

Exhibition Information

GREY GAR DENS

ART AND
ARCHITECTURE
INSPIRED BY
MODERNITY
AND NATURE

Sat 27 February - Sun 1 May 2016

DCA

Dundee Contemporary Arts

152 Nethergate
Dundee DD1 4DY
01382 909900
Scottish Charity No. SC026631

Open daily 11:00-18:00
Open late Thu 20:00
Admission free
www.dca.org.uk

EXHIBITION INFORMATION

Grey Gardens explores art and architecture inspired by modernity and nature from the 1950s to the present day, through contemporary and archive photography, film and video, scale models and sculpture.

The exhibition traces a line from renowned Scottish buildings by architects Morris and Steedman and Peter Womersley to the work of Italian architect Carlo Scarpa and the fantastical Mexican concrete garden Las Pozas, created by Edward James. Scottish town art also features through Brian Miller in Cumbernauld and David Harding in Glenrothes. These unique environments are represented through photography from Guido Guidi, Colin McLean, Peter and Aase Goldsmith, Amanda Holmes, a documentary by Avery Danziger and Susie Stein and models by Jonathan Middleton. Set alongside these are works by artists Martin Boyce, Neville Rae and Smith/Stewart. DCA is grateful to Historic Environment Scotland and RIAS for access to and use of archive material.

Grey Gardens is one of hundreds of events taking place as part of the Festival of Architecture, a cornerstone of the 2016 Year of Innovation, Architecture and Design. The exhibition is situated within Richard Murphy's award-winning DCA building, which has recently been selected as one of Scotland's greatest buildings of the past 100 years as part of *Scotstyle*, another Festival of Architecture project.

PETER WOMERSLEY

BERNAT KLEIN DESIGN STUDIO

1:50 MODEL BY JONATHAN MIDDLETON

Peter Womersley (1923-1993) was one of the most important architects working in Scotland in the second half of the 20th century. Although he only produced a relatively small body of work it was diverse, developing from modular timber houses in the early years through to sculptural use of reinforced concrete in his later career. The cluster of buildings in the border towns of Selkirk, Melrose and Galashiels showcase his talents, including his consistent attention to detail. Historic Scotland recognised the importance of his work by awarding listed status to his buildings, although those documented in this exhibition are sadly categorised as 'at risk' or are on the brink of demolition.

This exhibition primarily concentrates on the 1972 Design Studio for textile designer and artist Bernat Klein in Selkirk. Womersley designed this remarkable concrete assembly of cantilevered floors with a central core of engineering brick to be used as a workspace, for meeting clients and for displaying textiles. Finely framed glazing allows views of the secluded tree-lined setting. The Bernat Klein Studio won both a RIBA award and the Edinburgh Architectural Association Centenary Medal. The success of the design was instantly recognised by the

architectural press and was made the cover of the acclaimed Japanese journal, *Architecture and Urbanism*, and was the cover image of Peter Willis's 1977 book *New Architecture in Scotland*.

“Bernat Klein would place his strong coloured canvasses, facing out and brightly lit for public view, in the window of this studio to create a striking drama of building and art-work set back from the road in the wooded landscape near Selkirk. A challenging Modernist manifesto of building, painting and lifestyle startlingly set in the borders countryside. Klein could stroll the few hundred yards from his open plan, single storey house [High Sunderland, 1957] (also built by Womersley) through a pine and birch wood and across a footbridge to his studio. Contrasting with the bucolic setting, the strong, confident and organising forms of this little studio remain one of the best examples of Modern work in Scotland.” Oliver Brookes, Royal Commission of Ancient and Historic Monuments Scotland.

Photographs of the Bernat Klein Design Studio are on display in the exhibition, alongside a 1:50 model produced by Jonathan Middleton and copies of a selection of the architectural drawings from the RIAS collection held at Historic Environment Scotland.

