

# Shonky

## The Aesthetics of Awkwardness

Curated by John Walter

Sat 10 March — Sun 27 May 2018

Exhibition Notes

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**DCA**

Dundee Contemporary Arts

152 Nethergate  
Dundee, DD1 4DY

01382 432444

Scottish Charity No. SCO26631

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

Admission free

[www.dca.org.uk](http://www.dca.org.uk)

## INTRODUCTION

DCA is delighted to bring the Hayward Curatorial Open to Scotland for the first-time with *Shonky: The Aesthetics of Awkwardness*, a major group exhibition curated by artist John Walter.

Shonky is a slang term meaning corrupt, bent or unreliable, standing here for a particular type of visual aesthetic that is hand-made, deliberately clumsy and lo-fi, against the slick production values of much contemporary art. This exhibition proposes a more celebratory definition of 'shonkiness', showing how it can be used for critical purposes in the visual arts to explore issues such as gender, identity, beauty and the body. By drawing together artists and architects whose work has not previously been exhibited together, or discussed within the same context, *Shonky* allows for new ways of thinking that privilege shonkiness over other aesthetic forms that have dominated recent visual culture.

DCA's galleries have been transformed into a series of conceptual spaces, exploring a shonky aesthetic across a range of media including painting, sculpture, video, architecture and performance.

Works include **Andrew Logan's** maximalist mirrored sculptures of pop culture icons such as Divine, Molly Parkin and Fenella Fielding, a selection of paintings and lo-fi video work by pioneering artist and filmmaker **Duggie Fields**, and a series of small, totemic statues and works on paper by **Niki de Saint Phalle**. This exhibition also offers audiences a rare chance to see a selection of major works by American artist **Louise Fishman**, whose large scale paintings feature abstract works of densely layered colour and texture.

Elsewhere, a series of photographs printed onto gauze depict the hotel and thermal baths of *Rogner Spa, Blumau, Styria* (1993–97), and the social housing block *Hundertwasserhaus* (1983–85) designed by Austrian artist and architect **Friedensreich Hundertwasser**. The images showcase the architect's characteristic use of brightly coloured facades, sloping roofs, unique windows and spontaneous vegetation. These are shown alongside the architectural model and drawings of *Inflected Arcade House* by experimental architectural duo **Arakawa and Gins**, who believed that their unusually designed houses with features such as sloping floors, curiously shaped rooms and functionless doors could have life-extending effects on their residents.

**Tim Spooner** combines puppetry, magic and scientific demonstration into a large-scale 'performed sculpture', *The Voice of Nature* (2017), made up of interconnected fragile sculptures that appear to teeter on the edge of collapse. A selection of textile 'paintings' and large, soft sculptures by influential German artist **Cosima von Bonin** sit alongside Mexican-American artist **Justin Favela's** *Floor Nachos* (2017), a site-specific installation constructed of tissue paper and

cardboard that explores cultural appropriation in his adopted home city of Las Vegas. **Kate Lepper's** *Emergency Canisters* and *Leaf Preservers* are reclaimed plastic sculptures that have the dual purpose of preserving and exhibiting organic matter such as dried leaves and grass clippings, encouraging the viewer to consider the relationship between humans and nature.

The exhibition also explores how shonkiness can be represented in the digital sphere in **Jacolby Satterwhite's** *The Country Ball* (1989–2012), which fuses drawing, performance and digital technology. Using drawings by his mother as source material, Satterwhite builds a rich, computer-generated landscape which he combines with family video and his own live performance.

A newly commissioned performance by **Plastique Fantastique** took place in the galleries on the opening night, drawing inspiration from the Tarot, experimental music making and the logic of the internet. The detritus of this work is left for you to explore in Gallery 2. **Benedict Drew's** new video installation *Dyspraxic Techno* (2017) overloads visitors with sounds and images to create a disorientating, over-stimulating experience. The *Shonky Bar* (2017), designed in **John Walter's** distinctive maximalist aesthetic, also explores Walter's regular theme of using hospitality, play and humour as a way to engage audiences in art.

## **ABOUT THE PROJECT**

Developing guest-curated projects at DCA offers exciting opportunities for us to bring fresh and dynamic curatorial voices into the building at different stages of our exhibitions programme.

