

Corin Sworn (b. 1976, London, UK) completed a BA in psychology at the University of British Columbia, Vancouver, in 1999, a BFA at the Emily Carr Institute of Art & Design, Vancouver, in 2002 and an MFA at The Glasgow School of Art in 2009. She lives and works in Glasgow.

Duncan Campbell (b. 1972 in Dublin, Ireland) completed a BA at the University of Ulster, Belfast, in 1996 and an MFA at The Glasgow School of Art in 1998. He and lives and works in Glasgow.

Hayley Tompkins (b. 1971, Leighton Buzzard, UK) completed a BA in Painting in 1994 and an MFA in 1998, both at The Glasgow School of Art. She lives and works in Glasgow.

Full biographies are available online at scotlandandvenice.com

Publication:

A fully illustrated catalogue for the exhibition including texts by Daniel Jewesbury, Aaron Peck, Joe Scotland and Gavin Smith is available to order from for £15 plus shipping.

Further information:

If you have any questions during your visit, please do not hesitate to ask the Information Assistants, who will be happy to help. We welcome your responses to the exhibition in the visitor book and on Twitter, please use #scotlandvenice

A virtual tour of the exhibition is available online at scotlandandvenice.com

Information Assistants:

Scotland + Venice 2013 includes the participation of five academic institutions in Scotland: City of Glasgow College, Duncan of Jordanstone, College of Art & Design, University of Dundee, Edinburgh College of Art, University of Edinburgh, The Glasgow School of Art and Gray's School of Art, Robert Gordon University.

Opening Times:

Tuesday–Saturday
10am–6pm

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www.thecommonguild.org.uk

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Hayley Tompkins
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Derek Welsh Studio

Partners:



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Scotland Venice^{mmxiii}

Palazzo Pisani (S. Marina)
01 June – 24 November 2013

Sworn Campbell Tompkins

la Biennale di Venezia

55. Esposizione
Internazionale
d'Arte
Eventi collaterali

Scotland + Venice 2013 features new work by three artists, each of whom lives and works in Glasgow: Corin Sworn, Duncan Campbell and Hayley Tompkins. Working across a range of media, from watercolour paint to digital video, they are among the most consistently interesting artists working in Scotland today, each attracting increasing international acclaim and attention in recent years.

Corin Sworn creates installations that explore the ways objects can circulate stories and histories. Often combining images with spoken narrative, her work examines the cultural and personal significance attributed to things and how they in turn narrate us as social subjects.

Sworn's work for Scotland + Venice 2013 is presented across three rooms and stems from a recently re-discovered collection of slides taken by her father during his field work as a social anthropologist in the 1970s. The artist visited the Peruvian village where they were taken, using them to explore aspects of imaging, memory, place and oral history. The work here comprises an installation of floor tiles; a new film entitled 'The Foxes', including the original slides along with footage from the recent visit to Peru; and a group of photographic works that echo the colour separation of RGB (red, green, blue) techniques, layering past and present in the same image.

Duncan Campbell produces films that look at representations of the people and events at the heart of very particular histories. Combining archive material with his own footage, his work questions the authority, integrity and intentions of the information presented. For Scotland + Venice 2013, Campbell has taken Chris Marker and Alain Resnais' 1953 essay film 'Les Statues meurent aussi' (Statues also Die) as both source and artefact, to pursue a meditation on the life, death and the value of objects.

'When people die, they enter history. When statues die, they enter art. This botany of death is what we call culture.'

So begins the film 'Les Statues meurent aussi', included here in its entirety. The film has never been released with English sub-titles but a transcript is available in the exhibition. Commissioned by Présence Africaine, it tracks the life and death of objects from Sub-Saharan Africa, from religious fetish to commodity; from original to market.

Campbell's new film, 'It for others', presented in the adjacent room, combines filmed footage, animation and archive footage and picks up Marker and Resnais' argument that connects the commercialisation of African Art with its death, and the determinations of value that are at the heart of this displacement. The film includes a performance made in collaboration with Michael Clark Company, which looks at the basic principle of commodities and their exchange.

Hayley Tompkins makes painted objects that transform familiar, commonplace things - such as knives, hammers, mobile phones or furniture. Her work articulates the relationship between the form, feel and function of an object.

In sharp contrast with the conventional display of painting, Tompkins' new works for Scotland + Venice 2013 are almost entirely floor-based. Comprised of ready-made plastic trays, water bottles and boxed photographic prints, the images found online, 'Digital Light Pool (Orange)' and 'Digital Light Pool (Stone)' are full of painterly plays on colour, tone, texture and composition. Tompkins says: *'I remind myself how immersed within life the activity of making something can be. It's not an interruption within life, it comes from it, so any subject has to feel close, like-life. It's about seeing, choosing, mixing, stirring, pouring, laying, selecting, turning, putting.'*

Corin Sworn

Room 1:
Untitled, 2013
Ceramic

Room 2:
'The Foxes' 2013
HD video
18 minutes

Room 3:
from left to right:
'Hacienda Tucle', 2013
'Girl with Horses', 2013
'Huancayo', 2013
Gicleé prints

Printed silk curtains

Duncan Campbell

Room 1:
Chris Marker and
Alain Resnais
'Les Statues meurent aussi'
(Statues also Die), 1953
Film transferred to DVD
30 minutes
Courtesy of Communauté
Africaine de Culture

Room 2:
'It for others', 2013
16mm film transferred
to digital video
54 minutes

Hayley Tompkins

Room 1:
'Digital Light Pool
(Orange)', 2013
Acrylic on plastic trays,
stock photographs, wooden
boxes, glass, plastic bottles,
watercolour.

Room 2:
'Digital Light Pool
(Stone)', 2013
Acrylic on plastic trays,
stock photographs, wooden
boxes, glass, plastic bottles,
watercolour.

'Stick', 2013
Acrylic paint on found object