COLIN MCLEAN

PETER WOMERSLEY'S BERNAT KLEIN DESIGN STUDIO

Colin McLean (b. 1955) is a renowned photographer who has vast experience in documenting architecture. McLean was the head of the Heritage Lottery Fund Scotland until last year. He has written the following statement about his interest in Womersley's work:

“The Bernat Klein Studio holds a special place for me as it was one of my first introductions to modernist architecture, via my parents. On a family trip to the Borders, we stopped the car at the road-side to gaze at this wondrous piece of architecture. In my memory, I recall it containing strongly coloured textiles, but for some reason we did not go in. I don't think we even got out of the car, but my parents were clearly aware of Bernat Klein's work, and spoke of him.

I think it would be fair to say that the Klein Studio was one of the buildings that stimulated my interest in modern architecture. I did not make the connection to Womersley on that first family visit; that came a few years later when, studying the history of architecture at Edinburgh, I visited the Nuffield Transplantation Unit. In subsequent years, Selkirk and the Bernat Klein Studio became inseparable for me, and visits to the town were usually accompanied by a diversion to look at it. I was depressed by its decline, yet intrigued that its large areas of glazing had survived. I first photographed it seriously in November 2014 (in black & white), and again in October and November 2015 (in colour). On the second visit I became interested in how the building related to the seasonal changes in the

surrounding trees and wondered what those trees would have looked like in 1972 when the Studio was built. In photographing it, I sought to capture it in its setting, and I am always struck by the effectiveness of the simple device of contrasting the horizontality of the building's composition against the verticality of the trees."

SMITH/STEWART

PORT MURRAY. END PIECE.

Glasgow based artists **Smith/Stewart** (Stephanie Smith, b. 1968 and Edward Stewart, b. 1961) work in sculpture, video, sound and performance. *Port Murray. End Piece.* is an atmospheric installed video work concerning their 25 year fascination with this remarkable building by Peter Womersley. Their video captures the cliff-perched house and the precarious state of the building under threat of imminent demolition. The elemental nature of the sea and the cliff face counterpoint with the geometry of the empty house. The artists embarked on a discussion with the owner proposing to dismantle and reconstruct the house elsewhere. With *Port Murray. End Piece.* Smith/Stewart continue to explore the themes of trust, commitment, threat and desolation that have run through their work in acclaimed installations presented in venues including Inverleith House, Edinburgh; Glasgow International; Chisenhale Gallery, London; Portikus, Frankfurt; Kunstmuseum Luzern and the Fruitmarket Gallery, Edinburgh.

"It took time to persuade the clients to build practically in the sea, but they never regretted it afterwards – even during storms." Peter Womersley, *The Architectural Review*, May 1964

"The site of this house is a rocky peninsula south of Maidens, near Turnberry, Ayrshire, which has views west and north to the Isle of Arran and the Castle of Culzean. It is a holiday house designed for a building contractor for his own use at weekends and during longer holidays. As such it has been designed for minimum maintenance, with small bedrooms, access from a private beach to the bedrooms and showers and electrical underfloor heating." (ibid)

Although both of these Womersley buildings are in a state of disrepair, there is a renewed interest in his buildings and there will be an exhibition held in Edinburgh later this year. "This building has been dismissed, I know, as a piece of sculpture, not architecture. I don't see why a building should not be both." Peter Womersley (talking about the Nuffield Transplant Unit), *Architect's Approach to Architecture*, RIBA Journal May 1969.

CARLO SCARPA

TOMBA BRION

Carlo Scarpa (1906–1978) was born in Venice and is one of the most important 20th century architects, yet rarely had the opportunity to build an entire building. An exception is the *Tomba Brion* complex in the cemetery at San Vito d'Altivole, considered by some to be his most fecund and important work. It is a complex and difficult work, filled with symbolic gestures and a myriad of interlocking forms. The major elements are an arched bridge that shades the tombs of the Brion spouses, a family tomb, and a chapel. Scarpa's emblematic step motif and interlocking circular windows are the dominant leitmotifs of the details in this project, along with his typical use of concrete with more precious materials. *Tomba Brion* was the culmination of Scarpa's career and he is appropriately buried there.

