

MOBILISATION: #2

CARNIVAL OF OB-

JECTS

MLitt Curatorial Practice students from The Glasgow School of Art/ University of Glasgow were set the task of responding to German artist and filmmaker, Ulrike Ottinger's exhibition *Still Moving* displayed concurrently at The Hunterian art gallery, with a supporting programming based at Kelvin Hall. Using the works on display as instigators, we have together identified the themes of:

Queer Representation
Travel and Journey
Objects and Performance

Each of these themes will be explored on one of the three Mondays during Glasgow International, leading up to evening screenings of Ottinger's films. The programme has been structured via a series of curatorial interventions titled 'mobilisations'. These mobilisations take the form of performance, moving image, an object study session, an artist walk and new commissions. We have titled these curatorial interventions 'Mobilisations' in response to themes of travel, ethnography and performativity within Ottinger's practice. We have, ourselves, mobilised as a group, come together to contextualise the incredible work of this outspoken, queer video artist for the contemporary art audience. Visitors are expected to stream through Glasgow International festival, many of whom will come from the furthest reaches of Scotland, the UK and Internationally, themselves on a journey of discovery.

Three days of activation throughout Glasgow International:

23rd April: Mobilisation 1: Queer Bodies and the Landscape workshop with Andrew Black. Black will draw on aspects of Ottinger's work, as well as YouTube videos and the work of a diverse selection of other artists (including Jade Montserrat and George Kuchar), to explore the idea that [queer] cultural production all contributes to a communally-constructed fantasy or imaginary, that we share and give to each other. The workshop is intended as a space in which to think around where we can claim this in banal situations, in our lived everyday - and how this communal fantasising can shape our experiences of places where queer lives and experiences have not been explicitly archived, particularly regarding rural situations, and focusing on 'provincial' regions of Scotland and the Northern UK.

Participants are welcome to bring any material or ideas that they would like to contribute in

response to the topic of discussion - USB sticks and Youtube DJing is welcome. We hope to create an inclusive space for screenings, talks and informal discussion, and will provide a homemade lunch. There will also be some discussion around Tarot, with the possibility of individual readings.

30th April: Mobilisation 2: Carnival of Objects. Carnival of Objects will be a study day in the Hunterian teaching labs at Kelvin Hall that will highlight an array of objects from the museum's collections relating to themes of carnival, costume, and fantasy. Speakers from a variety of art-based backgrounds will discuss the selected objects, offering diverse and unconventional approaches to the study of art and artefacts.

7th May: Mobilisation 3: RiverCity: the way is the reason, will be a walking tour led by artist Anthony Schrag. The journey offers a unique opportunity to re-discover how waterways made Glasgow an important city both in the medieval and industrial periods. Starting from Kelvingrove Art Gallery and Museum, the tour loops back to the Hunterian Art Gallery.

Alongside these events, we have commissioned two new works for Kelvin Hall and Glasgow International:

Stasis feat. work by Lewis den Hertog: Using a sporting site within Kelvin Hall, this performance by Stasis will reflect the unusual historical and contemporary uses of Kelvin Hall: from sermons to circuses, library to gym. Working with themes of outlandish performance found in Ottinger's work, Stasis and den Hertog have developed a site-specific performance as a social commentary on ideas of wellness, the multidisciplinary uses of the site, and its history of civic responsibility.

Stephanie Mann: For this programme, Mann has produced a new print through active exploration into The Hunterian archive. With a shared interest between artist and curator in object-human relations, objects have been selected through their associations to the work of Ulrike Ottinger and bring to the front a flattening of hierarchy between these existence(s). The placement of artefacts alongside inanimate 'things' has created conversation between such; instigation through close proximity.

This associated programme has been led by: Lydia Honeybone, Xiaolian Lan, Christiana Myers, and Joshua Speer in consultation with Dr. Dominic Paterson and Dr. Alexandra Ross.

Carnival of Objects:

Carnival of Objects will be a study day in the Hunterian teaching labs at Kelvin Hall that will highlight an array of objects from the museum's collections relating to themes of carnival, costume, and fantasy. Speakers from a variety of art-based backgrounds will discuss the selected objects, offering diverse and unconventional approaches to the study of art and artefacts.

The objects featured will relate to motifs in Glasgow International headline artist, Ulrike Ottinger's filmography, drawing upon medieval death imagery, the seven deadly sins, baroque tragedy, the circus, carnival celebration, and heterotopic spaces. Addressing themes from the 16th century to contemporary work, textiles, jewellery, and works on paper, the presenters will have freedom to move between objects and access points. Topics including the social and historical context of the objects, their materiality and my-



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thology will be covered in order to encourage imaginative and discursive engagement from participants.

The nature of the study day is intended to be experimental and unconventional where chronology, fact, and instruction give way to fantasy, nuance, and imagination.

Following the workshop, participants are invited to attend an informal screening of Ottinger's film *Prater* (2007) at The Hunterian Art Gallery at 2pm. The 107-minute film takes viewers through a mythical Viennese experience full of monsters and sensational characters. Taking viewer on a journey through space, time, and youthful desire, the film is an amusement park attraction in and of itself sparkling with humour, music, and light.

Later in the evening, participants are invited to return to Kelvin Hall for the public screening of Ottinger's film *Joanna D'Arc of Mongolia* (1989). An epic tale of western women being kid-napped by a Mongolian warrior princess on the Trans-Siberian railroad sees cultures collide. An unusual three-hour travelogue, *Joanna D'Arc of Mongolia*, is filled with stunning cinematography, landscapes, and fascinating characters.



THE
HUNTERIAN

We would like to express our sincerest thanks to Alexandra Ross and Dominic Paterson for their careful guidance and the staff of Kelvin Hall and The Hunterian for their support and enthusiasm for our projects.