

Northumbria Research Link

Citation: Stephenson, Clare (2017) 'Girl Gets Drunk and Goes Swimming'. A Shift in Means for the Female Sculptor. Doctoral thesis, Northumbria University.

This version was downloaded from Northumbria Research Link:
<http://nrl.northumbria.ac.uk/id/eprint/39627/>

Northumbria University has developed Northumbria Research Link (NRL) to enable users to access the University's research output. Copyright © and moral rights for items on NRL are retained by the individual author(s) and/or other copyright owners. Single copies of full items can be reproduced, displayed or performed, and given to third parties in any format or medium for personal research or study, educational, or not-for-profit purposes without prior permission or charge, provided the authors, title and full bibliographic details are given, as well as a hyperlink and/or URL to the original metadata page. The content must not be changed in any way. Full items must not be sold commercially in any format or medium without formal permission of the copyright holder. The full policy is available online: <http://nrl.northumbria.ac.uk/policies.html>



'GIRL GETS DRUNK AND GOES
SWIMMING'.
A SHIFT IN MEANS FOR THE FEMALE
SCULPTOR

CLARE STEPHENSON

PhD

2017

'GIRL GETS DRUNK AND GOES
SWIMMING'.
A SHIFT IN MEANS FOR THE FEMALE
SCULPTOR

CLARE STEPHENSON

PhD Fine Art Practice

A thesis submitted in partial fulfilment of
the requirements of the University of
Northumbria at Newcastle for the degree
of Doctor of Philosophy

Research undertaken in the Faculty of
Arts, Design & Social Sciences

OCTOBER 2017

ABSTRACT

This research contributes to the aesthetic development of the PhD in Fine Art Practice. It acknowledges the written thesis as part of the currency of contemporary art and expands this form as a productive space for art practice.

I took a materialist approach to the research and made use of the context as material. I took scraps of fabric, the residuum from recent projects, as evidence of a shift in means. This was the thesis.

I used these scraps to produce a methodological tool: a bikini. The bikini was used as a contextual diagram, sculptural object and costume. It was studied, handled and (figuratively) donned. In this way I moved around as an implicated and analytical subject within the project. The bikini was a dialectic that I stepped into.

Self-categorising as a female sculptor, I absorbed dominant trends and found myself drawn in to my own work as a performative artist-subject. I followed the narrative of this protagonist, ending up in an exhibition with the stylist and fashion photographer Maripol. She suggested a narrative for the sculpture I produced: 'Girl gets drunk and goes swimming', viewing the work as an allusive fashion photograph. The remark became a crystallization of the conditions I have encountered as a woman making sculpture within a dominant image regime. This then dictated the logic of the written thesis.

The core of the written thesis is a condition report on this sculpture. The research has developed a space of critical consciousness through a layering of parallel sites of activity. Knowledge production happens in the social sphere, in correspondences and productive antagonisms between these layers. The text is sculptural and durational, with moments of high saturation. It is a reflection on means, ends and meaning. As such, findings are embedded within the operation of the text as an artwork.

DECLARATION

I declare that the work contained in this thesis has not been submitted for any other award and that it is all my own work. I also confirm that this work fully acknowledges opinions, ideas and contributions from the work of others. Collaborative projects produced within the research period are acknowledged in the thesis for their contribution.

Any ethical clearance for the research presented in this thesis has been approved. Approval has been sought and granted by the University Ethics Committee on 29.1.2014.

I declare that the Word Count of this Thesis is 25,619 words.

Name: Clare Stephenson

Signature:

Date:

ACKNOWLEDGEMENTS

I would like to thank my supervisors, Tom O'Sullivan and David Campbell, for their support throughout the research, and for the encouragement to develop the thesis as an artwork. Sandra Johnston and Joanne Tatham also gave very helpful responses to some of the work produced.

I acknowledge and thank my collaborator on *news and booze* Sophie Macpherson, and also our performers/collaborators Leigh Ferguson and Anna McLauchlan for their significant contributions to this performance.

The context of *Spring/Summer 2015* at DCA was vital to the development of the research. I would like to thank Graham Domke, Val Norris, Adrian Murray and the gallery team. Thanks to co-exhibitors Zoe Williams, and to Maripol for providing the thesis title: 'Girl gets drunk and goes swimming.'

Thank you to my parents Lesley and Mac Stephenson who proof-read versions of the final thesis. Any subsequent errors are my own.

This research was funded by an AHRC studentship award.

CONTENTS

INTRODUCTION	1
PROLOGUE	18
DCA ARTIST'S PACK	25
EPILOGUE	161
REFERENCES	175
BIBLIOGRAPHY	178

INTRODUCTION

SCRAPS. MEANS.

This study began with a plastic carrier bag containing scraps of fabric. These scraps were the residuum from recent commissioned projects and as such they were evidence of a shift in my given means. The scraps, and the bikini that I then made from them, became a means of plotting the context that had produced them and my position within it. The bikini was a form of literature review or context in itself.

The bikini plotted out fashion as an accommodating dialectical form within contemporary art. In the introduction I sketch out the workings of this dialectic, trying to account for this shift in means. It is not my intention to provide a detailed analysis of each element, I will only provide enough information to justify my approach. I will describe this approach, using the bikini as a methodological tool: as material evidence then as a contextual diagram, sculptural object and costume.

The artists and the cultural trends I have used to illustrate the context are deliberately ones that were ubiquitous at the start of the study. Currencies in consumer culture and in art institutions have had a determining effect on the available means. Producing new knowledge from these unpromising means, which may have been on the brink of becoming outmoded, was part of the challenge.

BIKINI AS METHODOLOGICAL TOOL:

1. BIKINI as COSTUME

As a practice-based PhD, it began from an implicated and sometimes compromised position. The workings of agency and compromise as the artist goes about reproducing her means of production, through the available opportunities, were acknowledged. This process was adopted as part of the methodology.

In the first action of the project the residual means (fabric scraps) from recent opportunities¹ were turned into an object – a bikini. The bikini is a sculptural object but also a costume. As such it was a proposition for an attitude, a mode of behaviour.

The bikinis that were formed from this residuum, needed to have something of the attitude (positioning) of Andrea Fraser's Gucci bra and thong; worn, taken off and put on again during her performance *Official Welcome*² in which she delivered a scripted speech made up of quotes from speeches by artists, curators, sponsors and museum directors.

Bertolt Brecht used the term 'gest'³ to describe, not a single gesture, but a carefully composed moment that reveals the social conditions that a person is acting within. Fraser's performance was a form of gestic dialectical theatre, presenting the conditions as a grotesque made up of quotes from multiple perspectives.

If the word Brechtian is used to describe the distancing effects of montage in a work such as Martha Rosler's *The Bowery in two inadequate descriptive systems*,⁴ with its jarring arrangement of text and image, then Fraser's method of montage starts at the other end of a Brechtian spectrum; beginning with a coherent single body then moving through different stages of dis-identificatory rupture to emotive engagement.

In *Official Welcome* and in *Museum Highlights: A Gallery Talk*⁵ she absorbed and performed the ideology of the object of critical inquiry, hyper-identifying as a mode of performative critique. By performative I refer to ‘performativity’ as used in gender theory to describe the reproduction of normative signs and behaviour.⁶ This can also be applied to other examples of Institutional Critique where strategies of ‘passing’ are used to slowly reveal sub-structural mechanisms.⁷

If the bikini is a costume for a mode of behaviour, then I have stepped into the institutional site of the study, adopting the given context as material. I have worked between both positions on the Brechtian spectrum, moving around as an implicated subject within the project. The bikini - as contextual diagram, sculptural object and costume - is studied, handled and (figuratively) donned.

2. BIKINI as CONTEXT

The disappearance of the demarcation between fashion and art was spoken of by T.J. Clark in *The Painting of Postmodern Life*?⁸ Speaking about the ‘new machinery of visualisation’ and citing the magazines *Parkett* and *Artforum* as being guilty of this blurring he asked:

“Will the closeness of visual art to the actual present instrumentation of power – the current means of production of subjects – turn out to be not closeness but identity? Is not visual art in the process of becoming simply and irrevocably *part of* the apparatus of image-life production?”

It is this question – the implicated position and (self)positioning of artists *within* these conditions of production - that gives fashion critical potential as aesthetic form within contemporary art.

-

I saw *Nofretete* by Isa Genzken in London in 2012 and another version of it in Amsterdam in 2016.⁹ These two encounters crystallised some of the contextual issues I am plotting here.

In the installation a reproduction bust of Nefertiti is repeated on a row of plinths like tiling desktop windows. On each cast, in each 'window' is a gestural intervention – the putting on of a pair of sunglasses. The artist as stylist.

Fashion reflects the proximity of commodity production to the subject, the thin (or absent) membrane between the subject and object (product). In contemporary life the commodification of subjectivity is enabled by the 'new machinery of visualisation' – digital photography and social media. Within the workings of this machinery this subject is the product.

These imaging devices - 'devices of distancing and displacement'¹⁰ – enable the objectification of every moment through photography. It is this constant paradox of capturing and distancing - 'alienating the moment'¹¹ - that Genzken presents. She presents herself as a crafter of objects and images within a paradox that is also being played out in the commodified desires of consumer culture.

The alienation effects of the image regime have for several years been contemporaneous with a high visibility of artisanal production in consumer culture. This phenomenon has been played out in public – in highly visible forms of consumption such as beer and coffee drinking.¹²

By artisanal I mean a close relationship between local producers and consumers; and between the crafting hand and the object. It suggests (at least) autonomy, responsive agency, subjective narrative and community.

There is also the suggestion of a shift in the production of consciousness. In Georg Lukàcs' 'Reification and the Consciousness of the Proletariat' (1923) he wrote about the effects of modern industrial production on the worker-subject:

"Time [thereby] loses its qualitative, changing, flowing character: it ossifies into a delimited, quantitatively measurable continuum, filled with quantitatively measurable "things": it becomes a space. With such an abstract, measurable time that has become a physical space as its environment [Umwelt], which is at the same time both a prerequisite and a consequence of the economically mechanically divided and specialized production of the object of work, the subject itself must correspondingly be rationally divided up."¹³

If, for the worker-subject in modern industrial production, time was filled with space in the form of objects produced, in artisanal production this space-time relationship was pulled out of shape. An archaic version of the consciousness of this artist-subject is fetishized by the contemporary artisanal trend, but this consciousness too is rationally divided up. It is accompanied by the self-conscious optics¹⁴ of the dominant 'regime of the image'.¹⁵

John Roberts, in his book *The Intangibilities of Form: Skill and Deskilling in Art After the Readymade*, repeatedly uses the phrase 'all the way down' to describe the autonomous, sensuous, cognitive and agentive artist-subject, as a non-alienated body in relation to technology.

