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*pass shadow, whisper shade*  
18 October – 22 December 2024

Clarinda Tse, Emelia Kerr Beale, Hannan Jones, Josie KO,  
Katherine Fay Allan and Rowan Markson.

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In *pass shadow, whisper shade*, six artists taking part in the 2024 Satellites Programme for emerging practitioners – Clarinda Tse, Emelia Kerr Beale, Hannan Jones, Josie KO, Katherine Fay Allan and Rowan Markson – present new work across Collective's public and exhibition spaces.

The title borrows from an Irish proverb, 'Ar scáth a chéile a mhaireann na daoine', roughly translating as 'people live in each other's shadows', or 'we rely on each other for shelter.' There is a duality implicit in this shelter. Both a shade and a shadow, it encompasses the positive and negative aspects of being part of a community, living in the shadow of each other and our ancestors.

Across a range of distinctive and individual practices and media, the works signal something of the complexity of inheritance, raising questions of how we process and make sense of that which we inherit, the expansive multiplicity of legacies passed down by and through earlier generations – be that material, cultural, genetic or spiritual, wanted and unwanted – and how this informs the ways in which we inhabit ourselves and the world in the present day and into the future.

To accompany the exhibition, a selection of books and texts chosen by the artists is available to read in the Hillside Gallery. Glasgow-based writer Esther Draycott will write a commissioned response to the exhibition. In addition the six exhibiting artists have jointly commissioned the text 'Art is A Weapon - Whose Hands Is It In?' by artist and writer Hussein Mitha. Both of these essays are available in the reading area in Hillside Gallery.

## City Dome Gallery

Emelia Kerr Beale's multifaceted project *diehardlove (c)* emerges as drawing, sculpture, sound and found photography, which collectively think through loss, generational knowledge, preservation and resistance. A large-scale grid of reimagined 'clock' patterns, decorative and strengthening embroidery popular on stockings between the 16th and 19th centuries, are hand drawn in graphite across the gallery wall. A knitting machine part used for tying off wool between colour changes is superimposed over this graphite drawing, the accumulations of wool strands on its surface becoming a palimpsest of its past movements and production. A collection of photographs found on urban explorer internet forums depicting Emelia's dad's factory between its closure and eventual demolition scatter the floor. A sound work – played through headphones on a cracked iPhone – by Emelia's friend and artist Clara Hancock samples a traditional stocking frame (a form of mechanical knitting machine), echoing repetitive machine rhythms which prefigured an industrial dance music, implicating the body and the machine. Emelia's work forms part of a wider, ongoing project centering the 19th century Luddite rebellion by textile workers in the East Midlands.

Rowan Markson's work experiments with dramaturgy and thinking with/about authorship and audience through the form, play, and order of found and made artefacts. For the exhibition he has brought together an array of things and gestures both familiar and unknown, questioning how they speak/perform in the absence of their histories and use, and whether an audience participates in a process of discovery and loss. In one of the pieces, sheet music is translated from Rowan's father attempting to play Bach's *Prelude in C Major* by heart on the piano, as it slowly descends into improvisation. In another piece, Rowan attempts to locate a burial site on Calton Hill. All this work is thrown into doubt by a sculptural exploration of the contested phrase *Never Again*, words that surround the act of genocide; words and histories that compete with and contradict each other.

Clarinda Tse's work *Shower Duster II*, is a sculptural-sound installation that conjures a fragmented shower room in a cave. Sculptural

elements, made from biomaterials such as alginate and seaweed, and papier-mâché integrate with mass-produced shower fittings. An alginate slime slips down a shower screen suggesting a bodily presence. These are accompanied by a meditative soundscape emanating from the showerhead and drain created using objects of bronze, wood, and shell inherited from Tse's grandfather and previously used in the realm of Chinese metaphysics and fortune telling. Both otherworldly and familiar, the work invites an intimacy and reflection. It brings ancestral knowledge, futurism, and domesticity into conversation and asks what kind of sensory connection we can find in today's late-capitalist, screen-based era.

