

COLLECTIVE

New Work Scotland Programme
Shona Macnaughton | Tom Varley
James Bell
6 April – 5 May 2013

Collective is pleased to present two solo presentations as part of our New Work Scotland Programme (NWSP) by Shona Macnaughton and Tom Varley. These exhibitions are accompanied by a presentation in the Project Room by Collective's NWSP Critical Discourse Intern James Bell.

Shona Macnaughton presents a new body of work for her exhibition *Every Translator is a Traitor*. The title is derived from an Italian proverb and provides an overarching idea about versioning and questions of authenticity of 'the original'. For the exhibition Macnaughton has produced two film works, a new sculpture and will produce a performance over each weekend of the exhibition. Macnaughton has created a new fictional company, which she uses to consider the role of the employee, the structures of a business and the language developed to support those structures. Macnaughton questions the authenticity of her 'company' within the exhibition by using different aesthetics and language to represent specific elements of it including: the recruitment, training, the branding and the view as an employee. She combines footage shot on mobile phones, taken while working, with found objects left over from functions and highly polished, scripted films showing recruitment and training. During the exhibition there will be a weekly live performance, where an actor will perform the role of 'labour'.

Tom Varley has created a new film work titled *Violence. Silence.*, which continues his exploration into the relationship between abstraction and language. Influenced by constrained writing techniques, the film playfully explores the associative and poetic possibilities of language, while emphasising the fact that linguistic meaning amounts to an evolving consensus over the significance of essentially meaningless bits of information – abstract sounds and signs. The work's structure is based on audio recordings of medical examinations with patients suffering from receptive aphasia; a neurological impairment characterised by superficially fluent, grammatical speech but an inability to use or understand more than the most basic nouns and verbs. The film's title refers to the 1981 work *Violins, Violence, Silence* by American artist Bruce Nauman.

Artists' Biographies

Shona Macnaughton is an artist based in Edinburgh. Shona completed her MFA at Edinburgh College of Art in 2009 and has served as a co-director of the Embassy Gallery. Alongside her own practice Shona is a participant in the artist group Eastern Surf. Recent exhibitions include: Legion TV online commission, London, *Kernel Panic Control*, Eastern Surf, Galerija Galženica, Zagreb, Croatia, *Meet The Locals*, group exhibition Artíma gallerí, Reykjavik, Iceland, Glasgow International Festival with The Mutual Charter, event with Eastern Surf Built Overnight, Rhubaba, Edinburgh and *Our Complex*, Summer Projects Programme, Generator Projects, Dundee.

Tom Varley is an artist based in Glasgow. Since graduating from Glasgow School of Art in 2008 he has exhibited around the UK and internationally – most recently at Glasgow Project Room – as well as participating in a number of other projects, including *Group Affinity*, Kunstverein Munich 2011 and the Tramway/LUX Festival of Artist Moving Image, 2012. Tom served on the Transmission committee between 2009 and 2011 and was the recipient of the 2012 Drawing Room Bursary Award. Forthcoming exhibitions include: *Valise*, BQ, *Berlin and Drawing Biennial 2013*, Drawing Room, London.

Institution

This is an inherited place. Ideology, entombed in bricks and mortar, nods to an inconceivable past, defined by a disengaged present and unable to articulate or even imagine a future. The body, subjugated and mobilised in the creation of space, complicit in the perpetuation of this fiction, this place.

A brown sign demarcates a historically significant site, crisp and white, 1.4 miles away, time and place are established whilst rushing by at 70mph. To experience this time and place, or more specifically, to go *there*, would be to imply a relationship, an identification with these edifices. Hairline cracks begin to appear, the foundations are weak, the body assumes a stabilising stance. The body enters the institution and adorns a common identity of time and place.

The pillars are injected with a carbon-fibre-reinforced-polymer, repointed and repainted, crisp and white. Steel beams support corrugated steel sheets, insulated with asbestos and clad in coloured aluminium panels of crimson and teal. Floor to ceiling glass brings into plain view a pulpit that promulgates the legitimacy of this place. I stand in the pulpit, encased in glass and aluminium, and pay homage to this space whilst rushing by at 70mph. The language is unequivocally aspirational and claims a co-ownership, but your author is not to be trusted.

