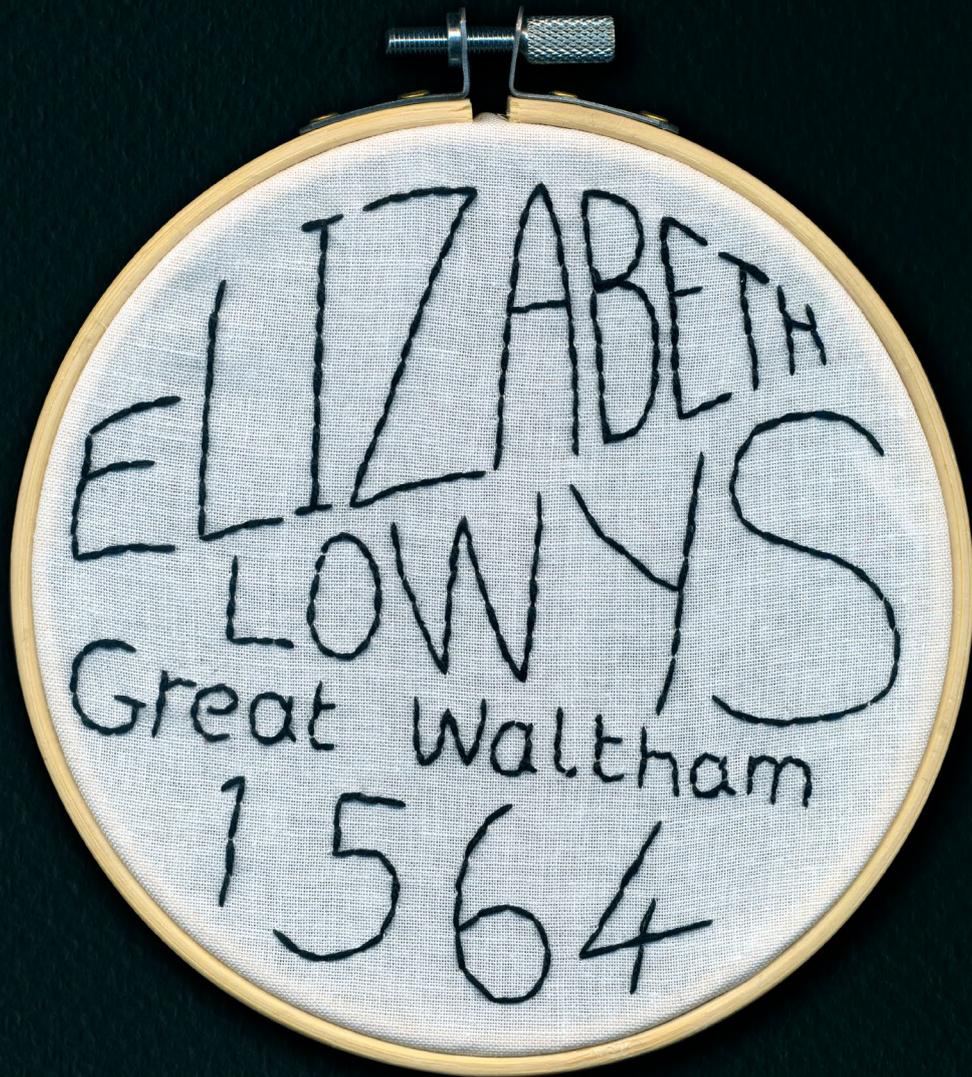


seven x seven
susan pui san lok

11—27 June 2021



seven x seven marks the Scottish exhibition debut of London-based artist susan pui san lok, bringing together new commissions and existing work across installation, sound, film and text. *seven x seven* follows her 2019 solo exhibition, *A COVENANT GROVE A STAND*, commissioned by Firstsite as part of New Geographies, a project initiated by the East Contemporary Visual Arts Network, co-ordinated by Wysing Arts Centre. The exhibition is located across physical sites and online, drawing together strands of enquiry into the histories and folklore around witchcraft. *seven x seven* takes multiple forms across multiple sites, evoking and connecting narratives of gender and persecution between the East of England and Scotland, through acts of voicing and remembrance, as individual and collective gestures of resistance.

