

Throughout the research period a fascinating multifaceted array of data, materials, hidden histories, accounts and memories were, and are still being, unearthed, whilst questions, elisions and gaps in the history proliferated.

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Kate Davis was keen that this project included art historical, curatorial and discussions strands and we invited art historian Alice Andrews to join a small curatorial team.<sup>5</sup>

unearth, interrogate and work with materials otherwise neglected by the cultural canon.

Glasgow Women's Library could create a template for a recurring programme, asking artists to events and exhibitions. With Generation and HOUSE WORK CASTLE MILK WOMAN HOUSE,<sup>4</sup> museum and library materials and the potential to develop a programme of collections orientated In GWL's premises at Bridgeton we finally have a permanent home for our extensive archive, discovery of the Castlemilk Womanhouse collection.

significantly, the commissioning of artist Kate Davis to create new work inspired by her personal of film materials associated with Womanhouse projects at Castlemilk Community Centre and Castlemilk Womanhouse project in creating video and oral records, the sourcing and screening the digitisation and interpretation of these materials, the involvement of participants in the logging of Castlemilk Womanhouse and WIP collections housed at Glasgow Women's Library, Glasgow, support from Generation enabled four areas of activity: research on and archival cata-

Within a context of growing public interest in this period of activity by feminist creatives in School of Art.<sup>6</sup>

which situated these three projects in her post war survey of women alumni from The Glasgow and Glasgow Women's Library<sup>7</sup> and Lowndes also curated a survey exhibition *Studio 58* (2012) (2009) where I had the opportunity to discuss the trajectory of Castlemilk Womanhouse, WIP by Dr Sarah Lowndes. Lowndes had co-curated the symposium *Subject in Process: Feminism and Art* fomenting of women's art in Scotland, as historically significant, by two projects spearheaded I had been encouraged to consider Castlemilk Womanhouse as an important crucible for the

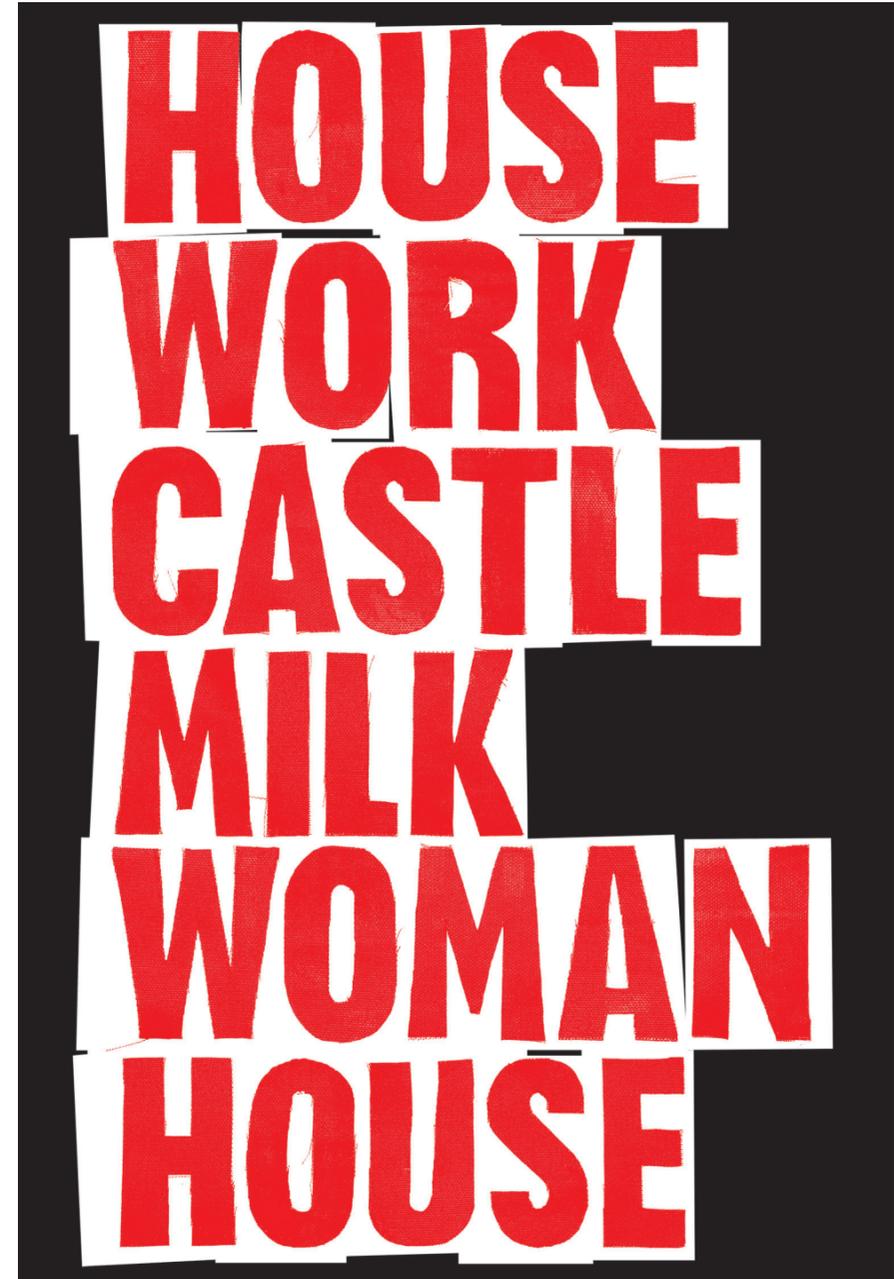
reflect on the role of WIP and Castlemilk Womanhouse.

