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SUMMERHALL

4TH JUNE - 15TH JULY

VISUAL ARTS 2015

**OUTSIDE-IN**

11.00-18.00 ADMISSION FREE

# INTRODUCTION

Holly Knox Yeoman, Curator of *Outside-In*

The *Outside-In* visual arts programme explores the nature of creativity and artistic practice. It celebrates Summerhall's independent status, and what this means to its artists and audience - offering freedom and welcoming discoveries. The exhibitions focus on the making of experience, and include a diverse range of artists surveying concepts and representations of the outsider and the insider.

The series amplifies individualism, whilst portraying ideas of isolation, secret encounters, and the attraction of the unknown, and so focussing on our essential drive to create, narrate and reproduce experiences. The exhibitions juxtapose impulse and control, and the elemental forces which surround us. *Not Man The Less, But Nature More* features artists unconditioned by formal training or cultural awareness, expressing their intimate relationships with their environments. Whilst Henry Coombes' *Two Discs and a Zed's* obscure narrative offsets the insecurities of the artist against the continuing theme of personal mythologies.

Craig Thomson's interventions and photographic works entitled *Strange Attractor* present a "forensic poetry" of his home county, whilst a similar kind of record taking for a very different place is found within David Faithfull's *Leviathan*. This is an account of his time spent on Inch Kenneth, the Hebridean Island, whose modern and future history cannot be removed from its previous owner, Unity Mitford's, allegiance to Nazism.

Modern Edinburgh Film School's *MOTHS* is bookended by Faithfull's body of work. *MOTHS* contributors chronicle partly fictional relations to the public and private. Whilst DADDY'S GOT MUSCLES, one-off performance and club night, at an undisclosed location in Summerhall, alludes to the forbidden pleasures found within the occult.

# NOT MAN THE LESS, BUT NATURE MORE

1. 1/2 # (Sulfuric acid)  
2. Weinbeeren  
1/2 # Rosinthen  
1/2 #  
1/2 # Prutler  
1. M. St. 2. M. Prutler  
Mandala Zeichnung

Cendrine Rovini, El Gato Chimney, Erika Nordqvist, Esther Pearl Watson, Fred Stonehouse, Rithika Merchant, Solange Knopf and Zeki Agacan have an intimate relationship with nature, creating on impetus, uninfluenced by academic training or culture.

The artists reproduce the surroundings they inhabit, animating them with the people, creatures and spirits that belong to their personal mythologies. The artworks encased and framed by the Phenotype Genotype Gallery, an environment at the intersection between laboratory and Wunderkammer, reminds us of the anthropological observations which have been gathered, appreciated and scrutinized since the Middle Ages.

This exhibition focuses on the dichotomy of exploring others' worlds, revealing what the artists have always had around them, but what perhaps we have never seen.

**El Gato Chimney, Esther Pearl Watson and Fred Stonehouse courtesy of Antonio Colombo Arte Contemporanea, Milano, Italy**  
[www.colomboarte.com](http://www.colomboarte.com)

**Solange Knopf courtesy of Cavin-Morris Gallery, New York, USA**  
[www.cavinmorris.com](http://www.cavinmorris.com)

**With special thanks to Stephen Romano Gallery, New York, USA**  
[www.romanoart.com](http://www.romanoart.com)

Curated by Michela D'Acquisto and Holly Knox Yeoman

# LEVIATHAN

David Faithfull



Off the western shores of Mull, surrounded by the relentless onslaught of the Atlantic Sea, lies the remote isle of Inch Kenneth. Famous for its role in Boswell and Johnson's Hebridean Tour travel journal, the island's more recent infamy is its connection with the Mitford Sisters. As Unity scratched swastikas on the windowpanes, sister Jessica reciprocated with incised hammer and sickle motifs.

Later Unity's unsavoury links with Hitler were countered by Jessica's intentions of turning Inch Kenneth into a Soviet Submarine base. Today contemporary conspiracy theorists blame underwater military testing for the strandings and deaths of whales throughout the west coast of Scotland. In a barn on the island lie two cetacean skeletons - mother and daughter.

For *Leviathan*, Faithfull spent time on the Isle, investigating and documenting both the whalebones and the family relics, eventually succumbing to the wonder of the island, engulfed by its anthropomorphic or zoomorphic forms.

# TWO DISCS AND A ZED

Henry Coombes



*“Love is tender to impression at the surface, like a rock with deep moss upon it, but there is too much mass of love for it ever to be moved.”*

- Coombes' sub-personality as the Pictish Man.

The title of Coombes' new film refers to the name given to a particular Pictish symbol that has been interpreted as a representation of life and death; the here-and-now and the otherworld.

The film presents two main sets: the National Galleries of Scotland in Edinburgh and a mountainous landscape somewhere in the Highlands. The first serves as the stage for the wanderings of a wolf, while the second hosts a caveman sculptor played by Coombes, along with a cavewoman who entombs his body in plaster. In both scenarios things seem out of place: a savage creature in a museum, and a self-conscious artist in the Iron Age.