### List of Works

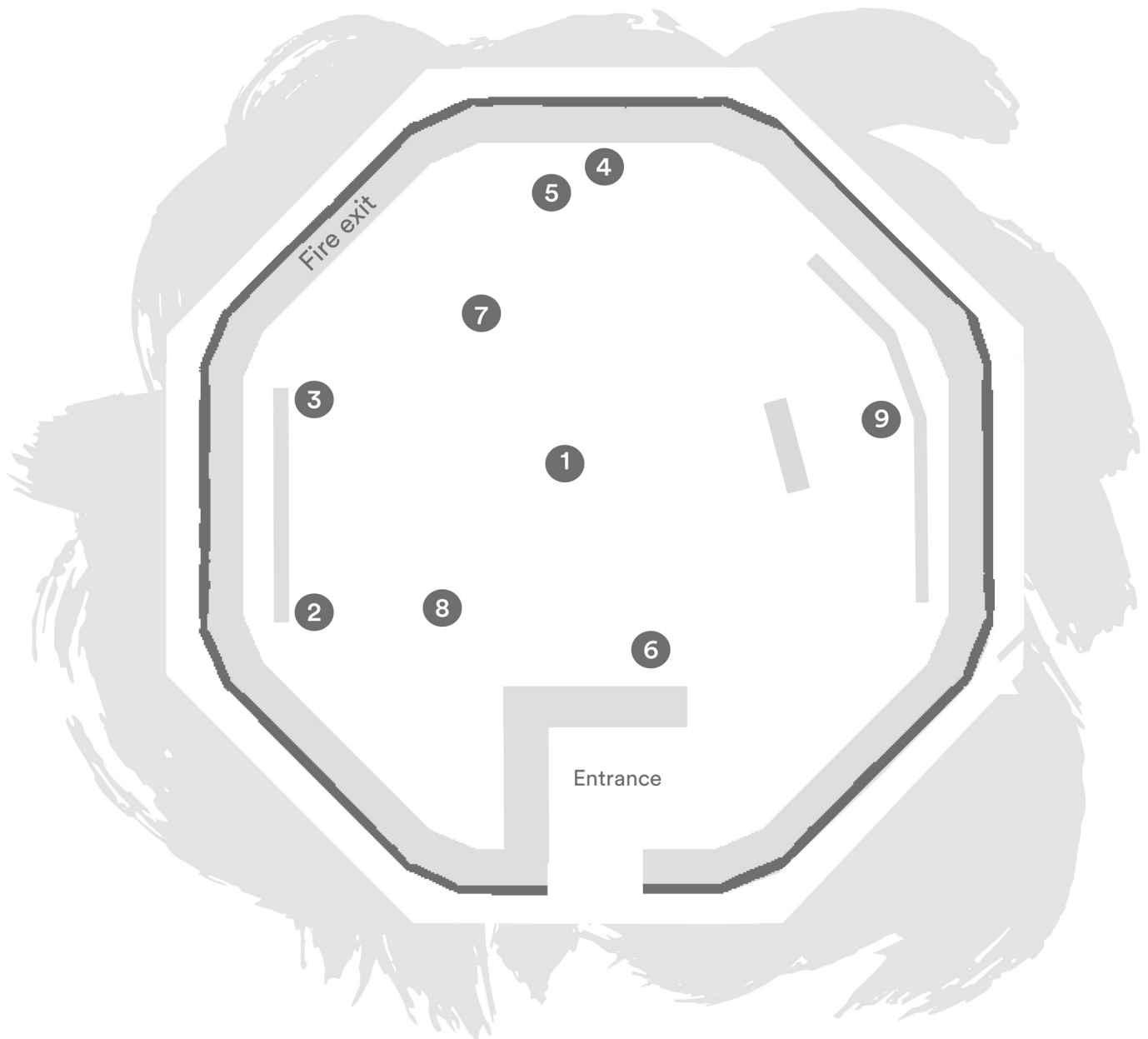
1. Rowan Markson, *NAEGVAEIRN*, 2024, graphite pencil on concertina black card, on a hexadecagon white plinth (scaled 20:1 from dimensions of the Dome gallery walls).
2. Rowan Markson, *Playing Off, By Heart*, 2024, sheet music, A4, on piano music desk.
3. Rowan Markson, *Untitled (1795 - )*, 2024, 10"x8" photograph printed on Hahnemühle Photo Rag 308gsm, on a piano music desk.
4. Rowan Markson, *Untitled*, 2024, squint piano music desk.
5. Rowan Markson, *Untitled (Duet Stool)*, 2024, duet piano stool with shallow compartment, wooden stick and metal wire in the shape of a Lahmed ( ʘ ), compressed sheeps wool felt lining.
6. Rowan Markson, *Untitled (Deep Stool)*, 2024, piano stool with deep compartment, extendable inspection mirror probe, hammer head, keyhole, bullet, eyeglass magnifier, pawn (muddy), prosthetic eye, twisted bark, bundle of small white labels with white string barely held together with degrading thin red rubber band, compressed wool felt lining.
7. Rowan Markson, *TO POKE, TO PROD, TO GOAD, TO INCITE*, 2024, text scratched onto seat of wooden piano stool.