into, Glasgow Women's Library, the concept of Generation seemed to offer a timely opportunity European City of Culture in 1990.<sup>1</sup> As one of the co-founders of WIP and the resource it grew group of women in Glasgow in order to ensure women's culture and creativity was a part of the Castlemilk Womanhouse was a Women in Profile (WIP) project. WIP had been forged by a an alternative lens through which to view the broader cultural work undertaken in this period.

1990s, based in a vacant house in Castlemilk, a 'scheme' on the outskirts of Glasgow, offers up art scene. The inclusion of a short-lived, participatory, feminist public art project from the early been involved in a process of creating a vibrant and internationally recognised contemporary significant artists to have emerged from Scotland since 1989. The artists involved are seen to have The aim of the nationwide Generation project has been to showcase some of the best and most

PART I

# HOUSE WORK CASTLE MILK WOMAN HOUSE



The term 'legacy' has signified for some the inauthenticity of regeneration agendas and the rhetoric that surrounds the cavalcade of festivals that have heralded the reinvention of Glasgow as a 'cultural capital' from Glasgow Garden Festival in 1988 (as WIP was forming) to the Commonwealth Games in 2014 as Generation was launched. Castlemilk Womanhouse has become visible: through the agency of Kate Davis, as a project whose legacy is genuinely and palpably felt and communicated through the voices of the many participants, within a trajectory of international feminist art practice, into a coherent archive resource at Glasgow Women's Library and within Kate Davis's own HOUSE WORK CASTLE MILK WOMAN HOUSE, Part I of which is being presented at Glasgow Women's Library from 21st October – 18th December 2014 and Part II which will include a further new artwork by Davis and will be presented in the Glasgow Women's Library's new exhibition/archive in 2015.<sup>8</sup>

Dr Adele Patrick  
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 Glasgow Women's Library

costs for women of making and sustaining a space of their own.

space for women but has given us evidence of the scale of work involved, demands on and contested. It was a project that was vital in crystallising the idea that Glasgow needed a creative blurred the terrains of fine art and community practice, an area of debate that remains fiercely in the earlier Womanhouse precedents in California and England.<sup>7</sup> It was an endeavour that It is a project that indubitably coined a new form of feminist art practice in Scotland rooted Generation, some for whom Castlemilk Womanhouse was their principle creative contribution. wide range of creatives, some of whom are recognisable as amongst the pantheon celebrated by public at Glasgow Women's Library and online, of a vibrant, path-finding project involving a A picture has coalesced, as the first part of our contribution to Generation is offered to the are understood.

each of our own contributions to it (as participants, artists, archivists and art historians)

We hope that in some small measure our discussions of the ethics of feminist archiving affects not just how Scotland's art and culture may be recorded and interpreted in the future but how We hope that in some small measure our discussions of the ethics of feminist archiving affects ing accounts of history be accommodated?