"...what is purposeful about the labour of art is that it is transformative of its materials in ways that are non-subsumptive and non-heteronomous, thereby allowing the subjectivity of the artist to penetrate the materials of artistic labour *all the way down*... the unreproducible artwork is the place where the capitalist value form is contested *all the way down*... the Turing test designed in the 1940s by Alan Turing to expose forms of computer consciousness which pose as human consciousness, is exactly that: a test for authorship *all the way down*... checking for the signs of reflective authorship *all the way down*... definition of authorship as the expression of consciousness *all the way down*... hand and reproducible process impose themselves on each other *all the way down*..."¹⁶

With each iteration of Genzken's Nefertiti bust the sunglasses vary or repeat. The haptic wit of each sartorial gesture *subjectifies* the present in relation to the alienating effects of the image regime. The agency of the artist-subject is affirmed in space – while acknowledging the space-time relationship of consciousness within contemporary conditions of production.

3. BIKINI as DIALECTICAL CONSTELLATION

I considered Isa Genzken's installation and the artisanal trend through the schema of 'wish image' and 'dialectical image' proposed by Walter Benjamin.

"Collective imagination mobilises its powers for a revolutionary break from the recent past by evoking a cultural memory reservoir of myths and utopian symbols from a more distant ur-past. The 'collective wish images' are nothing else but this. Sparked by the new, from which they 'maintain their impulse' they envision its revolutionary potential by conjuring up archaic images of the collective 'wish' for social utopia."¹⁷

In *The Dialectics of Seeing*, Susan Buck-Morss aligns Benjamin's wish image with Marx's claim that style is used as a tool for revolutionary/reactionary consciousness:

"in such epochs of revolutionary crisis they anxiously conjure up to their service the spirits of the past and borrow from them names, battle slogans and costumes in order to present the new scene of world history in this time-honoured disguise and this borrowed language."¹⁸

I used the idea of the wish image in a reductive way in order to try to understand cross-currencies in art production and consumer culture. I was interested in how a collectively produced image or dramatic costume from the past was being used across both as a device to address the alienating effects of contemporary conditions of production.

The artisanal trend in food and drink production has been closely accompanied by atavistic looks particularly in male fashion – the ubiquitous 1940-50s hairstyles and Victorian beards

that have reached camp proportions. I read this as a form of wish image, or collective costume.

In art, the body of the female performance artist from the 60s and 70s¹⁹ has emerged as a wish image from the past that has potential to address aesthetic problems posed by the new image regime. Marina Abramovic's performance/exhibition *The Artist is Present*²⁰ is the most pertinent example of this institution-led aesthetic. It is also one that I saw, read about, discussed, experienced (maybe the best catch-all phrase) over the course of its 78-day duration, while on a residency in New York in 2010.²¹

Brought in to the institution as currency this body must activate the dialectic beyond its given terms of archival documentation + live body, that risks fetishizing both. The institutional framing of Abramovic's performance and the kernel of this aesthetic, relies on a 'mystifying language of presence',²² essentialising the bodies of female performance artists.

As wish images however, the style (note for example body hair) of these bodies provides a temporal rupture. Brought back from a specific era, with a specific political climate, they operate most powerfully as social bodies, not transcendent bodies.

The *actual* operation of the exhibition as daily discourse and practice, rather than as its constitutive curated elements activated a more complex dialectic. We could view the whole durational event – exhibition, performance, discourse and attendant media gossip²³ – as a form of dialectical theatre.

"The thing that is revealed as though by lightning in the 'condition' represented on the stage – as a copy of human gestures, actions and words – is an immanently dialectical attitude. The conditions which epic theatre reveals is the dialectic at a standstill."²⁴

The image that the artist produced (not any of the thousands of actual photographic images of her) was a gest formed by the constellation of many elements, swirling around the impassive central figure of *The Artist*...

4. BIKINI as THIN MEMBRANE

On February 13th 2014 I saw productions of Samuel Beckett's *Not I* at the Duchess Theatre in London²⁵ and *Happy Days* at the Young Vic²⁶. Beckett's work was emerging as cultural currency where the jettisoned human consciousness of Object Oriented Philosophy²⁷ rubbed up against an emphatically embodied or performative 'she!'.

The principal characters in each play (Mouth and Winnie respectively) are caught between two states of 'thingliness' and 'worldliness'. Their collapse into noumenal matter is held at bay by performative language and signs.

In *Not I*, Mouth refuses to or is unable to take up a subject position but her disjointed story about the life of a woman (herself?) is punctuated several times by an insistent deflection to the third person, with the line "what?...who?...no!...she!". These splutterings of a disembodied, lipsticked mouth could be seen as a form of performative masquerade, the narrator objectifying herself in order to speak.²⁸

The Young Vic's production of *Happy Days* was performed in a set resembling a giant Lynda Benglis 'pour' sculpture.²⁹ Benglis' work too had been gaining currency in art institutions.³⁰ The main character Winnie is becoming absorbed by this form, we see her from the waist up in the first half and from the neck up in the second, with lipstick smeared across her face.

Winnie campily insists on having her handbag next to her containing essential items such as lipstick, a mirror, toothbrush and toothpaste, a nailfile and spectacles (as well as a gun and a music box) despite her impending absorption.

If we switch Winnie for Lynda Benglis then the handbag might contain a pair of white cat-eye sunglasses, some baby oil, a large double dildo and a copy of the November 1974 issue of *Artforum* in which she famously appeared, posing nude apart from the above items, in an advert that she had taken out for her forthcoming exhibition of sculpture at Paula Cooper Gallery.³¹

5. BIKINI as SCHEMATIC 'SHE'

Genzken, Abramovic and Benglis are characters *and* players within this dialectical theatre that I am sketching out.

In the *Nofretete* installation Genzken inserts herself into the constellation of historical icons: appearing in double-exposed photographs along with the Mona Lisa. These framed images are leaned against each plinth below the Nefertiti busts. She is pulled into the work, or rather she steps into the work, as a visible presence (crossing the membrane of subject and object as commodity).

The artist as character within her own practice links currencies in sculpture and performance to contemporary art's embrace of female writers of autofiction, most visibly Chris Kraus and Lynne Tillman.³²

The female subject-body is drawn in to this constellation of fashion, artisanal craft, live 'presence' and autofiction. As such, it is as much part of my given means as the scraps of fabric. This is where, for me, the membrane between myself as artist-subject and that of the objects I am trying to produce, becomes uncomfortably thin, even in fictional form.

I tried to get some distance on this by initially referring to two theatrical 'she' figures: Rose Sélavy and Miss General Idea, and their spectral operation within the practices of Marcel Duchamp and General Idea – as authors, muses, viewers, consumers. Both figures are grotesques, constructed by multiple bodies, or existing as a collective conception.³³

I also initially proposed that the cumulative effect of several works that I had recently encountered was a collective drag, a dramatization of conditions and a theatrical mode of behaviour that suggested a narrative problem to be resolved. I saw this as the collective production of a grotesque 'she' figure.

This spectral figure had been suggested by encounters with: *the repeated female icons within Isa Genzken's installation (London, Amsterdam) ... the extreme duration of Marina Abramovic's 'presence' (New York) ... the reading group dedicated to autofiction by female authors (Glasgow)*³⁴ ... *the industrial amounts of cosmetic products in Karla Black's work - suggesting the smeared make-up and loss of coherent subjectivity in Hollywood melodrama (Venice)*³⁵ ... *the evocation of Lynda Benglis' pour sculptures as a set for Samuel Beckett's Happy Days, Winnie's collapse into noumenal form held at bay by her constant chatter and bag of props (London) ... the restaging of Not I with its disembodied lipsticked mouth spluttering out 'SHE!' (London) ...*

In the end the figure didn't remain as a drag presence or voice, but something of this dramatization of conditions persisted. The 'female sculptor' of the title is an arch-categorisation. The schematic or specific female subject-body as currency is a problem that animated the study but it isn't one that is resolved.

The bikini form schematises a woman's body, reducing it to essential(ist) parts. I hope that my use of it as such acknowledges the limiting effects of this essentialism and of the gender binary. My treatment of gender here shows solidarity with the 'negative dialectics' of challenging this binary but the exploration of this is not the intention of this study.

To clarify my position. This began as a materialist project. One of my aims was to contribute to the development of the PhD in Fine Art Practice as a critical materialist form, a site specific work that made use of the context as material. The issue of the female body and female subject as part of the given means, presented a problem. Encountering all of these means as tightly bound materials in contemporary sculpture, tightly bound the feminist to the materialist.

6. BIKINI as ALLEGORICAL FORM

“To be *contemporaine de tout le monde* – that is the keenest and most secret satisfaction that fashion can offer a woman.”³⁶

If fashion seeks to manifest and commodify the new and the now, then the first so-called ‘bikini’ (named after Bikini Atoll where the US exploded a 15 megaton hydrogen bomb in July 1946) was the apotheosis of this, combining the tempo of news reporting and fashion.

Using the bikini in this way, there were some leaps where ideas and forms didn’t quite align. Allegorical forms, like commodity fetishes, can be randomly filled and emptied of meaning. There is no reason for the bikini to manifest ‘nowness’, but it was useful to imagine that it did.

If the bikini in this way was to allegorise a constant refreshing of an end point of linear time then, holding the bikini as *means*, I considered what the *ends* of this study could be - and how the two worked together in abstract or realised form.

-

The first so-called bikini, made from fabric resembling newsprint, allegorises the cold remoteness of modern warfare. In the poolside photographs taken of it being modelled, days after the first nuclear bomb tests on Bikini Atoll, the body in the foreground figuratively obscures bodies in the background of the political picture.

As a culturally specific object the bikini could also allegorise forms of cultural myopia. In art institutions it could flag representation gaps.³⁷ In schematising a body, it shows those bodies that are or aren't present.³⁸

7. BIKINI as CLOSE NARRATIVE

The means of this study also include the written form of the thesis itself and the conventional requirement for a close narration or exposition of the research process. The prologue was at one point a much longer narrative but I have kept only two fragments of this: the descriptions of preparations towards the first and last exhibitions that I did during the study period.

