

Media Release

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GLASGOW MUSEUMS TACKLES GENDER EQUALITY IN CONTEMPORARY ART COLLECTION WITH NEW ACQUISITIONS BY LOCAL AND INTERNATIONAL FEMALE ARTISTS

Glasgow Museums is delighted to announce 14 recent acquisitions for the city's fine art collection which include sculpture, video, painting and works on paper by artists **Sara Barker, Kate Charlesworth, Michelle Hannah, Sharon Hayes, Winnie Herbstein, Mandy McIntosh and the Feegie Needlers, Carol Rhodes, Kate V Robertson, Anne Robinson, Siân Robinson Davies and Camara Taylor.**

Acquired as part of a significant strand of Glasgow Museums collecting approach, developed in 2015 to address gender inequality, these works make an unequivocal statement about the value and quality of work by contemporary women and non-binary artists.

The new acquisitions increase the number of works by women in the Glasgow Museums' fine art collection, which already includes internationally renowned artists Karla Black, Christine Borland Anne Collier, Jacqueline Donachie, Jenny Holzer, Barbara Kruger, Victoria Morton, Charlotte Prodger and Hito Steyerl.

These recent acquisitions have been made possible through the support of a number of grant funders and organisations supporting the development of public collections. Of particular importance is acquisition of the capsule collection of work by Carol Rhodes (1959 -2018) which includes the painting *Land Levels and Rises*. Although Rhodes was one of the most respected and admired painters in Scotland, her work was until now not represented in the civic collection of Glasgow, the city where she lived and worked. The acquisition of this painting, and a subsequent generous gift of a framed drawing and three prints, acknowledge her contribution to visual art in the city and her standing as a key British painter of the late 20th and early 21st century.

These recent acquisitions have been made possible through the support of a number of grant funders and organisations supporting the development of public collections including Art Fund, National Fund for Acquisitions, Henry Moore Foundation and Outset Scotland. Sharon Hayes is an artist who has long been sought by GoMA and Glasgow Museums. Their practice is fitting with our aims to collect socially conscious works in documentary media, a strand of collecting that was established through our partnership with the Art Fund under Art Fund International (2007-12).

Under this initiative, Glasgow Museums collected works by Roni Horn, Jenny Holzer, Emily Jacir and Barbara Kruger amongst others. Since the scheme drew to a close the gallery has continued to collect work made with a similar approach, including further partnership working with The Common Guild, which resulted in the recent acquisition of two works by Anne Collier. The works by Sharon Hayes, purchased by generous Art Fund support, continue GoMA's efforts to collect works by leading international artists with a focus on works made by female (or non-cisgender) artists.

All of these acquisitions reflect current strands of work in the Gallery of Modern Art (GoMA) exhibitions, with *Conversations* by Siân Robinson Davies and *FEGS URNY MUGS* by Mandy McIntosh and the *Feegie Needlers* already on display in the exhibition *Domestic Bliss*. In addition, there are plans to display the works by Sharon Hayes and Winnie Herbstein in 2020 and an exhibition is currently in the early stages of planning to include works by Sara Barker, Carol Rhodes and Kate V Robertson for GoMA's 25th anniversary in 2021.

Speaking about the acquisitions, GoMA Curator Katie Bruce said: "Glasgow Museums' collection is widely recognised as one of the finest civic collections in Europe and the city has had a longstanding commitment to the purchase of fine art for the collection. I am delighted that this recent pertinent selection of work by female artists has been acquired to add to the contemporary art collection in the city.

"These latest acquisitions represent a legacy of the conversations developed through the 2015-16 exhibition *Ripples on the Pond*, recently discussed as a case study for Scottish Contemporary Art Network's [Art in Action](#) campaign. *Ripples on the Pond* was an exhibition of work exclusively by women, with a programme of associated activity such as events and screenings to support the work of women artists in Glasgow. It provoked a discussion on gender inequality in Glasgow Museums' collection and how that could be addressed through future acquisitions."

Councillor David McDonald, Chair of Glasgow Life, said:

"Since 2002 GoMA has made a concerted effort to acquire works for Glasgow Museums' collection by artists living and working in Glasgow, to recognise the contribution they have made to the city's reputation for visual art.

This was extended to work by international artists, following the award of Art Fund International programme (2007 -2012), and Glasgow Museums will continue to endeavor to build a world-class collection of contemporary visual art. We are very grateful to Art Fund, National Fund for Acquisitions, Henry Moore Foundation and Outset Scotland for their support in making this possible."

Stephen Deuchar, Director of Art Fund, said:

"We are pleased to support GoMA in acquiring these two works by Sharon Hayes, and we admire Glasgow Museums' ambitions to create gender parity within its already dynamic fine art collection."