WORKS

susan pui san lok, *seven x seven* (2021)

Single-channel HD video, stereo sound, 26' 26" (GI online)

susan pui san lok, *seven x seven* (2021)

Unlimited digital edition, various dimensions (GI online)

seven x seven (2021) is both a single channel video and a limited edition multiple containing several elements of various dimensions, also available as an unlimited digital download. The video animates these elements, inspiring connections between histories and geographies of witchcraft and persecution in the East of England and Scotland.

susan pui san lok, *99* (2021)

Single-channel HD video, silent, 13'49" (GI online)

susan pui san lok, *99* (2021)

Two-channel HD video, silent, 13'13", looped (South Block)

99 is both a two-channel video for gallery installation and a single-channel video for online. Scanning and looping the hoops embroidered as part of the installation, *One/ Hundreds* (2019), for the artist's exhibition, *A COVEN A GROVE A STAND*, each hoop presents the name of a person persecuted for witchcraft in the East of England between 1560 and 1751, made by members of the Colne and Colchester Embroiderers' Guild, Stitch 'n' Bitch, and the Young Art Kommunity (YAK) in Colchester.

susan pui san lok, *Ascendants Descendant / Descendants Ascendant* (2021)

Site-specific wallpaper, 11.75m x 2.7m (South Block)

susan pui san lok, *Descendants Ascendant / Ascendants Descendant* (2021)

Site-specific vinyl, 4m x 4.5m (Briggait Project Spaces)

A temporary memorial across two sites, bearing some 1200 last names and 160 first names of the nearly 4,000 people known to have been accused of witchcraft between 1563 and 1736, as recorded by Julian Goodare, Lauren Martin, Joyce Miller and Louise Yeoman for *The Scottish Survey of Witchcraft* (2003).

susan pui san lok, *Witches Rise* (2021)

Installation with c.4,000 horseshoes (South Block and Briggait Project Spaces)

The horseshoe refers to the history and folklore around the Paisley witches (also known as the Bargarran or Renfrewshire witches), where seven people were found guilty of bewitching the 11-year-old Christian Shaw, daughter of the Laird of Bargarran. All were condemned to death and five were hanged and burned on the Gallow Green in Paisley on 10 June 1697—the last mass execution for witchcraft in western Europe. Their names were: Margaret Lang, John Lindsay, James Lindsay, John Reid, Catherine Campbell, Margaret Fulton, and Agnes Naismith. At her trial, Agnes Naismith cursed everyone and their descendants, and local tragedies were blamed on her curse for many years after. Their collective remains were buried at a crossroad and a horseshoe set in the road to prevent their spirits from returning. Horseshoes are said to catch or proffer luck and protect against evil, depending on whether they are pointing up or down. Here, they lie ambiguously entangled, one for every person persecuted for witchcraft over a period of nearly two centuries in early modern Scotland.

susan pui san lok, *Cruel Mothers / Fine Flowers* (2021)

Sound installation (South Block)

A transhistorical round of folk songs evoking enduring tropes and themes of sexual power, transgression, errant femininity and punishment. Featuring recordings by Shirley Collins (b.1935, Hastings), Jean Redpath (b.1937, Edinburgh, Scotland – d. 2014, Tucson, Arizona), Archie Fisher (b.1939, Glasgow), Frankie Armstrong (b.1941, Workington, Cumberland), Barbara Dickson, (b.1947, Fife) and Rebecca Pidgeon (b.1965, Cambridge, Massachusetts)

ARTIST BIOGRAPHY

susan pui san lok is an artist and writer based in London. Exhibiting and publishing since the mid-1990s, her practice-research projects range across immersive installation, moving image, sound, performance and text, evolving out of interests in archives, memory, nostalgia, amnesia, diaspora, displacement and translation. She studied BA Fine Art and MA Feminism and the Visual Arts at the University of Leeds, going on to complete a PhD at the University of East London with Aavaa, the African and Asian Visual Artists Archive. She was a Co-Investigator on the Arts and Humanities Research Council (AHRC) project, Black Artists and Modernism (2015–2018, led by UAL in partnership with Middlesex University), and is currently Professor in Contemporary Art and Director of the Decolonising Arts Institute at University of the Arts London (UAL). She has won various grants and funded residencies, including from the AHRC, Arts Council England, Artquest, B3 Media, British Council, Wellcome Trust and Van Abbemuseum, and has been nominated three times for the Film London Jarman Award. Her work is held in the Arts Council Collection, the Samsung Olympic Games Media Art Collection, and the University of Salford Art Collection.