The narrative of the research process is therefore contained between these moments – the A4 photo-text viewed on the back wall of Glasgow Project Room and a 'lightning flash' moment at the end of the prologue.

The close narration is then transferred to the condition report and the maintenance of the final installation or gest. This use of a semi-fictional narrative to describe the making or unmaking of an object acknowledges the forms used by Joanne Tatham and Elizabeth Price in their respective theses.

I read Joanne Tatham's thesis *Heroin Kills; context and meaning in contemporary art practice*³⁹ and a published extract of Elizabeth Price's *sidekick*⁴⁰ when I was considering applying to do a PhD in Fine Art Practice. They both offered ways of approaching the thesis as a text-based artwork that could sit *within* my practice. I saw their respective approaches as ways of questioning the thesis as a monumental conclusion to a bracketed period of knowledge production.

Katrina Palmer's use of a form of autofiction in her thesis *Reality Flickers. Writing With Found Objects And Imagined Sculpture*,⁴¹ and her description in this of 'writing as sculpture' encouraged me to consider how the representation of my sculptural installation *The Bathers / Edge of Town / Crème de Menthe* could operate as a sculpture-text within the written thesis.

Before beginning this study I didn't have a writing practice so the writing process was guided by the given means - this being the written thesis format within the art writing currency that crosses between academic and exhibition practice, and between creative and conceptual writing.

The writing of the prologue was performed then excised and only the beginning and end fragments remain. To paraphrase the description of Marcel Dot's prize-winning pose in the 1971 Miss General Idea Pageant, hopefully the prologue 'captures' creative writing 'without falling into it'.⁴²

I tried here to adopt something of the arch voice of Rita McBride's 'Gina' in *My Ways*⁴³ and Lynne Tillman's 'Madame Realism'⁴⁴ in *The Madame Realism Complex*. These artist-writers themselves make use of forms transposed from popular fiction and magazine writing. By adopting roles/characters as schemas, the boundaries between conceptual and creative writing become blurry.

In addition to this there was the embarrassment of self-revelation and exposure built in to the close narrative demands of the periodic research presentations and written reports. This self-implication and analysis can become a messy and fraught process (see Andrea Fraser in conversation).⁴⁵ I also looked to Lee Lozano's 'word pieces'⁴⁶ and J-K Huysmans' *La-Bas*⁴⁷ as examples of this fraught or blurry relationship between the researcher-subject and their object of study.

The excised section of the prologue perhaps does represent the period of the research where the conceptual framework broke down or became muddled. When the framework is re-imposed through the writing up process and the thesis form, hopefully some of this mud and doubt remains.

Endnotes:

- 1 The scraps were offcuts from: curtains made for *House of Yvonne*, The Hidden Noise, Glasgow, 2012, leftover fabric from which was used to make an opera cloak worn by Leigh Ferguson in *Shoplifters, Shopgirls* a collaboration with Sophie Macpherson at LUX/ICA Biennial, ICA, London, 2012; a tracksuit made for a performance during the exhibition *Leaving my old life behind*, The Hidden Noise at Gallop, Deptford X Festival, London, 2012; a sculpture of two vests on a clothes rail, a collaboration with Sophie Macpherson for *Costume: Written Clothing*, Tramway, Glasgow, 2013.
- 2 Andrea Fraser *Official Welcome*, first performed at the home of art collectors Barbara and Howard Morse, New York, November 2001.
- 3 "'Gest' is not supposed to mean gesticulation: it is not a matter of explanatory or emphatic movements of the hands, but of overall attitudes... By social gest is meant the mimetic and gestural expression of the social relationships prevailing between people of a given period." Bertolt Brecht 'On Gestic Music' (1957) in *Brecht on Theatre*, edited and translated by John Willet, Hill and Wang, New York, 1999, p.104.
- 4 Martha Rosler *The Bowery in two inadequate descriptive systems*, series of 45 gelatin silver prints of text and images on 24 backing boards, 1974-75
- 5 Andrea Fraser *Museum Highlights: A Gallery Talk* 1989, video, 29mins.
- 6 "...performative in the sense that the essence or identity that they otherwise purport to express are fabrications manufactured and sustained through corporeal signs and other discursive means." Judith Butler 'From Interiority to Gender Performatives' *Gender Trouble: Feminism and the Subversion of Identity* Routledge, London-New York, 1990. Reprinted in *Camp: Queer Aesthetics and the Performing Subject*, ed. Fabio Cleto, Edinburgh University Press, 1999, p.362.
- 7 In a series of actions by Mierle Laderman Ukeles at the Wadsworth Atheneum Museum, Connecticut in 1973 she performed three maintenance tasks as choreographed performances: cleaning a vitrine, scrubbing the front steps and keeping the keys to the building. These were framed as artworks; in *Transfer: The Maintenance of the Art Object* the display case was stamped with her *Maintenance Art Original* stamp, as were the nappies used to clean the front steps of the museum in *Washing/Tracks/Maintenance*:

Outside. In *The Keeping of the Keys: Maintenance as Security*, where she locked rooms of the building for designated periods of time, signs informed the public that an artwork was taking place.

See also for example Michael Asher *Claire Copley Gallery, Los Angeles, California, September 21 – October 12 1974*, 1974, during which the partition wall separating the exhibition space from the office was removed and all visible signs of this partition meticulously filled in and spray-painted to form a seamless whole.

8 T.J. Clark *The Painting of Postmodern Life?* Lecture at MACBA, Barcelona, 2000. Transcript available at https://www.macba.cat/uploads/20140204/QP_20_TJ_Clark_B2.pdf

9 Isa Genzken at Hauser and Wirth, London, 15th November 2012 – 12th January 2013. Isa Genzken: *Mach Dich Hübsch!* Stedelijk Museum, Amsterdam, 29th November 2015 – 6th March 2016.

10 Retort (Iain Boal, T.J. Clark, Joseph Matthews and Michael Watts) *Afflicted Powers: Capital and Spectacle in a New Age of War*, Verso, London, 2005, p.183.

11 Ibid p.182

12 *Peter York's Hipster Handbook*, first broadcast on BBC Four in November 2016 is also evidence of the high visibility of this trend in mainstream media.

13 Quoted in Richard Westerman 'The Reification of Consciousness: Husserl's Phenomenology in Lukács's Identical Subject-Object' in *New German Critique*, No.111 (Fall 2010), Duke University Press, Durham, North Carolina, pp.97-130.

14 A paraphrase of Walter Benjamin's phrase: "The camera introduces us to unconscious optics as does psychoanalysis to unconscious impulses." *Illuminations*, ed. Hannah Arendt, trans. Harry Zorn, Pimlico, London, 1999, p.230.

15 T.J. Clark, Ibid.

16 John Roberts *The Intangibilities of Form: Skill and Deskilling in Art After the Readymade*, Verso, London, 2007, p.87, 88, 111, 118, 151, 62.

17 Susan Buck-Morss *The Dialectics of Seeing*, MIT Press, Cambridge, Massachusetts, 1993, p.116.

18 Ibid., p.122.

19 See for example retrospectives by Yayoi Kusama, Tate Modern, 2012 or Carolee Schneemann's *Kinetic Painting* (the first comprehensive US retrospective of her work) at MoMA PS1, New York, 2017.

20 Marina Abramovic *The Artist is Present* – retrospective at MoMA, New York, 14th March-31st May 2010.

21 I had free access to MoMA thanks to *The Eel*, see Epilogue.

22 See Amelia Jones 'The Artist is Present': Artistic Re-enactments and the Impossibility of Presence' in *TDR: The Drama Review*, Volume 55, Number 1, Spring 2011, pp.16-45.

23 See for example: <http://jezebel.com/5525616/sight-at-the-museum-celeb-spotting-with-marina-abramovic>

or <http://nymag.com/arts/art/features/66163/>, an article on the 'furious debate' that has ensued: "How does she pee?"

24 Walter Benjamin 'What is Epic Theatre?' [First Version] in *Understanding Brecht*, NLB, London, 1973, p.12.

25 Samuel Beckett *Not I / Footfalls / Rockaby*, Duchess Theatre, London, 3rd – 15th February 2014.

26 Samuel Beckett *Happy Days*, Young Vic, London, 23rd January – 8th March 2014. Stage design by Vicki Mortimer.

27 In *Object-Oriented Philosophy, The Noumenon's New Clothes* (Urbanomic Media Ltd.,

- Falmouth, 2014) Peter Wolfendale writes: “The greatest influence that OOP has had lies, no doubt, in its appropriation by artists, architects, curators and the discourses that cater to their theoretical needs.” For examples of “*avowedly object oriented art*” he cites, amongst others, *The Universal Addressability of Dumb Things*, Hayward touring, 2013, curated by Mark Leckey and *Disobedient Objects*, Victoria and Albert Museum, London, 2014-2015.
- 28 This and other decentrings of the subject in Beckett resonate with the work of feminist poststructuralists Luce Irigaray, Hélène Cixous and Julia Kristeva, Mouth’s outpouring illustrating the repressed memory of hysterics and the exclusion of women from representation in language. See Julia Kristeva *Le Pere, l’amour, l’exil* (English version *The Father, Love and Banishment* in Kristeva *Desire in Language: A Semiotic Approach to Literature and Art*, ed. Leon S. Roudiez, New York, Columbia University Press, 1980) from 1976 which focuses on Beckett’s *First Love* and *Not I*.
- 29 See for example Lynda Benglis’ *Quartered Meteor*, cast lead and steel, 1969 on display at Tate Britain.
- 30 For example the retrospective *Lynda Benglis* organised by IMMA in Dublin in 2009, in collaboration with Van Abbemuseum, Eindhoven; Le Consortium, Dijon; Museum of Art, Rhode Island School of Design; and New Museum, New York.
- 31 Centrefold of Artforum, Vol. 13, No. 3, November 1974.
- 32 For example *Aliens & Anorexia: A Chris Kraus Symposium* at the Royal College of Art, London, 2013 and *Madame Realism*, an exhibition named after the eponymous character from Lynne Tillman’s *The Madame Realism Complex*. This was an exhibition of female artists, curated by Lisette Smits that I was included in at MARRES, Maastricht in 2011.
- 33 While the Rose Sélavy photograph by Man Ray taken in 1921 is a conventional studio portrait, the construction of it in the studio was a Dadaist collage of actual bodies. A woman is standing behind Duchamp reaching under his arms and raising her hands around his fur stole in a delicate gesture.
- Miss General Idea was a collectively produced aspirational figure that existed within the consciousness of the group, their network of collaborators and its audience. She is manifested in found photos and through the Miss General Idea pageants.
- 34 ‘*Sick Sick Sick: The Books of Ornerly Women*’ was a reading group “examining a radical or ‘bludgeoned’ subjectivity of female writers”. It was initiated by Emma Balkind and Laura Edbrook and held at the CCA in Glasgow, 2013-14.
- 35 Karla Black, Palazzo Pisani, Venice Biennale, 2011.
- 36 Walter Benjamin *The Arcades Project*, *ibid*, p.66.
- 37 A giant bikini was strung across a wall in *Cosima von Bonin’s Cut! Cut! Cut! For Museum Ludwig’s Sloth Section, Loop #04 of the Lazy Susan Series, A Rotating Exhibition 2010-2012*, at the Museum Ludwig, Cologne in 2012. This was the final iteration of *Cosima von Bonin’s Lazy Susan Series, A Rotating Exhibition* that toured to Witte de With, Rotterdam (October 2010-January 2011); Arnolfini, Bristol (February-April 2011); MAMCO, Geneva (June-September 2011); and Museum Ludwig, Cologne (November 2011-May 2012).
- 38 The word burkini as a variation on the word bikini, suggests that the bikini is a schematic ur-form, along with the bodies that wear it, and that all other bodies are variations.
- 39 Joanne Tatham *Heroin Kills; context and meaning in contemporary art practice*, University of Leeds, 2004.
- 40 Elizabeth Price ‘Excerpts from *sidekick*’, *Journal of Visual Art Practice*, 2:1-2, 2002, pp.108-112.