# MOTHS

Modern Edinburgh Film School

**Contributing artists are Zoë Fothergill, Anne McGuire, Lucy Skaer, Katrina Vallé, Amy Pickles, Mairi Lafferty, Anna Lucas, Allison Gibbs, Jenny Brady and Bobby Niven.**

*MOTHS* is a partial or pretend narrative which explores the relationship between public and private spaces, alluding to their multiple occupancy and historical functions, presented across artists' images, films, readings, performances and sculptures.

It employs cues from the spectrum of dark and light, comedy and tragedy. It gestures towards attaching or detaching from themes of human interaction. Focusing on the interface with animal information, natural and synthetic substances and their methods of healing whilst also exploring the evocative, sensorial and secretive properties of sculptural actions and materials, offering recollections of the factual and of science fiction.

There is a corresponding event series, please see website for further details.

Modern Edinburgh Film School brings together practitioners in visual art, poetry, performance and film to explore alternative approaches to the screen.

With thanks to Gregor Morrison, LUX and Video Data Bank, Chicago.



# STRANGE ATTRACTOR

Craig Thomson

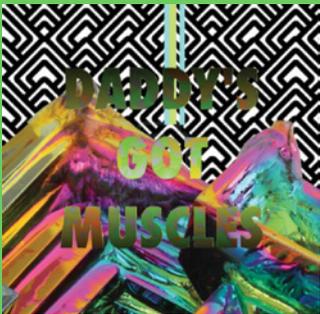
Craig Thomson's work often uses photography along with found and constructed elements, to explore the abstract and poetic potentialities latent in the everyday.

New work for Summerhall's public areas take inspiration from the rural landscape of his home county of Fife, exploring the importance of the ill-defined, liminal spaces that cluster around our towns and villages; the thin borderlands where anonymous traces of pasts, both distant and not-so-distant, intermingle indiscriminately in the undergrowth.

In documenting and extrapolating from the fragmented and uncertain narratives encountered in these marginal sites, he strives to articulate a kind of forensic poetry of place to help reveal a sense of value beyond the often strictly utilitarian or aesthetic standards that define so much of our everyday experience.

Craig Thomson is an artist, writer, musician and carpenter. He graduated from Duncan of Jordanstone College of Art and Design in 2012.

## CLUB NIGHT: DADDY'S GOT MUSCLES



DGM is a glam-rejectamentalist Environment, materialising gross, multimedia regurgitations of sludgcore dynamics that are extracted from everyday grindz and fetid club-life. Probing at the crud, it's first realisation invites performers and DJs of the Weird, experimenting with psychedelic hazings of fugged-out vaporwave, seapunk, eski-beats, ocean grunge and anything else that can be dredged from the acid-sludge of the internet; oozings with occult potency.

See you in the bowels of the loch-skronk swamp.

**#slime #vapor #sizzurp #choppedandscrewed #puurrrrrrple #hypnagogic  
#dub #7-Methoxy-β-Carboline #sludgewave #swamp**

# THE VENUE

SUMMERHALL CAFÉ is bright and spacious, serving excellent coffee and delicious homemade food all day. A relaxed atmosphere, it's a lovely environment for informal meetings and for friends and families to gather.

THE SHOP is also situated in the cafe, it offers artist books, cultural magazines and posters as well as quirky and beautiful gifts.

Open daily 10am–7pm.

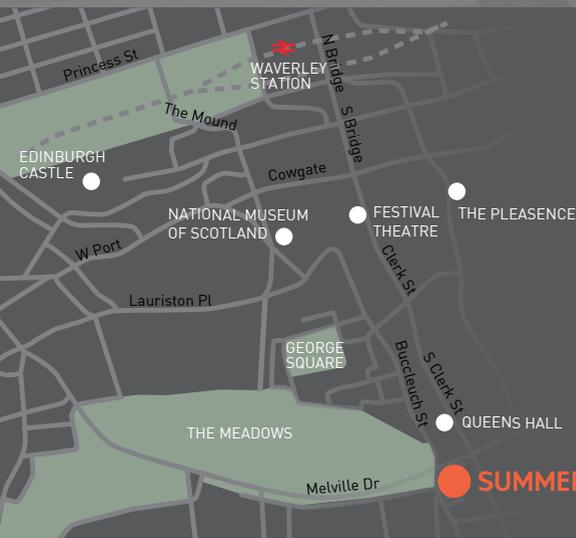
THE ROYAL DICK bar-restaurant is an ambient and unique environment. It's eclectic decor, mixes art and antiques from all over the world, highlighting Summerhall's international flair. It offers high quality food, and recently was listed as one of The List magazine's top 10 bistros in Edinburgh. It has an extensive and bespoke drinks menu which includes Summerhall's on site brewery and distiller; – Barney's Beer and Pickering's Gin.

Food is served from midday.



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## SUMMERHALL



Summerhall is notably located at the east end of the Meadows park, in close proximity to George Square, The Festival Theatre and just a 15 minute walk from The Royal Mile and Waverley Train Station.

Bus: Lothian Bus Routes 3, 5, 7, 8, 29, 31, 47, 49 (to/from South Clerk Street) and 42, 67 (to/from our front entrance).

Bicycle: Summerhall has bike rails located within the courtyard.

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