8. Clarinda Tse, *Shower Duster II*, sculptural installation with sound, 2024

- pair of mini mops made from foraged seaweed from Kintyre, Scotland
- hand-sewn towel made from foraged seaweed from Kintyre, Scotland, cotton thread
- shower head, shower hose, speaker
- shower screen, stand with compostable paper pulp on wooden support, sodium alginate markings
- papercrete floor, metal drain fitting, speaker,

6min sound piece on loop. Within the sound, object performers include inherited golden coin turtle-shell, abacus, bronze jue 爵 which is an ancient Chinese ritual vessel, air stones

9. Emelia Kerr Beale, *diehardlove (c)*, 2024, Drawing: graphite; Digital prints on photographic paper; Sculpture: metal, plastic, lambswool, cashmere; and Sound.



## Hillside Gallery

Rooted in the experience of living with an undiagnosed illness that manifested as debilitating pain and gastrointestinal disorders, **Katherine Fay Allan's** *GASTROMANCY* is a video and sculptural installation that invites us to listen to our gut. Drawing parallels between patient symptom reporting and oral folkloric storytelling, the work likens the lengthy experience of seeking a medical diagnosis for chronic conditions to being haunted by the supernatural; specifically, the intense longing to be 'believed' by another. The installation provides a sensory passage into a world where our gut tissues and gut feeling are reimagined as characters with a story to tell.

Influenced by creature features and folk horror, the film follows three conjurers, who travel across the land to meet at the portal, a wooden monolith that acts as a gateway into another world. Together, they call into the portal and summon the 'gastromancer', a symptom-coded monster representing our instinctual gut feeling that manifests when something is 'wrong'. Through the therapeutic act of singing in unison, all four characters merge serving as a metaphor for a body disorganized by ill health and then reassembled through treatment, support, and care.

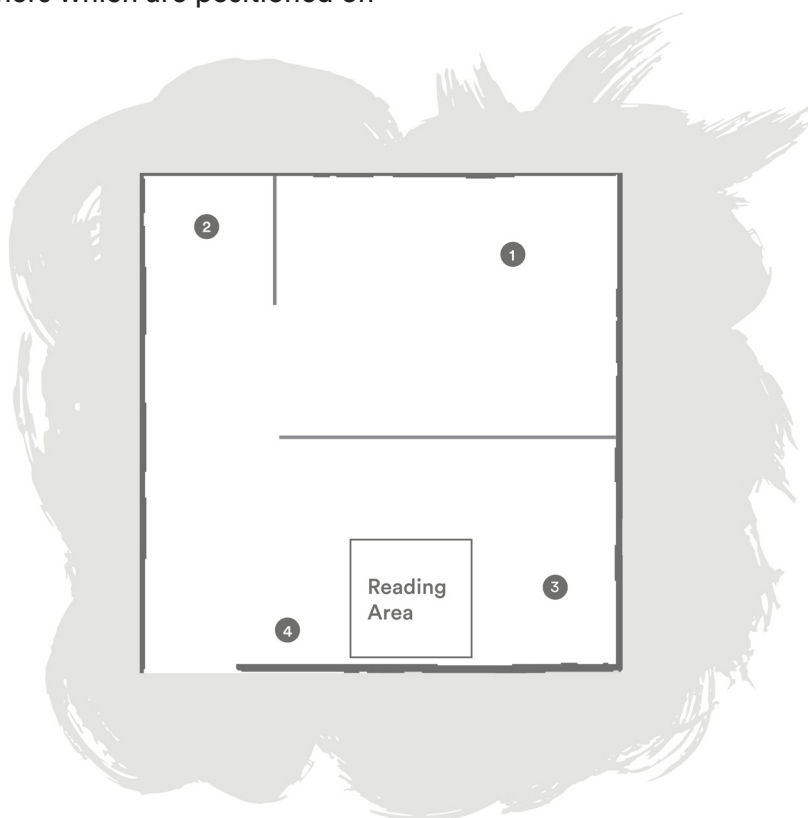
**Josie KO's** work makes use of Calton Hill's prominent location above the city to explore Black British histories, seeking to counteract the erasure of Black women in art history. She has created three monumental banners which are positioned on