This place seems familiar. A common language is shared, one of disaggregation from the ruins of reality. These ruins have no historical present, instead they are constitutionally bound to stagnate in a present inhabited by bodies piled six deep under artificial lighting. Each body takes it in turn to change the halogen bulbs in darkness as an act of solidarity. The metaphor begins to lose meaning and I am back, standing in the pulpit, reassuring the space of our full comprehension of this place. The process repeats and continues ad infinitum.

Structural damage has overcome the institution and collapse is imminent. Luckily, forward planning has laid the groundwork for this new place, 1.4 miles away – we just need to get *there*. Somewhere between *here* and *there*, an atemporal schism opens. To cast light on this place I change the halogen bulb but the act is not reciprocated. Relations have fractured and without clearly defined institution, individual identity begins to reassert itself. Through time, or more specifically, a lack of time, common identity is found amongst the travellers. We congregate under the artificial lighting and discuss our funding application. Eventually, the ruins, crisp and white, come back into sight as I rush by at 70mph.

an an ingin ane an a

This is 500 words¹ about 6 ‘words’ or 4 interpreted words containing 5 syllables. Standard English phonetic transcription of the above interpreted words using the International Phonetic Alphabet (IPA for short) is “æŋ əŋjən wən əlso”. Correct pronunciation requires an understanding of the IPA and its combination of letters and diacritics².

To begin to comprehend these 6 words we must first differentiate between an accent, a dialect and a language. An accent, (e.g. Dundonian), is a distinct way of pronouncing language that can be indicative of, amongst other things, an individual’s locality, social class, etc. A dialect, (e.g. Dundonian), is a distinct form of language that can be indicative of, amongst other things, an individual’s locality, social class, etc. A language, (e.g. Dundonian), is a more abstract proposition. A Scottish accent, when applied to Standard English can be referred to as Scottish Standard English (SSE for short). There is no such thing as Dundonian Standard English. Our concerns, therefore, are very much of a dialectal nature.

The Dundonian dialect, geographically associated with the city of Dundee, is a local variant of East Central North Scots, itself a subset of Central Scots, one of the four regional iterations of the Scots language. The word “eh”, generally understood to mean “eye” and/or “I” and/or “yes”, is synonymous with the city. A bridie pie (“peh” in Dundonian) is a meat pastry originating from the Scottish town of Forfar. Dundee is approximately 11 miles south of Forfar. The bridie features in the Dundonian shibboleth³: “Twa bridies, a plen ane in an ingin ane an a.”⁴ This inextricably links both the consumption of this regional snack with the ability to interpret written dialect.

Now we have established a framework for interpretation, let us begin. Your guide and author is granted the fortune of bi-dialectal tongue, a hybrid tongue trained to navigate the slippage of the Scots language into dialect, through accent and emerging as SSE. Considering the form of the phrase as a whole, beginning “an an” it is reasonable⁵ to assume either repetition or a Scots word beside a more recognisable English word, like so: “[...] and an [...]”. The third ‘word’ – “ingin” – is a common noun starting with a vowel, and the subject of the phrase, phonetically transcribed (using IPA) the word would read ɪ əŋ. When we consider this from our current vantage point, a pie shop⁶ in Dundee, we can assume this noun is in addition to “[...] a plain ane [...]”, so is an additional food stuff. The word “ane” precedes both “plen” and “ingin”, and as we are ordering two pies, this word can be identified as “one”.

The main ingredients for a bridie are usually mince meat and onions (optional) wrapped in pastry. As pastry and meat are always present, the onion appears to be added in addition to the standard composition of the bridie. Interpretation is complete, context established and the pies ordered with an onion one also.

¹ Exclusive of footnotes.

