

East End Transmissions



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Foreword & Contents

This publication has been conceived as part of the curatorial project East End Transmissions, which ran from November 14th to December 7th 2014, and was curated by Francesca Zappia after a six month period of residency at The Pipe Factory in Glasgow. The project aimed to resonate with the local, social and historical context in the area surrounding The Pipe Factory—the famous Barras Market and the East End of Glasgow—and to open a discussion about the recent regeneration in the area due to the organisation of the Commonwealth Games in July 2014.

Arguing a business-related regeneration and a stigmatisation of the area, East End Transmissions wanted to reveal the richness of the local history, as well as the personal memories the inhabitants of the East End, and of Glasgow in general, attach to the area. Adhering to the missions of The Pipe Factory as a space for production and dissemination of artists' works as well as of a space for learning, the East End Transmissions project has been developed as an exhibition, a series of posters made with the community's memories, a program of events and talks, a participatory website and a publication. Its purpose was to be a space of life and debate, mostly for the inhabitants of the neighbourhood.

This space of debate now drifts into this publication, which resumes the curatorial project, and at the same time suggests new ways to pursue it further. A substantial part is dedicated to documenting the artists' works presented during the exhibition, works produced specifically for the project. The essays, written by Francis McKee, director of the Centre for Contemporary Art (CCA) in Glasgow, and Heather McLean, an urban studies researcher, artist and activist, open further reflection, respectively, about new participative politics related to institutional and curatorial projects and the new forms of discrimination that neoliberal regeneration can cause.

The publication will not be the conclusive step of the East End Transmissions project. Indeed, the website is still open to new contributions, be they artistic, critical or related to personal memories. The project started as a local response to the regeneration in the East End of Glasgow; it aims now to open a participatory platform so to discuss and react to regeneration as a common and universal topic each city, or neighbourhood, knows at some point in its history.

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‘One, No One and One Hundred Thousand’ East Ends

Francesca Zappia, Curator

One, No One and One Hundred Thousand is a 1926 novel by the Italian writer, dramatist and poet Luigi Pirandello. It narrates the life’s turnabout of the main character Vitangelo Moscarda, when he realises that the One—the idea he had of himself, which he thought coincided with the idea the others had of him—was, in fact, a One Hundred Thousand—a multiplicity of visions of him as seen by others’ eyes — and thus, meant for him to be finally No One; losing his identity in the different ways of being seen.

Not only individuals but also social entities can suffer from the distortions created by the gap of being and being seen. The East End of Glasgow may be one of these examples: we have the One, the community which has its own idea of itself, and the One Hundred Thousand images that the outside (politics and media) reverberates, in order to build another (worse) vision of the area (the No One) and, thus, better act to improve it. The improvement is called urban regeneration.

Neither the particularly rich history of the East End, nor its multiplicity of identities – Scottish, Irish, Highlander, and more recently Polish – have been taken into account by the recent regeneration plans: a post-post-industrial future of malls, sustainable housing and other leisure structures designed for consumption.

During the Middle Ages, the East End was the core of the city. It hosted the cathedral of Saint Mungo, which still exists but strangely became disconnected from the city centre as it developed during the Victorian era. The East of Glasgow was also the original location of the University, established in 1451 as an ecclesiastical foundation. The University of Glasgow became a leading centre of the Scottish Enlightenment: this period saw the building of the MacFarlane Observatory and the Hunterian, the first museum in Scotland, which gathered the collections—coins, minerals, paintings and prints, ethnographic materials, books and manuscripts, as well as insects and other biological specimens—of the anatomist and physician William Hunter. The history of the Observatory, founded in 1757, is also of great

interest. Alexander Macfarlane, a merchant in Jamaica, donated a series of instruments that were repatriated from Jamaica by boat, arriving in a deteriorated condition in Glasgow. The instruments were taken in hand by James Watt, who was going to clean and restore them. When in 1760 Alexander Wilson was installed as Professor of Practical Astronomy, he settled his headquarters in the Observatory and from there he observed the so called ‘Wilson effect’, the appearance of spots on the surface of the Sun as related to depressions in the spherical photosphere.

At the same time, James Watt’s technological research on steam engines played an important role in the development of the Industrial Revolution. The idea of an efficient improvement of existent steam engines came to him in a flash while wandering in Glasgow Green. Located on the borderline with the present city centre, Glasgow Green, the first public park of the city, was the place where women met for doing laundry and kids for playing; where criminals were publicly hanged; where the first rallies for the right of workers were set up; where the People’s Palace and a Winter Garden were built for the leisure of the Glaswegians.

The Industrial Revolution brought a number of magnificent examples of industrial Victorian architecture – William White & Son’s Clay Pipe Factory (now arts venue The Pipe Factory) or the Templeton Carpet Factory, for example – as well as a massive immigration from Ireland and the

Neither the particularly rich history of the East End, nor its multiplicity of identities have been taken into account by recent regeneration plans

Highlands after the great famine of 1846-47. Glasgow, the second city of the Empire, expanded and saw its population enormously increased. In the East End, people were living in unhealthy and overcrowded tenements, but life in the community

certainly shaped the specific identity and dialect of the East Ends. The principal industries of the area were related to the production of carpets and tobacco; the working class life conditions were hard, as witnessed in episodes of history like the Calton weavers strike of 1787, violently repressed by the police, or the rent strike of 1915. However, a parallel history coexisted, made of little shops and cinema halls, scenes of popular life at the Barras Market and dancing nights at the Barrowlands Ballroom.

Due to the unhealthy conditions of a massive concentration of population in the area, the middle classes started to move west, as did the University. The original location of the University was sold to the City of Glasgow Union Railway around 1870 and disappeared from the memories of the East End. Since the post-industrial period¹, a number of redevelopment plans have moved the population into the suburbs of the city, leaving the East End as an unpopulated area. The social tissue of the area has gone, as Margaret recalls²:

“ My grandparents owned the Silvergrove Dairy in Silvergrove Street, Bridgeton. The street was like a little village where everyone knew each other. At the end of the street was the “East Kilbride Dairy Farmers” where milk was pasteurised and bottled. Many of the street residents worked there. At break time the dairy was queued out with customers ordering rolls filled with bacon, eggs or cold meat. There was also the Bars factory, where they produced the famous Irn Bru at the bottom of the street. There was a dental lab across from the dairy owned by a Mr Johnson. That was where the dentures known as “falsers” were made as ordered by local dentist for their clients. There was no health and safety then and I can still recall the smell of melting wax as the employees shaped the dentures, once they came out of the moulds, with an open flame. The High Walk shop was on the corner on the London Road and directly opposite was Sellyns, the clothes shop. There was a little shop along from the High Walk owned by a Jew called Harry Brown. That was where we got our leather school bags which lasted us for most of our time in primary school. Harry’s wife was called Lena and she used to come in to the dairy for a bacon roll and always said “don’t tell Harry”. Silvergrove street was a hub of activity...children playing “kick the can”, “peeve”, and girls playing “balls” against the close wall only to be chased by the irate resident who would be annoyed by the continual “thump, thump, thump”. Happy days, little money, but a community that was close. Gone are the factories, shops and characters of that little street now replaced by the modern homes of the 21st century.

”

Everyone can compare Margaret's memories to the current face of Silvergrove Street by searching the street online on Google Maps Street View™. Clean 'modern homes' have certainly brought healthier conditions, but stories are trapped behind the windows, and the sense of community can no longer be felt on the street. No more do shops and activities build relationships between neighbours. No more are local sounds and smells created to cover that of the recently established West Brewery.

A place that ideally targets middle classes professionals, the West Brewery stands on the former location of Glasgow Green railway station, just next to the old Templeton Carpet Factory. The Glasgow Green railway station was closed down in the 1950's. However, for the 1990 Glasgow Capital of Culture, a young Douglas Gordon³, freshly graduated from Glasgow School of Art, installed a series of murals on the walls of the disused station, referring to incidents of (repressed) freedom of speech throughout Glasgow Green and the East

There is not an ultimate truth in knowledge, rather multiple ways to approach it and make it grow

End's past. Although the Templeton building remains – its current use as offices for the service sector – the disused Glasgow Green station was demolished in 2012, taking with it Gordon's work and the memories the mural and building evoked.

In July 2014, Glasgow hosted another important political and cultural event, the Commonwealth Games. Taking place mostly in the area of the East End, a regeneration plan was considered vital to blank out the image of a crumbling area and build a new one. As Neil Gray⁴ explains, the process of gentrification is “a (once) productive pillar of investment capitalism, that weaves together global financial markets with a phalanx of real-estate developers, local merchants, property agents and brand name retailers – all lubricated by generous state subsidy”⁵.

Regeneration process sees first a period of disinvestment in an area; this being a gestation period that creates functional and economic obsolescence. As Rachel Weber⁶ says, “Functional obsolescence results from changes in modern building practices and the manner in which

building are utilized. [...] Economic or external obsolescence relates to factors outside of the property that reduce demand and negate its value”⁷. Once the political power declares the area too obsolete then begins the process of regeneration. Weber points out the notion of ‘creative destruction’, as “the way in which capital's restless search for profits requires constant renewal through gale-like forces that simultaneously make way for the new and devalue the old”⁸.

In this context of devaluation, negative stereotypes support the need for a renewal and reinvestment in the area. Such narratives have been used by media and politicians to stigmatise the East End, build an image of decay and ‘decivilisation’⁹. “Such territorial stigmatisation is part of a wider ideological offensive on the local population, intended to pave the way for low grade and flexible forms of employment, for punitive workfare schemes and for property development schemes”¹⁰. From this perspective, the current social and health problems—drugs, alcohol, unemployment, low incomes, social housing, and people's disabilities—are overstressed but not really considered as part of the gentrification process. In 2011, for example, in view of the Commonwealth Games, the Accord, a day centre for people with learning disabilities was demolished. The area was planned to become a temporary parking facility for the Games. Despite the council's promises, the inhabitants are still waiting for the centre to be rebuilt. Another promise was to bring employment and new housing to the inhabitants. As Gray and Gerry Mooney¹¹ argue, they will probably be offered underpaid and precarious jobs, and due to the low number of available social housing, it will be difficult for them to provide revaluated rent prices. So residents will be certainly forced to move from the area.

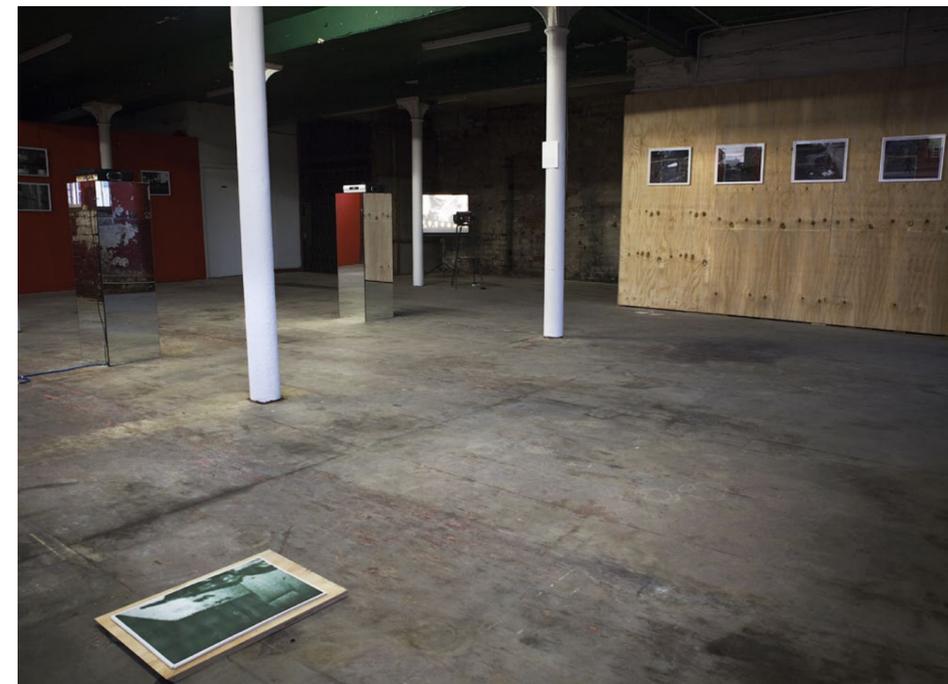
The image of a non-civilised East End is the ‘One Hundred Thousand’ discussed previously. The ‘One’ image, is quite different, as Vikki McCall¹² points out in her blog ‘Glasgow Eastenders | Exploring the realities of the people living in the East End of Glasgow’. Her contact with the community has been totally different: the one of a lively social context made of people who work hard to survive and raise children, and who have a say on the Commonwealth Games. The one of people expropriated of their houses (see the Jaconelli's story), who have seen their tenements (and their lives) razed to build the Athlete Village, a new, sustainable, lot of housing that are mostly promised to future middle classes professionals.

