

# The Driver's Seat

3 - 4 February 2018

The Driver's Seat is a two-day programme of performance, screenings, talks and readings taking inspiration from women writers throughout history, celebrating friendship, collaboration, herstories and defiance. The Driver's Seat is organised by Cubitt and Glasgow based organisation, Panel.

Taking place during the centenary year of author Muriel Spark's birth, the weekend borrows the title of her 1970 novella. Considered to be one of Spark's most contradictory and stark works, *The Driver's Seat* subverts the traditional romantic genre, provoking questions about the nature of female victimisation and empowerment.

The weekend draws upon Panel's project *From Glasgow Women's Library*, which launches in March 2018 with the feminist institution Glasgow Women's Library. For this, Glasgow-based graphic designers Maeve Redmond and Kaisa Lassinaro have designed a series of 10 t-shirts that reference a larger specially selected reading list from the Library's catalogue. Each is a title from the Library's collection of books by women writers. When worn they become slogans of intent and reflection, subjectively tailored by their wearer. The Driver's Seat t-shirt is for sale at Cubitt over the weekend.

## THE READING LIST

Boston Women's Health Book Collective, Angela Phillips & Jill Rakusen (Eds), *Our Bodies Ourselves* (1978)  
 Maya Angelou, *I Know Why the Caged Bird Sings* (1969)  
 Judith Butler, *Gender Trouble* (1990)  
 Angela Davis, *Women, Race & Class* (2011)  
 Jill Johnston, *Lesbian Nation* (1973)  
 Ursula K. Le Guin, *The Left Hand of Darkness* (1969)  
 Audre Lorde, *Sister Outsider* (1984)  
 Ellen Malos (Ed), *The Politics of Housework* (1980)  
 Robin Morgan (Ed), *Sisterhood is Powerful* (1970)  
 Marge Piercy, *Woman on the Edge of Time* (1976)  
 Nan Shepherd, *The Living Mountain* (1977)  
 Ali Smith, *How to be both* (2014)  
 Muriel Spark, *The Driver's Seat* (1970)  
 Alice Walker, *The Color Purple* (1982)  
 Jeanette Winterson, *Oranges Are Not the Only Fruit* (1985)  
 Virginia Woolf, *A Room of One's Own* (1929)

*All of these books (and many more!) are free to borrow from Glasgow Women's Library.*

## THE PROGRAMME

**Saturday 3 February**

**1:00pm – 8pm**

**1:00pm**

**Gallery opens**

1:20pm

**Margaret Tait: Making Film Poems**

*features*

Colour Poems (1974)

Tail Piece (1976)

Selected by Elsa Richardson

*Film screening followed by readings of Margaret Tait's poetry*

Described by Ali Smith as 'Scotland's original film-poet', Margaret Tait made over thirty short films between 1950 and 1988, alongside several collections of poetry and prose. Having established Ancona Films in Edinburgh, in the early 1960s Tait moved back to her native Orkney where she made a series of films inspired by its unique landscape and culture.

Elsa Richardson lives and works in Glasgow. At the University of Strathclyde she lectures in the history of medicine, psychology and the emotions. Her research considers the relation of heterodox practices, beliefs and movements to mainstream society and culture, with particular focus on the interaction between medicine and the imagination, science and the supernatural, psychology and the occult, and her recent book *Second Sight in the Nineteenth Century: Prophecy, Imagination and Nationhood* (2017) examines the place of extraordinary visionary experience in the Victorian culture.

1:55pm

**Gladwell Thompson Gillard Cameron**

The Lady Vanishes, Malcolm Gladwell, Revisionist History (2016)

The Coming of the Camerons, Frank M. Marshall (1944)

Selected by Beca Lipscombe

*Film screening and audio piece*

The Lady Vanishes explores the world of art and politics to examine the strange phenomenon of the 'token' - the outsider whose success serves not to alleviate discrimination but perpetuate it.

In the amateur silent short *The Coming of the Camerons*, postwoman Jean Cameron plays herself as she plies her physically arduous profession. A rudimentary narrative strings together several instances of her athletic response to the challenges she faces. In doing so, *The Coming of the Camerons* underscores the truth of the words Jean writes to her Post Office employers in the work's opening scenes: 'A skirt is no use on my job.'