the Eastern exterior classical pillars of Collective's City Observatory, presenting a Black female figure defiantly visible and surveying the city in a vivid patchwork of colours and texture. The central figurative image is flanked by two text-based banners reading 'Mekle Lippis' (Scots for big lips) in a reference to William Dunbar's early 16th century poem 'Of Ane Blak-Moir' which offers insight to the ways in which the Black female body was perceived historically. Dunbar's poem describes an African woman performing as part of a royal theatrical tournament in 16th century Edinburgh.

In a sculptural installation in the Hillside Gallery Josie presents a black ceramic figurative sculpture which turns on a plinth, blows kisses to her surroundings and sits in front of a patchwork fabric banner. Josie's work reclaims this iconography to empower the Black female identity of the historical past as well as the present.

### List of Works

1. Katherine Fay Allan, *GASTROMANCY*, digital film, 2024. Running time: 24 mins.
2. Katherine Fay Allan, *PORTAL*, 2024. Glass, ultrasound gel, pine, and plywood.
3. Josie KO, *Of Ane Blak-Moir*, 2024, textiles, black clay.
4. Hannan Jones, *Lettuce Suit*, 2024, by Francis Heap commissioned by Hannan Jones for *Hiraeth: Pandy Lane*.



Staged in the Library, Hannan Jones' moving image work *Hiraeth: Pandy Lane* takes its narrative from a family legend, her grandfather's attempt to buy a suit through a clandestine lettuce harvesting enterprise. This suit, transmogrified into a bright green lettuce leaf two piece, symbolises a layer of respectability; reinvigorating a dignity lost to the constraints of societal values and expectations. Breaking away from societal norms, in a dreamlike state, he understands his place in nature granting him the insight to seize life on one's own terms.

*Hiraeth* is a Welsh word that conveys a spiritual sense of belonging. The work, shot on 16mm, explores themes of love, belonging and resilience, becoming an amalgamation of history, fable, and personal memory. The soundtrack of the film originated from Jones' work with Rhubaba Choir, inspired by her family's long line of choir singers and her deep-rooted experimental sonic practice. Sound and ancestral memory come together to form a film led by a sense of belonging and a deep sense of connection for places and people across time, providing dissonance and harmonies in temporality, sound and storytelling.

Through the exhibition, familial, personal stories of survival are granted equal weighting to wider histories, folklore, and mythological narratives. *pass shadow, whisper shade*, becomes an invocation to process that which has been passed down to us and to allow the shadows to pass *Into that dark permanence of ancient forms* and an invitation to sit with the complexity in close connection together under the shade.

## Content Warning

Some viewers may find aspects of Josie KO's artwork 'Mekle Lippis' distressing. The work confronts the history and continued presence of racism in Scotland. For more information and context on Josie KO's work, please visit: [collective-edinburgh.art/josie](https://collective-edinburgh.art/josie)

If you would like support or to discuss the work please get in contact with a member of Collective staff in the first instance, or you can email us at [mail@collective-edinburgh.art](mailto:mail@collective-edinburgh.art).

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### Library

Hannan Jones, *Hiraeth: Pandy Lane* (2024), 16mm B&W and colour to Digital.

### Exterior East Portico

Josie KO, *Mekle Lippis*, 2024. Collaboratively made with Emma McAndrew D'Souza.

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## About the Artists

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**Josie KO** (she/her) is a Glasgow based emerging artist who purposefully works with non-traditional methods and media to construct Black figures in a way that glorifies the handmade and the artist's hand. The scale of her works is immersive and unavoidably noticeable, counteracting the erasure of Black women in British history and Black female artists.

