

Tiffany Boyle & Jessica Carden [Mother Tongue]

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#codeswitching #Gi2018

Glasgow International Festival of Visual Art

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PRESS RELEASE FOR IMMEDIATE CIRCULATION:

Code-Switching, and Other Work | *Nadia Myre*

Commissioned by Mother Tongue and Glasgow International 2018



Nadia Myre, *Pipe Beads*, Digital Print under Plexiglas mounted Dibond, 2017

Preview: 19th April 6-9pm

19th April - 7th May

Open Friday to Wednesday 10am-5pm, Thursday 10am - 8pm

Venue: 1873 Hall, The Briggait, 141 Bridgewater, Glasgow, G1 5HZ.

The first presentation of Montreal-based artist Nadia Myre in Scotland, 'Code-Switching, and Other Work' responds to the history of clay tobacco pipe production in Glasgow through photography, sculpture, sound and performance. As an Algonquin member of the Kitigàn-zìbì Anishinàbeg First Nation, Myre's practice explores cross-cultural experiences and mediations as a strategy for recognising and reclaiming the contributions of indigenous arts and cultural production. A by-product of the tobacco trade with the so-called New World, clay pipes were one of the first 'disposable' items to enter the market, purchased pre-stuffed with tobacco and the stems broken off incrementally as they were consumed. Described by Myre as 'archaeological refuse,' the pipe shards collected are skeletal, with a bone-like feel. Curated by Mother Tongue, Myre's new work decolonises histories of these trade items, highlighting their shifting meanings. Through processes of imprinting, documenting, weaving and excavating, 'Code-Switching, and Other Work' questions Western-centric modes of displaying 'knowledge' and asks enduring questions around Glasgow's colonial past.

Notes to Editors:

1. About the artist: **Nadia Myre** (b.1974) is a visual artist from Montreal and an Algonquin member of the Kitigan Zibi Anishinabeg First Nation. For over a decade, her multi-disciplinary practice has been inspired by participant involvement, forging a dialogue through her work around identity, resilience and the politics of belonging. A mid-career exhibition of the artists' work is currently on show at the Musée des beaux-arts de Montréal, and in 2019, she will present a solo exhibition at Canada House, London. Myre has exhibited in solo and group presentations substantially across Canada, and internationally in locations spanning Gorée Island, Senegal; Art Mûr, Leipzig; Biennial of Sydney, Australia; and Shanghai Biennale, China. She has recently undertaken residencies with the McCord Museum, Montréal, and Banff Centre for Arts and Creativity, Alberta. Myre's work is held by collections including the Musée nationale des beaux arts du Québec; MacKenzie Art Gallery; City of Ottawa; National Gallery of Canada; Musée de la civilisation (Québec); Canadian Museum of History; Contemporary Art Museum of Montreal; National Museum of American Indian; and Fonds Régional d'Art Contemporain de Lorraine in France. Her work can be found on permanent exhibition at the Montreal Museum of Fine Arts, and the National Gallery of Canada. In 2014, she was awarded the prestigious Sobey Art Award, and in 2017 was appointed the Canada Research Chair Research Chair in Indigenous Art Practice in the department of Studio Arts at Concordia University, Montreal.

www.nadiamyre.net

2. About the Venue: The Briggait is a beautiful Grade A-listed building in Glasgow's Merchant City, transformed into a new home for visual artists and cultural organisations in 2010. Originally built in 1873, the Briggait was the city's fish market for over 100 years. It's been described by Historic Scotland as 'Scotland's most important collection of surviving market halls'. The building is used as exhibition space alongside 80 artist studio spaces, managed by non-profit WASPS Trust and WASPS Artists' Studios.

3. About the Curators: Mother Tongue is a research-led, independent curatorial practice in 2009 by Tiffany Boyle and Jessica Carden. They collaboratively produce exhibitions, film programmes, discursive events, essays and publications, working with galleries, museums, archives, and festivals, and have written for platforms including MAP magazine and Africa is a Country. Mother Tongue's practice in exhibition-making intersects with research interests – including, but not limited to – post-colonialism, language, translation, migration, and movement. Mother Tongue is a recent recipient of a grant from the Paul Mellon Centre for Studies in British Art, London, to undertake archive and collection research gathering into a single space for the first time the presence, work and exhibition histories of Black artists in Scotland, towards a future exhibition project. www.movertonguecurating.com

4. Events: Please note that there is a series of events taking place alongside the exhibition, including a Glasgow School of Art Public Lecture by Nadia Myre on the 19th April in Glasgow Film Theatre Cinema 2, from 11am-12:30pm.

5. About Glasgow International Festival of Visual Art: Glasgow International is a world-renowned biennial festival of contemporary art. Glasgow International showcases the best of local and international art for wide-ranging audiences. The eighth edition will take place from 20 April – 7 May 2018, under the guidance of new Director, Richard Parry. The festival continues to showcase Glasgow as a unique major centre for the production and display of contemporary visual art. Taking place in various venues and locations across the city, including Glasgow's major art spaces and cultural institutions, the Festival was comprised of an ambitious programme which included exhibitions, events, talks, performances and projects by international and Glasgow-based artists.

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6. Funders: The curators would like to thank our funders for their generous support: Glasgow International, Wasps, Glasgow School of Art, Concordia University, British Council, Québec Government Office London, Canada House, and Art Mûr.