

Rhyme or Reason

An intensive programme on notation,
improvisation and score

Monday 22 – Friday 26 June 2015

12—9pm

Collective

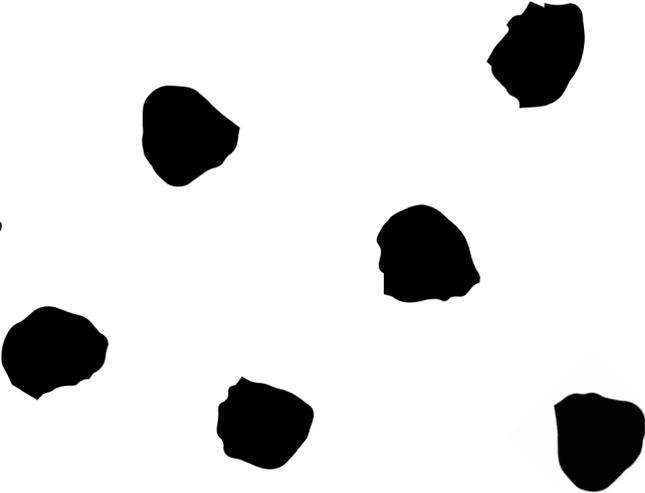
Monday 22 June

**Workshop sessions with LUX Scotland
and Anna McLauchlan, followed by a
public recital of Robert Ashley's *The
Entrance*, 1966, at St Mary's Cathedral,
6:30pm**

Anna McLauchlan will lead a participatory workshop that builds over three days, moving from scripted scenario to improvisatory session.

Whether or not your body features directly in your work, you will have a process of making, that includes repetitive physical acts. Repetition of an action enables its performance to become ingrained in the doer; facilitating improvisation both within action itself and also in the sequencing of a series of actions. Conversely, repetition underpins routine, which can maintain self-efficacy but is also identified as predictable and thus banal. Habitual acts can also make and preserve trauma in the body. These three related sessions practically explore the relation between repetition, improvisation, and day-to-day movement, making a space for awareness of the repeated actions you perform.

Anna McLauchlan studied Fine Art at Duncan of Jordanstone College of Art and Design, served on the committee of Glasgow's Transmission Gallery and has subsequently trained in environmental studies and hatha yoga. Anna is a Teaching Associate in Geography at the



University of Strathclyde, a hatha yoga teacher, and part of the artist-run group The Strickland Distribution.

Tuesday 23 June

***Model WC3 Club* by Struan Barr and
workshop sessions led by Will Holder**

Struan Barr's *Model WC3 Club* is an educational simulation of the World Wide Web Consortium's Annual Summit, investigating the potential for improvisation within the ever-increasing standardisation of the web. As free-marketeers, hypertext fundamentalists or amateur web enthusiasts you will choose your agenda and influence your way to the hypertext system of your dreams.

Struan Barr graduated from Product Design at the Glasgow School of Art in 2012 and he lives and works in London. Employed as a web designer, his interests include the early utopian ambitions of hypertext, the standardisation of the internet, design practice as sociology and William Burroughs' idea of the interzone.

Will Holder will convene a discussion on, and performances of, Robert Ashley's work over two days. Some years ago, typographer Will Holder and musician Alex Waterman proposed to composer Robert Ashley that musicians and non-musicians might produce new versions of his operas, by way of typographical scores.

The result of that proposal is their book *Yes, But Is It Edible?*, which comprises scores for Ashley's operas *Dust* (1998) and *Celestial Excursions* (2003). These operas' characters have, until now, been solely produced by and are the stories exchanged between Ashley and his 'band' (singers Sam Ashley, Joan La Barbara, Thomas Buckner, and Jacqueline Humbert); and in landscapes produced by 'Blue' Gene Tyranny, Tom Hamilton, David Moodey, Cas Boumans, and Mimi Johnson—the result of a thirty-year relationship.

Ashley's work, from 1963 to 2008, draws attention to the varying relations between instruction and score, and the tones of instructional address. Working with these scores gave us a better sense of how each one produces a specific mode of decision-making, telling us what to put on the pages of the scores, for any reader who follows.