*Shonky* is the fourth in Hayward Gallery Touring's series of Curatorial Open exhibitions, working with the MAC, Belfast, DCA and Bury Art Museum and Sculpture Centre to choose and develop this ambitious proposal. This is an initiative that places collaboration at its heart, whilst aiming to nurture diverse curatorial talent and to expand the parameters of the contemporary curatorial landscape.

Our guest curator John Walter lives and works in London. He is an artist and academic working across a diverse range of media that includes painting, video and installation. Using his distinctive maximalist aesthetic, Walter creates artworks that seduce visitors into engaging with complex and often uncomfortable subjects through an exuberant use of colour, humour and social interaction, such as his 2015 Ambika P3 exhibition *Alien Sex Club*, which aimed to educate audiences about HIV transmission through an immersive installation. Walter studied at The Ruskin School of Drawing and Fine Art at The University of Oxford, The Slade School of Fine Art and recently completed a PhD in the Faculty of Architecture and The Built Environment at The University of Westminster.

## ARTISTS

The following information gives a short introduction to each exhibiting artist in relation to John Walter's vision of the aesthetics of awkwardness.

**Arakawa and Gins** (Shusaku Arakawa, 1936-2010; Madeline Gins 1941-2014) were an experimental architectural duo, and husband and wife, who believed that their unusually designed houses – with features such as sloping floors, curiously shaped rooms and functionless doors – could have life-extending effects on their residents. Through their work the pair endeavoured to “learn how not to die”, a concept that they termed ‘reversible destiny’. Arakawa and Gins repeatedly used the motif of the labyrinth in their designs, superimposing and rotating it in order to destabilise perception; as evidenced as in the architectural model and drawings of *Inflected Arcade House* in this exhibition. Their building designs sought to disrupt the way we move through the world, tricking us out of our perceptual habits and stimulating new experiences for the body.

**Cosima von Bonin** (b. 1962) is one of the most influential and prolific artists working in Germany today. Her work consists of painting, sculpture, installations, textiles, performances and films. She uses fabric in her work, creating ‘soft sculpture’ animals, which she sometimes animates with sound played through headphones or sound domes. Von Bonin's work creates absurd arrangements of objects on an oversized scale within the gallery, turning the space into a kind of stand-up comedy stage for her sculptures to perform in. Von Bonin's work mocks the pomposity of the process of viewing art but includes us in the joke. Her work encapsulates shonky humour in the way it positions objects and images in eccentric relationships to one another.

**Niki de Saint Phalle** (1930-2002) was a French-American artist widely known for her joyous bright, bold and colourful sculptures. De Saint Phalle created a cast of characters, especially women and animals, which are portrayed in states of physical imbalance; their proportions exaggerated and distorted. Her sculptures are often made of fibreglass painted in bright colours divided up into wonky shapes. There is evidence of the hand in both the contours of the objects, which are uneven, and the way paint is applied to their surfaces. Collectively referred to as the *Nanas*, her array of dancing women and animals is a lopsided troupe of Amazons. She represents the female body as gargantuan, fertile and clumsy. Her work is a feminist critique of representations of the female body in Western art and she achieves this by shonky means.

**Benedict Drew** (b. 1977) is a British artist whose immersive installations incorporate video, projections, sound, animation, sculptural elements, painted walls and often performance. Being in one of Drew's environments is a disorienting experience: over-stimulating and jarring. This state of confusion is a generative one. His work sets the eye, ear and the mind off-kilter, creating confusion as to whether something is good or bad, beautiful or ugly, functional

or decorative. His installation here combines a digital shonkiness with the scratchy analogue shonkiness of his drawings and paintings.

**Justin Favela** (b. 1986) is a Las Vegas based artist of Mexican heritage whose works play on the mythology surrounding Mexican-American culture by employing the piñata as both his central motif and his medium. Favela's large scale installations comment on the interpretation, mediation and appropriation of Mexican culture in North America. His work for *Shonky*, titled *Floor Nachos* (2017), is a site-specific installation constructed of tissue paper and cardboard assembled on site at DCA. His materials – cardboard, paper and glue – are cheap and easily available. The transparency of Favela's production process, the humour of the subject matter and the lack of preciousness in the work lures us into thinking about the politics it addresses.