Beca Lipscombe lives and works in Edinburgh. She is a fashion and textile designer and printmaker. Since studying at Central Saint Martins, Lipscombe set up her eponymous fashion label (2000-2007) and has worked in London and Paris freelancing for companies such as Liberty, Chloe, Stella McCartney and Ann Sofie Back. Up until 2011 she taught on the MA Fashion+Textiles

at Glasgow School of Art stepping down from this post to concentrate on her own work and the work of her company Atelier E.B which she runs in partnership with artist Lucy McKenzie. Works to date include commissioned display and interiors for public and private spaces, fashion, textiles, furniture, events and publishing.

2:45pm

**Tethered (2018)**

Rhona Warwick Paterson and Tessa Lynch

*Performance*

A new collaborative performance develops a text by Warwick Paterson and a performance by Lynch. Tethered explores themes of walking, solitude, domestic and urban space.

Rhona Warwick Paterson lives and works in Glasgow and spent most of her childhood mute, living between Govan and Paris. She is a poet and studied sculpture at Glasgow School of Art, establishing her practice in text-based works. In 2007 she published her first book *Fantoun* about a phantasmagorical sister-city to Glasgow. Rhona's poem Lipper will be published by Wunderkammer Press, Bath School of Art & Design, Bath Spa University, in association with Pier Arts Centre, Stromness, Orkney in February 2018.

Tessa Lynch lives and works in Glasgow. She is an artist working predominantly in sculpture and performance. She mimics objects and scenarios found in the urban landscape, charting the emotional impact of our built environment and the structures that shape it. Connected research spans from investigating the existence of the female flâneur/flâneuse through to activism and town planning.

3:00pm

**Interval – 30 mins**

3:30pm

**Charity (2017)**

Kate Davis

*Film screening introduced by a short talk*

*Charity* is inspired by the ways in which the work of film-maker, poet and artist Margaret Tait invites the viewer to contemplate fundamental emotions and everyday activities that are often overlooked. Taking artistic representations of breastfeeding as its focus, the film explores how the essential – but largely invisible and unpaid – processes we employ to care for others could be re-imagined.

Kate Davis was born in New Zealand and lives and works in Glasgow. She has presented solo exhibitions at institutions including LUX, London; The Drawing Room, London; Temporary Gallery, Cologne; GoMA, Glasgow; Galerie Kamm, Berlin; Museo de la Ciudad and La Galeria de Comercio, Mexico. Recent group exhibitions/ screenings/ awards include The Margaret Tait Award 2016/17; Cinenova Presents Now Showing, LUX Cornwall, St Ives; GENERATION exhibition, Scottish National Gallery of Modern Art. Current and forthcoming exhibitions include group exhibitions at The Scottish National Gallery of Modern Art, Edinburgh and Modern Art Oxford.

4:10pm

**The Other Fruit (2018)**

Sister

*Audio Piece*

Oranges are not the only fruit. What are the others? It starts with a mango. Through a combination of recorded intimate conversations between close friends and static images, Sister explore themes of memory, sisterhood, heritage and Glaswegian sensibility. The mango forms the basis of this dialogue, drawing parallels with the exoticism of BAME bodies and womanhood.

Glaswegian duo Cassie Ezeji and Siobhain Ma make up Sister, a creative collective who explore the experiences and challenges facing mixed race Scottish women. Ezeji and Ma are childhood friends and share respective backgrounds in music and sound art. Sister sees the pair turn their attention to their experiences growing up mixed race in Glasgow. Their work focuses on micro-aggressions encountered by biracial women along with questions of identity and establishing a connection with their respective fatherlands (Nigeria, Hong Kong, Ireland and Scotland) from a distance.

4:30pm

**Circuits of Bad Conscience (2017)**

Kimberley O'Neill

*Film screening*

*Circuits of Bad Conscience* is a new video work that explores a science fiction scenario where characters are formed from the cross-fertilisation of personal experiences, historical figures and commercial materials.

Kimberley O'Neill lives and works in Glasgow. She is an artist filmmaker and graduated from the Royal College of Art, London in 2007. Previous projects include *Circuits of Bad Conscience*, Telfer Gallery, Glasgow, 2017; *Conatus TV*, Edinburgh Art Festival, 2016; *Nos Algae* (a collaboration with Cara Tolmie & France Lise McGurn), Tramway, 2014. Forthcoming is the *Satellites Programme 2018*, Collective Gallery.