**Rowan Markson** (he/him) is an artist working through images, words, and objects; both familiar and unknown. Stemming from a personal exploration of Jewishness, his practice delves into contested phrases, events, and histories that fold and unfold the tragedy and farce of suffering as identity.

**Clarinda Tse** aka Yung Kee 雍記 (she/they) is an interdisciplinary performance maker and embodied researcher, Hong Kong-born and Glasgow-based. Their habitat explores emergent compositions of material ecologies through rituals, labour, and bodies, deconstructing capitalist time and extending imagination towards more-than-human entities. They currently think with seaweed and microplastics.

**Hannan Jones** (she/her) is an artist whose current research expands hybridity, language, and rhythms associated with psychogeography and cultural and social migration. Practising at the intersections of sculpture, sound, moving image, and performance, her intention is to find togetherness, even if temporary. Using samples and layering of audio material, she reclaims parallel histories and reimagines connections between them.

**Katherine Fay Allan** (she/her) is an interdisciplinary artist, researcher, and creative facilitator based in Edinburgh. Her practice extends her lived experiences of chronic illness into discussions of the wider politics of societal and ecological health. Her research-driven methodology examines connections between art, life sciences, and philosophy, exploring ways to provide genuine cathartic experiences through art engagement.

**Emelia Kerr Beale** primarily works in drawing, sculpture, and textile. Currently, they are interested in personal and collective textile histories of the East Midlands, which they are exploring in collaboration with their dad. Emelia's work often considers the ways in which bodies are both destructive and tools of destruction, in relation to illness and resistance.



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## Artist Acknowledgements

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### Rowan Markson

Simon, Rosalind, Noah, Tevye, Katya, Maurice and Patricia, Alan, Alida and Buck, Ray, Andy, Matthew, Kialy, Sami, Max, Romy, Adam, Sam, Zanna, Vicky, Sophia, Polly, Clarinda, Hannan, Emelia, Josie, Katherine, Peter, Kaya, Huss, Jack, Siobhan, Rachael, Elaine, Tris, Alex, Rinaldo, Sylvia, Ariella, Ella, Edmond, Walter, Edward, Primo, Jacques, and enduringly Tako.

### Hannan Jones

My family for love and gifting me a brave and bold spirit, thanks to my gangs who saw love, light and possibility in many things, including lettuce, one of many tales from a life well lived, and a spirit that continues on, my grandad Leonard Jones! Thank you to my mum Sharron-Lesley Jones and Gladys Jones. Collaborators, friends, and support systems Timothea Armour, Siobhan Carroll, Rhubaba Choir, Murray Collier, Joseph Craig, Jonathan Flanders, Francis Heap, Jessica Higgins, Alexander Hetherington, Ross Little, Lara MacLeod, Finn O'Hare, Ed Jones, Darren Jenkins, Shamica Ruddock and Rachael Simpson. The panel Amal Khalaf, Jennie Temple and Sulaiman Majali who chose this cohort, a strong, talented and wise cohort, and for pushing us along gently and with constant compassion Jane Connarty, David Upton and Peter Amooore.

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### Clarinda Tse

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### Emelia Kerr Beale

Endless love and thanks to Robin Kerr, Lesley Beale, Clara Hancock, Grace Connor, Rachael Simpson, and Peter Amooore. To my cohort, I'm so glad we were in this together. To past Satellites artists, thank you for empowering and supporting us when we needed it most.

### Katherine Fay Allan

Production Credits: Saoirse Amira Anis, Hannah Deus Draper, Tom Johnson, Ross Fraser McLean, Haig Massie, Rachel McBrinn, Laura McSorley, Maria Sappho, and Kiera Saunders.

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### Josie KO

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Collective wishes to thank the following:

**Participating artists:** Clarinda Tse; Emelia Kerr Beale; Katherine Fay Allan; Josie KO; Hannan Jones; Rowan Markson

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**Writer:** Esther Draycott

**Associate Producer:** David Upton

**Programme Manager:** Jane Connarty

**Programme Assistant:** Meg Gray

**Satellites Facilitator:** Peter Amooore

**Satellites Producer (to May 2024):** Rachael Simpson

**Installation Team:**

Michael Hill Johnston

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Chris Counihan

Rory McMillan

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Angelo Castiglioni

**PR:** Joy Parkinson

**Design:** James Brook

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