**Duggie Fields'** (b. 1945) work is an awkward take on Pop Art. It is the hesitant quality of Fields' line – compared to the bold, fluid treatment usually deployed in Pop Art works – that makes his works shonky. This crackle of awkwardness forces viewers to look again at the images being represented. Fields makes paintings composed of jagged black outlines surrounded by fields of flat colour. His work is saturated with vibrant contrasts of colour and an exuberant use of pattern. Fashion models, celebrities and self-portraits are all rendered in his idiosyncratic style.

**Louise Fishman** (b. 1939) is an eminent painter who is less widely known in Europe than in her native USA. In large scale, energetic surfaces of densely layered colour and texture, her paintings demonstrate an exploration of materials and mark-making. Fishman's style occupies a deliberately awkward position within the culture of painting, resisting easy categorisation and purposefully disrupting established compositional modes. Her works employ marks that are familiar from the gestural paintings of the abstract expressionists, but jarringly her paintings don't correspond to their ethos or their effect. Rather, Fishman subverts the rules of painting for her own shonky purposes – applying the paint in a range of consistencies, laying marks on top of each other in unexpected ways and leaving bits of canvas raw. Characteristic of a truly shonky work of art, her paintings are free and full of raw energy.

**Friedensreich Hundertwasser** (1928-2000) was an Austrian artist and architect, who was opposed to the straight line and any form of standardisation in his buildings. For *Shonky*, a series of photographs printed onto gauze material are displayed, depicting his most famous building projects: the hotel and thermal baths of Rogner Spa in Blumau, Austria (1993–97), and the social housing block *Hundertwasserhaus* (1983-85) in Vienna, Austria. The images of both projects showcase Hundertwasser's characteristic use of brightly coloured facades, sloping roofs, unique windows and spontaneous vegetation. Largely excluded from the architectural and artistic canon, his work is considered bad taste for many: decorative, eccentric and uncool. However, his organic looking buildings

were radical both in the way they mimicked nature (where, as Hundertwasser rightly stated, 'the straight line does not') and worked against their inhabitants' natural assumptions about space; disorientating them and making them freshly aware of their environment and how they interact with it.

**Kate Lepper** is a New Zealand based artist who makes sculptural works out of reclaimed plastic, microfibre cloths, dried leaves, clips, clamps and straps and often situates them outside the gallery in the natural environment (forests, gardens etc.). She deploys shonky humour to engage us in thinking about the relationship between humans and the earth, allowing us to consider our effect on the environment through her odd inventions. Her works are home-spun, fictional and ridiculous solutions to problems on a scale that is difficult to represent (global warming, deforestation, pollution). Evidently useless for the job in hand, her sculptures purport to have practical, functional or healing aspects while in fact being completely ineffective.

**Andrew Logan** (b. 1945) makes mosaic sculptures made out of broken tiles, mirror, gemstones, glitter and resin. They are gaudy and gorgeous – full of colour, jewelled and visually luxurious. The shonkiness of Logan's work is twofold: there is the wobbliness of his hand in sculpting the portrait busts of his friends (many of whom are also fashion and gay icons) but also the trembling quality of the hard-edged mosaic fragments mounted on the curved surfaces of the works – a particular shonky tension between incompatible planes. His aesthetic is one of maximalism and colour. Logan is also known for founding the *Alternative Miss World* contest, an exuberant, queer beauty pageant which celebrates alternative forms of beauty across ages, sizes, sexualities and genders.

**Plastique Fantastique** are a British based art collective who make work in the form of live performances, text, installation, shrines, assemblages and comics. On the opening night of *Shonky* the group made a live performance, the remnants of which remain on display in the gallery. Their work draws on a diverse range of themes, including ritual, spirituality, the sacred, science fiction, the internet, popular culture and politics. The shonkiness of their work is in its approximate, amateurish and punk nature. Intentionally rough around the edges, this looseness, the tension between scripted and improvised, and the DIY aesthetic of the performances make them shonky.

