

Symposium

The Glasgow School of Art &  
Hunterian Art Gallery, The University of Glasgow

UNDERFOOT

*UNDERFOOT*, the first solo exhibition in Scotland by Elizabeth Price, has been realised through a collaboration between The Hunterian, Panel, Fiona Jardine (The Glasgow School of Art) and Dovecot Studios. It takes the archives of carpet manufacturers Stoddard-Templeton as its point of departure, reflecting on the textile heritage of Glasgow's industrial age.

For the exhibition, Price has produced two new works. *UNDERFOOT* is a two-channel video work combining archive imagery, digital animation and musical composition in a scripted narrative, describing a journey which descends various levels of the Mitchell Library through the pile of its carpets to a space where technologies and fantasies co-exist. *SAD CARREL* is a bespoke textile work, hand-tufted at Dovecot Studios which reworks motifs extrapolated from the famous Mitchell Library carpets in colours and textures that gesture towards pressed vinyl and LEDs.

Concurrently at the Gallery of Modern Art in Glasgow (GoMA), Price is showing *SLOW DANS*, a cycle of three 10-screen videos – *KOHL*, *FELT TIP*, and *THE TEACHERS*. These works present a fictional past, parallel present, and imagined future, interweaving compact narratives that explore social and sexual histories and our changing relationship with the material and the digital.

*SLOW DANS* been realised as a partnership between Artangel, Film and Video Umbrella, Nottingham Contemporary, the Whitworth, The University of Manchester, Walker Art Center, Minneapolis, and Glasgow Life Museums with previous iterations of the trilogy shown in Manchester (2019) and London (2020).

Across two days, the *UNDERFOOT OVERHEARD* symposium explores some of the contexts and themes at work in Price's two exhibitions in Glasgow.

Elizabeth Price visited Scotland in the 1980s as part of the influential indie band, Talulah Gosh. The rhetoric of West Coast jangly guitar which features in *UNDERFOOT* strikes up an intimate connection between the video and Glasgow, tacitly acknowledging the special provision the Mitchell Library makes for musicians: anecdotally, the Mitchell's music practice rooms and catalogue – which has an extensive sheet music collection and a hand-written catalogue – have fostered the ambitions of many songwriters and musicians in the city.

As can be seen in the trilogy of works on show in *SLOW DANS*, over the years, Price has frequently returned to inhabit the architectures that organise gesture, voice, music, power and place in her work: the speakers taking part in the Symposium today, have been invited with these intersections in mind.

2pm

Welcome and Introduction

Dr Fiona Jardine

*UNDERFOOT* Co-Curator / Lecturer,  
School of Design, The Glasgow School of Art

Professor Angela McRobbie

*Gender, Placemaking and  
the Creative Industries*

Professor Angela McRobbie is Fellow of the British Academy and Emeritus Professor at Goldsmiths, University of London. She has researched extensively on feminist cultural and social theory, young women and society, gender and popular culture, fashion and the creative industries, work, employment and precarity. Her most recent books include, *Be Creative: Making a Living in the New Culture Industries* (2016), *Feminism and the Politics of Resilience* (2020) and (with Dan Strutt and Carolina Bandinelli), *Fashion as Creative Economy: Microenterprises in London, Berlin and Milan* (2022).

Claire Biddles

*i put one direction on the ally arms  
jukebox at 11:30pm and they immediately  
turned the volume down*

Claire Biddles is a Glasgow-based writer and zine maker, specialising in music, queerness, glamour and desire. She is a regular contributor to *The Wire* magazine and has a monthly show on Clyde Built Radio.

Carla J Easton

*Since Yesterday: Unsung Pioneers  
of Scottish Pop – celebrating the songs,  
stories and journey of Scotland's all  
girl-bands from 1960 to 2010*

Carla J Easton is a singer-songwriter from Carlisle, Lanarkshire. Alongside study at Edinburgh College of Art and The Glasgow School of Art, she formed the bands Futuristic Retro Champions and TeenCanteen before embarking on a solo career. Recently, she has been instrumental in the research and writing of *Since Yesterday: The Unsung Pioneers of Scottish Pop*, a new feature-length documentary that gives prominence to the long-lost history of Scotland's girl bands.

