

Glasgow

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Lorna Macintyre, *Winter Sculpture*, 2005, bronze, goldleaf wood, steel, 52 x 100 x 30 cm. Photo: Victor Koblakov. Courtesy the artist and Mary Wray, Glasgow

Hayley Tompkins, *No Title (Seated)*, 2011, jacketed glass, clay, watercolour, full-page, wall, plastic glass, plaster joint, water, dimensions variable. Photo: Ruth Clark. Courtesy the artist and the Modern Institute, Tony Wastell Ltd, Glasgow

Anne-Marie Copestake, *And Under That* (left), 2012. Commissioned as the Margaret Tait Award 2011 by Glasgow Film Festival, Creative Scotland and LAR. Courtesy the artist

Kate Davis, *Diagrams Drawing 8*, 2009, pencil on page from *Artesian Magazine* catalogue, 44 x 33 cm. Courtesy the artist

Jessie Trapp, *With No Motion On*, 2011, ball nose ring, aluminium, 8 x 10 x 300 cm. Photo: Ruth Clark. Courtesy the artist

Charlotte Prodger, *I Was Confused About the Dancefloor* (left), 2010, video (colour film with sound), 4 min 24 sec. Photo: Ruth Clark. Courtesy the artist

Ernie Macpherson, *A Series of Monochrome* (left), 2010, video (colour film with sound), 4 min 24 sec. Photo: Ruth Clark. Courtesy the artist

Sarah Tripp, *I Wanna Hear Raindrops*, 2011, Photo: Robert O'Brien. Courtesy the artist

There is an increasingly accepted story that is wheeled out whenever one discusses Glasgow's art scene: it's titled the 'Glasgow miracle'. It generally relays the inordinate number of (mostly male) Turner Prize nominees and winners the city produces, the latest being Martin Boyce, who won the prize last year. It might trace the history of these artists and their work as evidence of the 'success' of the art scene, measuring such success in the language of competition, economy and fame. It concentrates on the results of art production and not the process of making – as though having a 'scene' somehow automatically creates 'stars' and winners, and as though it should be the goal of every artist to obtain such fame and fortune. And normally there's not too much emphasis placed on mass iron-casting sessions involving artists from all over the city or details of self-initiated experimental drawing groups. But then the narrative is one often written externally, usually by someone who resides south of Hadrian's Wall. So how do we, two London-based writers, come up with a different story? Well, we let some artists based in Glasgow – all of whom, it turned out, were alumni of the Glasgow School of Art who had stuck around – do the work for us, and handed them the control: we approached **Lorna Macintyre**, who is taking part in this month's Glasgow International (GI) festival, to ask if she would mind us visiting her studio and then suggesting another artist we should meet. Macintyre suggested **Hayley Tompkins**, who is busy preparing work for the São Paulo Biennial. Tompkins passed us on to **Anne-Marie Copestake**, who we spoke to days before the premiere of the film she made for the Margaret Tait Award. Copestake suggested we talk to **Kate Davis**; Davis gave us the details of **Alex Impey**, who in turn introduced us to **Charlotte Prodger**. Prodger, also taking part in GI, pointed us to **Sophie Macpherson**, who asked us to finish this tea-drinking, downpour-dodging studio-visit marathon with **Sarah Tripp**. What emerged was a very different picture of this city of artists – admittedly just one picture – but it was one that emphasised nonhierarchical relationships, the strong presence of female artists, an impressive network of support structures and artists who enable themselves and one another to make work.

words OLIVER BASCIANO and LAURA McLEAN-FERRIS

Lorna Macintyre



Hayley Tompkins



biblical rain,
GLASGOW
MIRACLE, Georgian
tenements, cups of tea,
VIRGINIA WOOLF,
Duracell batteries,
Hello Otricia,
KNITTED JUMPERS,
hairstyles, Muscles of
Joy, FIGURATIVE
HISTORY, sheets of
A4, Berlin nightclubs,
TONY CONRAD,
fashion, Christopher
Bollas, LANGUAGE,
borrowing