GUIDO GUIDI

CARLO SCARPA'S TOMBA BRION

In the late 1960s Italian photographer **Guido Guidi** (b. 1941) began exploring landscapes throughout Italy that had been altered by humans. Since 1996 he has been working on a photographic study of *Tomba Brion*, designed by Scarpa and located in San Vito d'Altivole, Treviso, Italy. *Tomba Brion* is a burial site and was Scarpa's final work. Guidi has observed and examined the site at different times of day and in different seasons, over a period of many years. With much patience, and by constantly changing his standpoint and perspective, Guidi has created a remarkable series that highlights the intricate details of *Tomba Brion*.

Guidi, a pioneer of new Italian landscape photography, is influenced by architectural history, neorealist Italian film, and conceptual art. He was born in Cesena, Italy, in 1941 and studied in Venice at the University Institute of Architecture (now IUAV), where he followed the courses of Bruno Zevi, Carlo Scarpa and Mario De Luigi. His work has been shown at the Venice Biennale; Fotomuseum Winterthur; Centre Georges Pompidou, Paris; Whitney Museum of American Art, New York and MAXXI Rome. A retrospective of his work toured from Fondation Henri Cartier-Bresson to Huis Marseille Museum voor Fotografie, Amsterdam and Museo d'Arte della Città, Ravenna.

MARTIN BOYCE
AGAINST THE SKY
A PARTIAL ECLIPSE

For *Grey Gardens* Martin Boyce has produced a new jesmonite panel with the enigmatic phrase *Against the Sky* (2016) in his own typeface. Also presented is the photographic series *A Partial Eclipse* (2012), which Gesine Borchardt notes in her text *Thoughts that Breathe* (Propos d'Europe 14) "must be understood as a source of reference and central point of Boyce's sculptures. The artist, who took them on travels, in hotel rooms, or while looking out a car window, filtered the light from the shots of such urban design situations as park benches, hotel facades, and patios. This gives the photos a melancholy, gloomy and mysterious look, and expresses in a nutshell the dilapidated character which Boyce's work generally possesses. The title of the series suggests this dark mood while at the same time referring to the picture of the round window of the Maritime Hotel in New York: dimmed by a curtain, it is reminiscent of a solar eclipse or a camera lens."

Martin Boyce (b. 1967) won the Turner Prize in 2011 and has held major exhibitions at RISD Museum, Providence, Museum für Gegenwartskunst, Basel and the Sydney Biennale. In 2009 Boyce represented Scotland at the Venice Biennale, in an exhibition curated by Dundee Contemporary Arts. He lives and works in Glasgow. Carlo Scarpa has been equally influential to Boyce and to Richard Murphy, the architect of the DCA building. Boyce notes this in an interview for his 2009 exhibition at DCA: "The influence of Scarpa on Richard Murphy seems so clear now and I think it goes far deeper than stylistic concerns. Because Scarpa built so much in Venice a lot of what he was involved in was the insertion of the new into the old and this is also reflected in Richard Murphy's approach."

MORRIS AND STEEDMAN

HOLDEN HOUSE, WINKLER HOUSE, TOMLINSON HOUSE
1:50 MODELS BY JONATHAN MIDDLETON

SNODGRASS HOUSE
1:100 MODEL BY ROBERT STEEDMAN

James Morris (RSA, RIBA, FRIAS, ALI, MLA) and **Robert Steedman** (OBE, RSA, RIBA, FRIAS, MLI, MLA) rose to the forefront of Scottish modernism with a series of private residences built between 1952 and 1975. Steedman (b. 1929) and Morris (1931-2006) qualified as architects at Edinburgh College of Art during which time they won travelling scholarships to Europe. In Zurich, they met Alvar Aalto and Sigfried Gideon, author of *Space, Time and Architecture*. On separate occasions they visited Japan and were influenced by the intrinsic simplicity and functionality of its houses and their close relationship with their formal gardens.

