

THE HILLSIDE

Emmie McLuskey

these were the things that made the step familiar

02.02.19 — 10.03.19

these were the things that made the step familiar is a project by Emmie McLuskey that explores the interactions in and between bodies, considering the systems that control and record them.

The project began with the questions: How has the moving body been represented historically? How can movement be embodied in printed material? How is bodily knowledge shared and passed on? Emmie opened up these ideas through conversation and collaboration with others, and in archival research focused on the work of filmmaker Maya Deren (1917–1961), anthropologist and choreographer Katherine Dunham (1909–2006) and the notation system developed by dancer and choreographer Rudolf Laban (1879–1958).

Laban's eight movement efforts – a method and language used for describing, visualising and interpreting movement – has been used as a starting point for the series of prints. The images combine Laban's notation with British Sign Language, poetry and photography, seeking to explore the different ways we learn and understand movement in

language. Emmie and Jamaican poet Millicent A. A. Graham selected lines from Millicent's poetry collections *The Damp in Things* and *The Way Home* (published by Peepal Tree, UK) to give words to the efforts. Emmie has designed furniture informed by the formal language of dance equipment and education which form spaces to sit, stand, read, watch and listen. The furniture holds a series of sound works that depict learning between friends and a Laban teaching manual.

Throughout the project Emmie has been in dialogue with researcher Freya Field-Donovan. The pair looked to an unpublished children's book proposed by Maya Deren and Katherine Dunham in 1930s America as a way of thinking through the assumptions of what dance is, its sites, subjects and uses. Their conversations focussed on the relationship between the human body, motion and technological reproduction. For the exhibition, Emmie and Freya have edited a book titled *A Strange American Funeral*, including a newly commissioned text by Freya.

Emmie McLuskey is an artist based in Glasgow. She works with other artists to produce collaborative work; this has previously taken the form of publications, events, objects, conversations and exhibitions. In 2018/19 projects included *To: my future body*, with Janice Parker, KW Institute for Contemporary Art, Berlin; *The Perfect, Perfect Look* with Jude Browning and Amelia Barratt, Glasgow International Festival, Glasgow; PAC Festival, Marseille, with Sarah Fastré; and the Summer Residency Programme, Hospitalfield Arts, Arbroath. This summer Emmie will be in residence at Dogo Residenz fur Neue Kunst, Lichtensteig.

Satellites Programme is Collective's development programme for emergent artists and producers based in Scotland. Satellites aims to support practitioners at a pivotal point in their careers through a critical programme of retreats, workshops, studio visits and group discussions, public exhibitions, events and publishing. Artists are selected from an open submission by a new panel each year. The 2018–19 participants are Helen McCrorie, Emmie McLuskey, Kimberley O'Neill and Katie Shannon.

COLLECTIVE

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Emmie McLuskey, *these were the things that made the step familiar*, 8 digital prints, furniture, and three sound pieces, 2019.

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A series of resources that have informed the project including Rudolf Laban, Janice Parker, Maya Deren, Katherine Dunham, Millicent A. A. Graham and Eadweard Muybridge.

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Freya Field-Donovan and Emmie McLuskey, *A Strange American Funeral*, 80 page publication, 2019.

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