Anne-Marie Copestake



Kate Davis

Alex Impey



Sarah Tripp



Sophie Macpherson



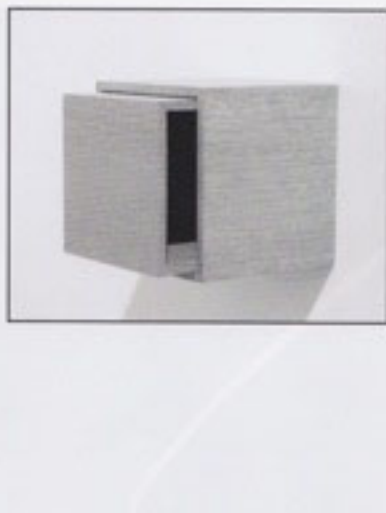
Charlotte Prodder



Sophie Macpherson

It's an interesting time for Sophie Macpherson's work. While she has previously opened up a territory between movement and object, primarily in video and sculpture, she has recently made direct movements into performative and participatory works. In her final exhibition at Sorcha Dallas (the gallery has now closed), a 16mm film depicted the artist interacting with the show's sculptures. A recent work saw her creating a set of images of her friends and then setting up a hairdressing booth - visitors to the exhibition could choose one of the four haircuts (a 'Toesten' for example, after an image of the artist Torsten Lauschmann sporting a spruce barnet).

A residency at Tramway in 2010 culminated in a performance collaboration with the artist Clare Stephenson - *Shoplifters, Shoppers* - in the Pollokshields venue's theatre, eschewing the gallery space (this direct move into the live work perhaps linked to the fact that she was previously a member of the aforementioned *Muscles of Joy*). In that performance, and in Macpherson's other recent work, a very fetishistic form of clean, sporty, street-style clothing was made present, almost like a physical form of syntax or language - a woman's monologue about getting dressed was narrated by a man, while two girls chanted words like 'yellow T-shirt' and 'hooped earrings' at one another in a ceremonial, almost religious style. As with a couple of the artists that we meet in Glasgow, issues around style seem to be functioning as an interesting point of departure for Macpherson. These are some of the remaining less-trodden paths for art to claim as territory, given that, historically, art has kept up the barricades to present itself as more significant than, and separate from, fashion and design. We rely on artists to go exactly where they're not meant to, however, and here it looks like they are continuing to do just that.



Top: Sarah Tripp, *I Borrow an Artist's Studio, Their Tools, Their Materials*, 2011. Photo: Robert Chilton. Courtesy the artist

Below: Sophie Macpherson, *Untitled Solo Exhibition*, 2010. Installation view, Sorcha Dallas Gallery. Photo: Ruth Clarke. Courtesy the artist

Sarah Tripp

Sarah Tripp borrows things from other people. Tools, materials, studios, anecdotes, even. What gets borrowed is determined by the lender and goes on to form the framework of - or restrictions to - an ongoing series called *I Borrow* (the artist is continuing the series for an exhibition in two parts at Collective in Edinburgh, opening 21 April). Tripp composes a text that explores her relationship with these imposed limits, with their instigator and the end results; which range from the sculptural object (geometric wall-mounted boxes, paintings), to a second text or perhaps a temporal gesture (such as a smile). The texts read like conundrums, she says: they are explorations of how to make art when put in a difficult fix. The restrictions on the tools of her practice seem to link to the artist's overriding interest in language - verbal and written - and nonlinguistic communication. It foregrounds the tools of production, and strongly suggests that it is these as much as an author that shape a work. Likewise, the limits of a vocabulary act almost as a cage in which ideas have to live. Tripp quotes the psychoanalyst Christopher Bollas and his thesis that communication depends on an 'illusion of understanding', and that (perhaps false) understanding allows for a degree of intersubjective creativity to develop in the space of the illusion. "The limitations of language make space for new selves, new behaviour, new social actions to emerge," Tripp explains. The artist's practice is an attempt to demonstrate such an emergence. ■

Glasgow International Festival of Visual Art will take place across the city from 20 April to 7 May. Lorna Macintyre's Midnight Scenes & Other Works is at Mary Mary, Glasgow, 20 April - 2 June; she has work in One Person's Materialism Is Another Person's Romanticism, programmed by GI, at the Briggait, Glasgow, 20 April - 7 May. Work by Hayley Tompkins is on view in the 30th São Paulo Biennial, 7 September - 9 December. Hayley Tompkins, Anne-Marie Coppestake, Kate Davis and Sophie Macpherson will have work in Studio 58: Women Artists in Glasgow Since WWII at Mackintosh Museum, 7 July - 29 September. Sophie Macpherson is part of Her Noise: Feminisms and the Sonic at Tate Modern, London, 3-5 May. Alex Impey has a solo show at sic! Raum für Kunst, Lucerne, 19 July - 11 August. Charlotte Prodger's Untitled, programmed by GI, is at Intermedia Gallery at CCA, Glasgow, 20 April - 7 May. Sarah Tripp has work in adaption at Collective, Edinburgh, 21 April - 27 May.