The curatorial project East End Transmissions acted within this framework, with the aim of critically reacting to and transmitting stories that are hidden in the ‘official’ narration. East End Transmissions is born from an online platform, called past forward, that I run in order to question transmission of memory and fabrication of knowledge. The starting point of past forward are artistic practices that actually deal with these topics by referencing other branches of knowledge, using found images or archival material, or directly reflecting on what memory is and the different forms it can take. Fabrication of knowledge means for me the different ways in which we interpret memory. There is not an ultimate truth in knowledge, rather multiple ways to approach it and make it grow. Thus, past forward also links the presented artists' projects to other references (texts, videos, literature) that I can extract from the Web or symbolically relate. From this perspective, East End Transmissions was a permeation of past forward into a local context, in order to extract different meanings and approaches to it and connect them with each other. Thus, it acted from an ‘offline’ and ‘online’ perspective: linking artists and community within the urban space of the East End, and, at the same time, connecting what was produced in the framework of the exhibition with online reflections and digital contents relevant to the topic.

The idea of transmission as precisely associated to this project was two-fold. It was about recalling and passing on an oral and individual memory of the East End but also about tapping in to a local, and quite invisible, historical and social context and broadcasting it to the outside. Therefore, the project resulted from a double movement from the outside into the inside, then from the inside into the outside: memories and histories were collected, re-evaluated, and then diffused.

The project consisted of an exhibition at The Pipe Factory (a gallery housed in a building which, as mentioned previously, is a key part of the areas architectural and industrial past), a series of posters advertised in the public domain, a programme of events and a parallel project running online. The exhibition was made in collaboration with Glasgow-based artists. Starting from my reflections and preliminary researches, I invited the artists involved to produce new works responding to the local context of the East End, its hidden stories and history. This proved to be a challenging and inspiring collaboration, which resulted in the production of a range of multimedia works, from

The curatorial project East End Transmissions acted...with the aim of critically reacting to and transmitting stories that are hidden in the ‘official’ narration.



video and audio installations, photographs, text-based work, performances and prints¹³. The artists engaged with the local context; extracting from the memory lapses of the area, events and episodes that inspired and informed their work directly (Kit Mead, Douglas Morland); gave a voice to the community (Thomas Leyland-Collins, Janie Nicoll, Susannah Stark); recalled (Lyndsey Smith) or reimagined (Virginia Hutchison) a personal memory of the area; and engaged in a dialogue between images of the East End, archives, poetry and social studies (Aideen Doran).

Giving voice to the community was another important aspect in the project. It is in the community that the memory is alive and powerfully speaks. The posters, made with graphic designer Jen Devonshire, were produced



in collaboration with adults and children of the neighbourhood. During workshops held at the Calton Heritage and Learning Centre in collaboration with the PEEK project¹⁴, the children drew places from their everyday life in Calton, Bridgeton and Dalmarnock and eventually added short texts describing their activities related to these places. The adults told personal stories and memories of the area, from which extracts were used for the poster series. These were advertised in the neighbourhood, so to connect the exhibition with the community.

The Barras Market, where The Pipe Factory is located, was often the heart and soul of these stories; a living portrait of life with its particular characters and personalities, a place full of affective remembrances. Posters with extracts relating to The Barras were advertised outside The Pipe Factory; they played on the gap between past and present and symbolically invited the community to enter the exhibition spaces. As an emblem of the East End identity, The Barras is really important, but it is threatened to disappear. Indeed, in the regeneration plans the aim of the

political power is to transform it into a Glaswegian Camden Market. A place for tourists, thus, not for local people to drive a bargain acquiring for cheap all sorts of objects. Its memory has to be respected in order to avoid its closing or manipulation into a generic tourist attraction.

As part of the programme of events was a screening of documentary made by filmmaker Allan Knight, *Voices from The Barras* (2011). The events were thought to bring another critical perspective to the exhibition, and at the same time relate the local context of the East End with the one of the city. The programme also featured a film by Gillies MacKinnon, *Small Faces* (1996), which depicts battles between rival gangs in Glasgow in the Sixties; a film by Sir Sean Connery, *The Bowler and the Bunnet* (1967), about the managerial tentative of Sir Iain Stewart to restructure the working practice in the shipyards of Glasgow before their definitive closure in the Seventies; a series of talks with Vikki McCall, Johnny Rodger¹⁵ and Neil Gray about the recent regeneration; and a series of artists' performances by Douglas Morland, Janie Nicoll and Virginia Hutchison.

The website¹⁶ was launched before the exhibition as a parallel project and is still up and running and open to new collaborations. It brings together artists' writings and specific projects, the texts of the community (the excerpts of which have been used for the posters) and additional content relating to the history of the East End and its current gentrification.

While the events during East End Transmissions connected the East End with the urban and social tissue of the city of Glasgow, this publication, as a further and conclusive project, aims to connect it with a global context. Heather McLean, an artist, activist, and urban studies researcher, explores strategies of discrimination related to gender questions in the specific context of regeneration in Toronto; while Francis McKee, director of the CCA in Glasgow, speaks about the importance of open source ideologies to rethink society and artistic, curatorial and institutional practices.

It is important for me to conclude this project by widening the discussion to other perspectives. Indeed, the example of regeneration in Toronto is representative, as in the case of Glasgow's East End, of Neoliberal politics of re-appropriation of the city for investment and business. That means that profit is the only value that leads this kind of urban renewal. It is meaningful to think that the independent bakeries, groceries, or clothes shops are often replaced by branded shops and franchises. Have a look to the "Merchant City", Glasgow's city centre, and you will see the perfect paradise for consumption. But do people, who massively concentrate there during the weekend and Christmas shopping, still interact in this kind of context?

As a reflection of the artificiality of the urban landscape in regeneration processes, the image of the perfect gentrified society probably has to match with a bespoke and conservative ideal of life as consumption-reproduction. Those who don't fit into the rule are marginalised.

We need to think diversely and to do that, challenge our way of approaching things, in the urban, economic context as well as in the artistic one. In an era where sharing (images, videos, contents, knowledge) has become a daily attitude we have to open ourselves up to the other and listen to what he/she has to say and how he/she can contribute to make things better. The open-source, developed with the rise of the Internet, is a "development model [that] promotes a universal access via a free license to a product's design or blueprint, and universal redistribution

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of that design or blueprint, including subsequent improvements to it by anyone¹⁷. This model is currently being experimented in urban design or in artistic and curatorial practices. The open-source means new ways to produce and think about knowledge in a global perspective. It also means that it has a participatory ideology. As a curator, this model really matters me, and I tried to experiment with this in the East End Transmissions project. This project was not only mine, but belonged to all the artists, contributors and spectators, who brought their particular memory or interpretation to make it grow.

As a model that reflects and respects the diversity of society, it is worth considering the open-source as a possible new model to adopt for thinking about our society differently. As East End Transmissions started to critically think about regeneration, I hope that in the near-future critical documentation about open source strategies used in urban redevelopment plans will replace the promotional booklets of urban agencies – the only source I could find in the Internet. This model could certainly provide a possibility to change structural thinking in and about society, and it is worth further exploration.

A Collaborative and Creative Toronto? A Feminist Critique.

Heather McLean

Over the past decade, municipal politicians, urban planners and high profile arts organizations have implemented a range of public-private arts initiatives in order to transform Toronto into a ‘creative’ and ‘vibrant’ cultural hub attractive to investors. From a critical feminist perspective, these projects reproduce gender and race inequalities. Feminist artists and activists are responding to exclusionary practices with their own counter-hegemonic arts partnerships.

Following the publication of Florida’s (2002) book *The Rise of the Creative Class*, urban planners and policymakers around the world have been persuaded to cater to the amenity-oriented consumptive whims of a young, mobile and heterogeneous class of creative professionals to foster urban competitiveness. According to Florida’s (2002) creative class thesis, a cohort of middle-class creative professionals, and knowledge-based and creative industries are attracted to cities with the 3Ts (technology, talent and tolerance) as well as amenities that promise a good quality of life—‘authentic’ neighbourhoods, art galleries, and arts festivals. Other international creative city consultants have contributed to this argument, asserting that the clustering of cultural workers and creative industries can regenerate neighbourhoods and kick-start urban revitalization (Landry, 2007). Following these urban policy trends, city managers struggling to compete with reduced financial resources and eroded urban governance structures invest in arts-led regeneration initiatives to spark inter- and intra-urban competition (Peck, 2011). Central to city-region neo-liberal urban planning agendas are culture-led regeneration and place-marketing initiatives to lure tourists, promote real estate development and spark business opportunities for creative industries (Evans, 2002).

Critical, intersectional feminist analysis sheds light on the race, class, and gender inequalities reproduced in the creative city. For example, a feminist lens renders visible the gendered politics of neighbourhood-based urban revitalization

strategies meant to make over neighbourhoods and attract investment. These include family-friendly neighbourhood initiatives inviting residents to celebrate neighbourhood renewal and community economic development. At first glance, such initiatives appear to support an ideal of what feminist urban researchers Delores Hayden and Clara Greed both refer to as the “non-sexist city” of localized facilities, shops, amenities, and a mix of uses. But these interventions often enlist notions of social capital involving cohorts of community workers and civically oriented residents to build relationships and catalyze a sense of community, which perpetuates hierarchies of immaterial labour.

Also, these events are planned within a neoliberal context where elected city officials unload economic development responsibilities on to neighbourhoods, Business Improvement Associations and ratepayers groups. Therefore, forms of critical artistic engagement are marginalized (Catungal and Leslie 2009). Writing from the perspective of a transgendered woman, Petra Doan (2011) contends that mainstream community planning strategies promote binary systems of gender norms. These norms further exclude those who transgress hegemonic gender categories in their daily lives.

Feminist researchers examining community-engaged arts practices and contemporary arts festivals also reveal how contemporary art is complicit in normalizing intersectional inequalities. This includes festival and biennale programming that enlists residents’ organizations, artists and festival-goers in participatory neighbourhood discovery and reclaiming initiatives. These practices script festival-goers to perform a missionary and community-policing role assisting “at-risk” youth and other populations framed as vulnerable and in need of healing (Hirschman 2002). Mi Won Kwon contends that these practices reinforce colonial discovery narratives that naturalize securitization agendas (Kwon 2004). Similarly, blockbuster arts festivals reproduce gendered categories about who does and does not belong in the revitalized city. For example, in 2008, Toronto’s Scotiabank Nuit Blanche all-night festival of contemporary art co-opted the feminist rally cry to “reclaim the streets” and lured residents and tourists to participate in a night of glibly patriarchal arts programming. Festival offerings included a fake red light district featuring burlesque dancers, bondage performances and peep shows in one

trendy downtown neighbourhood. Meanwhile, police harassed and, in some cases, arrested real sex workers trying to make a living. Operation Snatch critically responded through performance and video; they pointed out how the ongoing policing of sex workers in Toronto is especially dangerous for trans sex workers and sex workers of colour.

But recent activist and artistic interventions in Toronto demonstrate how feminist artists are playfully and performatively pushing back at exclusionary creative city initiatives. For example,

We repoliticized arts practices in a moment when they are stripped of critical content

in 2008 a group of artists programmed the “Tired of All this Creativity Blah Blah” town hall at the Toronto Free Gallery, an artist-run centre that programs the work of underrepresented women artists and artists of colour. In this gathering, filmmakers screened a film of spliced-together YouTube clips of male policy makers and other creative city pundits all pronouncing that their city was “the most creative city in the world.” The subversive film’s images of planners, bustling

festival crowds, and planning documents worked to expose how particular gendered and raced performances propel the current paradigm of serially reproduced policies.

Also, the Town Hall’s panel discussion created a forum where speakers working in a range of professional and activist backgrounds could describe how these trends impact diverse communities. This discussion helped us all to understand how this policy regime reproduces multiple exclusions in subtle and not-so-subtle ways. Schools struggling with cuts to resources, low-income seniors displaced from gentrifying neighbourhoods, and racialized service workers toiling through the night as the city is made over with all-night art festivals: all of these stories circulated in the room and mapped out the cartographies of exclusion neoliberal urban policies entrench. We repoliticized arts practices in a moment when they are stripped of critical content and instrumentalized to animate safe and marketable neighbourhoods by making space for multiple modes of critical engagement.