Typographer Will Holder organises writing around cultural objects. He sees conversation as model and tool for a mutual and improvised set of publishing conditions whereby the usual roles of commissioner, author, subject, editor, printer and typographer are improvised and shared, as opposed to assigned and pre-determined. Holder is editor of *F.R.DAVID*, a journal concerned with reading and writing in the arts (published by de Appel, Amsterdam, since 2007). In May 2009 he co-curated *TalkShow* (with Richard Birkett) at the ICA, London. Together with Alex Waterman, he edited *Yes, But Is It Edible?*, the music of Robert Ashley, for two or more voices (New Documents, 2014). Holder is currently developing a protocol and interface for a collectively compiled catalogue of the Bob Cobbing archive.

Wednesday 24 June
***An an an an an annotation* by**
Giles Bailey, workshop led by Anna
McLauchlan, and Paul Sharits
screening with Benjamin Cook

Giles Bailey will lead *An an an an an annotation*,

two practical workshops that explore the possibilities of metadata (the marks, commentary and notes produced as we read) as a structural device for collaboratively developing experimental writing and performance. Working collaboratively, participants will produce a work in the margins of a selected text.

The workshops will be structured, practical sessions set over two days. After a short introduction and the presentation of a performance of Bailey's own work, the first session will explore a range of experimental writing exercises, which the group will develop into processes of its own in order to generate texts in relation to selected material. In the second session the group will elaborate these texts into a performance work documented on video.

Born in York in 1981, Giles Bailey works largely with performance, texts, video fragments and choreographies – either composed or strategically plundered from elsewhere – to rethink conventional approaches to the assemblage and recounting of history. Solo exhibitions and performances have been hosted variously by Kunsthalle Basel, The Hepworth (Wakefield), The Northern Charter (Newcastle), The Chisenhale Gallery (London), OUTPOST Gallery (Norwich), Transmission Gallery (Glasgow) and Kunst Werke (Berlin).

Benjamin Cook's screening event comprises the work of experimental filmmaker Paul Sharits, and is prefaced by an introduction to Sharits' notes, notation and scores that the American artist meticulously worked on in preparation for his 16mm films.

A leading member of the American avant-garde cinema of the 1960s and 1970s, Paul Sharits was also a teacher, critic, and proponent of 'structural film', as it was termed by P. Adams Sitney in 1969. Intrigued by the physical properties of the filmstrip, its development and projection, Sharits created a series of films examining the boundaries of physical perception. His advocacy helped

launch experimental filmmaking at numerous colleges and universities in the United States. Sharits' work is part of an essential history of experimental film. Exploring what makes up the nature of cinema, he utilised the basic elements of the medium while steering away from traditional tropes of narrative storyline and dramatic tension.

Benjamin Cook is the director of LUX, an international arts agency for the support and promotion of artists, and the founder of LUX Scotland.

Thursday 25 June

***An an an an an annotation* by Giles Bailey and workshop led by Laura Guy, followed by a public screening curated by Beatrice Gibson, at Edinburgh International Film Festival, Filmhouse, 8.20pm**

Laura Guy's workshop will be centered on Thompson's 'Rubbish Theory' in order to find a way, with the group, to conceptually frame notation. Detritus, residue and trace ephemera are not only by-products of activity, but also an index in and of themselves that lie on the margins of canonical histories. Comprising a close reading of Thompson's *Rubbish Theory*, this workshop will branch out into considering queer and feminist practices' relationship to discarded material, as well as considering manifesto practices in opposition to *Rubbish Theory*.