Break / 30 minutes

Dr Tamara Trodd

*In the Library with Elizabeth Price*

Dr Tamara Trodd teaches the history of modern and contemporary art at the University of Edinburgh. She is the author of *The Art of Mechanical Reproduction: Technology and Aesthetics from Duchamp to the Digital* (2015), and editor of *Screen/Space: The Projected Image in Contemporary Art* (2011). She is currently working on a book about contemporary moving-image art in relation to the 1930s.

**Dr Diane Watters**

*Late-Modernist Architecture  
at the Mitchell Library & Hunterian  
Art Gallery*

Dr Diane Watters is an architectural historian and author at Historic Environment Scotland (HES) and the University of Edinburgh. She has undertaken a succession of research-based publications on nineteenth and twentieth century architecture in Scotland, including, *Little Houses* (2006); *Homebuilders* (2015); and *St Peter's, Cardross: Birth, Death and Renewal* (~~HES~~, 2016). She is currently researching the history of Scotland's New Towns – including her hometown Cumbernauld, and Livingston. HES's online publication *Scotland's Historic Schools* is now available through CANMORE, [www.canmore.org.uk](http://www.canmore.org.uk).

Speaker Q&A chaired by Dr Fiona Jardine

5:30pm

Close

Research for *UNDERFOOT* focused initially on the design archives of the Stoddard-Templeton Collection. Price visited the Mitchell Library in order to experience the physical impact of patterned carpets installed wall-to-wall across a field-like expanse of space. The Mitchell's carpets are famous – frequently installed and fondly remembered: they physically insinuate a time-shift that relocates anybody using the rooms that they furnish. The Library is a building haunted by a civic ambition that generously catered to the publics it imagined.

Similarly, in *SLOW DANS*, Price has worked with private, personal and public archives' collections of images and objects and there is a sense in which her work deals with the organisation of information and reconstitution of meaning. The speakers invited to take part in the Symposium today are concerned, in one way or another, with the processes of 'archiving', the intimacy between technologies and design, and interiors that have been Modern.

2pm

Welcome and Introduction

Dr Dominic Paterson

*UNDERFOOT* Co-Curator / Senior Lecturer,  
History of Art, The University of Glasgow /  
Curator of Contemporary Art, The Hunterian

Juliet Kinchin

*Carpet Imaginaries: Industry,  
Nature and the Urban Interior*

Juliet Kinchin is an independent design historian and former Curator of Modern Design at The Museum of Modern Art (MoMA), New York. She has held faculty positions at The University of Glasgow (as the Founding Director of postgraduate studies in Decorative Arts and Design History), The Glasgow School of Art, and the Bard Graduate Center, New York; and curatorial positions at The Victoria & Albert Museum, London, and in Glasgow Museums and Art Galleries. As a curator, university professor and writer on aspects of twentieth-century design and material culture, she has a longstanding interest in the social and political contexts of modern design. Exhibitions organised during her MoMA tenure include, *Counter Space: Design and the Modern Kitchen* (2010), *Century of the Child: Growing by Design* (2012), *Designing Modern Women* (2013), *Making Music Modern: Design for Ear and Eye* (2015), *How Should We Live? Propositions for the Modern Interior* (2016), *The Value of Good Design* (2019), *Taking a Thread for a Walk* (2020) and *Automania* (2021).

Dr Helena Britt & Duncan Chappell

*Interwoven Connections:  
Investigating the Stoddard-Templeton  
Design Library and Textile Design  
Processes*

Dr Helena Britt is Programme Leader for Textile Design in the School of Design at The Glasgow School of Art (GSA). Current and past projects use archive and practice-based methods, oral testimony and exhibition curation to investigate themes that intersect creative processes, designing, making and art school pedagogy. Her ongoing research examines the ways in which designers and design groups act as curators, collectors and archivists, appropriating and reinterpreting historical design practice, motifs and procedures to generate new work. She is currently working on a Leverhulme Trust Research Fellowship project exploring the work and practices of The Cloth, a pioneering collective formed in 1983 by Brian Bolger, David Band, Helen Manning and Fraser Taylor, for their Royal College of Art graduate show.

