

ATELIER E.B + PANEL PRESENT

STEEL UPON

THE SWORD

The Films of Murray Grigor

for

IOT. II

9/10 & 30 MAY

GLASGOW FILM THEATRE 12 Rose Street
Glasgow G3 6RB

Saturday 9 May: CUMBERNAULD HIT & THE DEMARCO DIMENSION
(edited by Rob Kennedy)

Sunday 10 May: STEEL UPON THE SWORD & E.P. SCULPTOR

Saturday 30 May: MACKINTOSH & THE FALL AND RISE OF MACKINTOSH

Murray Grigor is an independent Scottish filmmaker, writer and exhibition curator. Winning international acclaim for his ongoing contribution to the arts spanning over 40 years, The Inventors of Tradition II presents a series of three double bills in partnership with Glasgow Film Theatre that celebrate his work. The selected films highlight Grigor's interest in Scottish artistic life and bring focus to the complex connections between architecture, creative practice and cultural identity prevalent in his pioneering works.

STEEL UPON THE SWORD

Saturday 9 May 2015

3pm
Cinema 2

CUMBERNAULD HIT (edited by Rob Kennedy)

Sponsored by Cumbernauld Development Corporation, Cumbernauld Hit (1977) is an original take on 'promotional' films produced for Scotland's New Towns during the 1970s. Footage selected from Grigor's original feature, by artist Rob Kennedy, creates a new work that is at once a short film in its own right and an abstracted trailer for the original.

THE DEMARCO DIMENSION

A documentary portrait of Edinburgh's celebrated gallery owner Richard Demarco, *The Demarco Dimension* (1988) features contributions from Derek Jarman, Sandy Moffat and Cordelia Oliver and illustrates the landscape of Scottish cultural life and its institutions during the late 1980s.

Director: Murray Grigor
Year: 1977 & 1988
Double Bill Running Time: 80 minutes
Country: UK
Language: English

PROGRAMME

Sunday 10 May 2015

3pm
Cinema 2

STEEL UPON THE SWORD

From the 1970s Grigor made art and architecture a focus of his filmmaking. *Steel Upon the Sward* (1975) takes a look at the work of three artists, Gerald Laing, Gavin Scobie and Andrew Mylius, on the occasion of an exhibition of their work at Cleish Castle.

E. P. SCULPTOR

E. P. Sculptor (1992) explores the life and work of renowned artist Eduardo Paolozzi and offers a rare insight into his studio, teaching methods, making process and imagination. The film won the Rodin prize at the 1992 Paris Biennale.

Director: Murray Grigor
Year: 1975 & 1992
Double Bill Running Time: 90 minutes
Country: UK
Language: English

Saturday 30 May 2015

3pm
Cinema 2

MACKINTOSH

Mackintosh (1968), Murray Grigor's first independent and seminal film won five international awards, helping to re-establish the reputation of the architect and designer, now celebrated world-wide as one of the most creative figures of the early twentieth century.

THE FALL AND RISE OF MACKINTOSH

Originally broadcast on Scottish Television in 1991, *The Fall and Rise of Mackintosh* revisits Grigor's 1968 landmark film. The programme charts the process that put Mackintosh on the international map as a great force in contemporary design and analyses his architectural legacy as an 'architect's architect'.

Director: Murray Grigor
Year: 1968 & 1991
Double Bill Running Time: 100 minutes
Country: UK
Language: English

MURRAY GRIGOR

Murray Grigor has made over 50 films with a focus on art and architecture documentary. Together with his wife, Barbara, he founded, in 1972, the film company Viz Ltd based in Inverkeithing, Scotland.

Grigor was director of the Edinburgh International Film Festival from 1967 to 1972, and its chairman from 1985 to 1990. He was director of Channel 4 from 1995 to 1999 and in 2007, became a member of the Scottish Broadcasting Commission.

ROB KENNEDY

Rob Kennedy is an artist who lives and works in Glasgow. Kennedy's work shifts between sculpture, video and live video manipulation. His art uses film to physically manipulate material, language and time rather than acting as a framing device to view the world. He often collaborates with composers and musicians using techniques of improvisation both live and in the studio, to play with the generic conventions of television production.