4:45pm

**Interval – 30 mins**

5:15pm

**Stonemollan Trail (2015)**

Charlotte Prodger

*Film screening*

Charlotte Prodger is a Glasgow-based artist who works with writing, moving image and sculpture. *Stonemollan Trail* was commissioned for the Margaret Tait Award in 2014 and named after an

ancient coffin road linking Loch Lomond with the Firth of Clyde. Comprising material from multiple formats including an archive of miniDV tapes Prodger shot between 1999 and 2014, recent footage shot on her iPhone and screenprinted graphics, *Stonemollan Trail* traces a history of video formats as well as the artist's personal history. Prodger's work often looks at what happens to speech - and the self for which it is a conduit - as it metamorphoses via time, space and technological systems. Central to this is the contingent space between self and other. In the voiceover, Prodger's friends read out her tape logs, while she herself inhabits other subjectivities by speaking the words of artist Nancy Holt, science fiction writer Samuel Delany and Nina Simone.

6:00pm

**Interval – 30 mins**

6:30pm

**Freestyle baby (2017)**

Aniela Piasecka

*Performance*

*Freestyle Baby* is a work in-progress bringing together spill your guts/ keep your dignity text and sickly sweet hyperactive movement.

Aniela Piasecka lives and works in Glasgow. Her practice is choreographic and often collaborative. She is co-director of performance group Stasis and works with sculptor Paloma Proudfoot under Proudfoot & Piasecka as well as with other visual artists, dancers, and musicians. Recent collaborative works include 'belittle', Beaconsfield Gallery, Vauxhall, London (Proudfoot & Piasecka), 'Eros' and 'It Just Keeps Happening', DRAF 10th Anniversary, London (Stasis). She is currently undertaking research with Stasis into new choreographic processes informed by the politics of space of different urban neighbourhoods in Glasgow for the creation of a performance for outdoor spaces.

6:50pm

**Nature is your Lover not your Mother (2018)**

Fallopé and the Tubes

*Performance*

A new live work devised for The Drivers Seat by Fallopé & The Tubes, which will include music, action and activities inspired by themes drawn from selected writings by Nan Shepard.

Fallopé & The Tubes are a fluctuating performance collective with contributions from Ruby Pester, Nadia Rossi, Rachel Walker, Catherine Weir, Emma McIntyre and Skye Renee Foley. The group is made up of Glasgow based artist friends who also work as filmmakers, festival organisers, librarians, producers, creative facilitators and boatbuilders. Recent live shows have included, Homecoming at Neon Digital Arts Festival Dundee, Lunarnova Campout at Jupiter Artland, The Big Bang at Supernormal Festival Oxfordshire and Open Wide in collaboration with The Veg Queens at Buzzcut Festival Glasgow.

*All Day - Performance occurs throughout duration within the Gallery space*

**Believing I had supernatural powers, I slammed into a brick wall (2018)**

Rosie O'Grady

*Performance*

A sequence of discrete gestures performed throughout the day, using exercises as 'reality checks' in preparation for lucid dreaming. The performance proposes that lucid dreaming can become a political tool, as a space to rehearse acts of public speaking, resilience and confrontation.

Rosie O'Grady lives and works in Glasgow. She graduated from Glasgow School of Art and University of Glasgow with an MLitt Curatorial Practice (Contemporary Art) in 2015, and from Glasgow School of Art with a BA (Hons) Fine Art (Painting & Printmaking) in 2013. She was selected for a Graduate Residency at Hospitalfield in 2015 and was recently awarded the Open Bursary for Glasgow International 2018. Forthcoming projects include 'What's Love Got To Do With It?' at Reid Gallery, Glasgow and Art-Cade Gallery, Marseille for Printemps de l'Art Contemporain Festival 2018, and 'May Day' at Glasgow International 2018.

***A pay bar will be open at the gallery from 4-8pm***

**Sunday 4 February**

**12.00pm – 6pm**

All day reading of *The Driver's Seat*

12.00pm

Introductory reading by Ali Smith.

Ali Smith lives and works in Cambridge. She is the author of novels including *Hotel World*, *The Whole Story and Other Stories*, *The Accidental*, *Girl Meets Boy*, *The First Person and Other Stories*, *There but for the, Artful*, *How to be both*, *Public library and other stories* and *Autumn*. *Hotel World* was shortlisted for the Booker Prize and the Orange Prize and *The Accidental* was shortlisted for the Man Booker and the Orange Prize. *How to be both* won the Baileys Women's Prize for Fiction, the Goldsmiths Prize and the Costa Novel Award and was shortlisted for the Man Booker and the Folio Prize. *Autumn* is currently shortlisted for the 2017 Man Booker Prize. Her latest novel, *Winter*, is out now.