Solo exhibitions

Selected solo exhibitions include: *A COVEN A GROVE A STAND*, Firstsite, Colchester (2019); *RoCH Fans & Legends*, CFCCA, Manchester (2016) and *QUAD*, Derby (2015); *Faster, Higher*, MAI, Montreal (2014) and BFI Southbank Gallery, London (2008); *Golden (Lessons)*, Beaconsfield, London (2006) and *Golden*, Chinese Arts Centre, Manchester (2005); *FCHKUK*, Stuff, London (2000); and *Lean To*, University of East London Gallery (2000).

Group exhibitions

Selected group exhibitions include: *Rewinding Internationalism*, Van Abbemuseum (2022, forthcoming), *Diaspora Pavilion*, Wolverhampton Art Gallery (2018); *Diaspora Pavilion*, 57th Venice Biennale (2017); *Asia Time*, the 1st Asia Biennial and 5th Guangzhou Triennial (2015–2016); *Everything Flows*, De La Warr Pavilion (2012); *Cities on the Move*, Hayward Gallery (1999); *DEAL*, 198 Gallery (1998). Her work has also featured in shows at SITE Sante Fe; Hong Kong Art Centre; Shanghai Duolun MoMA; Beijing 798 Space; and Gallery 4a, Australia. Film festivals and screenings include *Viennale*, Vienna; 62nd Oberhausen International Short Film Festival; Art Basel, HK; Indiana University, Bloomington; Raven Row and ICA, London.

Publications

Artist books, ebooks and multiples include: *seven by seven* (2021); *RoCH Fans and Legends* (2017); *RoCH Fan* (2015); *Making Ways* (2012); *Faster, Higher* (2009); *Golden (Notes)* (2007); and *NEWS* (2005). Other recent publications include visual/text essays for special issues of the *Oxford Art Journal* (2020) and *Art History* (2021 and 2020); and the books: *The Place Is Here* (2019, Sternberg Press); *Deviant Practice* (2018, Van Abbemuseum); and *Contesting British Chinese Culture* (2018, Palgrave Macmillan).

www.spsl-projects.net

MOTHER TONGUE

Mother Tongue is a research-led, independent curatorial practice established in 2009 by Tiffany Boyle and Jessica Carden. They collaboratively produce exhibitions, film programmes, discursive events, and texts, working with galleries, museums, archives, and festivals—currently working with the Gallery of Modern Art, Glasgow, and the V&A Museum, Dundee. Mother Tongue's practice in exhibition-making intersects with research interests—including, but not limited to—post-colonialism, belonging, language, translation, migration, and movement. They were the first independent curators to be awarded an Art Fund New Collecting Award in 2018, for their ongoing 'AfroScots' project, based upon archival research undertaken from 2016 onwards. Mother Tongue were part of an organisational cohort who collectively formed the Tilting Axis Fellowship to Scotland, which has since hosted two fellows: Nicole Smythe-Johnson and Lisandro Suriel. Between 2019–20, Tiffany held a Hauser & Wirth Institute NY Postdoctoral and Senior Scholar Fellowship, researching pivotal shifts in the practice of seminal Caribbean artist Donald Locke through the 1970s.

www.mothersonguecurating.com

EVENTS

17 June 2021
5–6pm

Please join us for an online artist talk and the launch of the artist multiple *seven x seven* (2021), in collaboration with the Courtauld and The Glasgow School of Art, online booking via QR code.

20 June 2021
10pm–12midnight

As part of GI Radio, tune in to hear the artist's related soundwork, *Seven Sisters* (2019), audio essays by Mother Tongue and Dr Alexandra Kokoli, and some of the folk songs featured in the artist's sound installations, *Cruel Mothers/Gross Lovers* (2019) and *Cruel Mothers/Fine Flowers* (2021)

CREDITS

Exhibition Technician: Colin MacFarlane
Sound Technician: Pär Carlsson
Exhibition Photography: Matthew Arthur Williams
Graphic Design: Land of Plenty
Production Assistance: Kirsty White

Thanks also to farriers Stephen Newman, David Owens, Alastair Smith and Elijah David Wilson

Image (front): susan pui san lok, *One/Hundreds*, 2019, Installation with embroidered hoops, dimensions variable (Detail: Elizabeth Lowys by maker unknown)



South Block
60–64 Osborne Street
Glasgow G1 5QH
Open every day 10am–5pm

Briggait Project Spaces
141 Bridgegate
Glasgow G1 5HZ

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