**Jacolby Satterwhite** (b. 1986) is an American artist whose work engages notions of queerness, otherness, memory, ritual and desire. His works primarily take the form of computer animated landscapes, which are filled with an array of real and constructed performing bodies. In *Country Ball* (1989–2012) we see multiple versions of the artist dancing amidst computer-generated landscapes composed from transcriptions of his schizophrenic mother's drawings and video footage from his childhood. The fictional spaces that Satterwhite builds mix together multiple registers of flat and illusionistic space. His strange, glitch-filled animations are very different from the seamless version of virtual reality seen in

Pixar films, for example. Weaving together both personal history and futurism, Satterwhite sees virtual space as providing him with the possibility of creating a 'queertopia'. It could also be called a 'shonkytopia'.

**Tim Spooner** makes work that operates at the intersection between live art, puppetry and automata, using low-grade materials like plastic bags, magnets, wire sculptures, fluff and corks to create an array of shonky animals that he uses in his exuberant puppet shows. A sense of imbalance is central to his work. Spooner's oeuvre is full of spindly-legged creatures that could collapse under their own weight at any minute. Spooner assumes the role of the magician in his work – with all the lighting, gadgets and theatrics to boot – but he gives away all of the secrets of his illusions during their demonstration. This is shonky magic. It is all the more joyous to watch because the pretence of illusion has been removed and the pleasure of watching his characters wobble can be enjoyed for its own sake.

**John Walter** (b. 1978) makes installations that seduce visitors into engaging with complex or sometimes difficult subjects, such as sexual health, through an exuberant use of colour, humour and hospitality. Through acts of generosity – that range from using the format of the bar, to using popular imagery in his work – he attempts to involve audiences using carnivalesque strategies. For example, for this exhibition Walter has created a bar area where a barperson can play host to visitors to the exhibition on the opening night; welcoming people and introducing them to the idea of shonkiness, all the while dressed in a colourful, embellished onesie. Walter's use of performance in his work is a form of drag that is jestered as opposed to gendered, in which the pose of fool can facilitate audiences to consider the subject of his work (or in this case the curated exhibition as a whole). Additionally, the material qualities of Walter's work explore shonkiness; demonstrating craft 'badness' above slick production values or perfect craft.

## **FIND OUT MORE**

Please visit the Information Space next to the galleries to learn more about our current exhibition. Here you'll find a video interview with John Walter, alongside a selection of books he has chosen relating to his shonky research and practice.

## **NEW PUBLICATION & EDITION**

A wonderfully shonky accompanying book which goes into more detail about the project is available to buy in DCA Shop at a special exhibition price of £10.99.

We have also worked with Benedict Drew and John Walter to produce a new, collaborative, print edition as part of this project. For more information please visit DCA Shop or contact Sandra De Rycker at [sandra.derycker@dca.org.uk](mailto:sandra.derycker@dca.org.uk)

## TALKS AND EVENTS

Book your place on 01382 432444.  
For more information visit  
[www.dca.org.uk](http://www.dca.org.uk)

### Meet the Curator

Fri 9 March, 18:30 – 19:00

Galleries

Free, but please book in advance

Join Eoin Dara, Head of Exhibitions at DCA, in conversation with guest curator John Walter for an introduction to, and discussion about *Shonky: the Aesthetics of Awkwardness*.

### Exhibition Tours

Daily at 11:00 and 15:00

Gallery Entrance

Free, drop-in

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

### A Shonky Tour for Dundee Women's Festival



Thu 15 March, 19:00 – 20:00

Galleries

Free, but please book in advance

Join DCA's Head of Exhibitions, Eoin Dara, for a gallery tour highlighting some of the incredible female artists exhibiting in *Shonky*.

### Senior Citizen Kane Gallery Tour and Workshop

Tue 27 March, 10:30 – 12:00

Galleries and Activity Room

Free, but please book in advance

Join us to explore *Shonky* with the Learning team and our friendly Visitor

Assistants. For our older visitors we have seats in the gallery and we can adjust the volume to suit the audience needs. 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.

### An Occasional Clunk:

#### Shonky Writing with Zoë Strachan and Louise Welsh

Thu 5 April, 19:00 - 20:00

Galleries

Free, but please book in advance

“Shonky writing is not scared to show what Robert Louis Stevenson calls ‘the springs and mechanisms’. It lets its guts hang out, not just the belly, the actual bloody intestines...Shonky writing is not bad writing. It is writing with affect, it is transgressive, the stuff our teachers despaired of, Shonky writing is F-U-N.”

