

# 'Here and Now'

Educator's Pack



**the mcmanus**  
DUNDEE'S ART GALLERY & MUSEUM

This pack contains information regarding the contents and themes of the 'Here and Now' collection. On our website you can find further resources to explore.

With the 'Here and Now' collection you can view our outstanding range of Contemporary Art, which has been acquired with support from the National Collecting Scheme for Scotland. The collection features a variety of artworks that reflect current trends in Contemporary Art practice.

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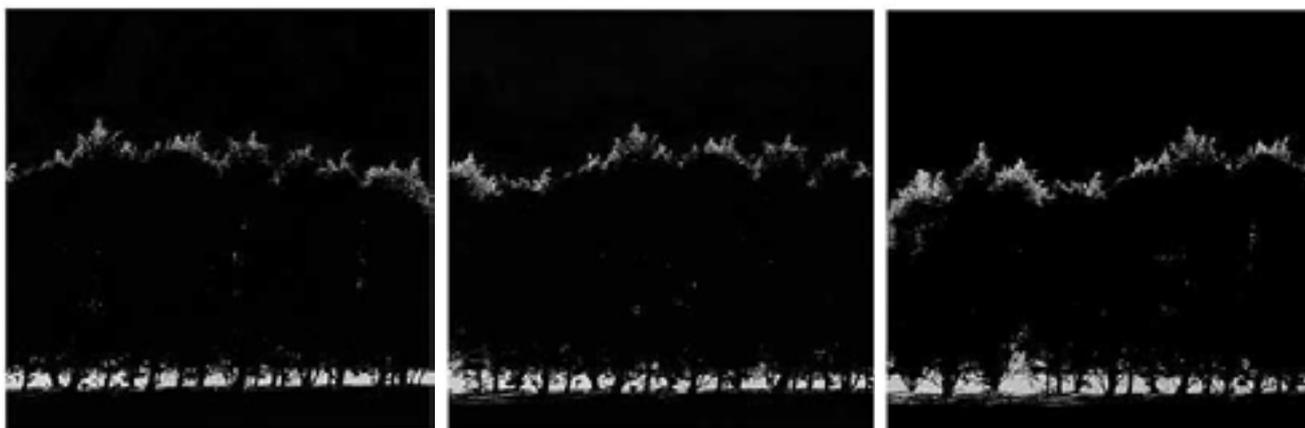
# Artists and Artworks in the Gallery

# Sophy Rickett

Sophy Rickett

Born London, England, 1970

Rickett is a photographer who has become best known for her beautiful but austere landscapes in both colour and black and white. Her images are as much about the process of photography as they are about their landscape subject. Her theatrical landscape views are studies in lighting, scale, perspective, and the creation of multiple viewpoints within a seemingly straightforward composition.



**Cypress Screen, Dundee, 2001**

**Black and white photographic triptych mounted onto aluminium**

Purchased in 2004 from the Emily Tsingou Gallery, London

Fully funded through the National Collecting Scheme for Scotland

This photograph was taken at night on the Riverside approach to Dundee. The screen of trees appears to be continuous though it is stretched over three panels. On closer inspection, the image incorporates viewpoints that shift from image to image. As a result, the final image is an illusion created by the photographer rather than an accurate image of an actual view.

Like much of Rickett's recent work the viewer is in darkness screened from a brightly lit event that is seen tantalisingly beyond the trees. From what mysterious activity are we excluded?

# Wolfgang Tillmans

## Wolfgang Tillmans

Born Remscheid, Germany, 1968

Turner Prize winner Wolfgang Tillmans has become one of the most prominent and influential photographers to emerge during the 1990s. Born in Germany, he has spent most of his career in London. His photography encompasses portraiture, still life, landscape and abstract compositions.



Wolfsnap (Self-portrait), 2002

Tillmans' photographs are often described as snapshots - because his subject matter appears casual and spontaneous, yet his images are actually carefully composed. As he says:

"I learned at an early stage that it was much easier to make something look complicated and arty. But to make a picture enter your consciousness on a different level, it's better if it looks very simple and doesn't talk so much about its own artifice and processes. I've developed ways to take pictures so that you don't notice how it's been lit, for example. The process doesn't exactly disappear - when you look at the picture you realise that the colours are very specific, and the geometry, and the lines, and how things are composed are still there. I don't want to make these things disappear completely, but I want to avoid a language that points them out."