Join a canon of art history? How can we ensure that the heterogeneity and sometimes conflict- authorship attributed? Who owns the work? Who is being (mis) represented when projects move from being part of a participatory, community art landscape into the archive? How is Library collection. What is at stake when women's projects are professionalised and materials HOUSE and will be reiterated in our future efforts to contextualise the Glasgow Women's questions that have informed the development of HOUSE WORK CASTLE MILK WOMAN public and research colleagues into this reflective and discursive process.<sup>6</sup> Our aim was to ask In September 2014 we hosted a symposium *Feminist Ethics in the Archive* inviting the wider collection becoming more public in our space and online.

as we invite audiences, researchers and visitors to our new home and in anticipation of our practice that could be built on by Glasgow Women's Library's collections and learning teams by Kate Davis have been consciously considering the ethics of our process of reclamation of In the course of research for HOUSE WORK CASTLE MILK WOMAN HOUSE the team, led

ENDNOTES

- [1] Sarah Lowndes has discussed Women in Profile and Castlemilk Womanhouse in her survey of the Glasgow Art scene in this period 'Social Sculpture: the rise of the Glasgow Art Scene' (2010) Luath Press, Edinburgh.
  - [2] My paper 'Making space for women: a review of the work of Women in Profile and Glasgow Women's Library, 1988-2009' www.womenslibrary.org.uk/2009/10/06/subject-in-process
  - [3] Sarah Lowndes, 'Studio 58: women artists in Glasgow since World War II' (2012) Mackintosh Museum, The Glasgow School of Art
  - [4] This was precipitated by the 21 Revolutions project that involved the creative interpretation of GWL's collections by 21 artists and 21 writers, '21 Revolutions: new writing and prints inspired by the collection at Glasgow Women's Library' (2014) ed. Adele Patrick, Glasgow Women's Library/Freight Publishing
  - [5] We were fortunate to have Hannah Hamblin join us as a researcher from University of Edinburgh Modern and Contemporary Art.
  - [6] The symposium was supported by a Glasgow School of Art AHRC-funded research project based at and focussing on the archive of the CCA, entitled The Glasgow Miracle: Material Towards Alternative Histories. For further information on the archive or to arrange access to the material contact archive@cca-glasgow.com
  - [7] Sub Rosa's Refugia Archive for Californian Womanhouse (1972) is a good online resource which gives an overview of the project www.womanhouse.refugia.net
- See also, 'The Power of Feminist Art: The American Movement of the 1970s, history and impact' (1994) ed. Norma Broude & Mary D. Garrand, Abrams: New York
- For information on other Womanhouse projects in the UK, see 'Framing Feminism: art and the women's movement 1970-1985' (1987), ed. Rozsika Parker & Griselda Pollock, Pandora: London/New York
- [8] Strikingly, as a project of WIP, created as a foil to the triumphalism of the dominant (male) art and culture on show during the City of Culture year, WIP in its incarnation as Glasgow Women's Library is alone from the plethora of projects that were ignited by the Capital of Culture Year that has endured.

HOUSE WORK CASTLE MILK WOMAN HOUSE team  
 Adele Patrick (Project Manager), Alice Andrews (Researcher/Co-curator) and Kate Davis (Artist)