To conclude, the interventions that took place at Nuit Blanche signal how the current creative city paradigm reproduces gendered and raced exclusion. Used to being pushed to the margins, radical feminist artist-activists will respond to the conjunctures they find themselves in. Innovative and resilient, they continue to creatively de-centre the staging and scripting of the creative city.



In November 2003, *Wired* magazine published an article on the rise of the open source movement, claiming that ‘We are at a convergent moment, when a philosophy, a strategy, and a technology have aligned to unleash great innovation.

Open source ideology has now moved beyond the coding and programming to inform the broader fields of information and content distribution. At this level it acquired the power to fundamentally change the way in which society is organised.

The term ‘open source’ originally referred to the development of computer software. Rather than a proprietary piece of software that a customer would buy but could not then modify, open source software is developed collaboratively by many programmers and the source code is shared freely in the public realm thereby allowing anyone to modify or improve it. Often the programmers developing this software are volunteers, part of a larger collective enterprise producing reliable products that are then in competition with those sold by corporations.

The most obvious success story in open source must be the development of the Linux operating system. In 1991, a Finnish student called Linus Torvalds began writing a new computer program and solicited help via the internet from other volunteer programmers or hackers. Within a few years their exchange of information had spawned a global network of participants who had created a new operating system that was more reliable than many commercial alternatives. And it was free.

As Thomas Goetz points out in his *Wired* article¹, this use of collective intelligence has spread far beyond the basics of computing:

Software is just the beginning. Open source has spread to other disciplines, from the hard sciences to the liberal arts. Biologists have embraced open source methods in genomics and informatics, building massive databases to genetically sequence *E. coli*, yeast, and other workhorses of lab research. NASA has adopted open source principles as part of its Mars mission, calling on volunteer “clickworkers” to identify millions of craters and help draw a map of the Red Planet. There is open source publishing: With Bruce Perens, who helped define open source software in the ‘90s, Prentice Hall is publishing a series of computer books open to any use, modification,

or redistribution, with readers’ improvements considered for succeeding editions. There are library efforts like Project Gutenberg, which has already digitized more than 6,000 books, with hundreds of volunteers typing in, page by page, classics from Shakespeare to Stendhal; at the same time, a related project, Distributed Proofreading, deploys legions of copy editors to make sure the Gutenberg texts are correct. There are open source projects in law and religion. There’s even an open source cookbook.

ROOTS AND SOURCES

Open source ideology is closely bound up with the right to free speech and it is argued that there are links between the rise of the free speech movement in Berkeley in the early 1960s and the later developments in software in the same locality. Ironically, it is an attack on machinery that lies at the heart of the most celebrated moment of the free speech movement. Concluding a speech on the Berkeley campus in December 1964, activist Mario Savio declared²:

There is a time when the operation of the machine becomes so odious, makes you so sick at heart, that you can’t take part; you can’t even passively take part, and you’ve got to put your bodies upon the gears and upon the wheels, upon the levers, upon all the apparatus, and you’ve got to make it stop. And you’ve got to indicate to the people who run it, to the people who own it, that unless you’re free, the machine will be prevented from working at all!

In his history of free software, Andrew Leonard³ cites a graduate student from Berkeley at that period who was familiar with both the free speech movement and knew the developing Unix software scene in the area:

Gage grins. Berkeley Unix, he proposes, offered a different way forward from the painful agony of hurling oneself into the operation of a demonic crankshaft. Berkeley Unix, with its source code available to all who wanted it, was the “gears and levers” of the machine. By promoting access to the source code, to the inner workings of that machine, the free-software/open-source movement empowered people to place their hands on the gears and levers, to take control of their computers, their Internet, their entire technological infrastructure.

“The open-source movement is a free speech movement,” says Gage. “Source code looks like poetry, but it’s also a machine—words that do. Unix opens up the discourse in the machinery because

the words in Unix literally cause action, and those actions will cause other actions.”

It wasn’t just the free speech movement however that provided the context for the development of free software in Berkeley. As the hippie culture evolved in San Francisco it also spawned groups that began to formulate ideas and practical solutions that would provide a framework for an ‘alternative’ society. One of the most important of these groups were the Diggers, activists who tried to create an infrastructure for the burgeoning Haight-Ashbury scene. Their work ranged from radical street theatre to more practical support for the communities appearing across the city, setting up free clinics and soup kitchens. Like Mario Savio, they vilified an industrial culture that folded man into machine though they identify computers as a means to free people from this relationship. In ‘Trip Without a Ticket’⁴, they state that Industrialization was a battle with 19th-century ecology to win breakfast at the cost of smog and insanity. Wars against ecology are suicidal. The U.S. standard of living is a bourgeois baby blanket for executives who scream in their sleep. No Pleistocene swamp could match the pestilential horror of modern urban sewage. No children of White Western Progress will escape the dues of peoples forced to haul their raw materials.

But the tools (that’s all factories are) remain innocent and the ethics of greed aren’t necessary. Computers render the principles of wage-labor obsolete by incorporating them. We are being freed from mechanistic consciousness. We could evacuate the factories, turn them over to androids, clean up our pollution. North Americans could give up self-righteousness to expand their being.

This vision grows into a declaration of a free economy that is linked to a freedom of human impulses⁵:

The Diggers are hip to property. Everything is free, do your own thing. Human beings are the means of exchange. Food, machines, clothing, materials, shelter and props are simply there. Stuff. A perfect dispenser would be an open Automat on the street. Locks are time-consuming. Combinations are clocks.

So a store of goods or clinic or restaurant that is free becomes a social art form. Ticketless theater. Out of money and control.

“First you gotta pin down what’s wrong with the West. Distrust of human nature, which means distrust of Nature. Distrust of wildness in oneself literally means distrust of Wilderness.” (Gary Snyder).

Diggers assume free stores to liberate human nature. First free the space, goods and services. Let theories of economics follow social facts. Once a free store is assumed, human wanting and giving, needing and taking, become wide open to improvisation.

Written in 1968, these statements provided a utopian blueprint for the communes and alternative cultures that followed. The practical realities of such schemes often meant they crashed quickly or descended into the same power struggles and petty greed of the society they were supposed to replace. Some practitioners though found practical applications of these ideas in a limited form which worked and revealed alternative economic models which were viable. One remarkable example was the archetypal hippie band, The Grateful Dead, who tacitly permitted the taping of their concert by fans. This led to the formation of a tape-swapping community that bypassed the traditional economics of the recording industry where music was heavily protected by copyright and taping was perceived as a threat. One taper, Alexis Muellner, recalls the events that sprang up around the tapes :

Software is just the beginning. Open source has spread to other disciplines, from the hard sciences to the liberal arts.

The beauty of it was that we were doing our part to expand the taping phenomenon by educating more and more people, and helping to unlock mysteries surrounding the tapes...At the same time, we spread the magic of the music through our events, which then went beyond just the music. They became a fertile ground for exploring artistic and creative freedom through multimedia, dance, and improvisation - some of the same themes the Acid Tests explored. In doing all of this we were creating a large community of active Deadheads in western Massachusetts, who in turn were sharing the music with all of their friends. It was a classic snowball effect.

The tapes not only spread the word about the Grateful Dead’s music but spawned a whole

new series of cultural events. The real economic impact of this phenomenon only became clear long after the demise of the Haight-Ashbury culture. By the eighties, the band seldom recorded but toured prodigiously. The tapes in circulation generated such a reputation for the group that they consistently expanded their fan base and established themselves in a secure, and lucrative, position outside the trends of pop or fashion.

THE FREE WORLD

It was within this radical, utopian context that programmers at Berkeley developed the world's first standard operating system for computers - Unix. While few of these programmers were active radicals themselves, the general spirit of the region at the time certainly seems to have permeated their labs and gelled with a general academic respect for the sharing of knowledge. As Andrew Leonard⁶ points out, the most striking aspect of the Berkeley coders was their attitude:

Berkeley's most important contribution was not software; it was the way Berkeley created software. At Berkeley, a small core group -- never more than four people at any one time -- coordinated the contributions of an ever-growing network of far-flung, mostly volunteer programmers into progressive releases of steadily improving software. In so doing, they codified a template for what is now referred to as the 'open-source software development methodology.' Put more simply, the Berkeley hackers set up a system for creating free software.

This general spirit of freedom and cooperation would have consequences that eventually reverberated far beyond Berkeley. Richard Stallman, a programmer who worked at Harvard in the '70s, practiced a similar philosophy of sharing, establishing an 'informal rule' that if he distributed free copies of the software he was developing, hackers would send any improvements they made back to him. When Stallman's lab community of hackers was eventually drawn into a private company in the '80s, Stallman retaliated by matching their innovations program by program (distributing his work freely) in an unprecedented bout of coding that lasted almost two years. Setting up GNU in 1984, an organisation dedicated to 'free software', Stallman laid the foundations for the emergence of the open source movement in the '90s.

At the same time, the world's media was being transformed by several key developments. The video recorder was about to become a domestic

commonplace, revolutionising viewing habits for cinema and television as films became infinitely reproducible. For musicians, the rise of sampling technology revealed an equally radical future as elements of one song could be lifted and then dropped into an entirely new musical context. The economics of cultural property and intellectual copyright began to be challenged in ways in which the movie industry, the music business and the artworld had not foreseen.

THE NEW WORLD

In the early 21st century 'open source' begins to make sense of many of these developments. The '90s saw traditional media industries flounder as they attempted to come to terms with a changing world where Napster, video pirates and web publishing overturned previous certainties for good. Now, recent initiatives in science and business are beginning to describe a new landscape. Looking at ways in which open source could benefit his business, for instance, Paul Everitt⁷, of Digital Creations explains:

Thus, the question was, "*Can going open source increase the value of our company?*" Here's what we saw:

- Going open source will increase our user base by a factor of 100 within three months. Wider brand and stronger identity leads to more consulting and increased valuation on our company.
- Open source gives rock solid, battle-tested, bulletproof software on more platforms and with more capabilities than closed source, thus increasing the value of our consulting.
- Fostering a community creates an army of messengers, which is pretty effective marketing.
- This is not the last innovation we'll make.
- In the status quo, the value of packaging the software as a product would approach zero, as we had zero market penetration. What is the value of a killer product with few users? The cost to enter the established web application server market was going to be prohibitive.
- The investment grows us into a larger, more profitable company, one that can make a credible push to create a platform via open source. Since our consulting is only on the platform, a strong platform is imperative.
- Open source makes the value of our ideas more apparent, thus the perceived value of the company is apparent.

- Our architecture is 'safer' for consulting customers. With thousands of people using it, the software is far less marginal. The customer is able to fix things themselves or reasonably find someone to do it for them. Finally, the software will "exist forever".

- Dramatically increasing the base of users and sites using it gives us a tremendous boost in "legitimacy".

- The exit plan isn't about the golden eggs (the intellectual property) laid last year. It is about the golden goose and tomorrow's golden eggs. The shelf life of eggs these days is shrinking dramatically, and the value of an egg that no one knows about is tiny. Give the eggs away as a testament to the value of the goose and a prediction of eggs to come.

- The community can work with us to dramatically increase the pace of innovation and responsiveness to new technical trends, such as XML and WebDAV.

- Ride the coattails of the nascent Open Source community and its established channels such as RedHat. OSS has a certain buzz that is greater than its real customer-closing value, but this buzz is getting hot. Moving aggressively towards Open Source can make us a category killer for the web application server market segment.

Perhaps the developments in science have been even more surprising. Interviewing biologist Michael Eisen, Thomas Goetz (2003) discovered that older models for scientific publishing are in decay:

"The guiding principle of science has been that freely available material is more useful; it's more likely to generate better science," Eisen says. But freely available is not the same as free of charge. Science journals, with their historically narrow readerships, often charge thousands for a subscription. One of the biggest disseminators is Elsevier, the science publishing unit of an Anglo-Dutch media conglomerate, which distributes some 1,700 academic journals, from *Advances in Enzyme Regulation* to *Veterinary Parasitology*.