They went on to study further at the University of Pennsylvania under Philip Johnson and Louis Kahn, whose approaches were similarly fuelled by the idealism of the age. During the young architects' travels they were also introduced to other key contemporary architects and theorists whose ideas had a bearing on their own early designs, including Marcel Breuer, Mies van der Rohe and Richard Neutra. Both architects were elected Associates of the Royal Institute of British Architects in 1955.

Morris and Steedman's houses were and remain bold statements of intent and together, they form arguably the most important series of 20th century houses by a single practice in Scotland. They used the requirements of their clients as a springboard for ideas, their designs seeking to maximise the functionality and practicality of the home. The houses were direct responses to the constraints of the site and also to the wider landscape in which they are set, always with the vagaries of the Scottish climate firmly in mind. To this end, inspiration was sometimes taken from traditional Scottish architectural forms. Prominent roof lines and bold use of geometric shapes were considered to best complement the comparatively low Scottish light, bringing a formalist architecture to life.

By 1963, *House and Garden* magazine were describing the practice as 'specialists in super houses'. Collectively, Morris and Steedman's early houses adhere to a set of clear principles which nevertheless allowed for a remarkable range of forms and treatments and continue to prove influential and enduring to successive generations. Models of four of the modernist houses are featured in the exhibition. Robert Steedman has worked closely with the DCA exhibitions team to develop a slide show of his archive for this exhibition.

BRIAN MILLER

CUMBERNAULD TOWN ARTIST 1962-1990

Brian Miller (1934-2011) was the Town Artist of Cumbernauld from 1962-1990. He came to hold the position almost by accident. He was working for Rolls Royce as a technical illustrator and attending a class on Industrial Design at Glasgow School of Art in the evenings. When he applied for a job as a draftsman for Cumbernauld he was offered the role of town artist to Cumbernauld, 'the town of tomorrow'. He was to be the first full time artist within the UK New Town system. For the next 28 years Brian Miller worked as Cumbernauld's first, and only, town artist.

After initial doubts over which department he should be placed in, he was employed in the department of town architecture and planning. His position within this department meant that he became involved in the early discussions about how to shape the new town. Miller treated Cumbernauld like a blank canvas, using the masses of concrete as a backdrop against which to explore his own unique form of abstract expressionism. His work varied from large

concrete sculptures to paintings on gable ends and underpasses. In some cases he tried to use certain colours in certain neighbourhoods, effectively colour coding the urban landscape in order to help people navigate their way around the town, adding character to the different areas through a simple colour palette.

NEVILLE RAE

BRIAN MILLER - CUMBERNAULD TOWN ARTIST 1962-1990

Artist **Neville Rae** (b. 1983) worked with Brian Miller on exhibitions in a vacant retail unit in Cumbernauld town centre, Inverleith House, Edinburgh and Kunstverein Dusseldorf, and has reinstated a previously destroyed Brian Miller mural in Cumbernauld. A native of Cumbernauld, Rae is fundamentally concerned with the exploration of the history of post-war architecture in Scottish new towns. He is interested in the melancholy and sadness of a modernist tradition that never quite materialised. Rae, who is now based in Edinburgh, said that Miller proved to be a huge help to him in his own work - which has often put the focus on Cumbernauld: "As a young student at Glasgow School of Art, Brian gave me so much energy and belief in what I was trying to achieve. Up until the last few months he was also sending interesting emails and would always be delighted to help with any odd requests I had."

Rae has curated an exhibition within *Grey Gardens* of Miller's work. We are grateful to the Miller family for their collaboration. Kevin Miller has edited Super8 film footage of his father installing the *Totem* sculpture and the family have kindly lent photomontages and maquettes for the display. Rae established the Old School Fabrications workshop in 2012, where he has recast in jesmonite one of Miller's signature works from Cumbernauld.