- 41 Katrina Palmer *Reality Flickers. Writing With Found Objects And Imagined Sculpture*, Royal College of London, 2011.
- 42 Marcel Dot was judged to have “captured glamour without falling into it.” Quoted by Fern Bayer in ‘Uncovering the Roots of General Idea: A Documentation and Description of Early Projects 1969-1975’, *The Search for the Spirit: General Idea 1969-1975*, Art Gallery of Ontario, Toronto, 1997, p.74.
- 43 *Myways* edited by Rita Macbride and David Gray, Arsenal Pulp Press, Vancouver; Whitney Museum of American Art, New York; Printed Matter, Inc., New York, 2006.
- 44 Lynne Tillman *The Madame Realism Complex*, Semiotext(e), New York, 1992.
- 45 Andrea Fraser in conversation with Chris Dercon, Tate Modern London, 28th November 2013. Available at <http://www.tate.org.uk/context-comment/video/andrea-fraser-conversation-chris-dercon>
- 46 Lee Lozano’s ‘word pieces’ as referred to by Helen Molesworth in ‘Tune in, turn on, drop out: the rejection of Lee Lozano’, *Art Journal*, Volume 61, No.4, Winter 2002, pp.64-71.
- 47 The protagonist of J-K Huysmans’ *La-Bas*, a writer disillusioned by the “interminable inventories of furniture” produced by the scientific observation of the Naturalist school, is drawn into occult practices while researching a biography of Gilles de Rais.

PROLOGUE

July 2013. GLASGOW PROJECT ROOM.

An artist-run gallery.

The gallery is approximately 7x7m². Facing the door is a large bay window with flat windows on either side. The gallery is on the first floor of the building and the window looks out over Trongate, one of the main thoroughfares running east from the city centre. Across the street is a large area of ground where several buildings have been demolished. One building remains standing and scaffolding is currently being constructed around it.

She is sitting on the wide windowsill. She is leaning back against the glass and looking inwards at the empty gallery. The sash window is wedged open at the bottom and there is a warm breeze coming in to the room. It moves the half-full plastic carrier bag next to her. She takes two small pieces of fabric from the bag. These are offcuts from items made for recent exhibitions and performances.

Holding these orange and purple scraps of fabric in her hands she thinks about how her materials have changed over the past few years. 'Materials' she thinks, and she closes her fingers around the fabric... This seems too slippery and light.

She opens the bag again and takes out another scrap of fabric, a piece of grey silk jersey. She holds out all three pieces at arms length. 'Materials' she repeats as she looks at the three rough shapes in her hands. The orange fleecy sweatshirt, the purple cotton drill and the grey silk jersey.

The orange fleecy sweatshirt is an offcut from a tracksuit, the purple cotton drill an offcut from a curtain, and the grey silk jersey an offcut from two vests.

'Materials' or 'means'? She weighs up the two words in her hands. She looks down again at the bundle of scraps and then slowly picks it apart.

She closes her eyes and feels the odd offcut shapes in both of her hands: the smooth silk jersey, the heavier texture of the cotton drill and the soft fleecy sweatshirt...

She imagines the scraps of fabric as the overlapping shapes of a Venn diagram, outlining the context of the study. She moves the scrap of purple cotton drill into her left hand. This is SCULPTURE. This is the broad field. She closes her fingers tightly around it and takes a deep breath. She hears the CLANG of scaffolding being constructed across the street.

In her right hand she rubs together what she thinks are the other shapes in the diagram: PERFORMANCE - nominally a triangular orange scrap of fleecy sweatshirt - and another silky grey shape. She transfers the roughly triangular orange shape to her left hand.

She holds the grey shape apart and then transfers it across. This inflected the others. But what was it? Could it even be defined at this point? Maybe it would be just that, an indefinable grey shape that hovered over the project, rubbing up against the other shapes?

She leans back against the glass, turning her head to the left for a moment to look down the street. She turns back.

She holds the scraps again at arm's length and, tries to plot these conditions as a three-dimensional constellation. She moves the purple scrap close to her left eye, holds the orange scrap out to her right and drops the grey scrap onto her knee. She then moves it onto her foot and stretches her leg out straight.

A CLANG! of scaffolding, she breathes in.

She lies down along the windowsill, the scraps of colour dotted around her body. A warm breeze passes over her. Things had changed.

CLANG!

—

One week later. GLASGOW PROJECT ROOM.

The room is still as it was.

She enters the gallery, walks across to the windowsill and puts down a plastic carrier bag. The scaffolding surrounding the building opposite is complete and a blue tarpaulin has been drawn up to the top. Parts of the roof have been removed. When she opens the window she can hear the clatter of materials being thrown down a long plastic chute into a skip below.

She takes the bag over to the back wall and sits on the floor, facing the large bay window. A week ago she had handed the bag of fabric scraps to a costume maker. This morning she had collected a bag of eight bikinis in her own size. All in the classic bikini design: briefs and a top made up of two triangles with string ties.

She removes them from the bag. They are in two neat piles, triangles folded on top of triangles in one, briefs in the other.

She had asked Jan to make as many as she could from the available fabric. There are three in the Orange Martini fabric, three in the Purple Martini fabric and two in the Grey Martini fabric. Tops and briefs all have a brownish-pink 'flesh'-coloured lycra lining.

The front of one of the grey pairs of briefs is patched together from the last remaining scraps and this makes it a slightly lumpy object that sits uneasily with the smoothness of the rest.

The blue polythene tarpaulin flaps and rustles with the breeze.

She stands up, leaving the bikinis in three piles on the floor, and walks over to the window. She puts her hands flat on the wide windowsill and leans forward towards the glass. On the large area of ground opposite, where several buildings have already been demolished, there is a large pile of rubble that is slowly being cleared.

The area is fenced off on all sides. To the right of it runs a street of bars and restaurants with seating outside. One of the bars has a gold and black sign that catches the light as it swings back and forth.

She looks up and down the Trongate. On this side of the street she couldn't see the row of shops but she knew them in order – Specsavers, Poundland, Tesco, Glasgow Housing Association, McDonald's, Cashino, Savers, British Heart Foundation, Bo Peep's Knitwear, TJ Hughes, McDonald's Bakeries, Mitchell's Amusements...

On the opposite side of the road the upper floors of some of the buildings are derelict, with buddleia and other plants growing out of cracks in the window frames. The windows of one of the buildings are boarded up with chipboard which is roughly the same colour as the sandstone. This makes it appear perfectly sealed, like a cast object.

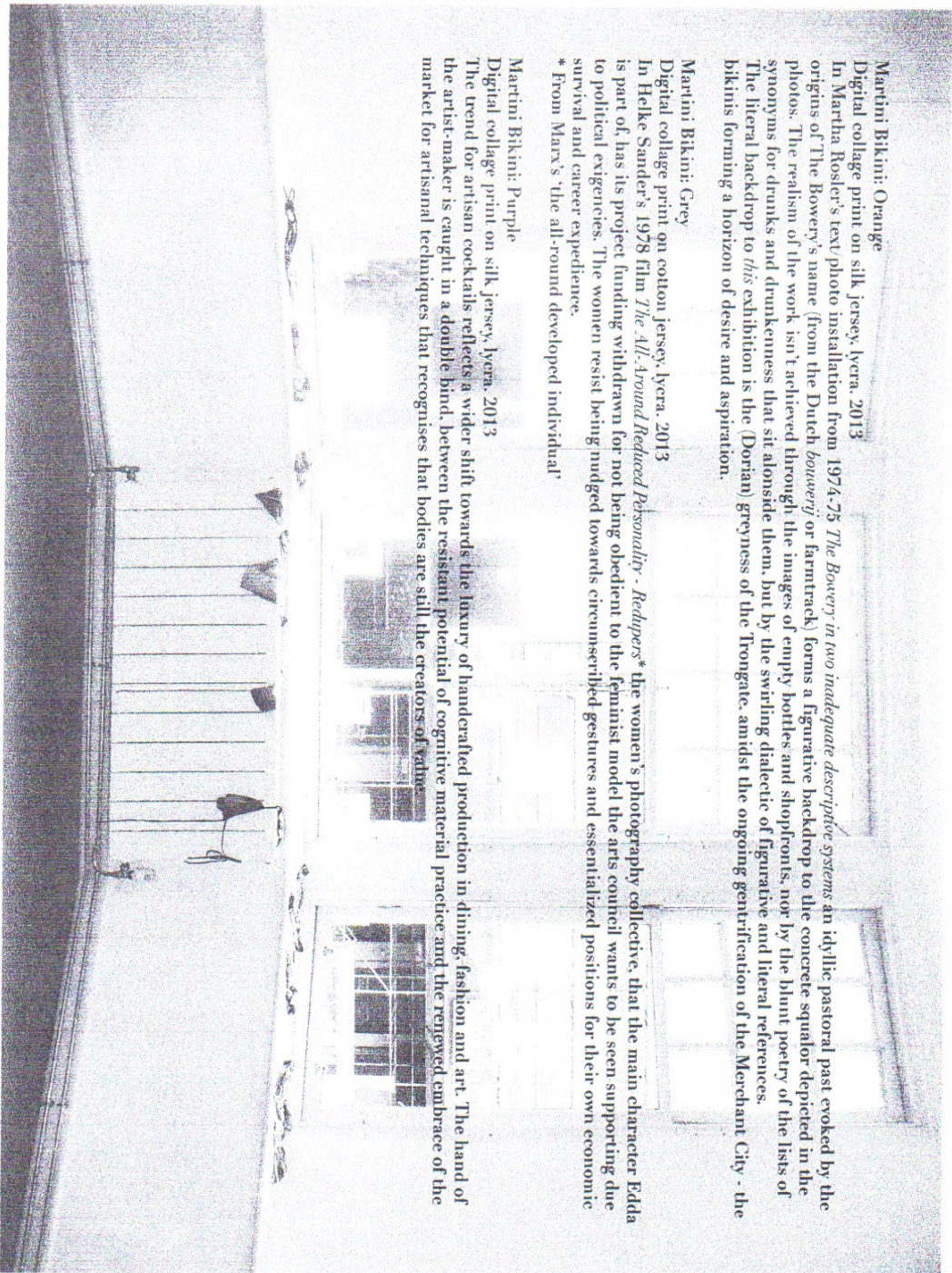
On the ground levels of these buildings however are small independent shops – Dee's of Glasgow, Istanbul Barbers, American Nails, Abbey Chemists... She looks at each shopfront in turn then walks back to the bikinis.