Join us for an evening of readings and conversation with internationally renowned writers Zoë Strachan and Louise Welsh exploring the unreliable and stimulating possibilities of Shonky writing and literature.

Strachan is an award-winning novelist, short story writer and librettist who also dabbles in non-fiction and drama. Her most recent novel, *Ever Fallen in Love*, was shortlisted for the Scottish Book Awards and the Green Carnation Prize. Her opera *The Lady from the Sea*, composed by Craig Armstrong, won a Herald Angel Award at the Edinburgh International Festival. She teaches Creative Writing at University of Glasgow.

Welsh is the author of eight novels, most recently *No Dominion*, the final volume in her *Plague Times Trilogy*. Welsh has received numerous awards and international fellowships. In 2014 she was co-founder and director (with Jude Barber of Collective Architecture) of the Empire Café, an award winning, multi-disciplinary exploration of Scotland's relationship with the North Atlantic slave trade. She is Professor of Creative Writing at the University of Glasgow.

### **Echo + Claire Biddles**

Thu 10 May, 18:00 – 20:00

Galleries

Free, but please book in advance

Echo is an evening of multidisciplinary presentations in response to the exhibition.

As part of this particularly *Shonky* installment we have invited Glasgow-based Claire Biddles to respond to the aesthetics of awkwardness at DCA. Biddles is an artist and writer known for conjuring up site-specific events, public interventions and unequivocally emotional writing to explore the relationship between pop culture and so-called real life, expressions of fandom, and regional notions of glamour.

Over the course of the evening there will be further opportunities for other voices to present ideas. 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](mailto:exhibitions@dca.org.uk) by Mon 30 April 2018.

## **SHONKY FILM PROGRAMME**

“This cinema programme is designed to complement and extend the shonky qualities of the exhibition within moving image; the works I have chosen often employ stop-frame animation, odd stylistic clashes and amateurish performances that charge the films with real charm and magic.”  
John Walter

### **Clash of the Titans**

Sun 10 March, 13:00

Cinema

The eschewing of modern optical effects techniques in favour of the classic stop-motion animation work of special effects legend Ray Harryhausen was a delightful highlight of this action adventure, that attempted to give Greek mythology the *Star Wars* treatment. Starring Harry Hamlin as our mythical hero Perseus and Laurence Olivier as the mighty god Zeus.

Dir: Desmond Davis

UK / USA 1981 / 1h31m / 12A

### **Pee-wee's Big Adventure**

Sat 24 March, 13:00

Cinema

Co-written by Paul Reubens and Phil Hartman, *Pee-wee's Big Adventure* marks the debut of director Tim Burton, who stamps the entire film with his unique trademark style. When eccentric man-child Pee-wee Herman gets his beloved bike stolen in broad daylight he sets out across the US on the adventure of his life.

Dir: Tim Burton

USA 1985 / 1h30m / U

## **Hammer House of Horror: Double Bill!**

Sun 1 April, 20:30

Cinema

Join us for this specially selected double-bill of classic *Hammer House of Horror* television broadcasts. *Silent Scream* sees Peter Cushing play an elderly pet shop owner who is secretly a former Nazi scientist, intent on continuing experiments on human victims. This episode also features Dundee's very own Brian Cox. In *House That Bled To Death*, William and Emma Peters buy an old house where a brutal murder happened years ago in very bad condition with the intention of restoring it. You can imagine how it turns out!

Dir: Alan Gibson (*Silent Scream*)

Dir: Tom Clegg (*House That Bled To Death*). UK 1980 / 50m each / 15

## **Mars Attacks!**

Sat 7 April, 13:00

Cinema

Affectionately harkening back to the deadpan sincerity of '50s and '60s science-fiction films, Tim Burton's *Mars Attacks!* is pure fantasy fun. Flying saucers have been reliably seen over the capitals of the world, and the whole world awaits with bated breath to see what will transpire. This spectacularly shonky film features a stellar cast of Hollywood A-listers including Jack Nicholson, Glenn Close, Annette Bening, Pierce Brosnan, Danny DeVito and many more.