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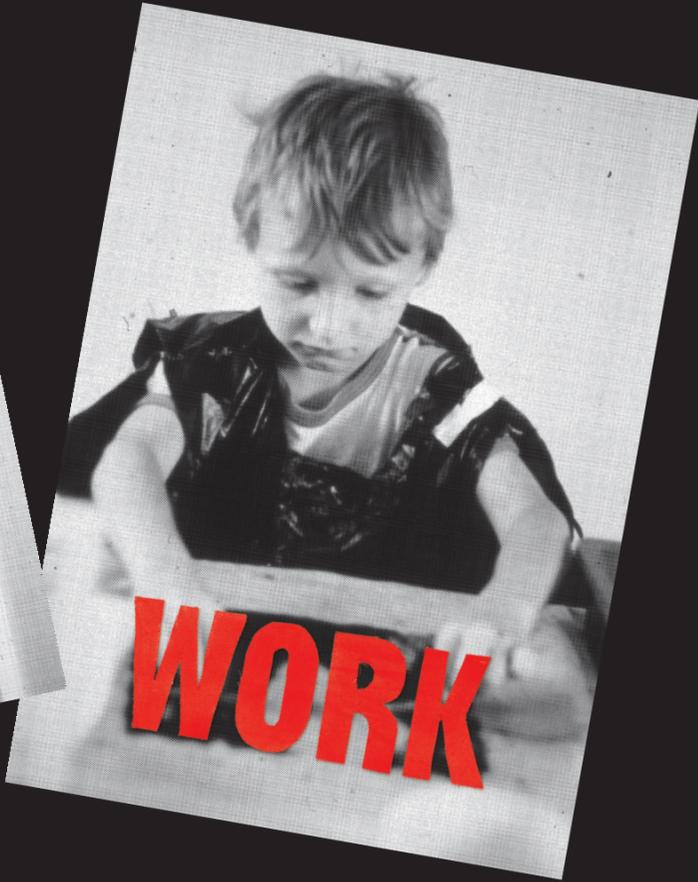
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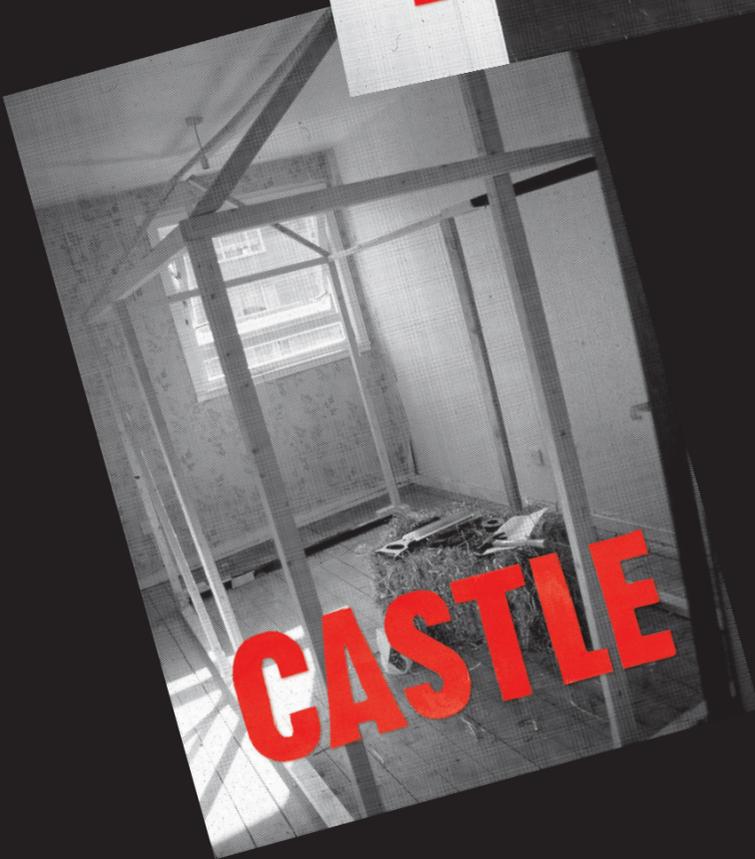
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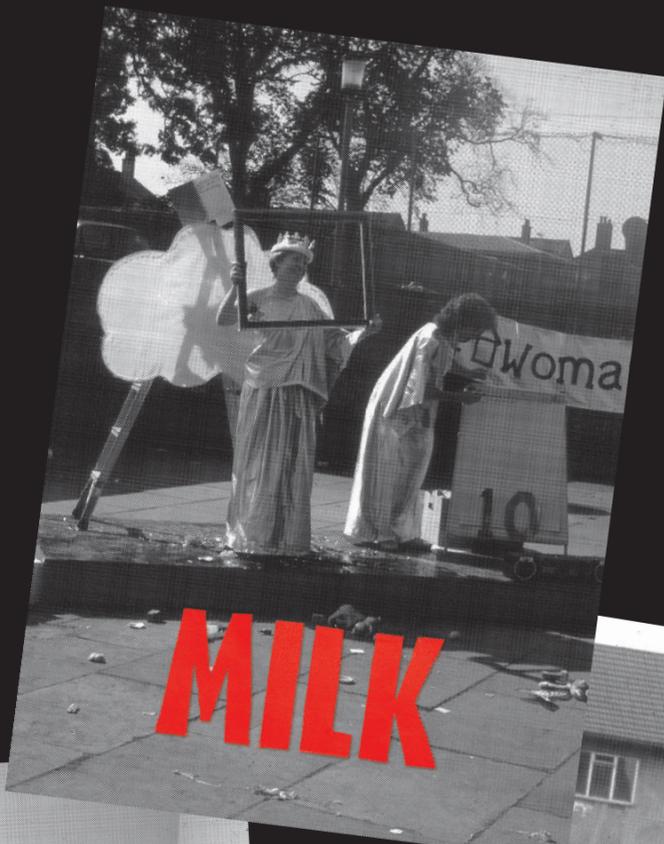