DAVID HARDING - GLENROTHES TOWN ARTIST 1968-1978

PHOTOGRAPHS BY AASE AND PETER GOLDSMITH, DAVID HARDING, G.W. HARVEY AND JOHN MARTIN

David Harding (b. 1937) attended Edinburgh College of Art and Moray House College after which he spent three years teaching in various parts of Scotland. From 1963-1967 he developed an arts programme in a bush teacher training college in Nigeria. He returned to Scotland and created works in Edinburgh, Falkirk, Paisley, Galashiels, Hamilton and the Outer Hebrides. He was appointed by Glenrothes Development Corporation as an artist to 'contribute to the development of external built environment' of the town in 1968. In 1978 he became Senior Lecturer on the Art and Social Contexts course at Dartington College of Arts. In 1985 Harding went on to establish and direct the new Environmental Art course at Glasgow School of Art (both Martin Boyce and Neville Rae studied in the department). Since 2005, Harding has collaborated with the artist Ross Birrell, exhibiting at venues including Talbot Rice Gallery,

Edinburgh; Kunsthalle Basel; Portikus Frankfurt and Glasgow International. This display focuses on Harding's work in Glenrothes, a new town established in 1948 in central Fife. Harding worked there from 1968-1978 as what came to be known as the 'town artist', a term suggested by a friend. Most of Harding's work in Glenrothes is still on view today. With the Glenrothes Development Corporation he set up a scheme that offered recent Fine Art graduates the opportunity to work as his assistant for a year. These included Stanley Bonnar, Ian Swan, George Legg, Hugh Graham and John Gray who were all encouraged to make works of their own. Malcolm Robertson succeeded Harding as 'town artist'. Other artists have also been commissioned and there are now over 100 public arts works in Glenrothes.

Harding lived in Glenrothes and actively involved himself in the social, political and civic elements of the town. "These things were connected to the notion I had of identifying with the people of the town and that the artist was not necessarily a special person, part of an elite. This was the artist as artisan. The bricklayers were skilled in one way and I in others. As an artist I had already developed what could be described as a 'contextual' practice in responding to the local, be it social or physical, when making public art works. I certainly wanted to contribute my own ideas to the planning and architecture of the town but was also concerned to create opportunities for other townspeople to do so as well. I felt this was important since the early new towns, of which Glenrothes was one being designated in 1948, were mostly built on greenfield sites with the citizenry imported. Thus new communities were struggling to form with little shared history and tradition and often with broken extended-family relationships. It seemed to me that one of the areas in which an artist could operate was in creating memorable landmarks within the fairly uniform housing areas. Over the years the nature of my work changed from the object sculpture to a more fluid and more conceptual practice." David Harding

EDWARD JAMES

LAS POZAS

Edward James (1907-1984) was a Scottish born aristocratic writer who in his lifetime was best known for his affinities with surrealist art and as one of the most important collectors and patrons of the movement. *Las Pozas* (the Pools) in Xilitla, Mexico is his own surrealist statement cast in concrete in nature. James was aided by local collaborator and long-time companion Plutarco Gastélum.

"Edward was building here from the late 1940s until the mid 1980s. His style evolved and his investment provided work for much of the community, which repaid him with affection, devotion and skill. His carpenters became masters of curvilinear work. Plutarco, as the overseer, was a stickler for skill and competence, and the quality of the reinforced concrete work is astonishing. Some of his castings stand nearly 10 metres high, unsupported although they

are barely 150mm in cross section and sway gently when a bird lands on them. Much of the concrete is so lichen-grown that it is easily mistaken for living timber. It rises like roots from the ground to curl against buttresses and rocks.” John Warren, *Concrete Poetry* in *Edward James: A Surreal Life* edited by Nicola Coleby.