"The whole premise for that model just evaporated with the Internet," Eisen continues. *"Technology now makes openness possible; it's maximum openness. The rules of the game have changed, but the system has failed to respond."*

Proof that the scientific community at large have recognised this failure came in 2003 when *The*

Wellcome Trust produced a position statement on scientific publishing that acknowledged the value of open source⁸:

With recent advances in Internet publishing, the Trust is aware that there are a number of new models for the publication of research results and will encourage initiatives that broaden the range of opportunities for quality research to be widely disseminated and freely accessed.

The Wellcome Trust therefore supports open and unrestricted access to the published output of research, including the open access model (defined below), as a fundamental part of its charitable mission and a public benefit to be encouraged wherever possible.

This statement returns science to the spirit of the early natural philosophers sharing discoveries through networks of letters and journals such as the Transactions of the Royal Society.

With the acceptance of open source ideas in such areas of society it becomes more likely that these concepts will have a lasting impact. The collapse of the dot com bubble proved that older models of entrepreneurship lack the intuitive grasp of the internet as a medium and do not yet comprehend the odd mix of gift economy and commerce that have shaped its development. A more agile approach now seems necessary for any entrepreneur entering this new economy.

THE CCA - CENTRE FOR CONTEMPORARY ARTS IN GLASGOW

In 2006 CCA began to develop an 'open source' approach to its organisational structure as a pragmatic response to the expansion of the building in 2001. The lottery refurbishment of CCA added greatly increased the size of the building which now occupied most of the Greek Thomson structure, and all of the 19th villa behind it. The organisation struggled economically to fill such a large set of spaces and the aggressive business model that accompanied the new building did not work with the kind of programming that was expected by CCA's audiences.

It was clear though that the new building has fine resources, excellent gallery spaces, an acoustically perfect performance space, a dramatic central courtyard with a restaurant, a wood workshop, a small cinema, an artist's flat. And Glasgow is a city with a large artists community, a great music scene, audiences hungry for film, literature and performance. It seemed clear that the building had much to contribute to those wider groups. In its debilitated state in 2006, the preciousness

The collapse of the dot com bubble proved that older models of entrepreneurship lack the intuitive grasp of the internet as a medium

of the building as a 'lottery jewel' had also faded. This gave us an opportunity to 'repurpose' several spaces. The bookshop space that felt misplaced became a third gallery on the ground floor. CCA office spaces that felt overly luxurious became a hack-lab and the Creative Lab residency space. Glasgow Life came in to support an independent programme for Intermedia Gallery which had become unmoored from King Street. Initially through word-of-mouth the theatre, clubroom and cinema were made available to artists and organisations that needed temporary project space.

When it became clear that offering the space in this way was useful and supportive to other organisations we started to formalise the process. For artists and organisations with minimal funding we would offer space for free. Technicians and Front of House staff would have to be paid for if needed but we offered our staff at cost, taking no profit from the organisations. Of course, if organisations clearly had additional funding we would charge for the space but still at a subsidised rate. The galleries on the ground floor remain at the heart of CCA's own programme and are programmed solely by our own curatorial team.

To make this policy work two elements are vital. The first is co-ordination. As activities grew in the building, we created a role for someone to liaise and co-ordinate the multiple events across the building. The second vital element involves selection. Clearly such a policy could easily be taken advantage of or it could quickly become a kaleidoscope of random events. To prevent this, each event and every partner programme is considered internally and every new event must be proposed to the CCA.

Our criteria for inclusion in the programme are based on a wide variety of things. Quality is a priority and we also give a great deal of consideration to whether the proposal is appropriate

to CCA. Our programme stresses experimental work and activities that cannot be easily housed in other venues. So, for instance mainstream theatre proposals are not a high priority as there are many venues across the city that are better suited to those proposals. Equally, proposals that tend to demand high amounts of rehearsal time are not high priorities as they occupy space that could be used by other, more public, activities.

Over several years we have built up many long-term partners through this open source policy. Regular users tend to come to us at the beginning of the year and speak to us about dates across the entire year. The benefits for everyone from this include a much greater feeling of ownership of the space by a wider spectrum of the arts community. The openness of the programme also brings in a broader variety of audiences and helps us break down some of the barriers to access that can easily grow around an art centre. The building can provide support for a large section of the arts community in the city and the programme can reflect more cultural perspectives than our small team could achieve on its own. Perhaps the bottom line is we hope the activity, cultural momentum and diversity of the programme demonstrates the best possible use of public funding for the arts in the city.

East End Transmissions

Jen Devonshire

Aideen Doran

Virginia Hutchison

Thomas Leyland Collins

Kit Mead

Douglas Morland

Janie Nicoll

Lyndsey Smith

Susannah Stark



East End Stories Illustrated Posters, 2014

Jen Devonshire

Foundry Wilson

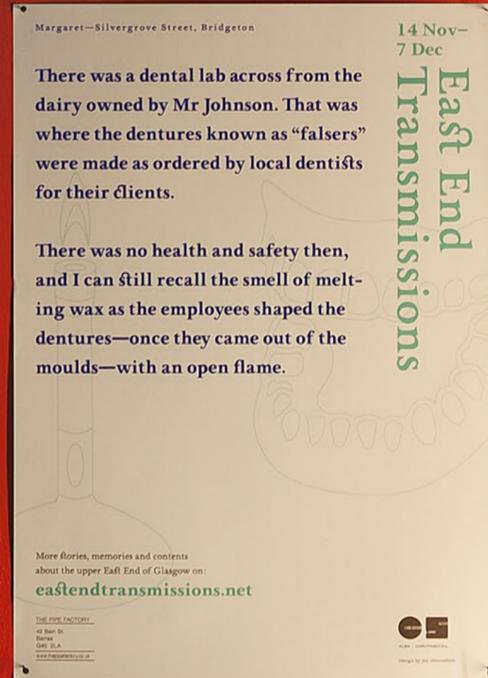
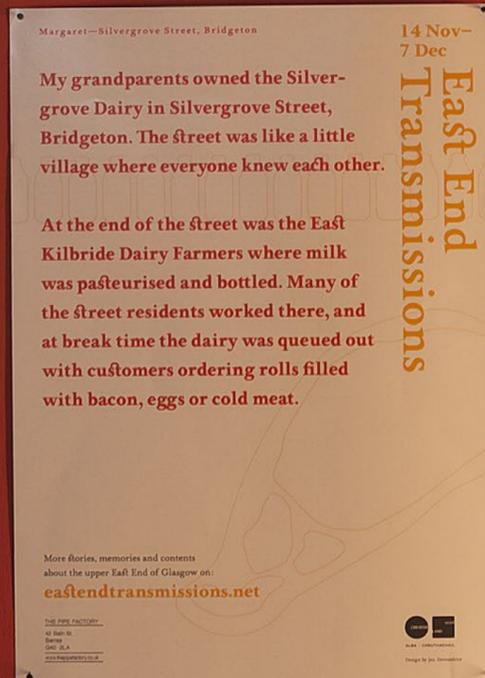
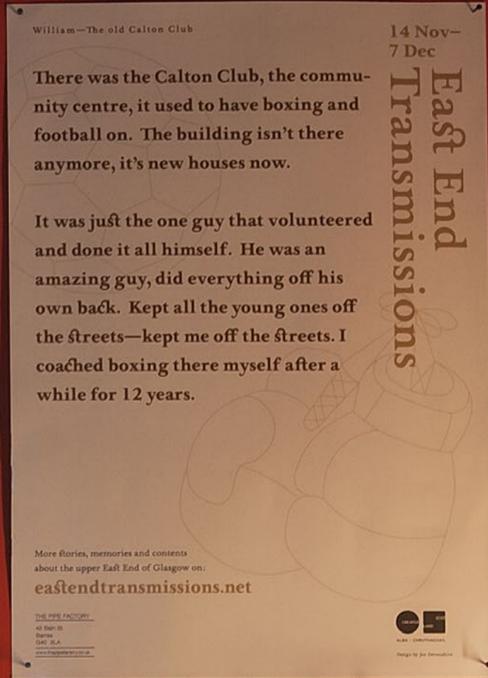
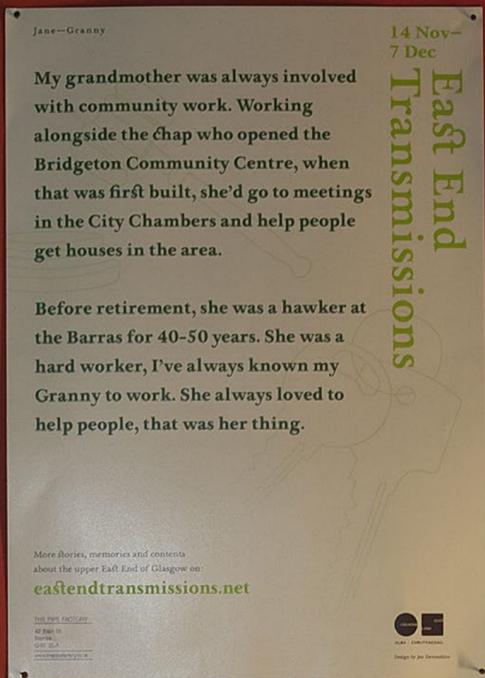
As a graphic designer, Jen Devonshire also worked on laying out the exhibition's communication supports. She used the particular font *Foundry Wilson*, which has also a special relationship with the East End of Glasgow. Indeed, it was created in homage to Alexander Wilson, a Scottish surgeon, type-founder, astronomer, mathematician and meteorologist (see also Kit Mead, pg28), who set up a type foundry in 1742 in St Andrews that moved shortly after in Glasgow.

The foundry created a series of typefaces popular in the 19th Century, derived from Scotch Roman: originating in the United States, it is derived from the term 'Scotch-face', the name given to some types of the typefounder S. N. Dickinson in Boston first cast by Alexander Wilson & Son in Glasgow in 1839, with matrices imported from Scotland. These typefaces were extremely influential on many modern typefaces, including Caledonia, Georgia, and Escrow (commissioned by the Wall Street Journal). Foundry Wilson was designed by David Quay and Freda Sack, of The Foundry. It is a lovingly drawn revival of a 1760 font from type founder Alexander Wilson.

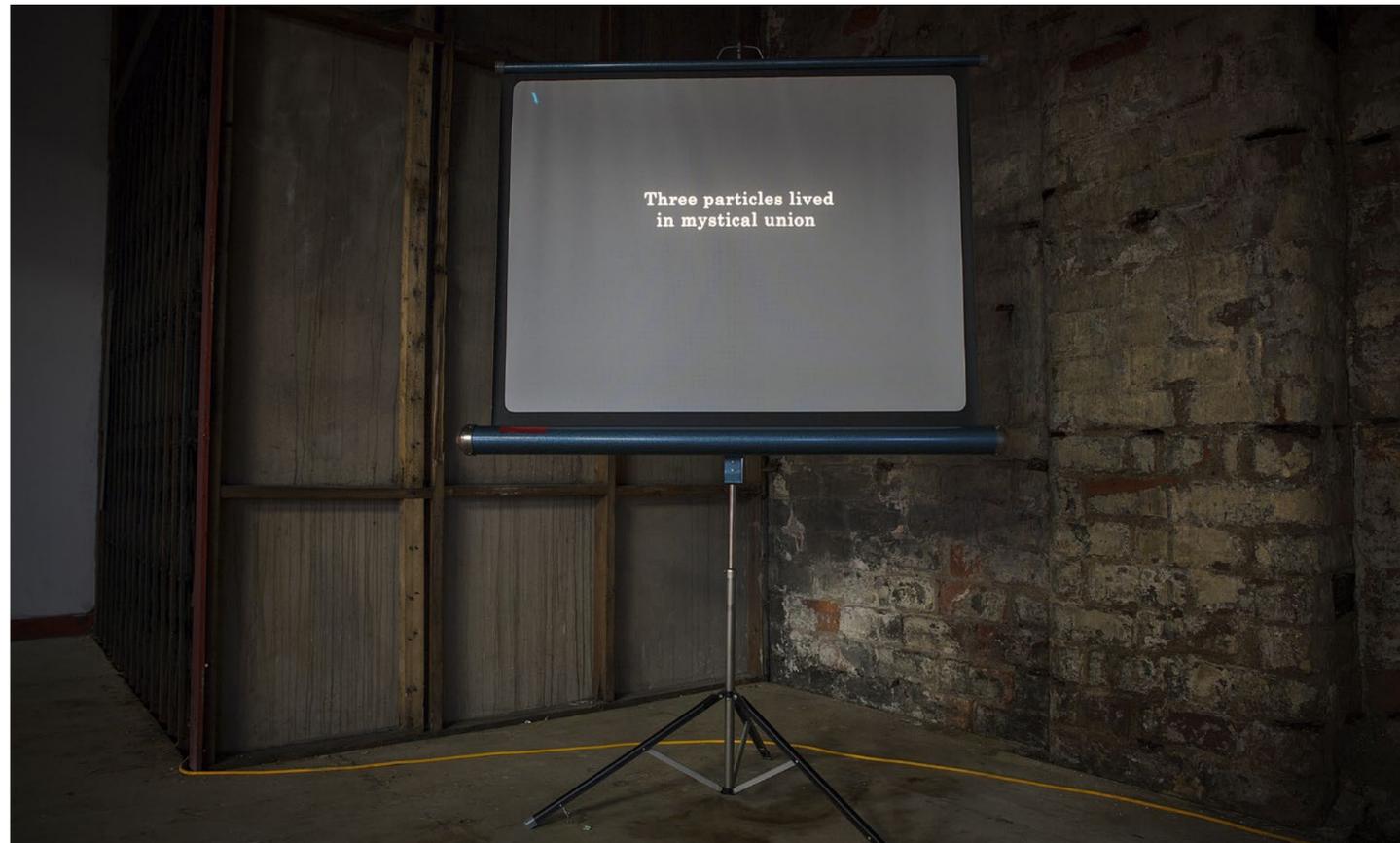
East End Stories are a series of posters Jen Devonshire produced selecting meaningful excerpts from stories collected from the community, then using illustrations with the intention to capture the eye of the spectator with a strong visual and textual layout. The posters were advertised in the neighbourhood and in the exhibition space. Their aim was to connect the exhibition with the urban and social tissue of the East End and the Barras Market. A second series of posters were produced during the exhibition, following workshops with children and in collaboration with PEEK projects. They presented drawings, and eventually texts, the children did in relationship to their everyday life in Calton, Bridgeton and Dennistoun.