**12.30 – 6pm**

We will read Muriel Spark's *The Driver's Seat* (and possibly another text by Spark!), from start to finish. Anyone is welcome to do a 10-minute reading.

Alongside this screening and performance programme, two artists have chosen to respond to The Driver's Seat Reading List by other means.

## **An Alternative Reading List**

### **Jasleen Kaur**

"Set out below is an honest list of what's on the chair, by my bed, in my rucksack at the moment. Most of these books have been acquired fairly recently, through recommendation or out of sheer desperation to read something new — things I didn't find at home or at art school. It's through my peer group, projects and dear friends that they have been found.

Sara Ahmed, *On Being Included: Racism and Diversity in Institutional Life* (2012)

Urvashi Butalia, *The Other Side of Silence: Voices from the Partition of India* (2000)

Lucia Farinati & Claudia Firth, *The Force of Listening* (2017)

bell hooks, *All About Love* (2000)

*Punjabi Poems of Amrita Pitram*, translated by Kushwant Singh (2009)

Carolyn Steedman, *Landscape for a Good Woman: A Story of Two Women* (1986)

Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (1976)"

Jasleen Kaur is an artist currently living and working in London. Brought up in a traditional Sikh household in Glasgow, her work is an ongoing exploration into the malleability of culture and the layering of social histories within the material and immaterial things that surround us. Her practice examines the hierarchy of histories and labour using a range of mediums and methods including sculpture, video, conversation and cooking.

Kaur employs the cobbled together as an artistic approach, another way to understand the already-made. Her refashioned objects are based on instinct and resourcefulness, reflecting a hybridity of national custom and reconsidering the realities of materiality, usage and everyday routine. Creating associations between past and present, high and low culture, mass produced and singular, she flattens hierarchies and acknowledges the less visible. A practice centring on tending her relationships with people and her understanding of materials, makes the processes employed as important as the outcomes.

## **Donate Your Books**

### **Maeve Redmond**

Maeve Redmond will be taking donations of books for The Glasgow Women's Library during the weekend of The Driver's Seat. While selecting the titles from the library catalogue to inspire t-shirt designs, she noticed gaps in the collection. Through this event, and the people it will bring together, she sees an opportunity to add to the collection. Glasgow Women's Library has no budget for acquisitions to its lending library, and consequently relies solely on donations. A guide to the material the library is looking for is set out below:

"Glasgow Women's Library is unique. Every book or item has been donated over its 26 year history, creating a library that fosters a special sense of ownership among its borrowers, learners and supporters. Our library collection is home to a wonderful range of eclectic books, celebrating women's lives, histories and achievements, and we are always looking for new additions to our bookshelves. Books focusing on topics including feminism, equality, sexuality and gender, women's history, women artists/writers/musicians, women in STEM, poetry/fiction by women, international

women, women of colour, women in politics, women's health etc. are most welcome on our shelves. We have a wishlist of books that we'd really love to add to our collection. You can find this on our website. Thanks so much for considering to donate a book to Glasgow Women's Library."

You can donate your books at Cubitt this weekend or you can send books directly to

[www.womenslibrary.org.uk](http://www.womenslibrary.org.uk)

Glasgow Women's Library

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Glasgow, G40 1BP

[mail@maeveredmond.co.uk](mailto:mail@maeveredmond.co.uk)

Maeve Redmond is a graphic designer who runs her studio from Glasgow. She is a graduate of The Glasgow School of Art and has worked with many of the UK's cultural institutions and artists to design publications, exhibitions, posters and websites. Maeve is also a visiting lecturer in graphic design at The Glasgow School of Art and Edinburgh College of Art. In addition, she is producing the Craft programme at Cove Park for 2018.

Cubitt and Panel would like to thank

All participating artists

Sue John and Adele Patrick, Glasgow Women's Library

Malcolm Gladwell and Panoply Media, Revisionist History

Steve Hellier

The National Library of Scotland Moving Image Archive

Craig Wilson

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Graphic Design by Cecilia Serafini

If we can do anything to address your accessibility needs let us know in the gallery or email us:

[info@cubittartists.org.uk](mailto:info@cubittartists.org.uk)