AMANDA HOLMES

EDWARD JAMES' LAS POZAS

Amanda Holmes (b. 1970) is a photographer who explores structural motifs and the impact of time on its subject. Past bodies of her work bring together new and old, nature and urban, lush and serene. In the body of work *Las Pozas*, simple concrete turns into layers of colourful mould that has grown over the years. This mould is destroying the concrete and she captures it before it has to be removed. Monumental yet playful forms of concrete interact with nature's forms and creations. It is precisely this development and moment in time she wants to capture through her lens. In an ever changing world the impact of the passing of time is felt on what surrounds us, be it architecture or landscape. Decay is part of life and death, the passage of time seems like a forgotten tool in the lush subjects which she captures.

Holmes' work has also been published in numerous books including *Outdoor Art* by Sylvia Langen and she has contributed to magazines such as *Kultur & Gespenster*, *World of Interiors*, *Conde Nast Traveler* and *Architectural World*. Her work has been exhibited in Paris, Berlin, Mexico City, Tokyo, NYC and Washington DC. Born in Madrid in 1970, Holmes is based in Berlin having lived in Mexico, England, Chile, USA and Germany. She has a BA from Bennington College, Vermont.

AVERY DANZIGER AND SARAH STEIN

EDWARD JAMES: BUILDER OF DREAMS

Avery Danziger (b. 1953) is a photographer and filmmaker from Chapel Hill, North Carolina who has spent many years living and teaching in both Los Angeles and Mexico. Subjects have included an abandoned psychiatric hospital and a man-made crater in the Turkmenistan desert set alight by Russian miners that has been on fire for over 40 years. His documentary *Edward James - Builder of Dreams*, co-directed with Sarah Stein, is an hour long journey into the world of the surrealist collector, poet, and architect Edward James. Co-director Sarah Stein has edited many award-winning documentaries including *Einstein on the Beach: The Changing Image of Opera* (1985) and *Leonard Bernstein: Reflections* (1978).

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Mr and Mrs Brown
Mathew Holmes
Las Pozas, Fondo Xilitla
West Dean College
Umberto Bellardi Ricci
Julia Hallewell
Fiona Jardine

ADDITIONAL INFORMATION

www.treasuredplaces.org.uk
www.historic-scotland.gov.uk/architectsvolume2.pdf
www.colinmcleanphotography.com
www.smithstewart.co.uk
www.themoderninstitute.com/artists/martin-boyce
www.msastudio.co.uk
www.historic-scotland.gov.uk/architectsvolume1.pdf
www.publicartofcumbernauld.co.uk
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www.historic-scotland.gov.uk/glenrothestownart.pdf
www.xilitla.org
www.amandaholmesphoto.com
www.imdb.com/title/tt1254955

For further exhibition resources visit **www.dca.org.uk**

TALKS AND EVENTS

Book your place on 01382 909 900.
For more information visit
www.dca.org.uk

EXHIBITION INTRODUCTION

Fri 26 February, 18:30
Galleries. Free, but please book in advance.

Join Beth Bate, Director of DCA and Graham Domke, Exhibitions Curator, for an introduction to and discussion of Grey Gardens ahead of its official opening.

WILLIE WATT: DIAMONDS IN THE ROUGH

Thu 17 March, 19:00
Galleries. Free, but please book in advance.

Willie Watt, current President of the Royal Incorporation of Architects in Scotland, will give a talk in the gallery about his experience: as a child of the 70s he grew up through a period of dramatic changes in the built environment when building projects tried to solve huge societal problems. He will encourage us to rediscover and appreciate the brilliance of the practices and projects in this exhibition.

NEVILLE RAE: TOWN ART IN CUMBERNAULD

Sun 20 March, 12:00
Galleries. Free, but please book in advance.

Ahead of our screening of Bill Forsyth's much-loved *Gregory's Girl*, artist Neville Rae describes his life-long fascination with the equally

celebrated and maligned Scottish new town of Cumbernauld. Rae will describe his fascinating research into the town artist Brian Miller and how this has influenced his own practice.

