

PIECES
OF YOU
ARE HERE

LORNA
MACINTYRE

Exhibition Notes | Gallery 2 | Sat 8 December 2018 — Sun 24 February 2019

DCA

Dundee Contemporary Arts

152 Nethergate
Dundee, DD1 4DY

01382 432444

Scottish Charity No. SC026631

Open daily 10:00-18:00
Open late Thu 20:00

Admission free

www.dca.org.uk

INTRODUCTION

Scottish artist Lorna Macintyre uses a broad spectrum of influential touchstones in her work, from poetry and literature to archaeology and symbolism. These references often create a conceptual foundation for her artworks, lending a form for a composition or providing the impetus behind her choice of materials. *Pieces of You Are Here* debuts a new body of work commissioned for DCA.

Macintyre has long been interested in exploring the potential of the materials she uses, often pushing them playfully to develop in unexpected ways. This exhibition includes silver gelatin prints, cyanotypes, digital prints on silk and paper, as well as new sculptural forms and installations.

Photography and sculpture are of particular interest to Macintyre. In her work she considers how these artistic disciplines can intersect and overlap: how photographs can exist in space as tangible objects and how, like sculpture, they can communicate the physicality of the material world.

The photographic artworks in the exhibition foreground this materiality in different ways; many inhabit three dimensional space rather than simply existing on a two dimensional plane. Framed photographs lean on the walls, resting on blackened timber beams [1 and 11 on floorplan], whilst others have been printed on silk and hung on charred branches, free from both the walls and the restraints of typical framing techniques [12, 14, 15]. In one work a photographic image of water is printed on silk which has then been dyed a deep indigo colour before being soaked in the liquid it represents: water exists here as both subject matter and raw material [4].

Other compositions in the gallery also hint at or make use of photographic processes. There is a suite of beautiful blue cyanotype prints that have been created by dropping offcuts from the silk photographs onto chemically treated paper which was then exposed to sunlight over the summer months [2]. Elsewhere, the artist has grown crystals from the same chemistry used in the cyanotype paper coating process: some of these structures have grown during a summer heatwave and have a dense, spiky appearance whereas others grown during colder months are softer and less structurally developed [3]. Here, Macintyre is interested in the overlap between substance and time – how an artwork can form a record of the conditions under which it was made.

This question of time, and the ways in which it is recorded, traced and captured is at the heart of this project. Macintyre is interested in the ways in which we imprint ourselves onto the world and the ways in which these impressions remain long after we're gone.

A particular focal point in the exhibition is a photograph of an archaeological artefact housed within The McManus collection here in Dundee: a small terracotta tile excavated from the nearby Carpow Roman Fort in Abernethy that

bears a paw print made by a dog who, centuries ago, walked across this clay surface as it was drying [11]. The artist was drawn to this fragment of our past, intrigued by the way in which it captures a moment in time and acts as a unique historical record. Macintyre has commented on her attraction to this ancient object, saying:

“There’s a poetic distinction between the permanence of this material and the lightness of the movement across it – it forms a kind of photograph in a way – a trapping of a moment in time. This is something I’m trying to build into the works in the show as a whole – this contrast between the solidity of objects and the fleeting presence of light, gesture, accident or imprint upon them.”

This image of the paw print became a starting point for other works in the gallery focusing on the hand: its ability to deliberately craft and create as well as its unconscious gestures and unknowing traces. There are objects on display that bear the imprint of human use such as cutlery and crockery [8, 3, 13, 16] as well as new ceramic sculptures that humbly show their maker’s mark [8]. At the back of the gallery, a new film work depicts the artist’s new-born daughter’s hand grasping at the air around her, creating instinctive, exploratory movements across the screen. [10]

Many of the artworks in the gallery allude to domestic interiors, making public what is otherwise understood as a private realm. The photographs of flowers that we see were taken in the artist’s own home, and the titles of these artworks are the names of the loved ones who gifted these blooms [12, 14, 15]. In the publication that accompanies this exhibition, poet and writer Quinn Latimer reflects on the quiet poignancy of some of these works:

“You imagine the time before the image: Cathy, her gift, her body offering this body, its bouquet, that fragrant and voluptuous rush. You imagine the artist’s family receiving it. Putting this body in water. Watching the flowers drink and fade and fall for it. Noting the light and the light changing. Feeling time. Knowing it is time to take a photograph.”

