

21 Revolutions:
New writing and prints
inspired by the collection at
Glasgow Women's Library

21

Revolutions



Artists

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

Writers

Karen Campbell
Anne Donovan
Margaret Elphinstone
Vicki Feather
Helen FitzGerald
Janice Galloway
Muriel Gray
Jen Hadfield
Jackie Kay
A. L. Kennedy
Kirsty Logan
Laura Mamey
Heather Middleton
Alison Miller
Denise Mina
Donna Moore
Elizabeth Reeder
Leela Soma
Zoë Strachan
and Louise Welsh
Zoë Wicomb

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New writing and prints inspired by
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Edited by Adele Patrick





Jacki Parry
Women in the City

The focus for Women in the City is provided by the five geographical locations of the Library since its inception in Garnethill to its permanent 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 the Library. 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.

She studied papermaking in Barcelona with Laurence Barker, and in Hiroshi, 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, The Hunterian, University of Glasgow, Glasgow, British Council, London, and National Gallery of Art, Washington DC, USA (Paper Conservation Collection). In 2013, she presented a solo exhibition of her work at the Dovecot Gallery, Edinburgh.

Photo: Jean Donaldson
Glasgow Women's Library collection



Ciara Phillips
Advice-giver

Ciara's work was made in response to items found in 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 Ciara brings to bear on her own work. The Advice-giver – a toucan that she photographed in 2012, in a city greenhouse in Zurich – suggests that we 'Give a damn', and refers to poster works by one of her admired artists and educators, Corita Kent (1918–86).

About Ciara Phillips

Born in Ottawa, Canada, and currently based in Glasgow, Ciara graduated from Queen's University, Kingston, in 2000, with a Bachelor in Fine Art, and from Glasgow School of Art in 2004, with a Masters in Fine Art.

Screen-printing is at the core of Ciara's practice; printing on paper, textiles and other materials, to form 2D works and installations.

Recent exhibitions include: There should be new rules next week, Dundee Contemporary Arts (2013); And more, Inverleith House, Edinburgh (2013); Pull everything out, with Corita Kent at Spike Island, Bristol (2012); Start with a practical idea, Gregor Staiger, Zurich (2012); and Zwischenraum Space Between, Der Kunstverein, Hamburg (2010). She has upcoming exhibitions at The Showroom, London, and Neues Museum, Nürnberg. She was Artist-in-Residence at Drawing Room, London (2013), and at St. John's College, Oxford (2014).

In 2010, Ciara started Poster Club, a collaborative artist's project. Poster Club has exhibited together at Glasgow Print Studio (2013); Eastside Projects, Birmingham (2011); and Platform, Glasgow (2013).



Lucy Skaer
Cheiron in Type

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 1911 a hand press and tray of type were delivered to the Woolfs 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 peers', 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 a photograph of a damaged copy of Cheiron by R.C. Trevelyan, published by the Hogarth Press, and printed in 1927. The book is cast into a block with melted-down tin type.

About Lucy Skaer

Lucy Skaer was born in Cambridge, and is currently based in Glasgow where she completed a BA (Hons) at Glasgow School of Art. Lucy has a diverse practice, incorporating almost all forms of production: sculptures, drawings, videos, films and prints, often combined in installations.

In 1997, Lucy co-founded the collaborative group Henry VIII's Wives, and also worked at Transmission Gallery, Glasgow, where she had her first solo show in 2000. In 2003, she was shortlisted for the Becks Futures art prize, and exhibited at the first Scottish presentation of the Venice Biennale, where she also exhibited in 2007. Her solo presentations include: Voice and Loyalty, Tramway, Glasgow (2013); Proposal for Mount Stuart for an Abandoned Place, Leeds (2011); a m Fruitmarket Gallery at Chisenhall, nominated for

Photo: Luke Fowler



Corin Sworn
Armel

"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 in the city 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, Armel plays with layering, to suggest the loss of the specific in amassing the multiple."

About Corin Sworn

Corin Sworn completed a BA in Psychology at the University of British Columbia, Vancouver, in 1999; a Bachelor of Fine Arts at the Institute of Art & Design, Vancouver, in 2002; and a Master of Fine Arts at The Glasgow School of Art, in 2009. She lives and works in Glasgow.

Recent solo exhibitions include: The Ragged Dancers, Chisenhall Gallery, London (2013); Neuer Scherer Kunstverein (2013); Contemporary Art Gallery, Vancouver (2011); Timespan Museum Arts Centre, Helmsdale, Scotland (2011); Art Centre, Tate Britain (2011); Tramway (2010); and Armington Garcia for Glasgow International Biennale.

Corin creates atmospheric installations that weave fiction and history through film and text. She is represented by Kendall Koppe Gallery, Glasgow, and Blanket Contemporary Inc., Vancouver.

