11 August 6.30 – 7.30pm | Artist Talk | Ellie Harrison with Ewa Jasieiwicz
Ellie Harrison, whose work After the Revolution, Who Will Clean Up the Mess? was co-commissioned with Edinburgh Art Festival, discusses her work and practice with journalist and human rights activist Ewa Jasieiwicz.
Admission FREE

12 August 6.30 – 7.30pm | Artist Talk | Shona Macnaughton and Michelle Hannah with John Baigies
Michelle Hannah and Shona Macnaughton, whose Counterpoint works were co-commissioned with Edinburgh Art Festival, discuss their work and practice with artist and writer John Baigies.
Admission FREE

16 August 6 – 8pm | COUNTERPOINT Performances | Jeans & MacDonald, Ortonandon and Alexa Here
Jeans & MacDonald will explore the 25 years since the creation of the World Wide Web and the generational time frame since its inception by installing a temporary ‘Internet Café’ in the Gallery with access to a temporary website. Ortonandon, an artist collective consisting of three sisters Katie, Sophie and Anna Orton, present Foot Sewn Suit Suit, a unique suit reclamation service. Their performance will question social identity, lament the decline of the bespoke production and consider the freedom of dress down workdays. Alexa Here will show a series of ‘fan videos’ made for fellow artists, accompanied by live soundtrack and partially improvised performance elements including the featured artists.
Admission FREE

17 August 2pm | EAF Detours | Luke Wright
Providing fresh perspectives on visual art, Festival Detours is a series of intimate live performances in Edinburgh’s leading galleries by stars from the worlds of music, poetry and theatre. Luke Wright is an acclaimed performance poet whose work brings a varied cast of characters to life. His live performances have taken him all over the world and he is a regular performer at the Edinburgh festivals. For this edition of Festival Detours Luke Wright will perform in the surroundings of Talbot Rice Gallery’s Counterpoint exhibition. In association with The Last.
Admission FREE

18/19 September, from 11pm | Referendum Party | Ellie Harrison
As part of Counterpoint, four large ‘confetti cannons’ have been installed in their ornate Georgian Gallery. Linked up to a central detonation unit, the cannons will only be activated in the event of a YES vote in the Referendum on Scottish Independence. If a NO vote is declared, the cannons will remain dormant for the entire duration of the exhibition and we will never witness what might have been... You are invited to join us throughout the night of 18/19 September to witness the artwork’s fate!
Full details: www.ellieharrison.com/aftertherevolution

3 October, 10am – 6pm | Symposium | Forthcoming Materials of Practice
Taking place in Edinburgh College of Art on 3 October this symposium will explore future forward combinations of interdisciplinary practice in contemporary art. Led by Pat Fisher, Principal Curator of Talbot Rice Gallery and Maria Fusco, University of Edinburgh Chancellors Fellow and Reader, the symposium will include contributions from Counterpoint artists Craig Mulholland and Ross Birrell, plus other invited artist-academics.
Admission FREE

30 September, 11am – 5pm | EAF Detours | Luke Wright
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The active aspect of Counterpoint is extended by a programme of events including performances by Jeans & MacDonald, Ortonandon and Alexa Here (see reverse for full details). As part of GENERATION and Edinburgh Art Festival, Counterpoint is a generative survey of artists emerging at different points during the last 25 years and a celebration of the transformative and re-interpretative nature of creative practice.

The work of Michelle Hannah, Ellie Harrison, Shona Macnaughton and the Counterpoint Performance artists has been co-commissioned with Edinburgh Art Festival, supported through the Government’s Edinburgh Festivals Expo Fund.

For full information and booking details visit:
www.trg.ed.ac.uk
www.facebook.com/talbotricegallery
Twitter: talbotrice75

Talbot Rice Gallery welcomes group visits and can provide tours on request, please contact info.talbotrice@ed.ac.uk for more information. Our Volunteer Information Assistants are on hand to help and a reader table located at the far end of the upper White Gallery offers more information about all the artists in Counterpoint.
Non-flash Photography is permitted in the Gallery.

COUNTERPOINT
Ross Birrell | Keith Fairquhar | Alec Finlay | Michelle Hannah | Ellie Harrison
Shona Macnaughton | Andrew Miller | Craig Mulholland

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The text continues...
I was fascinated with the relationship to objects and how we encounter them; my sculptural work is closely connected to the photographs I have taken of discarded objects. My objects are made in response to the potential of the discarding and to the opportunities for new meanings and materials and structures and I strive to foster curiosity in the discarded, worn and redundant, through appropriation and re-appropriation.

Michelle Hannah

Do you relate to a 20th century history of performance art or are you more closely related to a whole other genre/theatre or the original DaDa Cabaret Voltaire, for example?

I think I relate to both. There are elements of the educational context of Simonetta’s studio as in the paint on my hands, improvisation and the ephemeral nature of the filming. I don’t plan or rehearse in the same way as a reading of workshop. I am thinking recently of the influences of pop culture, i.e. the performance and mythologising aspects of the pop-video star. Grace Jones, Kraftwerk Annie Lorrain. It’s performance art too. Remember, I’m of the MTV generation... in between analogue and digital. Pre- and Post- Internet. I am creating a science fiction self. The work in Counterpoint is greatly influenced by the book ‘Invisibility and Joss Ballard’ I imagine being in this futuristic utopia. In the Playa’s library, I’m researching charismatics with a crystal face and singing to the blind statues.