SENIOR CITIZEN KANE TOUR AND WORKSHOP

Tue 29 March, 10:30
Free, but please book in advance.

This event is designed for our visitors aged 60 and over. Explore the exhibition with one of our friendly Gallery Assistants, share your thoughts, chat over a cup of tea and have a go at making a model too.

MURDO EASON: FIFE PSYCHOGEOGRAPHICAL COLLECTIVE

Thu 14 April, 19:00
Galleries. Free, but please book in advance.

We are pleased to welcome Murdo Eason from the Fife Psychogeographical Collective to DCA to read from the recently published *From Hill to Sea, Dispatches from the Fife Psychogeographical Collective*.

GREY GARDENS SALON

Wed 20 April, 18:00
Venue details will be made available on booking: for more info contact exhibitions@dca.org.uk. Free, but advance booking is essential.

An intimate event held in a modernist house built by the Dundee architect James Parr, situated on the outskirts of the city. The evening will feature a special tour by the owner and contributions from DCA Exhibitions

Curator Graham Domke and artist Mairi Lafferty, whose work *LOVE* concerned Parr's maligned Tayside House. Fiona Jardine will present a talk on the Galashiels connections of Peter Womersley and Bernat Klein. The event also features artists Eilidh McNair and Valerie Norris who have devised works especially for the site.

(((ECHO)))

Thu 28 April, 19:00

Galleries. Free, drop in.

Come along and contribute to this popular event designed to provoke discussions about the current exhibition through a series of presentations by local artists.

FOR YOUNGER VISITORS AND FAMILIES

ARCHITECTURAL ART CART

Sat 27 February, Sat 12 March,
Sat 16 April, 13:00–15:00 // Tue 5,
Wed 6, Thu 7 April, 11:00–13:00
Level 4. Free, drop in. Suitable for all ages.

Visit our Art Cart and find out more about the Festival of Architecture before trying fun activities that will engage wee visitors in exploring DCA building and the exhibition, from creating collages to drawing space and volume.

FAMILY ART LAB: BALSA WOOD AND WOBBLY TREES

Sat 5 March, 13:00–16:00, £2 (adults and children need separate tickets). Suitable for ages 5+ accompanied by an adult.

This fun creative session will be led by Architecture students from Duncan of Jordanstone College of Art and Design. We will make our own architectural models and learn about materials and scale. Stay as long as you like: the activity is designed to be flexible and is suitable for a range of ages.

MAKE AND BREAK THE MOULD: A TWO-PART WORKSHOP IN CASTING AND PHOTOGRAPHY

Sat 23 & Sat 30 April, 10:30–16:00
£15, including all materials (please bring a packed lunch). Activity Room. Suitable for ages 11+

Concrete is an amazing material! Find out more about it, create your own mould and cast mini-buildings or sculptures to then take outside and photograph in the environment. Inspired by Grey Gardens and led by our own Exhibitions Manager, Adrian Murray, this is a great opportunity to experiment supported by expert tuition. Great for portfolio work too.

ACTIVITY ROOM

Open daily unless being used for a workshop. Free, drop in.

DCA Activity Room is a comfy, imaginative space for younger visitors and families inspired by the work of Bruno Munari. You can browse our wee art and architecture library, have a go at DIY activities or just relax and enjoy the view.

CINEMA AND ARCHITECTURE

These films have been selected by Graham Domke, Exhibitions Curator at DCA, for the prominent role played by modernist architecture and the built environment in each, and the effect this has on their characters.