Like the various representations of water across the room, these floral images also contain material traces of the domestic space they depict. Each silk photograph has been stained with fruit from Macintyre’s home; pomegranate, grape and cherry juice permeate these pieces, even if we as viewers can’t see figurative depictions of these things in the photographs.

All of this new work has developed slowly and intuitively over the past 18 months in the lead up to this presentation at DCA. There is a fluidity running throughout the exhibition – both in the processes of production and in the finished works themselves – an overlapping where one work ends and another begins. *Pieces of You Are Here* is an exhibition replete with edges, thresholds and other permeable membranes that allow complex thought and emotion to drift through.

GLOSSARY

Symbolism was a movement in art and poetry which originated in France and Belgium in the late 19th century. Symbolist artists and poets wanted to move away from creating literal representations of the world around them, attempting instead to express mystical and visionary ideas and emotions through images and language.

Silver gelatin prints are the most commonly used format in the making of black and white prints from photographic negatives. The process was developed in the late 1800s and consists of applying an emulsion of gelatin containing light-sensitive silver salts to resin-coated paper. Once the negative is exposed on to the paper, it is developed in a chemical bath in order to form the image.

Cyanotype is a photographic printing process invented by Sir John Herschel in 1842. Paper is coated with a solution of iron salts (ferric ammonium citrate and potassium ferricyanide) and dried in the dark. Objects, drawings or negatives are then placed upon the surface of the paper in direct sunlight and after approximately 15 minutes a white impression of the original object or image will form. The paper is then rinsed in water which oxidises the iron salts and produces the deep blue (cyan) colour.

Digital prints are created from computer-generated or manipulated image files which are printed on a digital printing press. Images can be printed on to a variety of surfaces including paper and textiles.

ABOUT THE ARTIST

Lorna Macintyre (b. 1977 Glasgow) is an artist based in Glasgow. Having studied for both a BA (1999) and MFA (2007) at the Glasgow School of Art, she now also works there as a visiting lecturer in Fine Art. Macintyre's recent solo exhibitions include: *Spolia*, Cample Line, Dumfriesshire (2017); *Much Marcle*, Chapter, Cardiff (2016); *Material Language or All Truths Wait in All Things*, Mary Mary, Glasgow (2015); *Solid Objects*, Glasgow Project Room (2015); and *Four Paper Fugues*, Mount Stuart, Isle of Bute, part of GENERATION, 25 Years of Contemporary Art in Scotland, (2014). She is represented by Mary Mary, Glasgow.

NEW PUBLICATION & PRINT EDITION

A new book has been published to accompany the exhibition, featuring a set of commissioned texts from poet and writer Quinn Latimer. In addition, Macintyre has been working with DCA's Print Studio team to develop a new limited edition print which can be viewed in our Editions Space. Both the book and edition are available to buy in DCA Shop.

INFORMATION SPACE

Visit the Information Space next to the galleries to learn more about the exhibition. Here you'll find a video interview with Macintyre, alongside a selection of books selected by the artist in relation to her practice, by writers Anne Carson, Lydia Davis, Marguerite Duras, Annie Ernaux, Elizabeth Hardwick, Quinn Latimer and Virginia Woolf.

GALLERY 1 – MARGARET SALMON: HOLE

Alongside *Pieces of You Are Here*, we are showing the premiere of American artist Margaret Salmon's newly commissioned work *Hole* in Gallery 1.

TALKS AND EVENTS

For more information visit
www.dca.org.uk

Meet the Artists

Fri 7 December, 18:00 – 19:00
Gallery 2

Join Eoin Dara, Head of Exhibitions, for a conversation with both Lorna Macintyre and Margaret Salmon about their respective artistic practices and new work for our galleries at DCA.

