

# CAMPLE LINE

## CAMPLE LINE | Autumn 2019 programme announced for rural Scottish organisation

This Autumn, CAMPLE LINE, a contemporary art venue in rural South West Scotland, will present a group exhibition entitled *From narrow provinces* and host a major new moving image work by Rosalind Nashashibi in collaboration with Edinburgh Art Festival. Located in Dumfries and Galloway, CAMPLE LINE is an independent arts organisation dedicated to presenting thought-provoking international contemporary art and film. The programme runs from October 12 (preview and press view) until 14 December 2019.

*From narrow provinces* brings together work by artists whose respective bodies of work take distinct approaches to materials, colour, shapes and structure, and operate in compelling junctures between painting and textiles, sculpture and architecture. The international roster of artists includes: Ruth Laskey, Aleana Egan, Rana Begum, Claire Barclay and Alison Turnbull.



CAMPLE LINE will also screen a new film work by Rosalind Nashashibi which was commissioned by Edinburgh Art Festival and presented at Scottish National Gallery of Modern Art in summer 2019: *Part One: Where there is a joyous mood, there a comrade will appear to share a glass of wine, 2018/ Part Two: The moon nearly at the full. The team horse goes astray, 2019*. Shot in Lithuania, London, and Edinburgh, the film features the artist and her children, as well as close friends, which she considers extended family, and their open-ended discussion of space and time travel.

Two of Nashashibi's other film works - *Electrical Gaza (2015)* and *Vivian's Garden (2017)* - will be screened in order to provide a wider context around her practice. This project sees CAMPLE LINE collaborate with Edinburgh Art Festival as part of the PLACE [Platforms for Creative Excellence] Programme, which is supported with Scottish Government funding to present Nashashibi's work.

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In *From narrow provinces*, each of the artists engages in investigations of material and process, investigations to which combinations of colour and shape are integral, as are the inherent behaviours of the materials and processes they choose (in the ways they sit, fold, fall, bend or weave).

They are drawn to practical, everyday materials including threads, pigments, cardboard, MDF, and Jesmonite, and pursue manual processes and methods of construction such as drawing, dyeing, weaving, dipping, printing or casting.

Though each of the artists employs a pared back visual and material language, Ruth Laskey, Alison Turnbull and Rana Begum most directly invoke geometry in relation to the grid, drawing on the logic of the serial unit, architectural form, or the loom to bring both structure and space to their work. Their works share a precision that is both laborious and lyrical, and an integrity born of concentration and restraint.

Laskey's compact woven shapes provide a compelling counterpoint to the 'improvised' forms of Claire Barclay's relief prints. Barclay has said of her early printmaking: *'I have developed this departure in my practice in a very intuitive way, making prints spontaneously from images made using cut paper shapes.'*

Barclay's intuitive approach to shape and space and the relationship of her printmaking with her wider sculptural practice, offers something of a bridge to Aleana Egan's work, and in particular to Egan's wall-hung works made with lengths of cardboard strung together with thick coatings of paint and polyester filler to form sagging escutcheon shapes.

Of Egan's sculptures, art critic Declan Long has said, *'there is the simultaneous suggestion of stored-up reference and unyielding reticence.'* All of the works presented here share these aspects, being at once lucid and elliptical, determined in their presence (born out concentration or preoccupation) as well as suggestive with allusions and impressions that may unfold or be momentary.

Though the artists here have different generative starting points, these remain latent to the viewer, or are registered primarily at an associative or sensory level. These aspects combine in a quiet power that elicits heightened awareness or emotional response.

Meanwhile, Nashashibi's most recent two-part film commissioned by Edinburgh Art Festival explores the importance of storytelling to our sense of community, and across the two parts, we follow the establishment of the bonds between the members of the extended family, which then fracture and disintegrate, before they are re-established in the final sequence of Part Two with the telling of a story.

In *Electrical Gaza* Nashashibi combines observations of domestic life in Gaza with sequences to reflect on issues of community. Images of families and friends engaging in everyday activities are punctuated with references to the local political conditions and shots of physical and imagined borders. Likewise, *Vivian's Garden* depicts the relationship between two artists who are mother and daughter – Elisabeth Wild and Vivian Suter – in the connected houses they share in a jungle garden in Panajachel, Guatemala.

CAMPLE LINE is located rurally in the hamlet of Cample, close to Thornhill. From its rural base it aims to make a distinctive and quality contribution to visual arts programming in

Scotland, connecting audiences and visitors from near and far to the practices of artists and filmmakers working internationally today.

Director Tina Fiske has said: *'Cample is a unique and special place, surrounded as it is by farms and fields and a joiners' yard. This Autumn we are especially delighted to present the work of artists of international reputation such as Rana Begum, Alison Turnbull, Ruth Laskey Aleana Egan and Claire Barclay, and to be working with Edinburgh Art Festival through the PLACE Programme to bring their recent commission with Rosalind Nashashibi to Cample. These presentations will be a wonderful culmination to our first three years of public programme at CAMPLE LINE and point towards our ambitions beyond.'*



## ENDS

For press information contact Nicola Jeffs [nj@nicolajeffs.com](mailto:nj@nicolajeffs.com) / 07794 694 754 or Siobhan Scott [ss@nicolajeffs.com](mailto:ss@nicolajeffs.com)

## Images: L-R

RANA BEGUM, *No. 704 Painting*, 2017, acrylic paint on mdf (54 panels), courtesy of the artist and Kate Macgarry, London

ROSALIND NASHASHIBI, *Part One: where there is a joyous mood, there a comrade will appear to share a glass of wine*, (video still), 2018, digital transfer from 16mm film. Courtesy of the artist

Image of CAMPLE LINE: Thomas Goldsworthy.