Independent, Glasgow based graphic designer Jen Devonshire, works collaboratively with both clients and creatives to produce intelligent, effective and conceptually inspired visual communication design. Having produced work for the The List Magazine, CCA Glasgow, Barbican Arts Centre, Pentagram and WWF UK, Jen works freelance for individuals and organisations across the UK.

www.jendevonshire.co.uk



Particle Poems (after Edwin Morgan) Slide projection installation, 2014 Aideen Doran



Particle Poems: 3

Three particles lived in mystical union.

They made knife, fork, and spoon,
and earth, sea, and sky.

They made animal, vegetable, and mineral,
and faith, hope, and charity.

They made stop, caution, go,
and hickory, dickory, dock.

They made yolk, white, and shell,
and hook, line, and sinker.

They made pounds, shillings, and pence,
and Goneril, Regan, and Cordelia.

They made Shadrach, Meshach, and Abednego,
and game, set, and match.

A wandering particle captured one of them,
and the two that were left made day and night,
and left and right, and right and wrong,
and black and white, and off and on,
but things were never quite the same,
and two will always yearn for three.

They're after you, or me.

Edwin Morgan

My research towards East End Transmissions creates a speculative connection between the changing status of Calton in the East End of Glasgow and the inherent uncertainty, chaos and flux that all matter is subject to, as is described by particle physics. The un-fixedness of Calton seems to mirror the un-fixedness of matter.

Now more than ever Calton is in a transitional state, incomplete, a mix of material and social physics. Contemporary particle physics describes many forms of matter beyond the three classical states of solid, liquid and gas. These phases between forms that are essentially relational states where matter can exhibit qualities of both one

state and another, to varying degrees, such as the polymorphic liquid crystals used in LCD displays. These observations of phases of matter suggest that all materials in the world exist in a constant state of flux, always exhibiting the potential for change. The point of departure this approach came from a reading of Edwin Morgan's collection of poems, *Star Gate: Science Fiction Poems* published in 1979 by the Third Eye Centre, Glasgow. I was interested in adopting the position of a science fiction writer/director in order to address the material social, economic and political present in Calton, to make the familiar alien, to look again at what we think we know and have seen.

Aideen Doran studied at the University of Ulster and the Glasgow School of Art, and lives and works in Glasgow. She is currently completing a practice based PhD in Fine Art at Northumbria University. Working in video and installation, Aideen has exhibited work throughout the UK, Ireland and Europe, and has received support and funding from the British Council and the Arts Council of Northern Ireland towards the production of new works. Recent exhibitions include *After Hours* at Platform Arts, Belfast (2015) *Glasgow Project Room* (2014), *Looking for Work* at Regina Rex, New York (2014) and *Momentous Times* at the CCA Derry-Londonderry (2013). In 2015 she will present her first solo project, *Im Bau*, at Grand Union, Birmingham.

www.adoran.co.uk

Statue of a Woman

67 prints on paper, A5, 2014

Virginia Hutchison

Today I Learned to Jump Like a Man

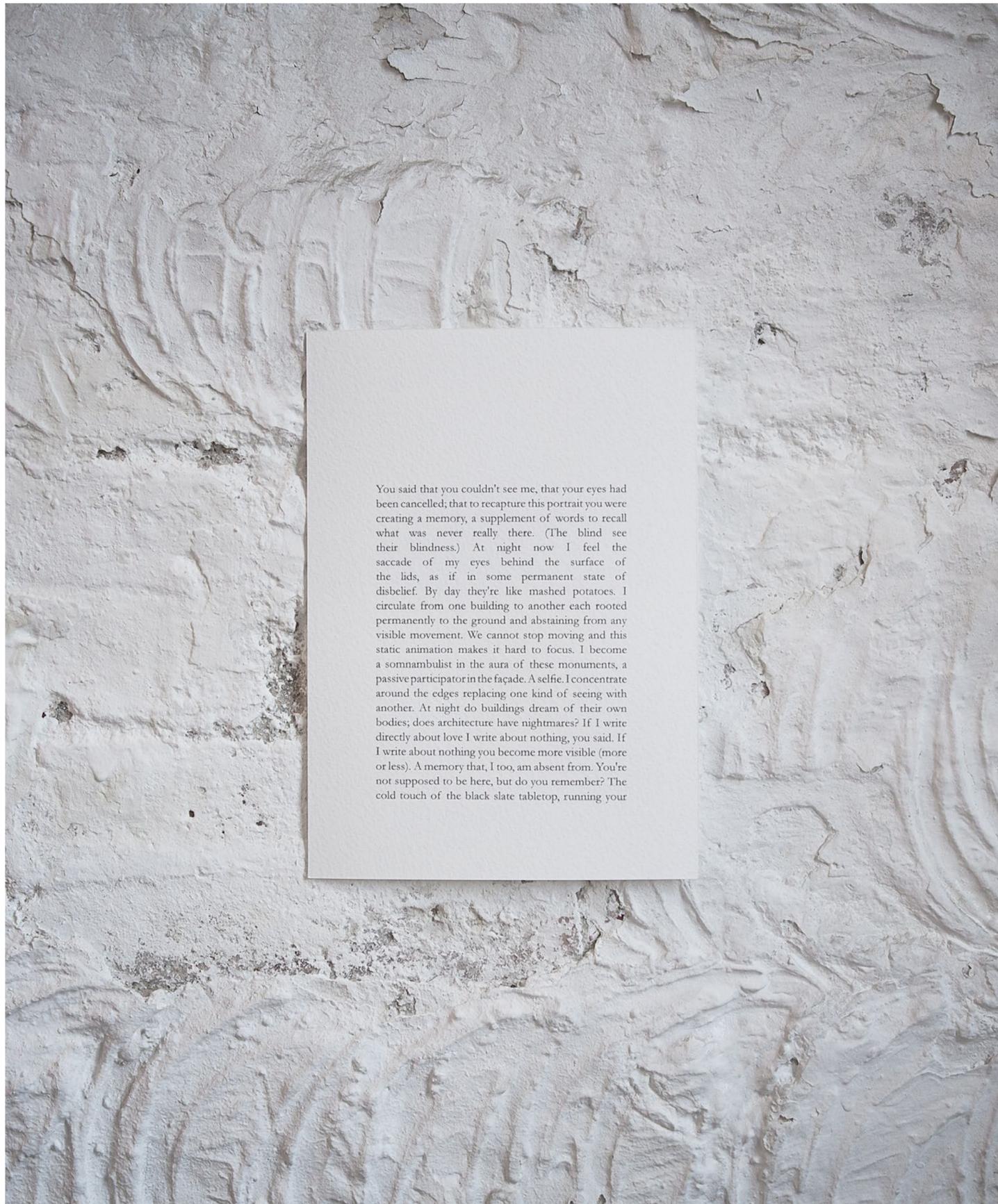
...I wonder again about the art object and the fabrication of memory. When you encounter an image, painting, or scene from a film that illustrates the body in motion or even the suggestion of the body in motion, that of implied action, you respond empathetically as if you were the protagonist. The cerebral cortex is activated by empathy—by the memory of a previously performed action or gesture. And this has important implications into how we communicate and how we are communicated to; how we become physically involved with what we see and how visual stimulus from works of art and architecture can engender a sense of embodied involvement. What then are the cumulative effects when the artefact successfully draws on both long and short-term memory experiences, those emotional responses learned through both the performance of actions (implicit memory) and knowledge inherited from text or oral traditions (explicit memory)?

...And when our actions are appropriated by the very structures they seek to oppose what language do we use to imagine the future? What happens when the object disappears? I'm told that art has the ability to deal with negativity without being pessimistic, and this might be an appropriate counterpose for the depression that can often follow hope. This in itself I find positive.

Statue of a Woman is a title that refers to the absence of female representation within Glasgow's public memorials and is the introduction to a short printed text that navigates politics of the city, identity and love. The wall mounted prints drift from one page to another within the gallery, line by line, requiring the reader to physically walk through the text to read it entirely. The installation is accompanied by a screening of PLEASE ADJUST YOUR DRESS, a short film produced in response to Glasgow's foundry industries, and a live reading "*Today I Learned to Jump Like a Man*".

Virginia Hutchison (b. Scotland) graduated from the Royal College of Art in 2004 with an MA in Sculpture and is a visual artist who lives in Glasgow. Recent projects include: Muinntir mo Dhuthcha / People of the Place (2015), Atlas Arts, North Uist (with Sarah Forrest / In the Shadow of the Hand); Queer Information, edited by Alex Hetherington (2015); Converse (2014), curated by Kate V Robertson (In the Shadow of the Hand); East End Transmissions, The Pipe Factory, Glasgow (2014); I will wear a plastic guise / I will wear a fabric guise, Dog Park, New Zealand (2014); Dear Green, ZK/U, Berlin (2014); Next to perplexed you (2013), curated by Jan Verwoert, Martin Janda Gallery, Vienna (In the Shadow of the Hand); Accidental Mix : Field Work 1, public art residency, Glasgow School of Art and Queens Cross Housing Association (2013); International Randall Chair in Sculpture, Alfred University, New York (2013); ((O)), Clonlea Studios, Ireland, In the Shadow of the Hand (2013), Walking Women Sending a Kiss / Cuth, curated by Gayle Meikle, Queens Park Railway Club, Glasgow (2013); In the Shadow of the Hand, in collaboration with MAP magazine (2013) and as part of Glasgow International Festival of Visual Art (2012).

www.glasgowsculpturestudios.org/2010/03/04/hutchison-ginny



You said that you couldn't see me, that your eyes had been cancelled; that to recapture this portrait you were creating a memory, a supplement of words to recall what was never really there. (The blind see their blindness.) At night now I feel the saccade of my eyes behind the surface of the lids, as if in some permanent state of disbelief. By day they're like mashed potatoes. I circulate from one building to another each rooted permanently to the ground and abstaining from any visible movement. We cannot stop moving and this static animation makes it hard to focus. I become a somnambulist in the aura of these monuments, a passive participator in the façade. I concentrate around the edges replacing one kind of seeing with another. At night do buildings dream of their own bodies; does architecture have nightmares? If I write directly about love I write about nothing, you said. If I write about nothing you become more visible (more or less). A memory that, I too, am absent from. You're not supposed to be here, but do you remember? The cold touch of the black slate tabletop, running your

Translocal Frequencies

Micro FM Transmitters, radio receivers & headsets, 2014

Thomas Leyland Collins



Francesca, Jen and I made several trips to the Calton Heritage & Learning Centre where we were asking people if they had any stories that they wanted to share. These ranged from local histories to personal anecdotes and current issues facing the community in the shadow of the Commonwealth Games. Alongside this, I was making regular visits to the Barras to talk to some of the characters there about its history and what they foresaw happening to it in the future. I also managed to arrange meetings with both Nicola and Val—owners of the Pipe Factory and Bill's Tool Store respectively—about their memories of the area and its people.