The installation happens quickly. She takes the bikinis along to the first floor toilets and puts them all into the sink. She soaks them with water, wrings them out, puts them back in the carrier bag then goes back along to the gallery.

She places them along the windowsill and along the radiators.

The next day she comes back and takes a photo from the centre of the back wall looking across at the window. She prints the photo out on an A4 piece of paper. On top of this in red text she prints three paragraphs relating to her research questions, each nominally linked to one of the three fabric designs. She tapes this to the wall facing the window.

RUSTLE



Martini Bikini: Orange

Digital collage print on silk jersey. Ivrea. 2013

In Martha Rosler's text/photo installation from 1974-75 *The Borey in two inadequate descriptive systems* an idyllic pastoral past evoked by the origins of The Borey's name (from the Dutch *bouweij* or farmland) forms a figurative backdrop to the concrete squalor depicted in the photos. The realism of the work isn't achieved through the images of empty bottles and shopfronts, nor by the blunt poetry of the lists of synonyms for drunks and drunkenness that sit alongside them, but by the swirling dialectic of figurative and literal references. The literal backdrop to *this* exhibition is the (Dorian) greyness of the Trongate, amidst the ongoing gentrification of the Merchant City - the bikinis forming a horizon of desire and aspiration.

Martini Bikini: Grey

Digital collage print on cotton jersey. Ivrea. 2013

In Helke Sander's 1978 film *The All-Around Reduced Personality - Redupers** the women's photography collective, that the main character Edda is part of, has its project funding withdrawn for not being obedient to the feminist model the arts council wants to be seen supporting due to political exigencies. The women resist being nudged towards circumscribed gestures and essentialized positions for their own economic survival and career expedience.

* From Marx's 'the all-round developed individual'

Martini Bikini: Purple

Digital collage print on silk jersey. Ivrea. 2013

The trend for artisan cocktails reflects a wider shift towards the luxury of handcrafted production in dining, fashion and art. The hand of the artist-maker is caught in a double bind, between the resistant potential of cognitive material practice and the renewed embrace of the market for artisanal techniques that recognises that bodies are still the creators of value.

fig.1 Handout, *Abs Minumum*, Glasgow Project Room, 2013.

April 2015. DUNDEE CONTEMPORARY ARTS.

She is kneeling on the floor of Gallery 2, a large white space with high windows. She is sharing the gallery with Zoe Williams, whose video works are behind a silver gauze dividing the space, and Maripol, whose work extends from Gallery 1 into Gallery 2, providing a framework for the whole exhibition.

Gallery 1 looks part-gallery, part-boutique with a clothes rail of Maripol's latest collections with Joyrich and Each x Other, and domed vitrines displaying her jewellery and shoe designs. There are also vitrines containing magazines and album covers featuring her work as a stylist, and on the walls digitally reproduced Polaroid portraits of artists, musicians, friends.

She is putting the finishing touches to a sculptural installation in three parts: *The Bathers / Edge of Town / Crème de Menthe*. She has been painting a small length of copper pipe running from a radiator valve to the floor. She has attached two similar radiators to the wall but this one is freestanding. It defines a space, a room within a room.

She is peeling off the masking tape around the pipe when Maripol enters the gallery. The curator is also in the gallery and he introduces Maripol to the installation team. She continues her preparations, letting them talk for a while, peeling the tape off carefully. Everything is in place.

Maripol is wearing a red shirt and is being charming to everyone. Maripol moves into the space defined by the radiators, scanning the scene. Maripol approaches and says:

"You must tell me, what is the concept of your work?!"

Is it like...girl gets drunk and goes swimming..?"

END

SPRING/SUMMER 2015

MARIPOL CLARE STEPHENSON ZOE WILLIAMS

SAT 4 APRIL — SUN 21 JUNE 2015

DCA

Dundee Contemporary Arts

SPRING/SUMMER 2015



MARIPOL
CLARE STEPHENSON
ZOE WILLIAMS

Sat 4 April – Sun 21 June

An exhibition of works by influential artist and designer Maripol and contemporary Scotland-based artists Zoe Williams and Clare Stephenson.

DCA
Dundee Contemporary Arts

Open daily
11:00 – 18:00
Open late Thu 20:00
Admission free

152 Nethergate
Dundee
DD1 4DY
www.dca.org.uk



ALBA | CHRUTHACHAL

DUNDEE
ONE CITY. MANY DISCOVERIES

Maripol self portrait with Pantone markers, 1980. Polaroid by Maripol®, all rights reserved.

Scottish Charity no. SC026631

SPRING/SUMMER 2015



MARIPOL CLARE STEPHENSON ZOE WILLIAMS

Sat 4 April – Sun 21 June
An exhibition of works by influential artist and designer Maripol and contemporary Scotland-based artists Zoe Williams and Clare Stephenson.

DCA
Dundee Contemporary Arts

Open daily 11:00 – 18:00
Open late Thu 20:00
Admission free

Welcome

This season, we're delighted to bring colour and glamour into our galleries, from the work of legendary Polaroid artist, fashion designer and stylist Maripol to sculptural installations by Clare Stephenson and video, prints and objects by Zoe Williams. Cultural production across artforms usually tends to be kept separate, but this exhibition presents fashion, art, film, photography, sculpture, jewellery and prints together.

Spring / Summer 2015 charts the iconic work of Maripol from the late 1970s right up to the present. From Fiorucci to Marc Jacobs – and from Madonne to Grace Jones, via Basquiat, Warhol and Keith Haring – Maripol has exerted a huge influence on fashion, photography and art for nearly 40 years. Born in France, but based in New York since the 1970s, Maripol is renowned for her work styling and photographing iconic figures in the 1980s art scene. We are delighted to be presenting a selection of her photographs, garments and jewellery.

The glamour and sensuality of Maripol's work is echoed in that of artists Zoe Williams and Clare Stephenson, who will show a selection of new and recent works. Zoe Williams uses opulent materials – mother-of-pearl, silks, gold – to explore the seductive representation of luxury in contemporary culture. *Spring / Summer 2015* will include her signature video work *Drench*. Born in Salisbury, Williams lives and works in Glasgow. Clare Stephenson will show newly-commissioned iterations of both her *Venetian Cocktail Glasses* and *Martini Bikinis* series. Stephenson was born in Newcastle and studied sculpture at Duncan of Jordanstone College of Art and Design; she lives and works in Glasgow.

DCA Shop will be selling a selection of Maripol jewellery, books and DVDs throughout the exhibition. A series of events, talks, workshops and screenings accompanies *Spring / Summer 2015*; read on to find out more.

Graham Donke
Exhibitions Curator

Talks and Events

Book your place on 01382 909 900. For more info:

Meet the Artists

Fri 3 April, 18:00. Galleries.
Free, but please book in advance.
Join Maripol, Clare Stephenson and Zoe Williams with Graham Donke, Exhibitions Curator at DCA, for a special introductory conversation and tour of the exhibition.

After-party

Fri 3 April, 21:00
Centrespace, DCA. Free, drop in.
Celebrate the opening of our new exhibition with a pop-up bar and DJ sets from Ben 'Jack Your Body' Robinson and John AKA John, inspired by the artists.

BSL Int

Wed 6 May
Galleries
Drop in for a tour of the cup of time exhibition
quester by exper interpret

Senior C

Tue 12 May
Free, but
This evening visit the exhibition
Gallery / thought



Maripol was taking selfies with Polaroid cameras in the 1980s and styled Madonna's iconic look. The New York stylist and artist talks to Susan Mansfield about her DCA show

Earlier this year, Dundee Contemporary Art curator Graham Donkhe boarded a flight back from New York with a very special suitcase. His cargo was a selection of clothing, jewellery and photographs by the legendary stylist Maripol.

"It was the safest and easiest way of doing things," he says. "I never felt my flight. There was a frisson of excitement for me in having more stylish things than usual in my suitcase."

Donkhe has achieved something of a coup in bringing Maripol's work to DCA, to be shown in Scotland for the first time. Born in France, but resident in New York since 1976, she has amassed a stylish photographic archive and jewellery design, and was behind Madonna's *Like A Virgin* look, inspiring a decade of bracelets and crucifixes. Her iconic Polaroid photographs captured the spirit of 1980s New York.

Bodily, Donkhe is showing her work along with that of two Glasgow-based contemporary artists, Clare Stephenson and Zoe Williams in a show which brings together art, film, photography and fashion.

"We've called it Spring/Summer 15, which is a calling card to say that you're going to come in and it's going to be an explosion of colour and glamour," he says. "To me, it's an exhibition about the multi-hyphenated descriptions required to describe artistic creativity. In real terms, these are just creative artists working with leading edge techniques for the show was a chance to work with one of his heroes, a "dream come true."