Tillmans photography encompasses an encyclopaedic subject matter and he is often described as the 'chronicler of his generation'. He doesn't view his work as portraiture, still life, landscape or abstraction, stating:

"I wanted to avoid being seen to be overly art historical, relying on 'worthy' categories such as 'portraiture', 'still life', as they're not part of the way we live our lives. When we see a person we don't think 'portrait'; when I look at my window-sill I see fruit in a bowl and respond to them, I don't first see 'still life'. That's how I want to convey my subject matter to the viewer, not through the recognition of pre-determined art historical/ image categories but through enabling them to see with the immediacy that I felt in that situation."

Tillmans prints all his work himself and has exacting standards

"I guess I could have an easier life if I didn't care so much about all the different manifestations of an image, if I didn't care about making the prints myself in my studio, but somehow I see that as being part of my work, and the time spent dealing with a print is also time spent with the work. I understand my work better through this process. A photograph about a photograph."

Tillmans sees himself as an artist working through the medium of photography,

"I never live through the camera. Once I've understood something, I can photograph it. It's impossible to take a good picture of something when one hasn't consciously or subconsciously understood something of the nature of what one is looking at ... it's always about having understood, or at least felt the relevance of something and wanting to convey that sense."



**Tomatoes, 2003**  
**Two of an edition of 10**  
**C-type print**

Purchased in 2006 from Maureen Paley with support from the Art Fund and the National Collecting Scheme for Scotland.



**Urgency IV, 2006**  
**C-type print, Unique photograph**

Purchased in 2006 from Maureen Paley with support from the Art Fund and the National Collecting Scheme for Scotland.

This is a unique photograph created without a camera, through the manipulation of light onto photosensitive paper in the darkroom. While it functions as a completely abstract work, it also has more erotic undertones of skin and body hair.



**Tree filling Window, 2002**  
**Five of an edition of 10**  
**C-type print**

Purchased in 2006 from Maureen Paley with support from the Art Fund and the National Collecting Scheme for Scotland.



**Untitled (jam), 2003**  
**Nine of an edition of 10**  
**C-type print**

Purchased in 2006 from Maureen Paley with support from the Art Fund and the National Collecting Scheme for Scotland.

# Mat Collishaw

**Mat Collishaw**

**Born Nottingham, England, 1966**

Collishaw's work often contrasts his use of modern digital photographic technology with historic display methods. His work is frequently concerned with the way in which we view images and how we react to their presentation. He participated in Damian Hirst's seminal 'Freeze' exhibition in 1989 and made his name as one of the ground breaking 'YBAs' (Young British Artists) of the 1990s.



**Burning Flowers 2, 2003**

**Framed colour photograph, One of a suite of five photographs, from an edition of three**

Purchased in 2004 from Modern Art Inc, London

Funded by the National Collecting Scheme for Scotland with additional support from the National Fund for Acquisitions

This is one of a series of photographs in which Collishaw has created a modern image within the traditional canon of still life painting. He comments:

*"I always wanted to make pictures of flowers that embrace their animal ferocity. Something that got a little lost with all the cosmeticised reproductions on postcards and calendars".*

Roses have a highly significant symbolism associated with love, and romance. Normally given as a gesture of affection, Collishaw's depiction of them burning suggests a greater passion - the flames of a consuming desire.

# Catriona Grant

Catriona Grant  
Born Fife, 1964



**Untitled 4 from the Examination room series**  
Photograph on aluminium

Purchased from the artist, 2006

Funded by the National Collecting Scheme for Scotland and the National Fund for Acquisitions

This work is from the artist's Examination Room, a series in which naked female figures occupy an abandoned medical institution. Using natural light and long exposure, the figure appears ghostlike. She is both part of this environment and separate from it.

Most of us have experienced the anxiety of waiting to be seen by a doctor. Here, the viewer is on the threshold of the room and the woman is unaware that she is being watched. Exposed and vulnerable, we have no idea how she is feeling.

# Pio Abad

Pio Abad

Born Manilla, Philippines, 1983



**Marotte, 2008**

**Ink on paper, mounted on MDF, metal leaf, vinyl & lacquer finish**

Purchased in 2009 from the artist with support from the National Collecting Scheme for Scotland and National Fund for Acquisitions

Abad's work is concerned with the aesthetics of power. He has developed a rich visual language to comment on the control and collapse of totalitarian regimes.