THE TIMES, Saturday 5 December 1987

Junkyard Dreams

J.G. Ballard previews a television profile of a sculptor who takes on the 20th century on its own technological terms

A woman friend describing Eduardo Paolozzi said: "He's a Minotaur." I thought this accurate: a bull's head, powerful physique, a lot of snorting, one hoof clawing the ground, eyes ready to attach anybody who's a little too light on his feet. But also that maze. It seems to me that Eduardo Paolozzi is the most important sculptor to have emerged since the Second World War and the only one who responds directly to science and technology, to the media landscape, which has constructed the huge maze that we all inhabit.

I have known him for something like 20 years and his mind is as sharp and as free of conventional thinking as it was when I first met him.

I know, of course, his sculpture, which I had seen in exhibitions long before I met him,

particularly his very early sculptures, those standing figures, apparently sprung from the psyche of some technological Frankenstein. What was so impressive about those early sculptures was that they were built out of the most commonplace machine parts: cog wheels, bits of radiator grills – all the detritus that one might see in a scrapyard.

In fact Paolozzi has always been intensely interested in junk, in the debris of the technological civilization. In his later work, he moved not only within the realms of sculpture but into the graphic arts – above all in his screenprints, where he began to tackle head-on the ambiguities that surrounded the images of technology that are presented to us by the world of advertising.

To a large extent we have to believe the advertisers, and Eduardo is almost alone in trying to look at the world created by modern technology in something like the way in which Freud approached the dream. There is a manifest content: all the things that a new refrigerator will do for your sex life, but there's also the latent content, the secret alphabet that spells out the real meaning of the world of technology.

Do we take the mid-20th century on its own terms? In all his work it seems to me that Eduardo Paolozzi has tried to provide an answer to this, both to the hard core of the world of technology, as in his early sculpture, and to the media landscape that has created the sky whose air we breathe. He's completely free of cant. He approached everything with an open mind, an eye to trying to understand the latent meanings.

There is a lot of humour in his work, as you can see in the murals that he designed for Tottenham Court Road station and in his screenprints.

The juxtapositions, in the latter, of Mickey Mouse, soft drink commercials, thermo nuclear weapon systems, symbols taken from textbooks of heart surgery and advertisements for expensive watches suggest a constant search for the real meanings that lie behind the flux of images, what McLuhan called the "high-speed information mosaics" that flow past us.

If the entire 20th Century were to vanish in some huge calamity, it would be possible to re-constitute a large part of it from his sculpture and screenprints.

IOT II

The Inventors of Tradition II is a project by Atelier E.B and Panel, which encompasses new work set within an exhibition, publication and events programme presented in Glasgow during 2015.

The exhibition, at The Palace of Art, Bellahouston Park, examines a collection of social histories, reconstructed through an exploration of style. It also doubles as a retail space for a new fashion collection by Atelier E.B, for sale within the exhibiton, which runs from 2–30 May 2015.

A special programme of events connected to the exhibition includes the work of acclaimed Film Director Murray Grigor and four performances of the dance *O YES*, a recreation of *YES O YES* from the production *I Am Curious, Orange* (1988) after the work by Michael Clark.

ATELIER E.B

Atelier E.B is the company name under which the artist Lucy McKenzie and the designer Beca Lipscombe sign their collaborative projects. The group was formed in 2007 by Lipscombe and the illustrator Bernie Reid, who are based in Edinburgh, and McKenzie, who is originally from Glasgow and lives in Brussels.

Works to date include commissioned display and interiors for public and private spaces, fashion, textiles, furniture, events and publishing. In Glasgow, Atelier E.B presented *The*

ABOUT

Inventors of Tradition (2011), an exhibition, catalogue and fashion collection that examined the legacy of Scotland's textile industry. This and subsequent collection *Ost End Girls* (2013) was sold directly to the public through a series of showrooms and is now worn all over the world. Atelier E.B continues to work closely with Panel (Catriona Duffy and Lucy McEachan), and graphic designers HIT (Lina Grumm and Annette Lux).

PANEL

Panel is an independent curatorial practice led by Catriona Duffy and Lucy McEachan. Based in Glasgow, Scotland, Panel promote design in relation to particular histories, archives, collections and events, locally and internationally through exhibitions, events and cultural projects.

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Design by HIT

Glasgow Film Theatre
12 Rose Street
Glasgow G3 6RB

The Inventors of Tradition II is generously supported by Creative Scotland and The Elephant Trust and is part of Dance International Glasgow (DIG), a new biennial dance event for Glasgow and Scotland, produced by Tramway. The project is also supported in kind by The Palace of Art and Glasgow Life.



ateliereb.com
wearepanel.co.uk
glasgowfilm.org