Duncan Chappell is Library and Collections Manager at GSA, where he manages and researches both contemporary and historical collections. He is curator of the Special Collections Reading Room at The Whisky Bond and has published on topics such as late nineteenth century library collecting within an art school context. He has previously worked at the libraries and archives of the National Portrait Gallery and London School of Economics.

In 2013, funded by the Royal Society of Edinburgh Design History Society and GSA, Duncan and Helena worked on *Interwoven Connections: The Stoddard-Templeton Design Studio and Design Library, 1843–2005*, an exhibition which resulted from research into the workings of the Stoddard-Templeton design studio and in particular use of the design library.

Break / 30 minutes

Dr Jonathan Cleaver

*“Can I please explain?”*

*Describing the Spool Axminster  
Carpet Loom*

Dr Jonathan Cleaver is a textile researcher and weaver. Jonathan studied Tapestry at Edinburgh College of Art and gained an MLitt in Dress and Textiles Histories at the University of Glasgow. His PhD, awarded by the University of Glasgow, generated fresh perspectives on the interrelationship of industrial carpet design and weaving technology using the archives of the former manufacturer James Templeton and Company, Glasgow. His research into the cultural histories of British carpet production continues to be informed by his prior professional experience as a Master Weaver with Dovecot Studios, Edinburgh.

Professor Penny Sparke

*UNDERFOOT:*

*The meanings of interiors*

Professor Penny Sparke is Professor of Design History at Kingston University, London. She studied French Literature at the University of Sussex from 1967–1971 and was awarded her PhD in Design History from Brighton Polytechnic in 1975. She taught Design History at Brighton Polytechnic (1975–1982) and the Royal College of Art (1982–1999). She has given keynote addresses, curated exhibitions, and broadcast and published widely. Her publications include, *Italian Design from 1860 to the present* (1989); *The Plastics Age* (1990); *As Long as It's Pink: The Sexual Politics of Taste* (1995); *An Introduction to Design and Culture, 1900 to the present* (3rd edition 2004); *Elsie de Wolfe: The Birth of Modern Interior Decoration* (2005); *The Modern Interior* (2008) and *Nature Inside: Plants and Flowers in the Modern Interior* (2021).

Speaker Q&A chaired by Dr Dominic Paterson

5:30pm

Close

This symposium has been organised by

Dr Fiona Jardine,  
Lecturer, School of Design,  
The Glasgow School of Art

Dr Dominic Paterson,  
Senior Lecturer, History of Art,  
The University of Glasgow /  
Curator of Contemporary Art,  
The Hunterian

Catriona Duffy & Lucy McEachan,  
Co-directors, Panel

on the occasion of

*UNDERFOOT*  
Elizabeth Price  
Hunterian Art Gallery

11.11.22–16.4.23



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of Art**



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*UNDERFOOT* is a new commission and exhibition by Elizabeth Price for The Hunterian.

*UNDERFOOT* has been realised through a partnership between The Hunterian, Panel, The Glasgow School of Art, and Dovecot Studios, Edinburgh.

It is generously funded by the National Lottery through Creative Scotland, with additional support from Kingston School of Art, London and a University of Glasgow Library Research Fellowship.

Elizabeth Price was born in Bradford in 1966 and lives and works in London. Often beginning with research into archives and museum collections, Price creates short videos that explore the social and political histories of artefacts, architectures, and documents.

In 2012, she was awarded the Turner Prize for her video installation *THE WOOLWORTHS CHOIR OF 1979*. In 2013, she won the Contemporary Art Society Annual Award with the Ashmolean Museum of Art and Archaeology. She has exhibited in group exhibitions internationally and has had solo exhibitions at Tate Britain, London, UK; Chicago Institute of Arts, Chicago, USA; Julia Stoschek Foundation, Düsseldorf, Germany; The Baltic, Newcastle upon Tyne, UK; Walker Art Center, Minneapolis, USA and The Whitworth, Manchester, UK.

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OVERHEARD