Although the work is abstract it is recognisable as a head - indeed, the title of the work 'marotte' is the French word for fool's dummy. Meticulously drawn braids and ringlets of hair, interlaced with pearls, remind us of the powdered wigs of the Versailles court. On closer inspection they dissolve into human entrails - a metaphor for the collapse of the monarchy and for what followed.

Abad constructs pictorial space by overlapping elements and using pattern. Parquetry designs create the illusion of three dimensional boxes, some of which are obscured beneath the mass of hair. White and gold lines seem to continue on beneath the surface suggesting yet another layer. The strong surface diagonals introduce a dynamic element to the piece whilst reminding us of communist propaganda posters.

# Franziska Furter

Franziska Furter

Born Zurich, Switzerland, 1972

Furter works on a monumental scale, creating huge drawings in which solid masses of black graphite contrast starkly with pure white paper. A first glance fools you into thinking you are looking at a photograph, it is only on closer inspection that the subtlety of the drawing reveals itself.



**Summerwine, 2003**  
Graphite on paper

Purchased in 2006 from doggerfisher, Edinburgh  
Fully funded through the National Collecting Scheme for Scotland

Summerwine depicts a trail of Virginia creepers in a drawing more than 4 metres long. The entangled creepers create the sense of a gentle summer's breeze, with the work appearing to undulate as you look at it. Apparently simple, the work is a complex construction in which all extraneous detail has been edited out. A bold, dramatic image, this complex plant has been reduced to its simplest form - meditative and peaceful - a rippling shadow against a wall.

# Graeme Todd

Graeme Todd

Born Glasgow, Scotland, 1962



**It is so endless, 2002**

**Acrylic, ink and varnish on board**

Purchased in 2005 from the Andrew Mummery Gallery, London

Funded through the National Collecting Scheme for Scotland with additional support from The Art Fund

Todd's complex works are both representational and abstract. This painting was created during a residency in Switzerland. The recognisable element of the composition - a lake with trees and huts - is a drawing of a detail from a photographic postcard of the Klontal valley purchased by the artist. Behind is an imagined mountain range, inspired by the mountainscape around Glarus. Surrounding these realistic elements the drifts and swags of dotted lines, iridescent glitter, flat areas of pure colour and linear drips of colour confound our expectation of conventional composition. The final image is a complex multi-layered painting.

Todd's paintings are created intuitively using a layering technique; starting with a gesso-prepared wooden panel, he draws and paints using a variety of materials including oil and acrylic ink applying a layer of varnish after each process is completed. A technique the artist has compared to a fly embedded in amber. He is fascinated by the creation of space in a painting developing a unique style in which tension is created between the construction of illusionistic space, created using conventional perspective, and the layered elements that are a blocking and blurring device giving us simultaneously a close and remote view of the images and forms in the painting.

# Moyna Flannigan

Moyna Flannigan  
Born 1963

Flannigan's work is unusual in current contemporary practice as the figure has remained the constant theme of her work. While figurative, her paintings are made without models, photographs or preparatory drawings. She works spontaneously, directly onto the canvas creating characters - that seem uncannily familiar - from memory and experience.



well, Well, 2006  
Oil on linen

Purchased in 2009 from doggerfisher with support from the National Collecting Scheme for Scotland and the National Fund for Acquisitions

The painting 'well, Well' is a pithy statement on the human condition. It depicts an unwitting fool dressed in the guise of a clown - with a giant nose, fat belly, comic costume and skinny legs - who hangs alarmingly in space. He is suspended by a gloved hand - implying an invisible puppeteer - ready to snatch him from centre stage if he outstays his welcome. This comic figure points at what appears at first sight to be a bunch of grapes but on closer inspection is a group of skull-like character masks that disrespectfully throw his gesture back at him.

# Alex Hartley

Alex Hartley  
Born 1963



**Solitary Life, 2005**  
**Mixed media and C-type print**

Purchased from Victoria Miro in 2008 with support from the National Collecting Scheme for Scotland and the National Fund for Acquisitions

‘Solitary Life’ is one of a series of large-format photographs that the artist has taken in remote locations around the world. All desolate vistas, each has a detailed architectural model built in relief on the surface. Hartley is exploring “... the idea of how people crave the notion of being able to be alone in the wilderness and to build this perfect place away from everyone else. It’s a Utopian dream, yet it’s also a divisive way to build, impractical and socially removed.”