Exhibition Tours

Daily at 11:00 and 15:00
Gallery 2 Entrance
Free, drop-in

Interested in knowing more about the exhibition? Join our friendly Visitor Assistants for daily guided tours.

Senior Citizen Kane Gallery Tour and Workshop

Tue 22 January, 10:30 – 12:30
Gallery 2 and Create Space
Free, no need to book, just meet us at DCA Reception to start

Aged 60+? Join Senior Citizen Kane Gallery Tour and Workshop. We will explore the exhibition with one of our friendly Visitor Assistants, then there's the chance to take part in a creative workshop making work inspired by the exhibition. Tea, coffee and biscuits will be on hand to fuel your creativity and chat.

During this tour and workshop we will look at art and memory in relation to Macintyre's work.

In the Evening There is Feeling: Reading Quinn Latimer

Mon 28 January, 18:00 – 19:30
Create Space
Free, but booking essential.

In the Evening There is Feeling is DCA's exhibitions reading group. It takes its name from Gertrude Stein's 1914 book *Tender Buttons* and focuses, in an informal and welcoming way, on feminist and queer texts within art and literature.

This session, set alongside Macintyre's intimate exploration of presence, absence and ephemeral traces in Gallery 2, will introduce and discuss some of the ideas contained within the new series of texts written by the acclaimed writer and poet Quinn Latimer in response to certain photographs contained within Macintyre's exhibition.

Upon booking, digital copies of selected texts will be sent out to participants.

Curator's Tour

Wed 20 February, 18:00 – 19:00
Galleries
Free, but please book in advance

On the last week of both exhibitions, join our Head of Exhibitions Eoin Dara for a guided tour through the gallery spaces. Dara will discuss the development of these new works by Macintyre and Salmon for DCA's galleries.

Echo + Cicely Farrer

Thu 21 February, 18:00 – 20:00

Galleries

Free, but booking essential

Echo is an evening event of multidisciplinary presentations in response to Macintyre and Salmon's exhibitions, with invited guest Cicely Farrer.

A longstanding part of the exhibition programme at DCA, Echo is designed to throw new light on the works displayed in our galleries by inviting other artistic voices into the building to respond to each show.

As part of this instalment, we have invited writer and curator Cicely Farrer to respond to our current exhibitions. Farrer is currently experimenting in script-writing using recollections and re-imaginings of dialogues from previous art projects. Using these techniques, she will write and perform new work especially for Echo.

In advance of this response, there will be opportunities for other voices to present ideas. In past events, participants have presented a wide variety of new and existing works that they have made in response to, or think is relevant to, the work/themes in our exhibitions. These have included drawings, sculptures, short films, poetry, text readings, dance, music, and performance. If you would like to share your creative response to the work on show, please submit a short proposal (no more than 300 words) to exhibitions@dca.org.uk by Mon 4 February 2019.

ARTIST'S CHOICE SCREENING

"I love this film. Herzog takes you into the Chauvet caves in the South of France and shows you the oldest paintings in the world. In the process he conveys the immediacy of the past in his own idiosyncratic style."

– Lorna Macintyre

Cave of Forgotten Dreams (3D)

Sun 3 February, 13:00

Cinema Two

Macintyre has selected the wonderfully idiosyncratic yet profound *Cave of Forgotten Dreams* as her Artist's Choice Screening. Directed by Werner Herzog, the film explores the story of the cave art discovered at Chauvet-Pont-d'Arc in France in 1994. Dating back 32,000 years, the caves contain some of the earliest examples of human art. The paintings were discovered in pristine condition but are so vulnerable that even human breath could endanger them. This makes the achievement in documenting them all the more remarkable. The film introduces us to some cheerfully eccentric characters and invites the viewer to muse on what art means to us as humans.

