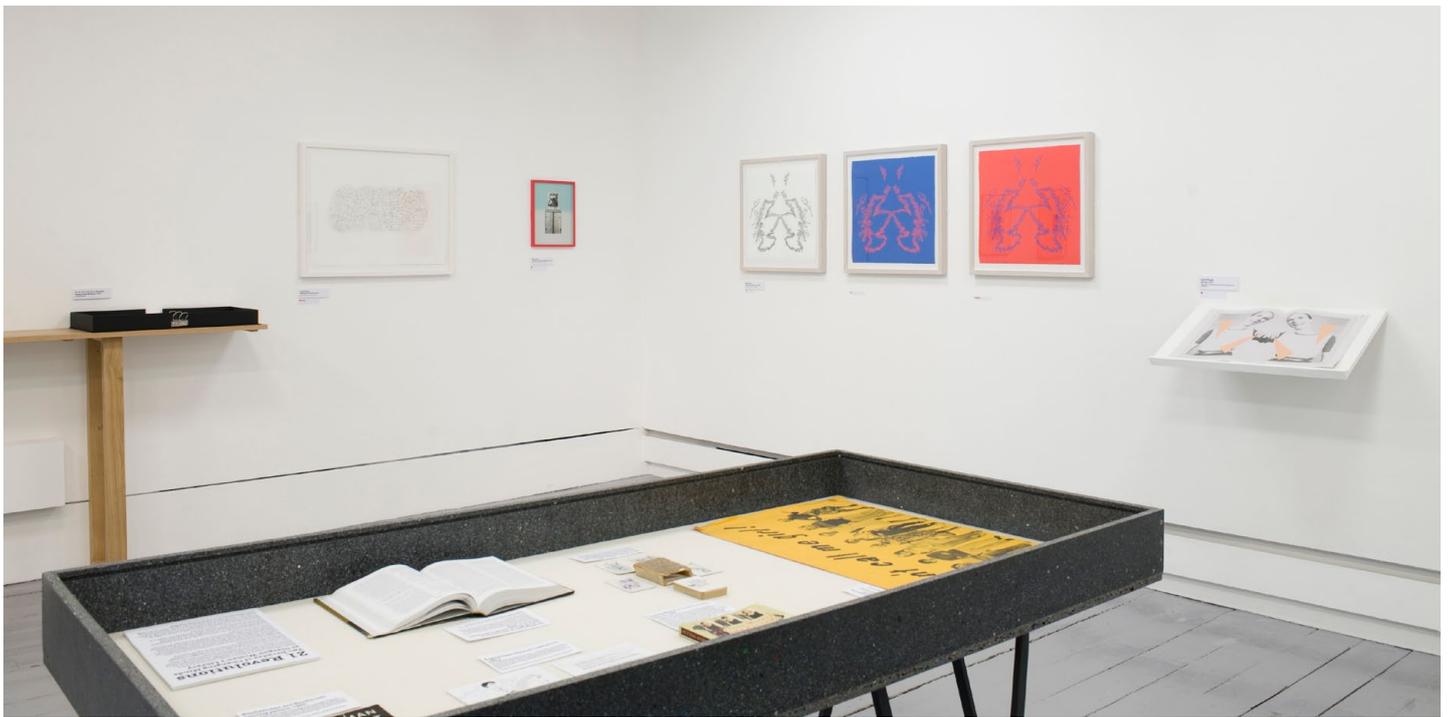
Programmed to coincide with the 21 Revolutions exhibition at the CCA, The Revolution on Roller Skates will be the first public exhibition at Glasgow Women's Library of materials donated to the new museum's collection. Carefully curated by members of Glasgow Roller Derby and Auld Reekie Roller Girls – Sharon McMeekin, Cara Viola and Kirstie Meehan – it aims to offer an insight into the fast-and-furious first years of Women's Flat Track Roller Derby in the UK since its beginnings in 2006.

www.nmrd.org.uk

About Ellie Harrison

Ellie Harrison is an artist based in Glasgow shortlisted for the Converse/Dazed 2011 Emerging Artists Award and featured in The List Hot 100 – the 2011 definitive list of Scottish creative talent. She studied Fine Art at Nottingham Trent University, Goldsmiths College and Glasgow School of Art, where she where she completed a Leverhulme Scholarship on the Master of Fine Art programme in 2010.

She defines her practice as emerging from the tension between the competing roles of artist, activist and administrator. Using skills and strategies drawn from each of these perspectives she creates playful and engaging work, in and out of artworld contexts, which aims to investigate and respond to the political and economic systems within which we all live.



21 Revolutions: Twenty Years of Changing Minds at Glasgow Women's Library, 22 September to 13 October 2012, Intermedia Gallery, CCA Glasgow



Follow this QR code to our website to find out more about GWL's Two Decades of Changing Minds. You can also talk to us about 21 Revolutions on Facebook and send your views to @gwlkettle on Twitter with the #21Revolutions hashtag.

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