‘Solitary Life’ is both a real and imagined location. The work was based on a trip Hartley took to the Arctic in 2004. At Kinnvika he found the wooden cabins built in 1957 for the Scandinavian and Swiss scientists who worked there. Zero humidity prevented deterioration and ensured that each was preserved exactly as it was left.

The work has a strong resonance with Dundee’s history of Arctic whaling expeditions and Discovery’s research expedition to the Antarctic.

# Massimo Bartolini

Massimo Bartolini  
Born Cecina, Italy, 1962

Massimo Bartolini lives and works in Italy and has exhibited widely internationally. His work takes many forms but often has a common theme - a desire to alter and disturb our usual process of perception. This usually involves juxtaposing the artificial and the natural.



**Nespolo, 2004**  
Drypoint on plexiglass

Purchased in 2005 from the Frith Street Gallery, London  
Fully funded by the National Collecting Scheme for Scotland

This work is a drawing of a tree from the artist's garden. It was made by placing a sheet of plexiglass in front of the nespolo – a kind of fruit tree – and making a tracing of it using a sharp drypoint tool. The finished tracing relies on light to give it life - like the tree itself - casting a shadow onto the wall behind. The result is a beautiful but fragile image that encourages us reflect on the difference between the natural and the man-made, and by extension our relationship with the natural environment.

# Tim Knowles

Tim Knowles



## Larch on easel Buttermere Shore #1 Tree drawing and photograph

Purchased from the Autonomy of the Object, DJC

Funded by the National Collecting Scheme for Scotland and the National Fund for Acquisitions

Diptych of two framed works; tree drawing and photograph of tree creating the drawing. From a series in which the artist has attached pens to the tips of branches of various trees, placing paper in front of them and allowing the chance movement of the wind to dictate the composition of the final drawing.. Like signatures each drawing reveals the different qualities and characteristics of each tree.

# Torsten Lauschmann

Torsten Lauschmann  
Born Bad Soden, Germany, 1970



## The Curtain (13 seconds)

Purchased in 2008, from mary, mary in Glasgow  
Funded by the National Collecting Scheme for Scotland and the National Fund for Acquisitions

Glasgow based artist Torsten Lauschmann works in a wide range of media including animation, photography, drawing, painting, sculpture and installation, making him one of Scotland's most interesting contemporary artists. The photograph 'Curtain' captures a moment in time - 13 seconds into a computer generated animation based on Conway's 'Game of Life' mathematical explorations. Though a captured moment in time, the still image retains an element of movement. Its colour harmony and light create the optical illusion of movement for the viewer.

# National Collecting Scheme for Scotland

# What is the National Collecting Scheme for Scotland?

The National Collecting Scheme for Scotland was established in 2003, by the Scottish Arts Council, to encourage Scottish museums to purchase challenging visual art and craft and to support curatorial research and travel. The result is a growing national collection of contemporary art located in museums throughout Scotland. The 6 original partners: Aberdeen Art Gallery; City Art Centre Edinburgh; The Hunterian Art Gallery, Glasgow; The McManus: Dundee's Art Gallery and Museum; Pier Art Centre, Orkney; and Paisley Art Galleries and Museums have recently been joined by GOMA, Glasgow.

Curators from all institutions have benefited from a programme of national and international travel, attending art fairs and specialist arts events. All apply annually to the Scottish Arts Council for funding to support acquisitions.

## NCSS Collecting Policy

Each NCSS partner agreed to acquire work within a written policy. Dundee's policy 'On reflection' encompassed both fine art and craft for the first three years of the Scheme. More recently we have focused solely on fine art, collecting work that is reflective of contemporary trends within current art practice.

Dundee Art Galleries and Museums have always supported living artists by exhibiting and buying contemporary work. The result is a strong and varied collection dominated by paintings by Scottish artists - seen in Consider the Lilies and the Victoria Gallery.

Our challenge has been how to develop this collection for the future. We have chosen to purchase work with a more significant international dimension - that also reflects key strengths or themes within the City's permanent collection. Alex Hartley's Solitary Life references Dundee's arctic whaling history and the acquisition of a work by Wolfgang Tillmans further enhances the City's fine art photography collection.