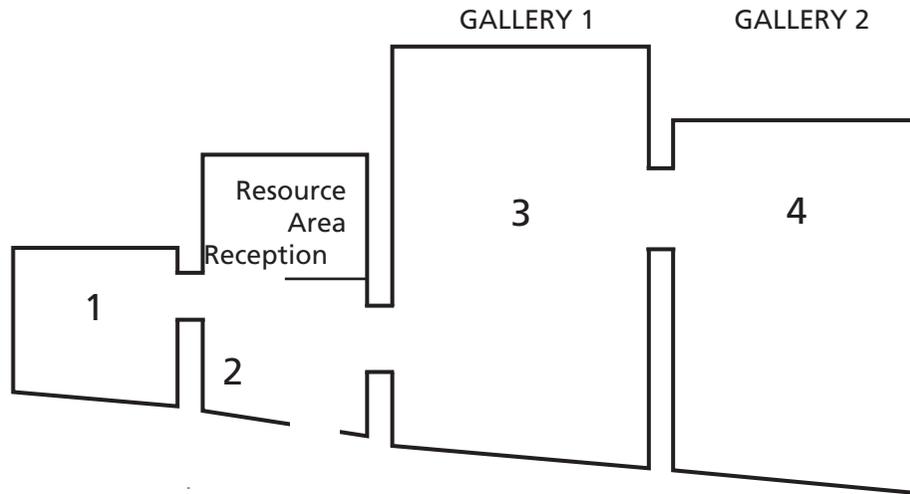


Floor Plan



Adaptation

Banu Cennetoglu & Philippine Hoegen |
Maria Fusco | Dominic Paterson | Sarah
Tripp
13 October - 25 November

1. Banu Cennetoglu & Philippine Hoegen

Excavate and be Damned?, 2012

9min looped video and audio with Masist Gül Business Card.

2. Maria Fusco

Start the Revolution Without Me: Notes on a Comic Face
2012, A0 poster.

3. Dominic Paterson

Adaptation (Ghost Story), 2012, 59min

Digital Film, display screens, chairs, slide mounts
and photograph.

4. Sarah Tripp

Shade Your Mind, 2012, 17min,

16mm film transferred to HD Video, mirror, window vinyl.

Featuring:

Sophia Cameron, Clinical Resource Manager
at Glasgow University

Ruth Barker, Performance Artist

Fritz Welch, Artist and Musician

Hiro Suda, Artist

Antonia Brecht, Bespoke Tailor

Editing by Rob Kennedy

Adaptation is a phased, year-long research project, initiated by Sarah Tripp with Collective. The project considers the effect that change can have on form and content - this is particularly pertinent at this time when Collective is in its own process of adaptation, preparing to move from its current site on Cockburn Street to a new site in the City Observatory on Calton Hill in 2013.

The practitioners contributing to Adaptation all have a multi-stranded practice, and over the course of a year, all the practitioners have developed their chosen individual research projects.

Philippine Hoegen and Banu Cennetoglu

In 2006 artists Philippine Hoegen and BAS/ Banu Cennetoglu initiated Bent Books; a series of publications produced in collaboration with artists from Turkey. Among other projects, they have produced a series of facsimiles of original works by Masist Gül (1947-2003), a multi-faceted artist of Armenian descent, who was born and lived in Istanbul.

For Adaptation Banu and Philippine have been considering another, incomplete graphic novel by Gül and, during two public debates, they have opened their questioning out to consider the ethics of posthumous publishing, translating colloquial language and the production of pornographic material. The first discussion was held in April 2012 at Rongwrong, an art space in Amsterdam, and included amongst others, art historian Sophie Berrebi, art critic Koen Kleijn and curator Manuel Klappe. The second, hosted by Collective, took place in May 2012 in Edinburgh and was chaired by writer Neil Cooper and included writer, publisher (Rebel Inc) and activist Kevin Williamson and Sarah Tripp. The audio track in this installation is a concise compilation of selected excerpts from both discussions.

Maria Fusco

Writer Maria Fusco has worked from ten films featuring Canadian actor Donald Sutherland to write a new book of short stories and essays for her Adaptation project. These writings are speculative in nature, what might happen, or could have happened, or how Maria 'owns' Sutherland in character roles. Maria has created two poster works of her stories, the first The Mechanical Copula, based on Federico Fellini's 1976 film Casanova in which Sutherland plays the title role was available in the gallery in May. The second available now, shows a new lyric essay titled Start the Revolution Without Me: Notes on a Comic Face based on the 1970 film of the same name.

Dominic Paterson

Dominic Paterson is a lecturer in History of Art at the University of Glasgow, and during Adaptation he has been considering the practice of art history and how this can be considered when thinking about his own history and memories. In his film work, Dominic layers together images from a slide library and the pseudo-domestic spaces of his university with three loosely related stories: his high school history teacher who also wrote ghost stories and led ghost tours; a professor of forensic medicine (a previous inhabitant of the university buildings) involved in some famous murder cases, who also tried (unsuccessfully) to adapt these into detective novels; and art historian Aby Warburg (1866-1929).

Sarah Tripp

During Adaptation, artist Sarah Tripp has been researching three related interests: the limitations of spoken and written forms of communication, the immersive experience of creative activities and the experience of being attuned with other people in the absence of words. Sarah's starting point for Adaptation was the writings of the British child psychotherapist D. W. Winnicott and his concept of 'transitional objects' and 'potential space' and scientific and philosophical explanations for our tendency to mirror behaviour.

Thanks:

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