Laura Guy is currently completing a PhD in Art History at Manchester School of Art, MMU, focused on the form of the manifesto in art practices aligned with queer and feminist politics, and works as a Lecturer in the Department of Art at Goldsmiths College, University of London. She has contributed to various curatorial projects that deal with recent histories of left cultural production including *We Want People Who Can Draw: Instruction and Dissent in the British*

Art School at MMU Special Collections (2015); *Intentions - Strategies - Works* at TATE Liverpool (2014); *Inessential Fathers: An invitation to read together* at Archive Kabinett Berlin (2014) and *Some Girls are such a drag* at International Project Space (2013). With a group of artists she recently organised a collective reading of a text written by Zoe Leonard in 1992, to coincide with the UK General Election in 2015.

At the Edinburgh International Film Festival **Beatrice Gibson's** films *Agatha* (2012) and *The Tiger's Mind* (2012) will be shown alongside Maya Deren's enigmatic short *At Land* (1944), Mary Helena Clark's experimental detective film *The Dragon is the Frame* (2014), and Laida Lertxundi's *Footnotes to a House of Love* (2007), a sonically-seductive film set in Los Angeles. The screening will be accompanied by a conversation between the artist, Isla Leaver-Yap, and Benjamin Cook.

Beatrice Gibson is an artist based in London. Investigating ideas around voice, speech, collective production and the problems of representation, her films deploy notation and conversation as paradigms for their production.

Friday 26 June

Beatrice Gibson in conversation with Kate Gray, *Learning in Public Medium* by Conal McStravick with Irene Revell (in absentia), workshop led by Anna McLauchlan, and closing party

Kate Gray, will lead a discussion with Beatrice Gibson about the notational strategies employed within aesthetic practice, both as practical tools for operation and conceptual frames for the end work. The idea of the 'controlled accident' figures in Gibson's work, and its meaning and use will be explored in this session.

Beatrice's upcoming work *Crippled Symmetries* is a co-commission between Collective, Grazer

Kunstverein and FLAMIN (Film London Artists' Moving Image Network), which uses American modernist William Gaddis' epic satire *JR* as a score for its production. *Crippled Symmetries* will premiere in Scotland at Collective in August 2015, as part of the Edinburgh Art Festival.

Kate Gray has been involved in a range of artist-run initiatives over the years with a focus on the possibilities of involving publics in the production of visual art projects. Kate was appointed Director of Collective in 2008 and in 2013 moved the organisation into new premises in the Old City Observatory complex on Calton Hill.

Learning in a Public Medium is a close-reading workshop developed by **Conal McStravick** and **Irene Revell** that integrates Stuart Marshall's diverse approach to aesthetics and activism, with composer John Cage's instructional scores, and artist Allison Knowles' performance *#6 Shoes Of Your Choice* (1963).

Stuart Marshall (1949—1993) was an artist, musician, activist, writer and teacher. His rich and constellated legacy will be considered as both material and model for new critical contexts, and selected work of Marshall's will be screened and performed in this workshop.

Conal McStravick studied Environmental Art at Glasgow School of Art, served on the committee of Transmission Gallery, was selected for the LUX Associate Artists Programme in 2011, and is currently taking an MA Aesthetics & Art Theory at CRMEP Kingston University. Since re-locating to London, Conal has developed an events based practice where artists and arts practitioners meet to draw on material that sits

on the boundary between art and other arts disciplines and practices. Conal and collaborator Simone Hutchinson have contributed to *Gnommero* (edited by Sarah Tripp and others) since 2007. Recently with Patrick Staff and Cara Tolmie, he has formed Physical Study Group, a peer-critique and performance workshop.

Irene Revell is Director of Electra, an organisation that curates, commissions and produces projects by artists working across sound, moving image, performance and the visual arts. She is also a member of the Cinenova Working Group.

Rhyme or Reason is led by LUX Scotland in collaboration with Collective.

LUX Scotland is a dedicated support and promotion agency for artists working with moving image in Scotland.

www.luxscotland.org.uk
@LUXScotland

Collective was established in 1984 to support the production of new art in Edinburgh. In 2013 Collective moved to Calton Hill to redevelop the City Observatory complex. Our vision is to become a new kind of City Observatory for Edinburgh, a space in which practitioners, producers and publics can meet, think, debate, reflect upon the past and most importantly, take action.

www.collectivegallery.net
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