Godfrey Worsdale, Director, The Henry Moore Foundation, said:

"The Henry Moore Foundation is delighted to have been able to support the acquisition of Sara Barker's *Double Son of Rubble* for Glasgow Museums. The Foundation is committed to support activity that furthers

the study and development of sculpture, but we are happier still to offer assistance where our help also contributes to a fairer reflection of gender balance within a collection containing sculpture, and beyond that, in sculpture's developing history."

Dr Hazel Williamson, National Fund for Acquisitions Manager, said:

The National Fund for Acquisitions is delighted to have helped to secure *Land Levels and Rises* by Carol Rhodes for the collection at Glasgow Museums. The work of this distinctive artist and graduate of Glasgow School of Art is a significant addition to the city's important fine art collection.

Dr Kirstie Skinner, Director, OUTSET Scotland, said:

"Outset Scotland was delighted to initiate and fund the acquisition of bodies of work by Siân Robinson Davies and Kate V Robertson for Glasgow Museums. Both make distinctive additions to established themes in the collection: the humour and humanity of Robinson's "Conversations" speaks to the collection's strand of domestic surrealism, and Robertson's 'transfers' from coloured newsprint, "Better Versions #1-8" offer an enigmatic contemporary take on the landscape idyll. We are very grateful to the artists and to our supporters, in particular Robin Hardie, for making our gifts possible."

ENDS

NOTES TO EDITORS:

ABOUT SARA BARKER

Sara Barker, lives and works in Glasgow and is an internationally renowned artist who has exhibited extensively throughout the UK, Europe and North America (BALTIC, Fruitmarket, IKON, GoMA, Hamburger Bahnhof etc). Barker's work is held in UK, European and North American public collections including Whitworth Art Gallery, Manchester; Arts Council Collection; Louisiana Museum, Denmark; The Margulies Collection, Miami; David Roberts Art Foundation, London; Ontario Ltd Collection; Ingvild Goetz Collection, Munich; Aberdeen Art Gallery & Museums and the Pier Arts Centre, Orkney and private collections Scotland, London, throughout the US, Germany, France, Italy, UAE and Hong Kong.

ABOUT KATE CHARLESWORTH

Kate Charlesworth is a cartoonist, illustrator and graphic novelist. Originally from Barnsley in South Yorkshire, she has lived in Scotland since 1991. She has been a contributor to UK LGBT publications since the mid 1970s, and is currently working on her graphic memoir/*LGBT+ history A Girl's Guide to Sensible Footwear*, which will be published by Myriad in 2019. Most recently Charlesworth was Artist in Residence at the National Trust property Wightwick Manor in Wolverhampton with the exhibition *Women and Power/A Room of One's Own*.

ABOUT MICHELLE HANNAH

Michelle Hannah is a Glasgow-based artist, performer and graduate of the Master of Fine Art programme at The Glasgow School of Art, where she teaches on the MLitt in Fine Art Performance Pathway. At the core of her practice is a musical guise used to explore postdigital identity, pop culture and the Anthropocene through expanded images, immersive installations, sound and performance.

ABOUT SHARON HAYES

Sharon Hayes (b.1970, Baltimore, USA) is an American multimedia artist. Working across film, photography,

performance, sound and text her work discusses pertinent themes of love, queer theory, activism and gender politics. Her work often incorporates text from political speeches, audio recordings, political protest, songs and letters - many of which have been drawn from the artist's own lived experience. Hayes' work has been shown at the New Museum for Contemporary Art, the Guggenheim Museum, P.S. 1 Contemporary Art Center, Art In General, Artists Space, Parlour Projects, Andrew Kreps Gallery, Dance Theater Workshop, Performance Space 122, the Joseph Papp Public Theater, and the WOW Cafe in New York and at the Room Gallery at UC Irvine, Los Angeles Contemporary Exhibitions, Track 16, Gallery 2102 and The Project in Los Angeles.

ABOUT WINNIE HERBSTEIN

Winnie Herbstein (b. 1989 in London, England) lives and works in Glasgow, Scotland. Herbstein works primarily in video and sculpture. Solo shows include: Brace - Jupiter Woods, London (2019); Studwork, Glasgow International 2018; Before I could speak, X spoke, Outpost Gallery. Norwich, England (2017); Soft Shoulder, SWG3 Gallery. Glasgow, Scotland (2016).

ABOUT MANDY MCINTOSH AND THE FEEGIE NEEDLERS

Mandy McIntosh is a visual artist who has been making work since 1996, as a filmmaker in textiles, social practice and most recently as a sculptor installing a new bronze in the civic realm of Paisley. She is currently studying for PhD at Glasgow School of Art where she is examining the conditions of sculpture in housing schemes with a view to extending potentials for local people to work more directly in processes of material permanency.