Photo: Luke Fowler



Sharon Thomas
Mary Barbour Monument

"Mary Barbour Monument is a limited edition print and research project, 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, as well as research conducted in Glasgow through local people, community groups and Caledonian University Archives, Mary Barbour Monument proposes a city marker to celebrate one of the most influential and powerful women in Glasgow's history. Mary Barbour led the successful and historic 1915 Rent Strike in Glasgow, and was the first female Bailie and Magistrate, so should be remembered and heralded."

About Sharon Thomas

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

A central theme within Sharon's work is that of the role of artist as author, analyst and social dandy, questioning social constructs, their consequential rituals and art's role within them. Using imaginary material, excerpts from her personal history, and the 'real' history of art, Sharon creates fictional narratives that throw light onto these subjects, where institutional power has to dance with the lone lay voice of the individual maker.

Recent exhibitions include: Mother/mother, Art Gallery, DUMBO, New York (2009); Emerge, Washington DC, USA (2011); and Loop, Tramway, Glasgow (2011). Solo shows include: Herstory Portrait, Paisley Museum, Paisley (2012); Tales of Shney-Shney, The North Wall Arts Centre, Oxford (2009); and Apotropaic, Museet for Religion Kunst, Denmark (2009).

Photo: Rose Healey
Glasgow Women's Library collection



Amanda Thomson
Moneses Unifloro

"The inspiration for the work came from finding a memorial to Mary McCallum Webster in Cubin Forest, and seeing it as part of the Mapping Memorials to Women in Scotland project, developed by the Library.

Moneses Unifloro 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 Unifloro, 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. The collecting and valuing of women's stories and histories is at the heart of Glasgow Women's Library, and is why it is such an important resource."

About Amanda Thomson

Amanda Thomson has a first-class BA (Hons) from 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 idea- and research-led, and fuses traditional and digital printmaking techniques, photography, bookmaking, video, three-dimensional work and installation. As part of current research, her practice has expanded to include walking. Amanda's work is often about how we are located (and locate ourselves) in the world, notions of space and place, and absence or subtle presence.

Recent solo exhibitions include: A Whene'er o' Timmer, Bakery Gallery, Iowa, USA (2010); A Bird's o' Crown, Tent Gallery, Edinburgh College of Art (2010); Several Forests, Academy Gallery, Elgin, Morayshire (2010); and Present/Passed, An Taisne Arts Centre, Portree, Isle of Skye (2009). She has just completed an Arts practice-led, interdisciplinary PhD.

Photo: Rose Healey
Glasgow Women's Library collection

Mary Barbour Monument

Sharon Thomas



Mary Barbour Monument, 2012
Collage (etching/digital print)
87cm (w) x 48cm (h). Edition of 10
Photo: Tian Khee Siong

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For more information about the *21 Revolutions* project, the Glasgow Women's Library collections, the limited edition prints, merchandise and our broader programmes visit www.womenslibrary.org.uk

The proceeds from the sale of this publication support the ongoing work of Glasgow Women's Library.

Prints from the *21 Revolutions* project can be found in the collections at Glasgow Women's Library and Glasgow Museums.

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Like all great feminist projects, this collection has the potential to permanently shift our perspective.

Charlotte Raven, Editor in Chief, *Feminist Times*

21 Revolutions illuminates how much history and memories inform women's imagination and creativity, as well as their politics. A brilliant collage of artists' and writers' responses – sombre, poignant, quirky, funny and challenging – to the rich and varied collections of Glasgow Women's Library, this book is a revelatory and moving testimony to the interconnections between past and present.

Dr Esther Breitenbach, Research Fellow, University of Edinburgh and co-editor of *Out of Bounds – Women in Scottish Society 1800-1945*

Glasgow Women's Library is a place of research – and respite – for contemporary artists as much as writers and readers. *21 Revolutions* includes a fine selection of contemporary women artists who make a difference and, in the words of artist Ciara Phillips, "give a damn".

Moira Jeffrey, Arts Critic

21 Revolutions provides a detailed and inspiring insight into the vital work of Glasgow Women's Library since its inception in 1991. This covetable, lavishly illustrated book features new writings and prints inspired by the GWL collection by the leading luminaries of Scottish arts and letters, including writers A. L. Kennedy, Denise Mina and Louise Welsh and artists Sam Ainsley, Karla Black and Claire Barclay.

Dr Sarah Lowndes, writer, curator and author of *Social Sculpture: Rise of the Glasgow Art Scene*

Buy it for your daughters, mother and grandmothers, but make sure your sons read it too.

Dr Elspeth King, Director, Stirling Smith Art Gallery and Museum



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