These narratives were then broadcast on gaps in the frequency spectrum in between the dominant radio stations creating an improvised community mapped from the local context through sound.

“The slogan that ‘communication equals community’ is only true when people are willing to work very hard to achieve it, and are then willing to fight to preserve the fragile community they have built.”

—Gregory Whitehead

Over the past few years I have been pursuing a line of enquiry within my practice concerning micropower broadcasting, taking inspiration from the likes of Félix Guattari, Tetsuo Kogawa & Free Radio Berkley. Although FM transmission might be regarded as a relatively outdated means of communication—the “Mini FM” boom beginning in Italy and Japan in the early 80’s—I still maintain that a lot of the key motives remain just as relevant today. The imminent changeover from analog to digital will also open up all sorts of opportunities for using the airwaves, giving a voice to communities addressing real local issues. I consider microbroadcasting as a means of creating a temporal space where fading narratives brush up against the immediacy of the present and its prevailing structures.

Thomas Leyland Collins is a sound/installation artist currently living & working in Glasgow. His practice is primarily concerned with methods of approaching a sound arts practice within the fields of contemporary sculptural installation and broadcasting techniques. Exploring the dialogue between sound and space – more specifically, focusing on our relationship between the soundscape and our surrounding environment – his work addresses the possibilities of how sounds are (and can be) used in a social context. Currently assisting with Radiophrenia—a temporary FM art radio station encouraging experimental approaches to the medium that are not catered for by mainstream stations—that will be happening at the CCA from the 13th–19th April. Recent exhibitions include: Algo_Rhythm, MONO, Glasgow, 2014; Sound Thought Festival, CCA, Glasgow, 2014; Picture Window (Sonica Festival), Afro-Caribbean Centre, Glasgow, 2013; Mini FM Transmitter Workshop, Art School Union, Glasgow, 2013; 24 Spaces, Malmö Konsthall, Malmö, Sweden, 2013; Smooth & Fruity, Scottish Sculpture Workshop, Aberdeenshire, 2013; Interzone, The Whisky Bond, Glasgow, 2013; Picture Window (Sonica Festival), South Block, Glasgow, 2012 Degree Show, Glasgow School of Art, Glasgow, 2012.

www.cargocollective.com/thomasleylandcollins

The Wilson Effect Video installation, looped, 2014

Kit Mead

students of the University while also occupying a role in celestial discoveries, particularly Alexander Wilson's research on sunspots. His observations would lead to the discovery of the 'Wilson Effect' which detailed the perspective effects caused by the flattening of the penumbra as it moved across the disc to the Sun's limb, confirming that rather than being shadowy profiles of planetary objects moving in between the Sun and Earth they were in fact features-depressions in the generally spherical photosphere-on the sun's rotating surface.

With thanks to The Hunterian, University of Glasgow and University of Glasgow Archives. Maps reproduced by permission of National Library of Scotland.

Cinematographer: Jonathan Abensur

Close up details of relics from an observatory formerly located in the East End of Glasgow, combined with macro filmic imagery of the site's current post-industrialised landscape, contemporary scientific visions of the sun and sci-fi animations shine out from a free standing monolith. The vertical screen is expanded by a symmetrical reflective surface at the base creating an oily pool which mirrors the cyclical stream of information and knowledge that is emitted. Through a hypnotic voyage, remnants of the location's history are revealed and reconfigured, transported into abstraction and reformed into solar flares and sunspots.

The Wilson Effect was developed in response to the history of the MacFarlane Observatory which was built on the former grounds of Glasgow University at a site between Duke Street and Bell Street to house telescopic instruments bequeathed to the University by former graduate Alexander MacFarlane in 1775. Once repaired by a young James Watt, the astronomical instruments would be used during the Scottish enlightenment to educate

Kit Mead's practice articulates the presence of different temporal experiences by exploring the dynamics of uncertainty and transition created in the changing representation of environments and objects along with the collapsing boundaries between the real and the virtual. He produces durational and experiential installations along with digital video based work that contain compressed information via non-linear narratives, repetitive structures and irrational cuts allowing moments, histories and locations to entangle and intersect in the attempt to create forms of time travel. Kit Mead graduated from the First Class BA (Hons) Fine Art at University of Cumbria, Carlisle. Recent solo exhibitions include 'Allison & Victoria', Govanhill Baths, Glasgow, 2013, 'The Other Kwai', The Briggait, Glasgow and Sura Medura, Hikkaduwa, Sri Lanka, 2013; '1973', The Galley, Carlisle 2012; 'A New Refutation of the Pier at Von Czepko', Phase Project Space, Pop Up Art Space, Bradford, 2011; '52 Regent Street', Changing Spaces, Cambridge, 2010; 'Standing Still', Bank Gallery, Carlisle, 2009; 'Carlisle Store', The Cecil Street Project, Carlisle, 2009.

www.kitmead.co.uk



For Matthew

A work for sound, video and physical performance, 2014

Douglas Morland

Inspired by the case of Matthew Clydesdale (and at the time many similar events also stirred the public imagination, as Mary Shelley's Frankenstein testifies) Douglas Morland produced a sound, video and physical performance recalling the convulsions provoked by electric discharges on Clydesdale's corpse. Fleeting images of spasmodic bodily gestures were projected upon a large screen and acted as prompts for three performers to begin enacting a danse macabre in response. Disembodied vocal recordings of accounts of the grim experiment were looped, overlaid and treated with electronic effects which created an ebb-and-flow of information that echoed the pulses of electricity.

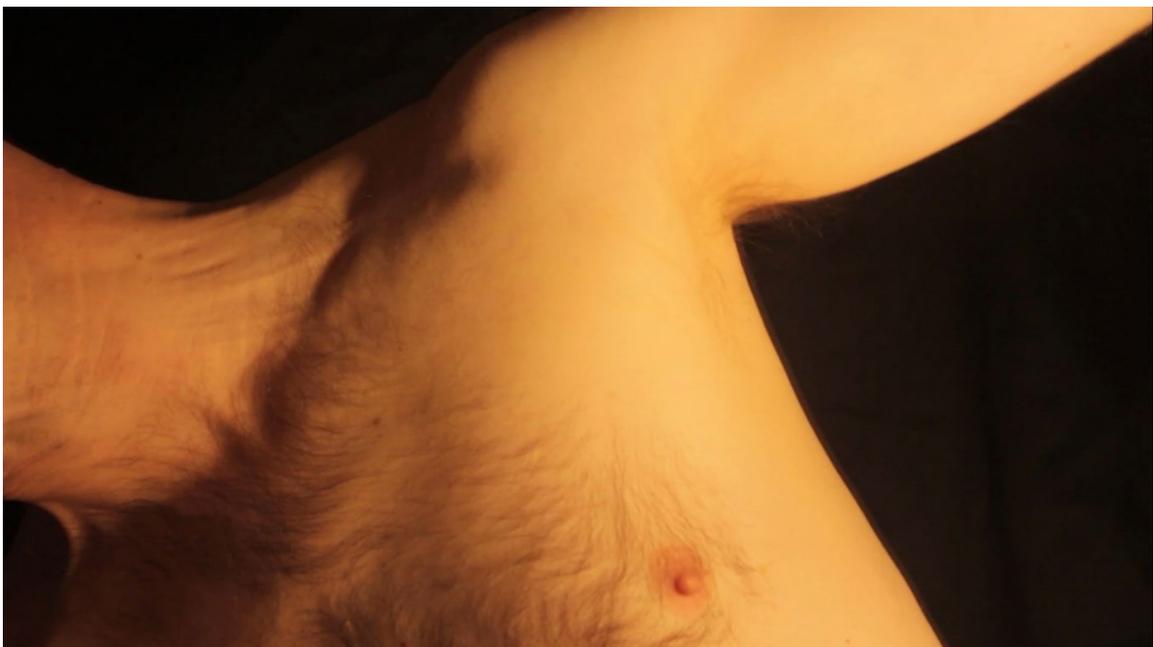
Matthew Clydesdale was a 35-year-old ex-colliery worker who, in October 1818, was convicted of murdering of an elderly man after a day's heavy drinking. His public hanging on 4th November 1818, the first in Glasgow for nearly a decade, drew enormous crowds to the gallows on Glasgow Green. At around 4pm, after hanging for nearly an hour, during which he made no convulsive struggle, his lifeless body was lowered into a black fir box and placed upon a cart, surrounded by eight or ten town officers. Leaving the Green under this protective escort, the vehicle bore left and proceeded up Saltmarket, on to High Street, where it eventually reached its destination at the old Glasgow University anatomy theatre.

The subsequent experiments performed upon Clydesdale's body that afternoon by Professors James Jeffray and Andrew Ure have been recorded and recounted variously, with some quite startling differences of opinion as to what actually occurred in that packed lecture theatre. What is certainly beyond dispute is that an investigation was conducted that day into the possibility of the resuscitation of the dead man via the use of electrical stimulation, applied through connecting rods attached to a charged chemical battery.

Douglas Morland (b.1974) is a Glasgow-based visual artist and musician who completed an MFA at Glasgow School of Art in 2003. Recent exhibitions include Cut/Prompt at 68m2, Copenhagen, Time After Time at Market Gallery, Glasgow, time/zones at The Akademie Der Künste, Berlin, As Long as the Signal Is..., The Briggait, Glasgow, Chinagraph Spill Cracked Oil Cracked Oil at Glasgow Project Room, High-Slack-Low-Slack-High at Glasgow International 2012, Papa Oom Mow Mow at DCR, Den Haag. He is currently a solo exhibition at The Gallery of Modern Art, Glasgow, in 2015. As a musician he has released a solo EP as Older Lover on the Optimo Music label and has played in a variety of bands over the last decade.

The objects, images, recordings, writings and performance actions that Morland creates often involve repetition, corruption and distortion, acknowledging the ghosts of memory and loss and the space of swallowed rhythms, repressions and omissions. The arrangement of consciously theatrical forms often suggests sort of fractured tableaux of ritual props, artefacts or finds. He uses these to explore the vacillatory position of aesthetics when employed, on the one hand, by the artist to select, highlight and critique, and, on the other hand, by ideological or political institutions, hierarchies or bodies for whom aesthetics serve as dutiful carrier of the message.

www.douglasmorland.com



Golden Time Spoken work performance, 2014

Janie Nicoll



GOLDEN TIME EXCERPTS

Happy days, Bright new start, Confident fit,
The morning after, the night out dancing,
Happy, sad, awake, asleep,
Love, Hate, Respect,
Look out, beware, stop!

I am deceiving the whole family,
I have bumped the rent and the catalogue,
I have even taken sweets off kids.
I am full of hate and despair,
I have No trust.

I am naïve, selfish, me, me, me,
I am isolated, lonely, lost,
I have no sense of responsibility,
I am mad, I am very dangerous,
I am insane, I am demented,
I am institutionalised.

I am trapped, frustrated, confused,
I am leaving at the next exit,
I've learned that anger solves nothing,
I've learned to live and let live,
I've learned to grow, believe, learn,
I've realised that the world is your oyster.

I'm at the Young Women's Centre because I am regarded as at risk,
I'm limping after a fight about my family,
I'm a Young Carer and find it hard to make friends
I'm a Youth Mentor at Dalmarnock Community centre where we are selling bread and milk because the newsagents has closed,
I'm outside Mrs Jaconelli's house as they try to evict her,
I'm at the Big Day Out with flags and a new song,
I'm at the Olympia which is now a library, it didn't get demolished,
I'm at Clyde Gateway's relaunch of the Bridgeton Umbrella,
I'm on the BBC Commonwealth City programme and I'm hoping I've been properly represented,
I'm at Garrowhill Park for the Queens Baton Relay with Margaret Curran making a speech,
I'm at Durness Residential Care Home, I go to the Kibble School,
I'm 6 years old, I missed school today because I refused to go,
I'm from Vietnam and only speak a few words of English,
I moved in on Monday from another unit, its nicer here, but it's only temporary,
I am 15 and I'm getting relocated because I smashed up some cars.