Interviews with archaeologists, palaeontologists and experts like a master perfumer try to contextualise our evolution and whether these paintings of elephants, rhinos, carnivores and predators are the first evidence of a human soul being expressed.

Director: Werner Herzog

US / 2010 / 1 h 30 min / U

FOR YOUNGER VISITORS AND FAMILIES

Family Art Lab: Make Your Own Marks

Sat 26 January, 13:00 – 15:00

Create Space

Suitable for ages 5+. An adult must accompany children at all times.

Free, drop in activity

Join our artists to explore Macintyre's exhibition and then chat about the works before making your own art in our Create Space using clay, printing, projection and drawing.

The session lasts two hours but you don't have to stay the whole time.

Making Memories

Sunday 3 February, 13:00 – 17:00

Create Space

No experience necessary, suitable for ages 16+.

Price: £25

An opportunity to spend an afternoon exploring a range of materials and techniques and creating work inspired by the works in McIntyre's exhibition. You can use poetry, text, letter blocks, a monotype press, Gelli plates, natural plant leaves and flowers, clay, an OHP, fabric and 3D pens.

Bring an image or an object that means something to you from the past, and we will have artists on hand to support your making.

Art Cart

Sat 8 December, Sat 12 January,

Sat 2 February, 13.00 – 15.00

Ground floor

An adult must accompany children at all times.

Free, drop in.

Fun for all ages, Art Cart offers creative ways of connecting with themes in our exhibitions and contemporary art ideas. Join our Art Cart artist to make Festive and seasonal crafts in December and to explore drawing and make a memory badge for the New Year.

Create Space

Open daily unless being used for a workshop – *do phone ahead to check if you are making a special trip.*

Free, drop in.

An adult must accompany children at all times.

DCA Create Space is a wee gem; a comfortable and imaginative space right next to the gallery designed for younger visitors and family groups to pop in and enjoy on a visit. You can have a go at DIY art activities, browse our excellent children's art library and make connections with the artists' work in the exhibition. Take your artwork home, leave it on display or photograph and share it online using #hellodca or #dcamakes – we love seeing what you've made.

JUST ASK

Our friendly Visitor Assistants are always happy to help with your questions.

KEEP IN TOUCH

Keep up to date with the very latest from DCA by visiting www.dca.org.uk or by following us on Facebook, Twitter or Instagram. Tweet us your thoughts on the exhibition using **#helloDCA**.

Interested to know what's coming up in DCA Galleries? Pick up one of our Exhibitions brochures to find out what's happening in our future programme.

UPCOMING EXHIBITION

David Austen

Underworld

Sat 23 March – Sun 9 June 2019

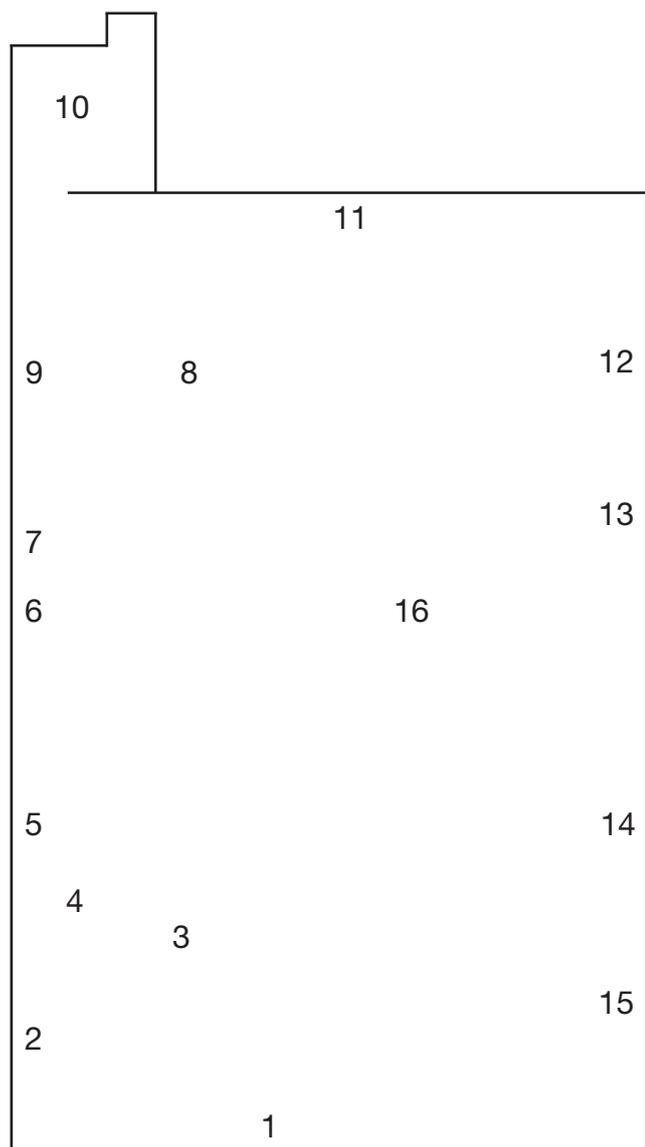
This exhibition will offer up a new constellation of work by British artist David Austen.