The Feegie Needlers came into existence following an action research project in Ferguslie led by Mandy McIntosh and funded by Paisley 2021. It identified a need for a regular group of women to meet and explore craft skills together, following their own agendas. The group participated notably in PROCESSIONS 2018 as one of 100 groups specifically invited to create a key banner. They now work autonomously and regularly skill share with their community including a nursery group The Wee Feegie Needlers who join in for intergenerational learning.

ABOUT CAROL RHODES

Carol Rhodes trained at Glasgow School of Art, (1977-82) and lived and worked in the city until her death in 2018. Solo shows included CONSTRUCTION SITE for GI2016 with Andrew Mummery, Mummery + Schnelle, London (2013, 2009, 2006 & 2003), Scottish National Gallery of Edinburgh (2007), Brent Sikkema Gallery, New York (2002) and Tramway Project Room (2000). Selected group shows include Urban/Suburban, City Art Centre, Edinburgh (2014); Louise Hopkins & Carol Rhodes, Edinburgh Printmakers, Edinburgh (2014); A Picture Show, Gallery of Modern Art, Glasgow (2012 -2013); Looking at the View, Tate Britain, London (2012); Force of Nature: Picturing Ruskin's Landscape, Millennium Gallery, Sheffield (2012); Studio 58: Women Artists in Glasgow since World War II, Glasgow School of Art, Glasgow (2011); Here and Now: Scottish Art 1990-2001, Dundee Contemporary Arts and venues in Dundee and Aberdeen (2001).

Rhodes is included in the following collections: Arts Council of England, Bolton Museum and Art Gallery, British Council, Edinburgh City Art Centre, Fleming Collection, City of Ljubljana, Slovenia, Saatchi Collection, Scottish National Gallery of Modern Art, Southampton City Art Gallery, Tate Gallery, Unilever Plc., Worcester City Art Gallery and Yale Centre for British Art.

ABOUT ANNE ROBINSON

Anne Robinson is a multidisciplinary artist who also works collaboratively on curating projects such as Supernormal Festival and Over Time. Recent works shown in the UK and internationally include the film *Thrashing in the Static* and a current project *Wakeful*. She attended The Glasgow School of Art from 1977, before moving to London to work with See Red Women's Workshop and holds a PhD in Painting, Film and Temporality. She currently teaches at Middlesex University.

ABOUT SIÂN ROBINSON DAVIES

Siân Robinson Davies is an artist and comedian based in Edinburgh whose work encompasses performance, writing and video. She graduated from Fine Art at Goldsmiths College, University of London in 2007 and Applied Linguistics at Birbeck College, University of London in 2011. Selected exhibitions include: David Conroy, Seventeen Gallery, London, 2015; Ideas in things, Maria Stenfors, London, 2014; Public Building (as Internet), Transmission, Glasgow, 2013 and Semi (as Internet), Rhubaba, Edinburgh, 2012.

ABOUT KATE V ROBERTSON

Kate V Robertson (b. 1980, Edinburgh) is based in Glasgow, having studied at Glasgow School of Art, graduating in 2003 and completing a MFA there in 2009. Solo exhibitions over the last 3 years include – (2019) Terminal, Govan Project Space, Glasgow, (2018) Divided and Yet Mutual, Patricia Fleming Projects, Glasgow; (2017) This Mess is Kept Afloat, DCA, Dundee and Object Appreciation Room, TRG3, Talbot Rice Gallery, Edinburgh; (2016) Semper Vigilantes, OBJECT / A, Manchester, Semper Solum, Glasgow International Festival of Visual Art and Adaptive Expectations, Figure Three, BAL TIC 39, Newcastle.

ABOUT CAMARA TAYLOR

Camara Taylor is an amorphous blob (b.1627) who works with their various selves and others to produce work concerned with practices of survival amidst the weather. Camara was previously a committee member at Transmission Gallery, Glasgow (2016–18) and is currently a programme facilitator for the Race, Rights and Sovereignty series, Glasgow School of Art Cultural Engagement and GSA Students' Association. Camara is currently focused on projects titled, *wet blue embrace(s)* and *Retreat* – an ongoing collaboration with artist Sulaiman Majali.