"She was so generous with her time, and she was interested in this project because it's not just someone coming, saying, 'I only want to show the photographs,' or 'I want you to design something.' This exhibition quite honestly wants to place it in the body of work, but also made by younger artists now, to say she is a touchstone for that kind of work."

"She is just as vital and culturally involved as she ever was, she's working on a new film, she's making music, she's putting out amazing

collections. In some ways, she is not as recognised as she should be in the art world, but I think that's changing. The show really does justice to the Maripol archive and shows how relevant it is to contemporary practice."

Speaking on the phone while on a visit to Paris, Maripol says: "The fashion press are so keen on people like me in the show, actually I do new work all the time." And she does – recent work includes a documentary on artist Keith Haring, a collection of jewellery for Marc by Marc Jacobs, and a capsule collection of clothing for her cool young French fashion house Eché X-Other. She is in demand as a photographer, shooting in Poland for fashion magazines.

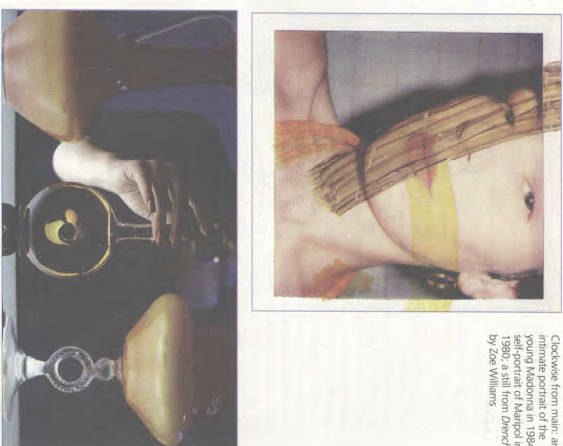
"I'm not a fashion photographer, I'm a portraitist, that is extremely difficult with Polaroids. I'm always doing portraits of people. My photographs and art go on, it's only the time that I'm rushing after, when we get older – or time goes faster."

Maripol moved to New York in 1976 as an art graduate and settled in downtown Manhattan, a city then on its uppers, but vibrant with the underground scene. She met her boyfriend, photographer, her friend, Bertoglio, hung out at the Garage, Andy Warhol's Studio 54 and Max's Kansas City with actors and performance artists and musicians.

Maripol got her first Polaroid camera in 1977 and began to photograph their friends: Warhol, Madonna, Jean-Michel Basquiat, film director Vincent Gallo, singer Klaus Nomi.

Maripol's Polaroids are now in demand globally, especially by younger artists. She says she was experimenting, just as artists do now, exploring the technology of the time – the Polaroid camera, the Xerox machine – scribbling on her Polaroid images with marker pen and nail varnish, or turning the camera around to take instant self-portraits.

"It is with you do with an iPhone now, you take a picture, you post it, it's going out, taking pictures as fast as I'd was making photos or jewellery, I could take pictures of those, exactly like Instagram. I refused for two or three years to be on Instagram. My son finally said, 'You need to do this, you're a photographer'." Did



Clockwise from main: an intimate portrait of the artist; a self-portrait of Maripol in 1980; a still from *Dreich* by Zoe Williams

Still in fashion

she think she was making art? "No, I never took pictures in a calculated way, if I did I would be better off if it's a witness of the time."

Donkhe says the Polaroids deserve to be regarded as artworks. They are instant, but they are also incredibly well composed. I see

Maripol's Polaroids are now in demand globally, especially by younger artists. She says she was experimenting, just as artists do now, exploring the technology of the time – the Polaroid camera, the Xerox machine – scribbling on her Polaroid images with marker pen and nail varnish, or turning the camera around to take instant self-portraits.

"It is with you do with an iPhone now, you take a picture, you post it, it's going out, taking pictures as fast as I'd was making photos or jewellery, I could take pictures of those, exactly like Instagram. I refused for two or three years to be on Instagram. My son finally said, 'You need to do this, you're a photographer'." Did

got dressed in the morning?" and I said, 'As long as it takes you'. They would call me 'Coco' which was so funny, if I did I would be better off if it's a witness of the time."

Donkhe says the Polaroids deserve to be regarded as artworks. They are instant, but they are also incredibly well composed. I see

Maripol's Polaroids are now in demand globally, especially by younger artists. She says she was experimenting, just as artists do now, exploring the technology of the time – the Polaroid camera, the Xerox machine – scribbling on her Polaroid images with marker pen and nail varnish, or turning the camera around to take instant self-portraits.

"It is with you do with an iPhone now, you take a picture, you post it, it's going out, taking pictures as fast as I'd was making photos or jewellery, I could take pictures of those, exactly like Instagram. I refused for two or three years to be on Instagram. My son finally said, 'You need to do this, you're a photographer'." Did

“The thing that bothers me is when people stick me in the past, when actually I do new work all the time”

bracelets, and to style Debbie Harry for *Parade! Live*. She was the driving force behind the cult film, *Downtown 81*, made in 1981 with the young John-Michel Basquiat, but not released until 2000.

The DCA exhibition will celebrate Maripol's style, then and now, with clothing and jewellery, as well as photographs, sketches, posters and film.

The show, which opens at Dundee Contemporary Arts, will feature Maripol's sculptural installations and Zoe Williams' films. Williams, who graduated from Glasgow School of Art's MFA course in 2012, says she's delighted to be showing with Maripol. Her film

Dreich, made for her MFA show, echoes the 1980s sensibility, and her new film made for the DCA show, *Flece*, also addresses themes which strike a chord with Maripol's work. "Maripol's style is very distinctive, so in a way you can't do something relating to that too directly," says Williams. "But *Flece* is very much about the same themes, those materials, textures and how they might be used in relation to the body."

Donkhe adds: "I fitted like a glove to put these artists in together. The sensuality and the glamour aspect is there, that peace-of-mind of a catwalk runs through the exhibition. I think all the work has been, and Christmas and personally. People are in for a treat."

Maripol, Zoe Williams and Clare Stephenson: Spring/Summer 15, Dundee Contemporary Arts, today until 21 June

4 APRIL 2015 weekendlife

studio international

Visual Arts, Design and Architecture



Maripol. Debbie Harry in the Loft, 1980.
Polaroid. © Maripol, all rights reserved.



Maripol. Self portrait with Pantone markers, 1980.
Polaroid. © Maripol, all rights reserved.

Published 16/04/2015

Maripol, Clare Stephenson and Zoe Williams: Spring / Summer 2015

This exhibition of work by Maripol – Polaroid artist, fashion designer and the woman who styled Madonna’s early image – along with sculpture by Clare Stephenson and video by Zoe Williams deliberately blurs the line between artforms

The Dundee Contemporary Arts Centre, Scotland
4 April – 21 June 2015

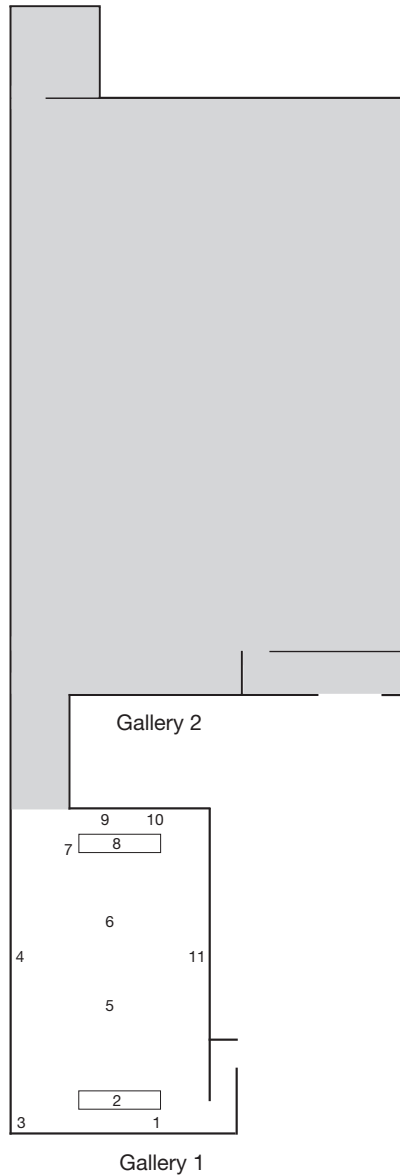
by CHRISTIANA SPENS

Scotland is often in dire need of glamour, and the photographer and stylist Maripol, joined by two young Glasgow-based artists inspired by her work, has put together a dazzling show at the Dundee Contemporary Arts Centre. The evening before the show opened, I went along with my fiancé and our three-month-old baby, Caspian, and was immediately welcomed by a gregarious and charismatic Maripol. Seeing the baby, she came over and took our photo – first with her signature Polaroid camera, and then with a beautiful Leica – and we chatted a little. Our conversation was more about babies than art, but I think I learned more about Maripol through this enchanting brief encounter than I would have done through direct questions about polaroid art (which I’m sure have been asked many times already anyway).