Golden Time was a spoken word performance that used as a starting point, Janie Nicoll's experience of working with different community groups in the East End of Glasgow. The performance aimed to use material collected during many workshops and projects, reflecting the past and the present of the East End. Her intention was to work with this material through a process of editing and translation, using a subjective prism that reflects the impossibility of creating a true representation of an area.

Nicoll has worked on a huge variety of projects over the last ten years in the Eastend area; in Easterhouse, Dalmarnock, the Calton, Bridgeton, the Gallowgate, Shettleston, Garrowhill, with people of all ages and different walks of life from teenagers, school children, people who have

moved away, young carers to recovering alcoholics or people with drug related issues, or the residents displaced by the building of the Commonwealth games. These projects have allowed her an insight into the lives of many of these participants and she has also witnessed the changes in the landscape due to the regeneration of the area from the residents point of view.

For East End Transmissions she has been able to revisit these projects as a whole, looking back over them from a new perspective, seeing them as rich source material with which to create a text performance that reflects a unique and changing cultural environment, from within a fast evolving and ephemeral period of Glasgow's social history.

Janie Nicoll is a Glasgow based Visual Artist, who studied Painting at Edinburgh College of Art and the MFA at Glasgow School of Art. She creates hybrid-works using a combination of media (text, imagery, sound, video and spoken word performance). She is interested in making artworks out-with regular gallery spaces and exploring possibilities created through undertaking residencies in different locations, in collaboration or interaction with other people. Her artworks often use collage techniques, digital photography, installation and assemblage to re-appropriate cultural references and signifiers, exploring the psychological intersection between visual and aural cultures. She has exhibited widely both nationally and internationally, recently in a solo exhibition 'Rough Edit' at InterviewRoom11, Edinburgh; 'Fools Gold', at the Briggait; 'New Wave' at the Old Hairdressers, Glasgow; Inverness Old Town Art Project; 'Rough Cut Nation' Scottish National Portrait Gallery; 'Heavy Influence', Magazine 09 at ESW; The Park Gallery, Falkirk; Embassy Gallery, Edinburgh; Intermedia Gallery, CCA; Deviant Arts Festival, Trollhättan, Sweden; Red Wire Gallery, Liverpool; Generator Projects, Dundee; Chapter Gallery, Cardiff; Lowsalt Gallery, Glasgow; Waygood Gallery, Newcastle; Changing Room, Stirling; Crawford Gallery, Cork and Künstlerhaus, Dortmund, Germany. Her video works have been shown internationally including the Museum of Modern Art, New York.

www.janienicoll.co.uk

Saturdays

Inkjet prints, 2014

Lyndsey Smith

The initial idea of **Saturdays** came when reflecting upon the artist's childhood spent in Dennistoun, visiting her gran. It was a family tradition to visit every Saturday at lunchtime. Occasionally there would be walks around the area, pointing out different shops, flats or streets that would spark a memory within the mother and grandmother, as they reflected on their own childhoods. Coia's Café ensured there was a daily ice cream; neighbours hanging out their windows in Bathgate Street, that one time Gran stopped a robbery at Crawford's Bakery, because despite his knife he "wasn't getting the money".

Saturdays is a collection of photographic memories, as the artist explores the same space, noting the little details of the streets that her five year old self then and now associates with those Saturday visits.

Dennistoun became an area of personal memory and reflection for the family, and remains so to this day.



Having expressed an interest in art from a young age, Lyndsey worked through her school years with the desire to go to art school and take her passion forward. Having initially shown an interest in drawing and painting, her course took her through graphic design, illustration and photography, discovering it was the latter that really drove her. Lyndsey graduated from the Glasgow School of Art in June 2014 with a second class honours in Communication Design, specialising in photography. After graduating, Lyndsey has experimented with moving image as well as still photography, in particular music videos. She is currently employed with classic film distribution company Park Circus Limited, whilst continuing to develop her personal practice. In May 2015, she will be partaking in a project called A Glass Expanse, exhibiting at Six Foot Gallery, Glasgow.

Filter ono Filter
Audio installation, mirrored plinths
& dubplate vinyl records, 2014

The Barras Icon
Risograph prints, A3, 2014

**Cairn, the cairns,
U-Turn, We could hear
the boys singing**
Silkscreens with graphite powder, 2014

Susannah Stark

Filter ono Filter is a poetic critique on the area that looks to the fleshing out of memory and word as material in a post industrial environment. Through interweaving narratives, oral histories with an orchestral score, the installation explores links between natural systems with human processes, alluding to successive worlds as the discs loop in and out of synch.

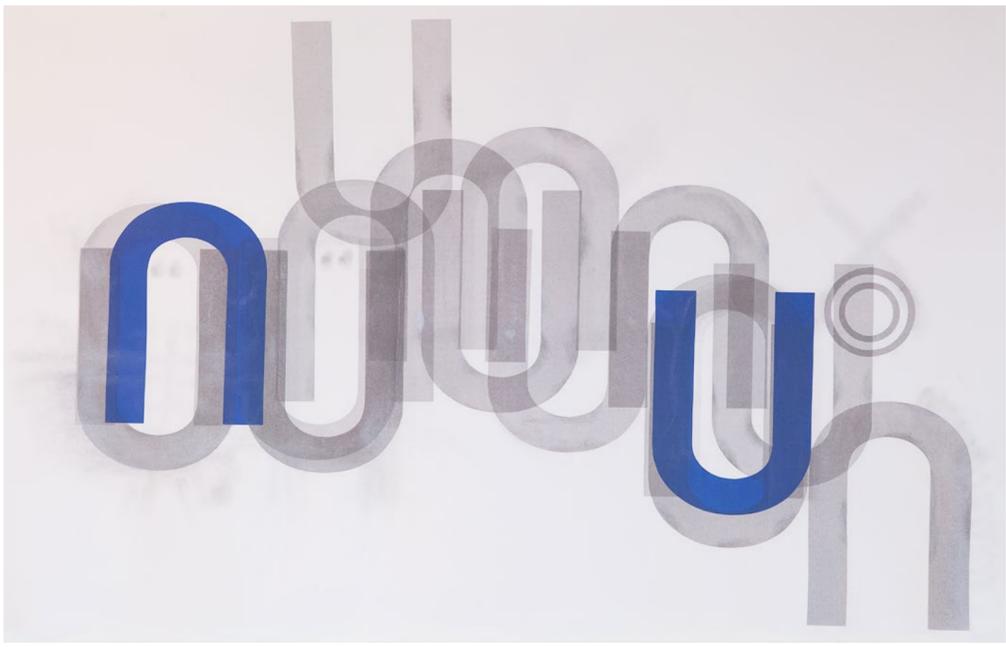
The Barras Icon is a series of risographs, a broken museum display printed using overlaid halftone dot screen exploring the rupture in the surface of the image-plane.

Cairn, the Cairns, U-Turn, We could hear the boys singing is a series of typographic prints with graphite powder. The graphite powder can be moved on the surface of the paper; the transfer of ink from surface to skin refers to the surface of a newspaper and the transmission of material information as ancestral fragment.



Through combining digital and analog printmaking technologies, Susannah Stark's work is concerned with linking human processes, extracts of language and identity to natural phenomena, alluding to the ethos of an idealised 'bygone' time by alluding to artifacts found in museum displays, books and catalogues that symbolize Utopian aspirations of connecting the natural and the man-made. Through removing words, symbols and artifacts from their natural trajectories and reworking in new contexts she seeks to create 'object-poems', print-objects that seem to carry mystical properties that emanate equally from their shapes and the 'ritual' processes used in their creation. Recent exhibitions Toposcope UK Young Artists 2014, Bricolage Glasgow International Festival of Visual Art 2014, Hydrapangaea Glasgow Botanic Gardens 2014, Global Seacourt Print Workshop 2014, RSA New Contemporaries 2012. Stark is currently studying Printmaking at the Royal College of Art.

www.hydrapangaea.com/susannah-stark
www.cargocollective.com/susannahstark



Transcripts from Translocal Frequencies, 2014

Thomas Leyland Collins

get on the park till eleven o’clock, you got to let the dew burn off, and then that was you till maybe eight or nine at night. And that’s when you finished, all for eighteen bob, but I’ll tell you eighteen bob was a lot of bloody money, y’know.

I mind I used to, when I stayed in Bridgeton, used to go down, the wife used to go down to the shops, and you’d go round the shops with the wife, and all you were doing was like, “oh hello misses so and so, hello Jean, hello misses so and so,” You didn’t know they’re name but you knew them, going into their houses...

People you get to know, people change, people go away, people shift about, y’know, the moving population, y’know, I mean, it’s just that you’re young and all, maybe you don’t realise it but you sit down and think when you were a wee boy, y’know. “Oh, I mind a mister and misses so and so that stayed there.”

There was a live market here, and a dead market, up the Gallowgate, Graham Square. Auction cattle, auction sheep, pigs and that, but at the same time there was a motor market there, there was a motor market that had taken the market on after the cattle finished. And then next to that was the dead market, where the animals came in and got slaughtered, y’know.

I was like that in the fifties, I wouldn’t stay at a job. See a job I didn’t like, I got out. I just went up and asked for a job and I got it. But it’s all finished now sir; y’know it’s all finished.

FRANK: There is great grief and sorrow in Bridgeton and Calton, where happiness reigned but a short time ago; there was brothers and sisters and old age parents, and tears from their eyes do constantly flow. The first of November we will remember, that dreadful disaster in William Street, by the fall of a building on that fatal evening, many young females met their untimely fate. The carpet weaving factory in the green-head of Bridgeton, to Messrs. Templeton does belong; an addition to that building in course of construction, was nearly completed and was thought stout and strong: but the wind it blew high and without any warning, that building gave way with a most dreadful roar - it fell on the shed where the females were weaving, and numbers were killed and we’ll see them no more. The news spread like lightning thro’ Bridgeton and Calton, and the people in hundreds ran frantic and wild; aged fathers, their grey lock are tearing, crying, “Where is my daughter? O, where is my child?” Oh! Who can console the bereaved and afflicted, and the heart broken mothers overburdened with woe?

Brothers and each kind relation, the tears from their eyes like a fountain doth flow. There is many a female by that dreadful disaster, led into the grave in youth’s beauty and pride, and never again will be seen walking, arm-in-arm with their lovers on banks of Clyde; and many a young man laments for his lover, by that disaster are laid in their gore, they are gone from this world a short time before us, and we all hope to rejoin them where partings are no more.

The oldest now living in the city of Glasgow, such a loss of life cannot but remembered be, as that which occurred in the carpet factory, it’s equal I hope we will never more see. May we all be prepared at the moment, for life is uncertain all men do know; and those who mourn for the daughters departed, may they find a balm to comfort their woe.

netting, you know netting? You’d say, “I don’t want ten pound, I want five pound,” and he would throw it at the customer, throw the bits out and they would take it, you know that kind of thing. Aye, then you used to have a man called, his name was McNamara, and he had a big kind of top hat on and he used to have these five pound notes all round his hat and just the characters, you know, they used to entice people over to speak to them, you know, even if they weren’t buying anything you know.

I used to go down there - remember I told you my grandmother was a hawkler at the Barras - and I used to go down - I was only about ten or something at the time - and I used to stand at the bottom of the street at quarter to twelve with the Christmas paper, last minute Christmas paper. Aye, I loved it, it was a really good atmosphere, aye. And that’s what it’s all about, it’s about the community, everybody coming together, we’re all wanting the same thing, or hoping that people want the same thing, you know. And I think that’s what people miss, because all the, there is a lot of older ones there but I think, even, like, say, the younger ones, they’ve not got that character about them - shouting out stuff - whereas, I don’t know...it’s just a different generation.

JOHN: We’re trying to give them their self-esteem back, their dignity back. So the way to do that is right, the wealth reform is coming in February - it’s going to affect you, how’s it going to affect you? Do you know how it’s going to affect you? Do you want to know that information? And then at the end of it, we can turn around a say, well you’re also, if you’re in that poverty, we can facilitate you and we’ll give you a holiday. Which they don’t know about cos’ - though it’s twenty seven years - it’s all word of mouth, it’s been word of mouth. And we’ve helped people as far as Bishopbriggs, Cumbernauld, I couldn’t remember half of the areas.

And the other flip-side of the coin is, for everybody that’s come in to try to do something, they either: one, turn into a politician and they don’t do the things for them, or two, they move out the area. So although I was always from the East End of Glasgow and I stay in Shawlands, I had to go and stay in Shawlands because of something that happened in East-End. So, the drugs are still there, everything’s still there, but we’re trying to change it.