Dir: Tim Burton

USA 1996 / 1h48m / 12

## **FOR YOUNGER VISITORS AND FAMILIES**

### **Art Cart Adventures**

Sat 10 and Sat 31 March, Sat 28 April,  
Sat 26 May, 13:00 – 15:00

Level 4

Free, drop in activity

Fun for all ages, Art Cart offers fun, active ways of connecting with themes in our exhibitions and methods used by the artists on show. Activities will be inspired by the colours, typography and sculptures in the gallery. You will also be able to create a 'Shonky Shellfie' too!

### **Shonky Art School**

Sun 11 Mar, 8 Apr and 15 Apr

14.00 – 16.00

Thu 15, 22 and 29 Mar; Thu 19 and

26 April; Thu 10, 17 and 24 May

18.00 – 20.00

Galleries & Activity Room

Suitable for ages 12 – 16

£5, please book in advance

Join our friendly Learning Team to spend quality time looking at and talking about art, sketching, and making in response to the exhibitions. These sessions are for any young people aged 12+ years who are interested in art – there will be more following throughout the year with opportunities to make and display your artwork.

**Family Art Lab:  
Explore Shonky During  
Dundee Women's Festival**



Sat 17 March, 13:00 – 15:00

Activity Room

Suitable for all ages. All children must be accompanied by an adult.

Free, but please book in advance

Join our Learning team to explore *Shonky* during Dundee Women's Festival. Take inspiration from the colourful sculptural work of artist Niki de Saint Phalle and create a small sculpture to take home. You will visit the exhibition, chat about what you see, experiment with colour and sculptural forms and create your own art together. Great fun for all ages, but we do need accompanying adults to stay and join in.

**Family Art Lab: Invent Your Own  
Shonky Type Face!**

Sat 14 April, 13:00 – 15:00

Activity Room

Suitable for ages 5+. All children must be accompanied by an adult.

Free, but please book in advance

Join our artist tutors to explore the current exhibition. Invent your own shonky type face! With a design brief to create shonky lettering, we want your creativity to go wild. You will visit the galleries together, chat about what you see and discover how to create your own bold lo-fi shonky type face. Great fun for ages 5+, but we do need accompanying adults to stay and join in.

**Family Art Lab: Create a Shonky  
Sculpture of Your Favourite Meal**

Sat 19 May, 13:00 – 15:00

Activity Room

Suitable for ages 5+. All children must be accompanied by an adult. Free, but please book in advance

Join our artist tutors to explore the current exhibition. Create a shonky sculpture based on your favourite meal! With a design brief for an imaginary public sculpture, we want your creativity to go wild in designing and making a scale model. You will visit the galleries together, chat about what you see and discover how to create your own bold lo-fi shonky artworks with mixed materials. Great fun for ages 5+, but we do need accompanying adults to stay and join in.

**Activity Room**

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

**Children must be accompanied at all times.**

Free, drop in

DCA Activity Room 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 and their 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](http://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.**

## ACKNOWLEDGEMENTS

DCA would like to thank Aberdeen Art Gallery & Museums, Adam Lockhart and Jill Skulina.



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## UPCOMING EXHIBITION

**Eve Fowler**

***what a slight. what a sound. what a universal shudder***

Sat 9 June – Sun 26 August 2018

DCA is delighted to be presenting the first major European exhibition of American artist Eve Fowler's work during the summer of 2018. Having exhibited widely over the past two decades in the US, Fowler is one of the most significant artists of her generation, using art and language to disrupt and unsettle the dominant power structures that control much of the world around us.

This exhibition will reflect and further expand on the artist's intense and intimate feminist engagement with the words of the iconic modernist writer Gertrude Stein. Since 2010, Fowler has created a beautiful body of work centred on Stein's expansive writing practice which will fill our galleries over the summer and reach beyond the walls of the building to appear in public spaces across Dundee, punctuating the Scottish landscape with Stein's prescient words.

There will also be a new book produced as part of this project gathering together an intimate community of artistic voices alongside Fowler's, with newly commissioned texts from renowned writers and poets Sophie Collins, Eileen Myles and Litia Perta.