GREGORY'S GIRL

Sun 20 March, 13:00

Gregory's Girl is one of the most beloved Scottish film ever made. Writer-director Bill Forsyth (*Local Hero, Comfort and Joy*) beautifully portrays teenage awkwardness and optimism in a film that captures new town life like no other. Forsyth achieved a tender rapport with the youthful ensemble cast led by John Gordon Sinclair, Clare Grogan and Dee Hepburn: the entire cast sparkles amidst Cumbernauld's concrete architecture, the Cumby Fields and on the red ash football pitch. "The film was about adolescence and about being young and the pains of growing. I thought to myself, why don't we set the film in an adolescent town? I remember saying to someone, 'Even the trees in Cumbernauld are teenagers so everything fits.'" – Bill Forsyth.

Dir: Bill Forsyth

UK 1981 / 1h31m / 12A

MY ARCHITECT

Sun 27 March, 13:00

Louis Kahn ranks among America's greatest architects, but his refusal to compromise left many unfulfilled projects when he died of a heart

attack in the gents at New York's Penn station in 1974. His son, director and narrator Nathaniel Kahn, wasn't even listed among the family members in the obituaries, a puzzling omission explained by the fact that in addition to his 'official' family, Kahn had also fathered illegitimate children by two other women. Assembling biographical details and visiting his buildings puts things into perspective for Nathaniel, but it's his extended family's bittersweet experiences which make this far richer than a mere arts profile. This film is above all a fascinating, touching human story: when was the last time you cried at an architecture documentary?

Dir: Nathaniel Kahn

USA 2004 / 1h56m / PG

L'ECLISSE

Sun 3 April, 13:00

L'Eclisse is the final and most audacious part of the trilogy of films by Michelangelo Antonioni, beginning with *L'Avventura* and *La Notte*, which revolutionised European cinema in the early 1960s. All three films are about alienated protagonists trying, and failing, to make a human connection in an increasingly cold, mechanised and materialist world. Architecture is a major character in *L'Eclisse*: the interiors, buildings and street furniture are often self-consciously brought to the foreground to suggest that the environment in which the characters exist is at least as important to the meaning of the action as the characters and their motivations. The film ends with one of the most extraordinary sequences in all cinema: a six-minute montage of empty

spaces around Rome, which both refuses to conclude the narrative and tells us everything we need to know.

Dir: Michelangelo Antonioni

Italy 1962 / 2h6m / PG

Italian with English subtitles

LE MÉPRIS

Sun 10 April, 13:00

It seemed that every major European filmmaker of the 1960s had to make a movie about making movies.

Jean-Luc Godard's *Le Mepris* is the darkest, the most acerbic and uncompromising of the lot. His international cast (including Brigitte Bardot, Jack Palance and Michel Piccoli) take their places in a story about a French novelist who is rewriting an adaptation of Homer's *Odyssey* for a hack American producer and a sensitive, tired director (played by real-life German master, Fritz Lang). Rigorously directed, sumptuously shot and full of meaningful allusions to both classical mythology and popular cinema, *Le Mépris* may just be the finest film of Godard's career, and, by extension, one of the great works of post-war cinema. Casa Malaparte, perched on a dramatic cliff on the Isle of Capri, serves as its beguiling setting.

Dir: Jean-Luc Godard

France / Italy 1963 / 1h43m / 15

French, English, German

and Italian with English subtitles

JUST ASK

Our friendly Gallery Assistants are always happy to help with your questions.

Keep up to date with the very latest from DCA by visiting www.dca.org.uk or by following us on Facebook, Twitter or Instagram. We love seeing your photos and comments about each exhibition at DCA: share them with us online using #helloDCA.

NEXT EXHIBITION

Duncan Marquiss: *Copying Errors*
Sat 14 May – Sun 3 July

For spring 2016 DCA is delighted to present the largest exhibition to date by Glasgow based artist Duncan Marquiss, recipient of the 2015 Margaret Tait award. Marquiss, who studied at Duncan of Jordanstone College of Art and Design, took part in DCA's *The Associates* exhibition in 2009. He will present a selection of his paintings, drawings and video works.

DCA is grateful to Historic Environment Scotland and RIAS for access to and use of archival material.

