
Downloaded from: http://insight.cumbria.ac.uk/id/eprint/1137/

Usage of any items from the University of Cumbria’s institutional repository ‘Insight’ must conform to the following fair usage guidelines.

Any item and its associated metadata held in the University of Cumbria’s institutional repository Insight (unless stated otherwise on the metadata record) may be copied, displayed or performed, and stored in line with the JISC fair dealing guidelines (available here) for educational and not-for-profit activities provided that

• the authors, title and full bibliographic details of the item are cited clearly when any part of the work is referred to verbally or in the written form
  • a hyperlink/URL to the original Insight record of that item is included in any citations of the work
• the content is not changed in any way
• all files required for usage of the item are kept together with the main item file.

You may not

• sell any part of an item
• refer to any part of an item without citation
• amend any item or contextualise it in a way that will impugn the creator’s reputation
• remove or alter the copyright statement on an item.

The full policy can be found here. Alternatively contact the University of Cumbria Repository Editor by emailing insight@cumbria.ac.uk.
Collection Significance Report:
Scottish Art: 21st Century Collecting
Ben Harman and Sean McGlashan, March 2008

About this Document
This document is extracted from a report by Glasgow Museums submitted to the Scottish Executive’s Recognition Committee as part of its recognition scheme for non-national collections.

Overview
21st Century collecting includes work in all media acquired since the year 2000. Almost all of these works are by graduates from Glasgow School of Art who, over the past fifteen years, have achieved international acclaim for their innovative practices.

Collection Size
Approx. 75 objects: drawings, paintings, photographs, prints, sculptures, installations and video works.

The Collection
This collection includes cutting edge works in all media acquired since 2000. There are significant pieces by artists living and working in the Glasgow area including recent graduates of Glasgow School of Art. Many of these artists have international reputations.

The collection has notable examples of works that can be categorised as painting or sculpture but also contains installation and audiovisual works highlighting current trends in international artistic practice.

The artists represented are Douglas Gordon, Christine Borland, Ross Sinclair, Roderick Buchanan, Claire Barclay, Hanneline Visnes, Toby Paterson, Martin Boyce, Simon Starling, Richard Wright, Lucy Skaer, Victoria Morton, Ilana Halperin, Chad McCai, Graham Fagen, Jane Topping and Daphne Wright. Most are firmly established and have exhibited extensively both nationally and internationally.
Collection Significance

This is the outstanding civic collection of contemporary art in Scotland and is of international significance. It includes work by recent Turner Prize winners and rare, unique examples of work by some of the key Scottish artists to have contributed to Glasgow’s reputation as an international centre for contemporary visual arts. This is exemplified by the inclusion of artists in celebrated exhibitions abroad such as Munster Sculpture Project, Germany (Martin Boyce), The Venice Biennale, Italy (Simon Starling, Claire Barclay, Douglas Gordon) and MoMA, New York, USA (Douglas Gordon).

Highlights of the collection include Simon Starling’s *Tabernas Desert Run* which was displayed in the Tate Britain exhibition with which he won the Turner Prize in 2005. It demonstrates the varied role that an artist can play in the making of a contemporary work (in this case: researcher, painter, performer and mechanical engineer). This work makes an important comment on global warming and on the history of film.

Toby Paterson’s *Black Elegy* consists of framed works hung on a large mural painted directly on the gallery wall. It is a homage to modernist concrete architecture found in and around Glasgow including the iconic Catholic seminary at Cardross. Ross Sinclair’s probing *Real Life/Dead Church* is a walk-in size ‘church’ toppled on its side. A video shows the artist, bare-backed, singing hymns making us question the place of the church in society today.

Martin Boyce’s evocative *Our Love is Like the Earth, the Sun, the Trees and the Birth* is a research-based installation. This multi-layered work comments on film noir (particularly Alfred Hitchcock), on suburban parks and the blurring of interior/exterior space. It also refers to the utopian visions of the early twentieth century designers Ray and Charles Eames.

Graham Fagen’s controversial *Weapons* consists of photographs of objects he used as a teenager such as balloons filled with urine and catapults. His social observation is made more powerful by his use of deadpan, ethnographic descriptions. Ilana Halperin’s works comment on geological activity and time. One audio piece documents the sound of icebergs disintegrating while other works include photographs of fault lines in Iceland and of 330 million-year-old fossilised trees in Victoria Park in Glasgow.

Drawings and paintings include Chad McCail’s *We Are Driven by the Desire for Pleasure*, which comments on the failures of modern education. Works by Lucy Skaer, Hanneline Visnes and Victoria Morton challenge our perception of the meaning of art and elicit multiple interpretations.
Bibliography


Boyce, Martin (2004) *This Place is Dreaming*, Tramway, Glasgow.


How to Cite this Document
The full bibliographic reference for this document is shown below. Make sure to add the date you downloaded the document.


This document is released under a Creative Commons licence requiring attribution and prohibiting commercial and derivative exploitation. For more information see http://creativecommons.org/