Interview with John D & Reading by Frank

JOHN D: When I was young, I was a van boy. They’re used to be a man, use to come to the box with all the boys and drivers stood in. He used to go like that, “YOU!” (that was me) and I had to go with him. No, “John” or “Sonny” or anything like that. “YOU!”, that’s how he spoke to you.

So William Arrol had two works here. He did bridge works in Dalmarnock, it was really Bridgeton he was in, and that was his bridge works, and he had a crane work at Parkhead. See all these big businesses remember all amalgamated, so Sir William Arrol was connected to the Arrol-Johnston Car, an Arrol-Johnston was a motor car, and it was made by Sir William Arrol and George Johnston - a Springburn man - but William Arrol you can... there’s a book in the library at the high girders that tells you all about Sir William Arrol building the Forth Rail Bridge.

I used to go up to Cathkin Braes, before Castlemilk was built. There was a big farm, an experimental farm up there, called the BOCM, the British Oil and Cake Mills, used to go up there, plonk the school (wouldn’t go to school) up there and pitch in, you know. And you’d get, I think it was eighteen shillings a day, you know. But see you couldn’t

you can have, and the Barras is something completely different.

VAL: And the guys sold a twenty four piece tea sets and they’d have them in they’re arm, y’know, the whole twenty four pieces, and y’know, “I don’t want five pound, I don’t want four pound, I don’t want three pound,” y’know, “Two pound nineteen and six!” And then they’d have a stooge in the crowd, “I’ll have one of those,” to start it, y’know.

The thing was that after war you just couldn’t get your hands on things, you know things just weren’t available - metal and whatever - and there was rationing so people couldn’t afford new stuff. And then there was no Chinese stuff so things were expensive in comparison, y’know.

And the big - well, we always just thought he was African, I don’t know what nationality he was - came with the head dress and gave you tips for horses, and another one that sold you snake oil, y’know would cure anything y’know; probably kills you.

The bottom of the Gallowgate was a big tool shop called Henderson’s. Glasgow Cross was the McFarlan’s, fifty yards along was the Landell’s, and then under the Hielanman’s Umbrella - you know where that is? The bridge across Argyle street [Glasgow Central], that’s the Hielanman’s Umbrella, that was the meeting place for courting couples - I’ll meet you at the Highlandman’s Umbrella (English). There was two tool shops one at either side of the road there, and then back along to Salt Market there was Wright’s the iron mongers, Ben’s Tools Stores, McMillan’s, and Crawford’s, all within a mile or so. But one-by-one-by-one, they were just gradually all gone, y’know. You come in here on a Sunday and you can look down there and there’ll be more people in our shop than in that street.

Although I’ve got a thing against mobile phones - drive me nuts - in a way it’s been a great thing in the shop for, especially ladies coming in, their husbands sent them in - their boyfriend - for a tool. And they used to come in and they hadn’t the first idea what it was and you could show them, well look - I do this, I do that, I do the next thing - “I don’t know.” Now, I’ve got a phone, not only can they phone and ask the husband, they can also show me a photograph of what they want.

Just across the road, y’know the Saracen’s Head pub? Well, just behind that was Mathieson’s tool company. And it was, apparently, it was the biggest tool operation steel works in Europe. I mean it was just trains in and out, and that was just, well just up from the Gallowgate, behind it. And then they went to the wall, father bought piles and piles of plane blades, chisel blades, that type of thing, and he sold a lot to the Indians. The Indians would come over and buy twenty, thirty plane blades, not to use as plane blades but to use the steel, make them into something else, back in India y’know, take them home. And now, the Indians, they’re making the steel now.

Interview with Jane & John

JANE: A couple of the ladies my grandmother knew, and she invited them into the house, coffee and that and a wee talk. And then they decided they had to get premises, it wasn’t very fair having it in her house. Kind of got together with another group which was Calton Athletic - the guy who used to run that is now dead - and we spoke about premises and that, and first, we got a room in the school round the corner which is derelict now, and just started having our meetings.

But you had character then. There used to be a guy that sold towels, no not towels, I think it was curtains, but it wasn’t heavy curtains like what they’ve got now, it was

fashion, maybe, like the late 70s and we used to come in here to the old tailors and we used to buy the old jackets you know, well what we were wearing at the time, you know, like the old drain pipe trousers and that, you know what I mean? We used to buy them off the second hand, it didn’t bother us we were looking for the fashion, y’know what I mean?

There was an African band and they were playing, they were just going up and down the street, and there was photographers and that there, and my dad just - he was a bit spontaneous like that - he just thought it would be a good bit of publicity, to dress up as one of them and he went down and just started fighting with one of the Zulu warriors and I think it was the daily express guy was actual there at the same time and started taking photos, it went on for a good while. It was really funny at the time, I mean I can’t mind a lot about it. It was just to me, it was just a crowd and just my dad doing his usual, know what I mean. It was good for the market and good for the stalls and things as well, know what I mean.

It was different I mean, maybe you were trying to sell maybe fifty things at the one time. You know what I mean. Just trying to get their hands in their pockets, and that’s what you done, I mean when they put their money up, you always put the money, as if - you weren’t stealing it - you’d have to put the money up, and you took the money off them first and you wanted them to get the doll later on, they would get the doll, but as soon as the money was out you always took the money, and you’d just wait in a cue, you know what I mean, by the time you got all the stuff down, cause if there was somebody there, there’s always a couple of guys at the front, maybe even two or three guys at the front, you know, ready to give the stuff out. You know what I mean.

TAM: A thousand pairs of brogues shoes. And they were getting maybe a thousand and fifty or a thousand and seventy for any damages. Sometimes maybe the seventy or fifty found its way into the market by hook or by crook. And one of the lines that Freddie used to use was the reason that “we’re selling these cheaper,” and you would look at them, and he would bring this women forward - you know the style of a brogues shoe? It’s got all the wee holes in it! “There’s four more holes in that shoe than there is in that shoe, and they class them as seconds. That’s how I can give you them cheap.”

Interview with Nicola & Val

NICOLA: When I was older then and we had the shop down below, we had ten staff we had two people on each door and you could not walk through the shop, it was just people everywhere, and the staff was just to watch the floor, it was just continuous. At that time there was no Sunday trading, believe it or not. So the Barras was just so busy, absolutely, just so, so busy. Then when Sunday trading came in, it was still busy, it was still ok, but from that kind of point on, it just kind of dwindled.

We’re very very keen to retain the spirit of the Barras, and I think that with having, encouraging the public, the community of the Barras, the people that live here to come and participate in the Barras car boots you know, come and shop here, provide things that they want to buy, then they will come, as well as other people. But the core Barras people, and Calton people and East-End people, need to be here for it to work. ‘Cause there’s no point in replicating the West End - they’ve already done that in Merchant city which works great, but there’s only so many West-Ends

Interview with Catherine, John, Peter & Tam

CATHERINE: The majority of people are born in the Calton, you know in dwellings and all that, but there are other people from the Gorbals, so in this bit, the ones who are still here maintain that family type thing, cos’ if anything happens then we all help each other, and if somebody tries something on we tell them the truth.

A lot of characters in here, and there were one called Jess, see where they’re all standing the now? That was her stall on this side. She was a character so she was, and she knew everybody and everybody knew her. She helped you, if you were newcomers and things like that, and she helped with everything and all that, so she did.

This is what we call the Barras cause people like to rummage. On these stalls you’ve got everything that you could think of, see wee bric-a-brac’s, and on that stall you’ve got jewellery and whatever, but I never opened that stall - couldn’t be bothered. And every stall’s got something that somebody wants, you know, that’s what I like about it. You know ‘cause I could go down there and get stuff for myself and all that. But on that stall, it’s amazing the people that come and buy the stuff, and you go like that - I wonder what they’re gonna’ do with it. But I love the way they talk.

JOHN B: Right, so, as the water receded, you see, the people moved down the hill, and they settled, you know, they settled all round about here. Now that was Glasgow there at Glasgow Cross, but that isn’t the original Glasgow Cross. The Original Glasgow Cross is up where the Barony Church is, up at the Cathedral, based in the religious centre. The other side of the street is the oldest house, that’s where Glasgow Cross was, right? As the water receded, the ground dried out, the people moved down the hill, and this is the first ward in Glasgow: Calton. Calton and Bridgeton. Calton, Bridgeton, Mile End. Calton, Bridgeton, Mile End, Dennistoun. Never mind out Shettleston, Parkhead or nothin’. This was where it all happened.

That was all tenements, that was a hostel for women, a hostel - you know what I’m talking about? The homeless and that was the one, and that was... but that was all tenements, and that was a wee smaller tenement down there, that was all tenements, but that was a spare building. And when I came down here, I came down to see the bombing, you know, that was in nineteen forty...

PETER: My Mum and Dad used to go round the market and my Mum used to tell me she used to come down here with her Mum and Dad, they’d go to the stalls, and the young ones would go up to the record bar, you know, somewhere like that, know what I mean, there used to be a big record shop up at the Chapel and all the young ones would go up there and all the older ones would go round about the market. You see, there was no Sunday opening, and you could probably spend a full day here.

And there was a community at the time, see if you notice the old photos, you’ve got a lot of housing and things like that in the area, there was housing and that but there’s, you know what I mean...

Well he used to play, he used to draw, see like a crowd like that? He’d go up and he’d start playing the banjo, or start playing the spoons, and he’d play the banjo and things like that to gather a crowd, then once the crowd was there he’d ditch all that and bring his stuff out to sell, cause that was you - you had the crowd.

Second-hand aye, that was second-hand clothes, I mean, we used to kid-on... we used to kid-on that we were like kid-on Mod’s when the Jam and that was back out in

Acknowledgments

East End Transmissions

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References & Endnotes

Francesca Zappia 'One, No One and One Hundred Thousand' East Ends

1. The de-industrialisation has started in Glasgow in the wake of World-War II and continued until the late 1970s.
2. As described later in this text, one part of the project involved the community, who were asked to share memories about the East End with a view to producing a series of posters to be advertised in the public domain. Margaret, who took part in the project, contributed a lively portrait of the street where she was born.
3. See Johnny Rodger and Mitch Miller (ed.) Demolition Proof: An Art Work at Glasgow Green Station, Glasgow: 2013.
4. Neil Gray is a writer, researcher and sometime filmmaker. He is currently completing a PhD at the University of Glasgow on 'Neoliberal Urbanism and Class Composition in Recessionary Glasgow'. He is a member of the Strickland Distribution, is on the Variant magazine editorial group, and is co-founder of Glasgow Games Monitor 2014.
5. Neil Gray, 'Glasgow's Merchant City: An Artist Led Property Strategy', in Variant, issue 34, 2009. Neil Gray also took part in talks during the exhibition.
6. Rachel Weber is an Associate Professor in the Urban Planning and Policy Department at the University of Illinois in Chicago. Her research and teaching are situated at the intersection of urban economic development, public finance, and real estate.
7. Rachel Weber, Extracting Value from the City : Neoliberalism and Urban Redevelopment, Oxford: Blackwell Publishers, 2002
8. Ibid.
9. Neil Gray, Gerry Mooney, 'Glasgow's new urban frontier. 'Civilising' the population of 'Glasgow East'', in City, Vol. 15, No. 1, February 2011
10. Ibid.
11. Ibid.
12. Vikki McCall is a Lecturer in Social Policy and Housing at the University of Stirling and is passionate about researching and helping improve social policy to be more effective for those most impacted by it.
13. Information about the artworks produced is extensively detailed in this publication.
14. PEEK works with children and young people aged 5-25 living in the East End of Glasgow and North of Glasgow and provides initiatives of arts and leisure in order to give children the motivation, self-confidence and skills they need to change their lives.
15. Johnny Rodger is a writer, critic, and Professor of Urban Literature at The Glasgow School of Art.
16. www.eastendtransmissions.net
17. Source : Wikipedia, http://en.wikipedia.org/wiki/Open_source

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East End Transmissions online platform,
www.eastendtransmissions.net
aims to be constantly updated in its contents.

Started as an online counterpart to the exhibition, the platform now wishes to embrace larger topics about regeneration processes and memory as related to urban contexts.

If you have stories, critiques, or a project related to your city or the East End of Glasgow, you are welcome to send your contribution (texts, images, videos, audios, links etc) by email to:

contact@eastendtransmissions.net

Contribute