SPRING/SUMMER 2015

MARIPOL CLARE STEPHENSON ZOE WILLIAMS

SAT 4 APRIL — SUN 21 JUNE 2015



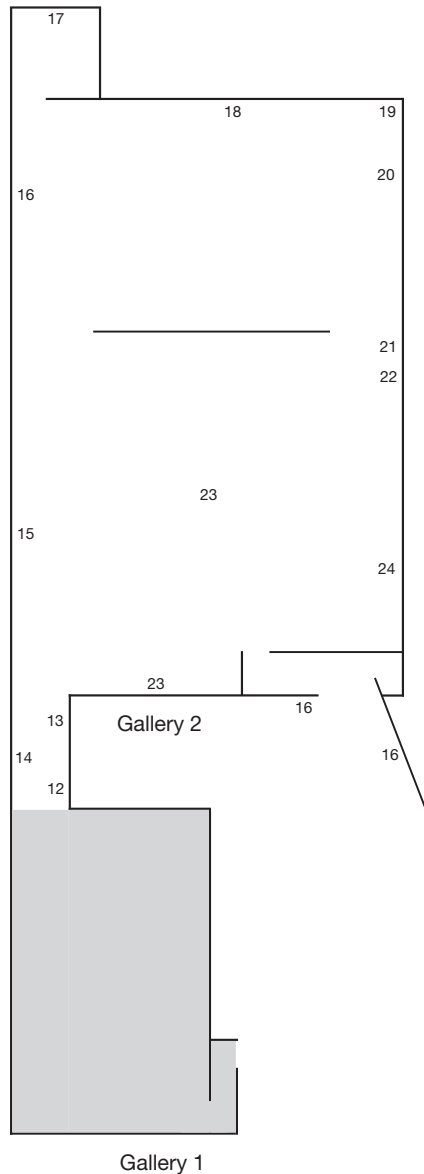
GALLERY 1

MARIPOL

1. 12 x *Stripes* print, 1976 / Printed 2000
2. Table
Assorted Maripol publications 1990 - 2010
Selection of t-shirts from Maripol / EACH x OTHER Winter 2014 collection
3. Hanging Rails
Jumpsuit, shirt, t-shirt dress from Maripol / EACH x OTHER Winter 2014 collection
T-shirt from Maripol / EACH x OTHER Winter 2015 collection
T-shirt from SLY Summer 2015 collection
Three t-shirts from Fiorucci / love therapy 2003 collection
Leopard print sweatpants and back pack from JOYRICH / Maripol Winter 2014 collection
4. Photographs (left to right)
1983, 15 Year Anniversary Fiorucci
Self Portrait with Pantone markers
Maripol Wearing Wig
Grace Jones
Madonna, outfitted by Maripol
Patti Astor
Klaus Nomi
Deborah Harry
Maripol Self Portrait
Little Red Riding Gel Polaroid with nail polish
All Inkjet print on photographic paper
- 5-6. Suspended Cases
White leather jacket with studs and Polaroid print lining from Maripol / EACH x OTHER Winter 2015 collection
Black and white bomber jacket with Polaroid print from JOYRICH / Maripol Winter 2014 collection
7. Perspex Dome
Satin Polaroid print shoes from Eugène Riconneaus / Maripol Winter 2015 collection
8. Table
Whip Rubber necklace (vintage 1980s); Vintage brace neck artpiece with color hair samples; Paper Clip necklaces and bracelets; Bobby Pin necklace; Atomic Necklace; t-shirt from Maripol / EACH x OTHER Winter 2015 collection; rubber bracelets; Perspex bracelet; rubber earrings (all Maripol/Marc Jacobs 2010) and Slinky bracelet
9. *Maripolitan* print
10. Maripol photographed by Edo Bertoglio
11. 312 Polaroids printed onto canvas

All works courtesy of Maripol

SPRING/SUMMER 2015
MARIPOL CLARE STEPHENSON ZOE WILLIAMS
SAT 4 APRIL — SUN 21 JUNE 2015



GALLERY 2

MARIPOL

12-13. Vitrines
EACH x OTHER Calendar Box 2015; Maripol and Leonard
Lasry *Love Each Other* CD, 2014 (audio played through
headphones)

Maripol jewellery and assorted 1980s Madonna vinyl records
styled by Maripol; Peace sign set black (vintage 1980s);
Chain necklace and bracelet made on-site; Maripol/Marc
Jacobs earrings and bracelets

14. Screenprint from an original drawing by Maripol, 2015

15. 36 Polaroids printed as 4 grids of 9
All Inkjet print on photographic paper

16. Warhol printed fabric; Madonna printed fabric; Maripol
printed fabric; Basquiat printed fabric

17. Ancillary Gallery
Looped slide show of Maripol Polaroids edited by Rayographic

All works courtesy of Maripol

ZOE WILLIAMS

18. **Drench** 2012
HD Video with soundtrack, 4m 58s, synchronised with *Fleece*
With thanks to DOP Edward Tucker, Pavel Dousek, Romany Dear, Sam
Bellacosa, Ashanti Harris, Dunja Herzog, Emily Donnini, Claudia Nova,
Pedro Brito and Alberta Whittle.

19. **Muzzle**, 2015
Photo etching on mirrored Perspex

20. **Fleece**, 2015
HD Video with soundtrack, 3m 44s, synchronised with *Drench*
With thanks to DOP David Liddell, Natalie McGowan, Abigale Neate
Wilson, Urara Tsuchiya and Hospitalfield Arts, Arbroath.

21. **Drizzle**, 2015
Photo etching

22. **Movements in Love**, 2015
Lenticular Print, chameleon painted frame
Courtesy the artist and Antoine Levi, Paris

CLARE STEPHENSON

23. **The Bathers / Edge of Town / Crème de Menthe**, 2015
Radiators, bikinis (digital collage print on silk jersey, lycra) /
found props (wood and paint), bucket, wood / aerosol paint on
wood, MDF

24. **Untitled (Electric Blue 4)**, 2013
Aerosol paint and pencil on recycled paper
Courtesy the artist and Linn Lühn, Dusseldorf

SPRING/SUMMER 2015

MARIPOL CLARE STEPHENSON ZOE WILLIAMS

SAT 4 APRIL — SUN 21 JUNE 2015

MAINTENANCE INSTRUCTIONS

CLARE STEPHENSON

The Bathers / Edge of Town / Crème de Menthe

Bikinis to be sprayed with water twice a day, just before the gallery opens at 10am, at 2pm and at 6pm on a Thursday. This may need to be done more frequently as it becomes warmer in May and June. They will be in different stages of wetness and dryness during the day but they should not be allowed to dry out completely.

Plant spray bottle and cloth are in the storage cupboard between Galleries 1 & 2.

Directions: Check the nozzle of the plant spray is half way between 'jet' and 'mist' spray. Too strong a jet of water will move the bikinis out of position, a mist spray will spread around them. If this happens please refer to photographs, move the bikinis back into position or wipe off any surrounding mist spray with the cloth.

Bikinis on radiators (1.1, 1.2, 1.4) – start by spraying the parts of the bikini on the top of the radiator. This will weigh it down and keep it in its original position. Hold the bottle close to the bikini and slowly spray the entire surface until it is saturated with water.

To wet the strings of the bikini tops that are hanging down the sides of two of the radiators, gather the strings up in one hand. Cup this hand so that the water remains within it and, holding the nozzle close to, spray the strings until they are evenly saturated. Gently release the strings until they are back in position.

Bikinis in pile on floor (1.3) – start from the centre of the pile and work outwards. Holding the bottle close to the bikinis ensure that each item is evenly saturated. Continue to spray until the centre of the pile is saturated all the way through and water is starting to gather in small pools around the outside.

Check that in the Edge of Town section (1.5), none of the small lengths of timber in the rubble bucket have been moved or removed.

Check that in the Crème de Menthe section (1.6 – 2), none of the martini sculptures have been moved. The yellow bikini briefs in this section (1.6) are to remain dry.

DCA

Dundee Contemporary Arts



The Bathers 1.1, 1.2



The Bathers 1.1



The Bathers 1.2



The Bathers 1.3, 1.4



The Bathers 1.3



Edge of Town / The Bathers / Crème de Menthe 1.3-2
(back wall, right: Zoe Williams 1.3, 1.4)



1.4 Edge of Town / The Bathers



Edge of Town 1.5, 1.6



Crème de Menthe 1.7, 1.8, 1.9, 2



1.8



The Bathers / Crème de Menthe / Edge of Town 1.2-2
(back wall: Maripol 2.2)

SPRING/SUMMER 2015

MARIPOL CLARE STEPHENSON ZOE WILLIAMS

SAT 4 APRIL — SUN 21 JUNE 2015

CONDITION REPORT

CLARE STEPHENSON

The Bathers / Edge of Town / Crème de Menthe

PERFORMANCE STANDARDS

Good Condition: Generally as new or in reasonable condition with only minor wear and tear.

Fair Condition: Showing signs of wear and tear and/or minor defects, which, although they do not affect performance, may require some maintenance or remedial works within 3 years.

Poor condition: Showing signs of major wear and tear and/or defects which are either already affecting performance or are likely to do so within the near future, and hence remedial works are required.

DCA

Dundee Contemporary Arts

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5.30-6pm Friday 3rd April 2015.

Weather conditions in Dundee at time of report: Cloudy. 9°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is freshly painted. Bikinis are new and are wet. Colours are rich and bright. Image definition is good. Trickle and droplets of water on sides and top of radiator and pools of water collecting on floor below.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is freshly painted. Bikini briefs are new and are wet. Colours are rich and bright. Image definition is good. Trickle and droplets of water on sides and top of radiator and pools of water collecting on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5.30-6pm Friday 3rd April 2015.

Weather conditions in Dundee at time of report: Cloudy. 9°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good - Bikinis are new and are wet. Colours are rich and bright. Image definition is good. Water has collected at the edge of the pile and there are droplets and splashes of water around it.
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in same fabric	Good - Radiator is new. Copper pipe is freshly painted. Bikini is new and is wet. Colours are rich and bright. Image definition is good. Trickle and droplets of water on sides and top of radiator and pools of water collecting on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5.30-6pm Friday 3rd April 2015.

Weather conditions in Dundee at time of report: Cloudy. 9°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5.30-6pm Friday 3rd April 2015.

Weather conditions in Dundee at time of report: Cloudy. 9°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop. Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5.30-6pm Friday 3rd April 2015.

Weather conditions in Dundee at time of report: Cloudy. 9°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5.30-6pm Friday 3rd April 2015.

Weather conditions in Dundee at time of report: Cloudy. 9°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One large timber frame bracketed to the floor.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. The third sculpture has no slats.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5.30-6pm Friday 3rd April 2015.

Weather conditions in Dundee at time of report: Cloudy. 9°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12midnight-12.30am Saturday 4th April 2015.

Weather conditions in Dundee at time of report: Cold and clear. 7°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is freshly painted. Bikinis are new and are damp. Colours are rich and bright. Image definition is good.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is freshly painted. Bikini briefs are new and are damp. Colours are rich and bright. Image definition is good.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12midnight-12.30am Saturday 4th April 2015.

Weather conditions in Dundee at time of report: Cold and clear. 7°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good - Bikinis are new. The centre of the pile has retained a lot of moisture. Items near the edge are slightly damp. Colours are rich and bright. Image definition is good.
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in same fabric	Good - Radiator is new. Copper pipe is freshly painted. Bikini is new and is damp. Colours are rich and bright. Image definition is good.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12midnight-12.30am Saturday 4th April 2015.

Weather conditions in Dundee at time of report: Cold and clear. 7°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12midnight-12.30am Saturday 4th April 2015.

Weather conditions in Dundee at time of report: Cold and clear. 7°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop. Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12midnight-12.30am Saturday 4th April 2015.

Weather conditions in Dundee at time of report: Cold and clear. 7°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12midnight-12.30am Saturday 4th April 2015.

Weather conditions in Dundee at time of report: Cold and clear. 7°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One large timber frame bracketed to the floor.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. The third sculpture has no slats.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12midnight-12.30am Saturday 4th April 2015.