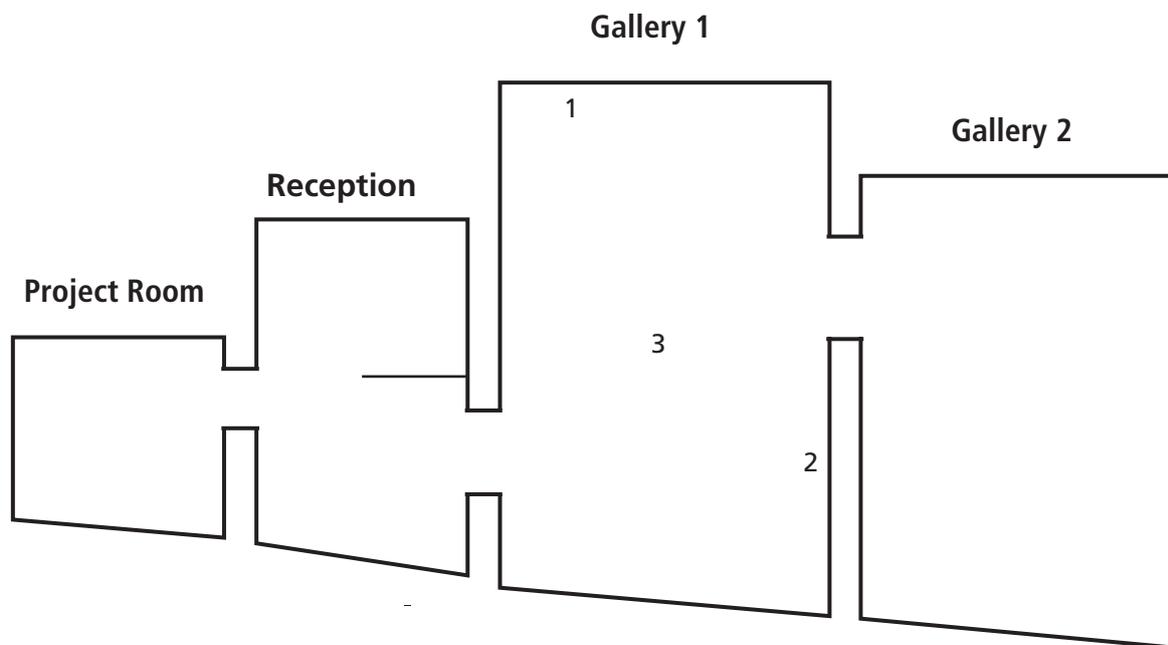
² A diacritic is a sign, such as an accent, when written in combination with a letter indicates a difference in pronunciation.

³ A shibboleth is a word or pronunciation that distinguishes a particular class or group of people.

⁴ “Jute, jam and student gibberish” The Scotsman, accessed 19/02/13, <http://www.scotsman.com/news/education/jute-jam-and-student-gibberish-1-1421361>.

⁵ As defined by your author and guide.

⁶ Dundee has a number of pie shops, including, but not limited to, Dundee Pie Shop, 247 Hilltown, Dundee, DD3 7AN. We are in a metaphorical pie shop however, so the exact location is not relevant.



Gallery 1 | Shona Macnaughton | *Every Translator is a Traitor*

1. Walkthrough at £8.68 per/hour – 7'35", 2013

2. Audition for £8.68 per/hour – 7'15", 2013

In order of appearance and words by: Demi Sutherland, Lise Morel, David Albury, Gary Quinn, Stephanie Mann, Elspeth Turner, Stephanie Daughtry, Shirley Pettigrew

Camera: Ryan Kernaghan

Co-produced with Tramway

3. Table (vinyl on plywood), 2013

4. Performer at £8.68 per/hour – unscheduled performance by Elspeth Turner every Saturday and Sunday during run of exhibition.

Gallery 2 | Tom Varley | *Violence. Silence.*

16mm film transferred to HD video, 4'40" (6' loop), 2013

Credits: Vocals: Mhari McMullan and Hannes Hellström; Eyeball: Jack McConville; Sign Language: Sophie Mackfall; Drums: Colin Kearney

Special thanks to: Chris Nelms, Jody Henderson, Rebecca Wilcox, Collective

Project Room | James Bell

Alan Currall | *Congratulations and Goodbye*, 2012

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