ACQUISITIONS

Double son of rubble, 2017

Sara Barker

Mixed Media

Purchased with support through a grant from The Henry Moore Foundation

queer times school prints, 2018

Kate Charlesworth, Michelle Hannah, Anne Robinson and Camara Taylor

Commissioned and acquired by Glasgow Museums, 2019

Conversations, 2017

Siân Robinson Davies

Film – running time 26minutes 22 seconds

Gifted by Outset Scotland in 2018

Fingernails on a blackboard: Bella, 2014

Sharon Hayes

Analogue video transferred to digital; colour, silent 16 mins

Edition of 3 + 1 AP (#2/3)

Purchased with Art Fund support, 2019

May 1st, 2012

Sharon Hayes

5 Letterpress prints

Edition of 5 + 2 AP (AP 1/2)

Purchased with Art Fund support, 2019

Studwork, 2018
Winnie Herbstein
Video, 18 Minutes 38 seconds
Glasgow International Collecting Award 2018

FEGS URNY MUGS, 2019
Mandy McIntosh and the Feegie Needlers
Commissioned and acquired by Glasgow Museums, 2019

Land Levels and Rises, 2010
Carol Rhodes
Oil on Board
Purchased with support from a National Fund for Acquisitions grant, 2018

Sea and Motorway, 1998
Carol Rhodes
Pencil on paper
Gifted, 2018

Roads, Buildings (Night), 2014
Carol Rhodes
13 colour screenprint,
Edition of 22
Gifted, 2018

Open Ground and Mudflats, 2017
Carol Rhodes
Archival pigment print in aluminium frame.
Edition of 60
Gifted, 2018

Houses, Gardens, 2017
Carol Rhodes
Archival pigment print in aluminium frame.
Edition of 60
Gifted, 2018

Better Versions #1-8, 2017
Kate V Robertson
Ink on paper
Purchased with support from Outset Scotland in 2019

ABOUT ART FUND

Art Fund is the national fundraising charity for art. In the past five years alone Art Fund has given £34 million to help museums and galleries acquire works of art for their collections. It also helps museums share their collections with wider audiences by supporting a range of tours and exhibitions, and makes additional grants to support the training and professional development of curators. Art Fund is independently funded, with the core of its income provided by 151,000 members who receive the National Art Pass and enjoy free entry to over 240 museums, galleries and historic places across the UK, as well as 50% off entry to major exhibitions and subscription to Art Quarterly magazine. In addition to grant-giving, Art Fund's support for museums includes Art Fund Museum of the Year (won by Tate St Ives in 2018) and a range of digital platforms.

Find out more about Art Fund and the National Art Pass at www.artfund.org

ABOUT NATIONAL FUND FOR ACQUISITIONS

The National Fund for Acquisitions, administered with Scottish Government funding by National Museums Scotland, contributes towards the acquisition of objects for the collections of museums, galleries, libraries and archives throughout Scotland. During financial year 2018/19, the NFA made 58 payments totaling £141,781 to 26 organisations, supporting acquisitions with a total purchase value of £520,282.

Find out more about the work of the National Fund for Acquisitions: <http://www.nms.ac.uk/about-us/services-and-expertise/national-fund-for-acquisitions/>

ABOUT THE HENRY MOORE FOUNDATION

Henry Moore changed the way we understand sculpture. His Foundation continues to do so today. In addition to programmes at Henry Moore Foundation bases in Hertfordshire and Leeds, it supports the growth and development of sculpture through a Grants programme. Henry Moore Grants continue Moore's legacy by supporting sculpture across historical, modern and contemporary registers and seeking to fund research that expands the appreciation of sculpture. The Henry Moore Acquisitions and Collections Grants support museums and galleries who wish to acquire or conserve sculpture for their collections.

Find out more about the work of the Henry Moore Foundation <https://www.henry-moore.org>

ABOUT OUTSET SCOTLAND

Outset Scotland's community of supporters provide the funds to respond to what artists and curators really need – championing artistic ambition, enriching public collections, and expanding audiences across Scotland and beyond. Over the last 6 years Outset Scotland has supported the production of new works of art, gifted art works to Scotland's public collections, funded exhibitions and events programmes and through partnerships enabled professional development for artists and curators.

Find out more about the work of OUTSET Scotland <https://outset.org.uk/scotland/>

ABOUT GLASGOW INTERNATIONAL COLLECTING AWARD 2018

The Glasgow International Collecting Award was initiated by Glasgow Museums in 2018 as an award in which Glasgow Museums collects works by selected artists exhibiting Glasgow International biennial festival. 2018 saw judges Richard Parry (Director, Glasgow International), Claire Jackson (Senior Curator, Tramway), Nicole Yip (Director, LUX Scotland) and Will Cooper (Curator of Modern and Contemporary Art, Glasgow Museums) select artists Jessie Darling, Winnie Herbstein, Hardeep Pandhal and Michael White as the recipients of the inaugural award.

Gallery of Modern Art

- Royal Exchange Square, Glasgow G1 3AH
- Situated in the heart of the City Centre, GoMA is Scotland's most visited modern and contemporary art gallery displaying work that highlights the interests, influences and working methods of artists from around the world.
- Open Monday to Wednesday and Saturday 10am to 5pm, Thursday 10am to 8pm and Friday and Sunday 11am to 5pm www.glasgowmuseums.com/goma @GlasgowGoMA

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