Since the 1980s Austen has worked as a painter, sculptor, printmaker and filmmaker. The stylistically diverse elements of his work come together to reveal an often dark yet endearing vision of the world. The artworks in this exhibition, from oil paintings on heavy flex canvas and delicate watercolour works on paper to suspended sculptural objects and cinematic film projects, create an otherworldly space inhabited by Austen's strange and lovelorn characters.

With sources as varied as 19th century literature, poetry, ancient myth and film noir, the impetus of Austen's work often derives from his immediate surroundings. There is a liveliness and generosity in his approach to art-making, a delicacy of touch, a delight in the unexpected, and a disarmingly nuanced understanding of complex human emotions.

Underworld seeks to create a mythical space for viewers to journey through, punctuated by the artist's poetic musings on the known world, the imagined world, the bright celestial heights above us and the shadowy, unknowable depths below.

WORKS IN THE EXHIBITION



1. *Daugavpils Fortress/Capitoline Scene/Slutiški House/Serpent Stone*, 2018
Four framed Giclée prints, burnt oak

2. *Notes on Midsummer*, 2018
Cyanotype triptych

3. *Luna*, 2018
Dalbeattie granite, Govancroft Luna stoneware coffee set, cyanotype chemistry crystals grown during summer and autumn 2018

4. *Device (i) (Wet and Dry)*, 2018
Oak, indigo, brass, silk, water

5. *Curtain*, 2018
Silver gelatin print, coffee stained frame

6. *Winter Teapot*, 1999 (printed and toned 2015)
Silver gelatin print, Darjeeling, tea stained frame

7. *Much Marcle*, 2015
Silver gelatin print, Pope's Perry, coffee stained frame

8. *Pieces of You Are Here*, 2018
Display cabinets

Broom handle, charcoal, stirring rod, silk, pomegranate, purple grape, Govancroft stoneware, cyanotype chemistry crystals, glazed ceramic

Axe handles, teaspoons, cyanotype offcuts, steel, magicians' rope and bleached sheet offcuts

9. *Cherries*, 2018
Silver gelatin print, glass, tulip, charcoal

10. *Hand*, 2017
Video, 50 seconds, looped

11. *Vase/Paw Print/Doormat/Stone With Light Leak/Saulkrasti Window*, 2018
Five framed Giclée prints, burnt oak

12. *Aileen*, 2018
Silk, cherry, burnt elder branch

13. *The Unreal & The Real*, 2018
Burnt oak, glass, monoprints on newsprint, Govancroft stoneware, cyanotype chemistry crystals

14. *Ingrid*, 2018
Silk, purple grape, burnt elder branch

15. *Cathy*, 2018
Silk, pomegranate, burnt elder branch

16. *Device (ii) (Granite and Rainbow)*, 2018
Burnt oak, silk, tea, coffee, oak, indigo, Govancroft stoneware