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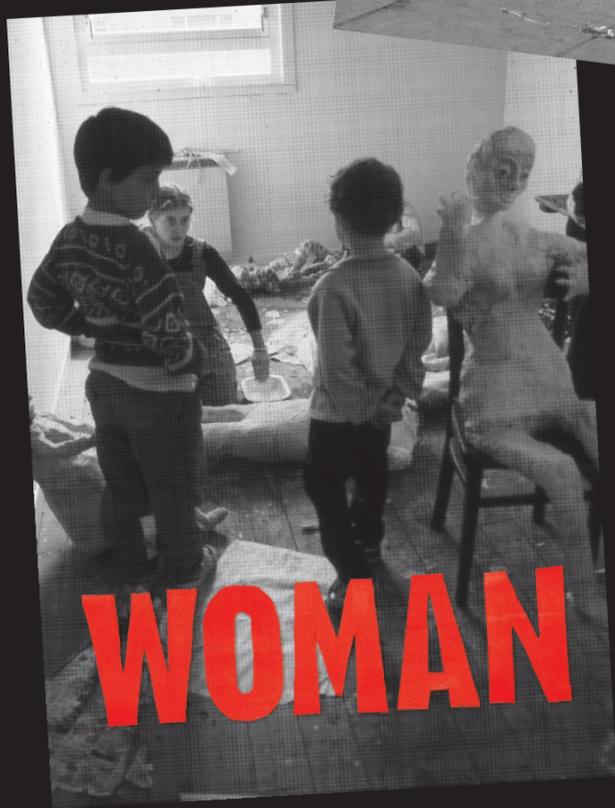
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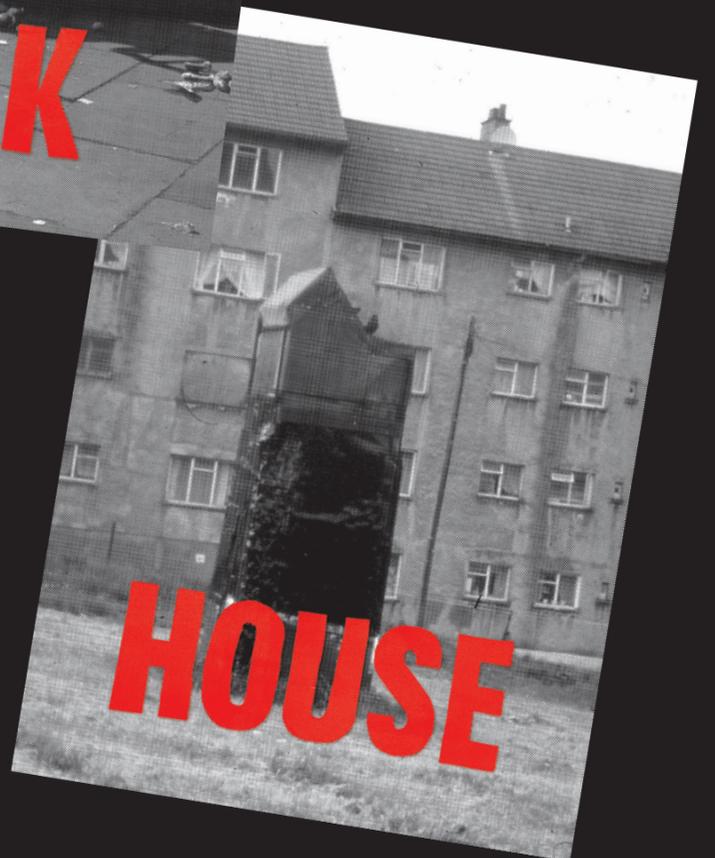
**CASTLE**



**MILK**



**WOMAN**



**HOUSE**



GLASGOW  
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