## CAMPLE LINE

Located in South West Scotland, CAMPLE LINE is an independent arts organisation dedicated to presenting thought-provoking international contemporary art and film for residents of the region and visitors from further afield.

CAMPLE LINE'S 2019 programme is funded by: Creative Scotland Open Funding through the National Lottery, The Buccleuch Charitable Foundation, The Holywood Trust, Dumfries & Galloway Regional Arts Fund, and the generosity of private individuals.

## LISTINGS INFORMATION

### CAMPLE LINE, Cample (Nr Thornhill), DG3 5HD

*From narrow provinces*

Sat 12 October – Sat 14 December 2019

Upstairs Gallery

Rosalind Nashashibi season

Sat 12 October – Sat 14 December 2019

Sat 12 Oct – Fri 15 Nov (Thurs – Sat, 11am- 5pm)

*Part One: Where there is a joyous mood, there a comrade will appear to share a glass of wine* (2018)

*Part Two: The moon nearly at the full. The team horse goes astray* (2019)

(total running time: 45mins 28 sec)

Sat 16 Nov – Sat 14 Dec (Thurs-Sat, 11am-5pm)

*Electrical Gaza* (2015, 17mins 53 sec)

*Vivian's Garden* (2017, 29mins 50 sec)

[www.campleline.org.uk](http://www.campleline.org.uk)

## ARTIST BIOGRAPHIES

**Ruth Laskey** is from California, USA and currently lives and works in San Francisco. She has worked consistently at her *Twill Series* since leaving the California College of the Arts in 2005, after growing unhappy with the process of painting. She produces her own hand-dyed yarns, which she then weaves as geometric shapes into linens. The integrity of Laskey's work inheres in its seriality, in the materiality of colour it achieves, and simple constructivist forms and shapes employed. Laskey is represented by Ratio 3, San Francisco.

<http://www.ruthlaskey.com/>

**Rana Begum** was born in Bangladesh, and now lives and works in London. Begum studied painting at the Chelsea College of Art and Design, and received an MA in Painting from the Slade School of Fine Art, London. Begum is influenced by the geometric abstraction of minimalism and constructivism and works with industrial materials, such as stainless steel,

aluminium, copper, brass, glass and wood to make sculptures and reliefs that explore geometry, colour and light. Light reflects and absorbs on fluorescent coloured surfaces to create changing sensations as viewers move in and around her works and the space they occupy. She is inspired by urban architecture and her childhood memories of the geometric patterns of traditional Islamic art and architecture. Begum is represented by Kate Macgarry, London.

<https://www.ranabegum.com/>

**Aleana Egan** was born in Dublin, Ireland and lives and works there. Her work is predominantly intuitive and subjective; she uses simple materials, assembled or barely transformed, to create enigmatic works that have a restrained tone and structure. She groups these pieces into installations that are oddly ambivalent; on the one hand she draws our attention to the way things look, how they settle, sag, curve, or hang; on the other, her forms and shapes act as traces or memories, and as a tentative articulation of shifting responses to remembered places or everyday moments. Egan is represented by Kerlin Gallery, Dublin.

**Alison Turnbull** was born Bogotá, Colombia, and now lives and works in London. Alison Turnbull studied fine art for one year at the Academia Arjona, Madrid, and went on to study at the West Surrey College of Art and Design and Bath Academy of Art, Corsham. Turnbull's work, primarily in drawing and painting, involves a process of conversion. Found drawings – architectural plans, cluster diagrams, star charts – act as a generative starting point; these drawings are transcribed and made vivid on the abstract picture surface by colour. The biological, cosmological or architectural schemes they represent survive residually, but in a reconfigured state. Turnbull is represented by Matts Gallery, London.

<https://www.alison-turnbull.com/>

**Claire Barclay** was born in Paisley and lives and works in Glasgow. She is one of her generation's foremost sculptors. In recent years, print-making has become an increasingly important part of Barclay's practice with the artist viewing a direct correlation between the print process and the intuitive way in which she makes sculpture. Characterized by a bold simplicity of design, Barclay's prints hover between the geometric and the organic. The bold simplicity of design conveys the process of the printmaking, and a concentric energy that is concerned with the same principles as her sculpture. Barclay is represented by Stephen Friedman Gallery, London.

<https://www.clairebarclay.net/>

## **PLACE Programme:**

2019 sees CAMPLE LINE collaborate with Edinburgh Art Festival as part of the PLACE [Platforms for Creative Excellence] Programme, which is supported with Scottish Government funding. Through a unique three-way funding partnership between the Scottish Government, the City of Edinburgh Council and the Edinburgh Festivals, the PLACE Programme will provide £15 million over the next five years for a range of creative and

community projects, and enable the Festivals, including Edinburgh Art Festival, to work with partners such as CAMPLE LINE. As the centrepiece of their autumn programme, CAMPLE LINE will host one of Edinburgh Art Festival's commissions for 2019, a new film work by artist Rosalind Nashashibi. This is the first in a series of national and international partnerships which Edinburgh Art Festival is building, to ensure that ambitious new work by leading Scottish and international artists can be shared with audiences throughout Scotland.



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