The Plastic Palace People

“A collection of short stories about a fully automated hotel. The hotel is located in the Scottish highlands, in the home of movie stars and directors of the 70s. I was home to a major film studio and a popular place to go for young directors. I was also the home of many of the major movie stars of the time. The hotel was built in the 1920s and was a major tourist destination. It was sold to a new owner in the 1980s and was then changed into a hotel for young directors. The hotel is a place of mystery and intrigue, with many hidden rooms and secret passages. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space. The hotel is a place where the guests can be isolated from the outside world and enjoy their own private space.
I am fascinated with our relationship to objects and how we encounter them: my sculpture work is closely connected to the photography I have made of discarded objects. Other projects I have worked on are made in recognition of the potential of accidental and improbable events. I am thinking recently of the influences of pop culture on art and the working research into rituals of gift-exchange and personal anecdotes in works such as the poem Thomas More’s Utopia gifted to the International Court of Justice, the Hague (2000) and a copy of Thomas More’s Utopia gifted to the United Nations. New York (2000), reading Thoreau’s Walden or Lupton and Ellis’ Bellamy’s Looking Backward in Celebration, Florida. The Bata & Stripes thrown into the Hudson River, New York (2002).

These works were a response to the failure of utopian ‘grand narratives’ and to those who left this world divided and socially divided. They are gestures of gifting, reading or thrashing encountered in the gallery as photographs, videos and wall texts. Although less visibly engendered with the legacy of utopian narratives, I am also throwing still permeates more recent Envoy work - a painting of Heidegger’s being & time is cast into the River Clyde.

Heidegger published Being & Time in 1927, the same year that Heidegger published his major work. The concept of ‘Uncertainty’ is important for Counterpoint in which Heidegger’s philosophical conceptual principle is cast into the River Clyde.

Keith Farquhar
What kind of potential do you look for in the found materials and art historical ideas you appropriate? Time is a primary factor in your works, such as photographs, videos and wall texts. Is time the trigger?

I’m sure. Yet I don’t want the work to be over-rational. Having potential is a good attribute. I like the work to be pregnant with connotations as much as smart references - endless referencing becomes conspicuous consumption. The most successful cultural references are surely those coloured by subjective experience. This is the case with my using the Professor Higgins image on the cover of the Edinburgh University magazine. I’d copied from the first edition of the book The Maids by Eugène Ionesco and cut the book’s title out. However I then took a X-ray of the photograph of Professor Higgins on the cover of the book by Ionesco and pasted this into the cut title. This gave the title ‘The 3D Maids’ and ‘the maids’ become ‘The 3D Maids’ – the maids’ title becomes ‘The 3D Maids’ and ‘the maids’ that? Perhaps, by bestowing a non-possessive claim, in the same way that walks reveal the contested state of a landscape by their footprint. A mountain doesn’t know its name; a walk knows its path.

Alec Finlay
Would it be appropriate to describe your work as a defence of nature?

I recently read a phrase from Michael Hamburger: “The poet can renovate the world. We should do this. We can really do this. Perhaps, by bestowing a non-possessive

Shona Macaunght
How does your creative process begin? In the case of Counterpoint we have the complication of working around the script, is that the script the trigger?

It is a very textual process. It all centres on writing. In Counterpoint I am directly adapting text, rewriting it, translating it and writing around that. I am interested in the aesthetic and its place in the construction of a performative and capitalistic framework. I have commissioned a 3D model of the Talbot Rice Gallery, reverting to the architecture of the Natural Philosophy classroom as it was planned at the end of the 19th century, but removing the interior fastidiously of the modern gallery. A model is propositional by its very nature, so this is intended to speculate upon what an institution founded on the post-human would look like, in the very place that could be seen as a hub of modernity and technology.

The Maids is a classic tale of class dynamics and it follows quite nicely from my previous work where I have used my own working conditions as a material for a kind of structuralist video approach to directly represent working-class processes of building and construction. The model I also discovered the website TurboSquid where 3D models of women are sold and I constructed a sculpture that would follow a very specific aesthetic pattern and structure that would be the object of reality and fiction that it tapped into an odd ethical or moralistic discomfort. The women were 3D scanned using the Professor Higgs image on the cover of the book by Ionesco and cut the book’s title out. However I then took a X-ray of the photograph of Professor Higgins on the cover of the book by Ionesco and pasted this into the cut title. This gave the title ‘The 3D Maids’ and ‘the maids’ become ‘The 3D Maids’ and ‘the maids’
COUNTERPOINT

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GENERATION is delivered as a partnership between the National Galleries of Scotland, Glasgow Life and Creative Scotland and is part of Culture 2014, the Glasgow 2014 Cultural Programme. The programme traces the developments of art in Scotland since 1889. It shows the generation of ideas, of experiences, and of world-class art on an unparalleled scale by over 100 artists in more than 60 venues. The artists within GENERATION came to attention whilst working in Scotland, helping to create the vibrant and internationally recognised contemporary art scene that exists here today.