Weather conditions in Dundee at time of report: Cold and clear. 7°C. Humidity: 87%. Wind: E 1.864mph

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1.30-2pm Tuesday 7th April 2015.

Weather conditions in Dundee at time of report: Sunny. 16°C. Humidity: 53%. Wind: WNW 14.293mph

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is freshly painted. Bikinis are new and are damp. Colours are rich and bright. Image definition is good. Small pools of water on floor below.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is freshly painted. Bikini briefs are new and are damp. Colours are rich and bright. Image definition is good. Small pools of water on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1.30-2pm Tuesday 7th April 2015.

Weather conditions in Dundee at time of report: Sunny. 16°C. Humidity: 53%. Wind: WNW 14.293mph

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good - Bikinis are new. In the centre of the pile bikinis are wet. Colours are rich and bright. Image definition is good. Tops and bottoms near the edge of the pile are damp. Bikini top strings at the very edges of the pile show signs of drying out. Colours are less rich but image definition is still good.
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in same fabric	Good - Radiator is new. Copper pipe is freshly painted. Bikini is new and slightly damp. Colours are less rich and bright compared to wet bikinis in 1.3. Image definition is still good.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1.30-2pm Tuesday 7th April 2015.

Weather conditions in Dundee at time of report: Sunny. 16°C. Humidity: 53%. Wind: WNW 14.293mph

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1.30-2pm Tuesday 7th April 2015.

Weather conditions in Dundee at time of report: Sunny. 16°C. Humidity: 53%. Wind: WNW 14.293mph

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop. Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1.30-2pm Tuesday 7th April 2015.

Weather conditions in Dundee at time of report: Sunny. 16°C. Humidity: 53%. Wind: WNW 14.293mph

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1.30-2pm Tuesday 7th April 2015.

Weather conditions in Dundee at time of report: Sunny. 16°C. Humidity: 53%. Wind: WNW 14.293mph

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One large timber frame bracketed to the floor.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. The third sculpture has no slats.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1.30-2pm Tuesday 7th April 2015.

Weather conditions in Dundee at time of report: Sunny. 16°C. Humidity: 53%. Wind: WNW 14.293mph

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Saturday 11th April 2015.

Weather conditions in Dundee at time of report: Clear. 9°C. Humidity: 68%. Wind: W 24.235mph

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is freshly painted. Bikinis are new and are wet. Colours are rich and bright. Image definition is good. Trickle and droplets of water on sides and top of radiator. Pools of water collecting on floor below.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is freshly painted. Bikini briefs are new and are wet. Colours are rich and bright. Image definition is good. Trickle and droplets of water on sides and top of radiator. Small pool of water collecting on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Saturday 11th April 2015.

Weather conditions in Dundee at time of report: Clear. 9°C. Humidity: 68%. Wind: W 24.235mph

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good - Bikinis are new and are wet. Colours are rich and bright. Image definition is good. Water has collected at the edge of the pile and there are some droplets of water around it.
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in same fabric	Good - Radiator is new. Copper pipe is freshly painted. Bikini is new and is wet. Colours are rich and bright. Image definition is good. Trickle and droplets of water on sides and top of radiator and droplets of water dripping onto floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Saturday 11th April 2015.

Weather conditions in Dundee at time of report: Clear. 9°C. Humidity: 68%. Wind: W 24.235mph

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Saturday 11th April 2015.

Weather conditions in Dundee at time of report: Clear. 9°C. Humidity: 68%. Wind: W 24.235mph

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop. Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Saturday 11th April 2015.

Weather conditions in Dundee at time of report: Clear. 9°C. Humidity: 68%. Wind: W 24.235mph

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS
 Galleries 1 & 2. April 3rd - June 21st 2015
 Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*
 Report taken between 10-10.30pm Saturday 11th April 2015.
 Weather conditions in Dundee at time of report: Clear. 9°C. Humidity: 68%. Wind: W 24.235mph

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One large timber frame bracketed to the floor.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. The third sculpture has no slats.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS
 Galleries 1 & 2. April 3rd - June 21st 2015
 Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*
 Report taken between 10-10.30pm Saturday 11th April 2015.
 Weather conditions in Dundee at time of report: Clear. 9°C. Humidity: 68%. Wind: W 24.235mph

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12-12.30pm Sunday 12th April 2015.

Weather conditions in Dundee at time of report: Thunderstorms. Low clouds. 7°C. Humidity: 86%. Wind: WSW 16.157mph

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is freshly painted. Bikinis are new and are wet. Colours are rich and bright. Image definition is good. Trickles and droplets of water on sides and top of radiator. Water dripping from bikini top strings and collecting in pools on floor below.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is freshly painted. Bikini briefs are new and are wet. Colours are rich and bright. Image definition is good. Trickles and droplets of water on sides and top of radiator and large droplets of water on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12-12.30pm Sunday 12th April 2015.

Weather conditions in Dundee at time of report: Thunderstorms. Low clouds. 7°C. Humidity: 86%. Wind: WSW 16.157mph

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good - Bikinis are new and are wet. Colours are rich and bright. Image definition is good. Water has collected at the edge of the pile and there are droplets of water around it.
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in same fabric	Good - Radiator is new. Copper pipe is freshly painted. Bikini is new and is wet. Colours are rich and bright. Image definition is good. Water dripping from bikini top strings and collecting in pools on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12-12.30pm Sunday 12th April 2015.

Weather conditions in Dundee at time of report: Thunderstorms. Low clouds. 7°C. Humidity: 86%. Wind: WSW 16.157mph

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12-12.30pm Sunday 12th April 2015.

Weather conditions in Dundee at time of report: Thunderstorms. Low clouds. 7°C. Humidity: 86%. Wind: WSW 16.157mph

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop. Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12-12.30pm Sunday 12th April 2015.

Weather conditions in Dundee at time of report: Thunderstorms. Low clouds. 7°C. Humidity: 86%. Wind: WSW 16.157mph

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12-12.30pm Sunday 12th April 2015.

Weather conditions in Dundee at time of report: Thunderstorms. Low clouds. 7°C. Humidity: 86%. Wind: WSW 16.157mph

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One large timber frame bracketed to the floor.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. The third sculpture has no slats.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 12-12.30pm Sunday 12th April 2015.

Weather conditions in Dundee at time of report: Thunderstorms. Low clouds. 7°C. Humidity: 86%. Wind: WSW 16.157mph

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5-5.30pm Friday 24th April 2015.

Weather conditions in Dundee at time of report: Passing clouds. 18°C. Humidity: 69%. Wind: SW 14.293mph.

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikinis have been repeatedly wet and dried over a three week period and the silk jersey fabric is showing signs of wrinkling in their current almost dry condition. Colours are less saturated. Image definition is still good.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikini briefs have been repeatedly wet and dried over a three week period and the silk jersey fabric is showing signs of wrinkling in their current almost dry condition. Colours are less saturated. Image definition is still good.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5-5.30pm Friday 24th April 2015.

Weather conditions in Dundee at time of report: Passing clouds. 18°C. Humidity: 69%. Wind: SW 14.293mph.

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Fair/Good - Bikinis have been repeatedly wet and dried over a three week period. The pile has retained a lot of water but some of the items near the edge have dried out and some wrinkling of the silk jersey fabric is visible. Colours are less saturated where the fabric has dried out but otherwise remain rich and bright. Image definition is generally good.
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikini has been repeatedly wet and dried over a three week period and the silk jersey fabric is showing signs of wrinkling in their current almost dry condition. Colours are less saturated. Image definition is still good.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5-5.30pm Friday 24th April 2015.

Weather conditions in Dundee at time of report: Passing clouds. 18°C. Humidity: 69%. Wind: SW 14.293mph.

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer. Dust, fluff and hair have gathered on and around the bases

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5-5.30pm Friday 24th April 2015.

Weather conditions in Dundee at time of report: Passing clouds. 18°C. Humidity: 69%. Wind: SW 14.293mph.

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5-5.30pm Friday 24th April 2015.

Weather conditions in Dundee at time of report: Passing clouds. 18°C. Humidity: 69%. Wind: SW 14.293mph.

Item	Name	Description	Condition
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Dust has gathered on and around the bases of the sculptures. Some fluff/hair on the top slats of one sculpture.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5-5.30pm Friday 24th April 2015.

Weather conditions in Dundee at time of report: Passing clouds. 18°C. Humidity: 69%. Wind: SW 14.293mph.

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base is unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5-5.30pm Friday 24th April 2015.

Weather conditions in Dundee at time of report: Passing clouds. 18°C. Humidity: 69%. Wind: SW 14.293mph.

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One timber frame.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. The third sculpture has no slats. Some dust/fluff on and around its base.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 5-5.30pm Friday 24th April 2015.

Weather conditions in Dundee at time of report: Passing clouds. 18°C. Humidity: 69%. Wind: SW 14.293mph.

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed. Fluff and hair have gathered on and around the circular bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Saturday 2nd May 2015.

Weather conditions in Dundee at time of report: Light rain. Haze. 7°C. Humidity: 74%. Wind: E 14.293mph

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Bikinis are new and are wet. Colours are rich and bright. Image definition is good. 'Misting' - tiny droplets of water around bikinis on top and sides of radiator. Trickle of water running down sides of radiator and dripping from strings of bikini top onto floor below.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Bikini briefs are new and are wet. Colours are rich and bright. Image definition is good. 'Misting' - tiny droplets of water around briefs on top and sides of radiator. Trickle of water running down side of radiator and large droplets of water on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Saturday 2nd May 2015.

Weather conditions in Dundee at time of report: Light rain. Haze. 7°C. Humidity: 74%. Wind: E 14.293mph

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good - Bikinis are new and very wet. Colours are rich and bright. Image definition is good. Pools and splashes of water around the pile.
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in same fabric	Good - Radiator is new. Copper pipe is recently painted. Bikini is new and wet. Colours are rich. Image definition is good. 'Misting' - tiny droplets of water around bikinis on top and sides of radiator. Water is trickling down both sides of the radiator and running into small pools on the floor. Water is dripping from ends of bikini top strings into small pools on the floor.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Saturday 2nd May 2015.

Weather conditions in Dundee at time of report: Light rain. Haze. 7°C. Humidity: 74%. Wind: E 14.293mph

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer. Dust, fluff and hair have gathered on and around the bases

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Saturday 2nd May 2015.

Weather conditions in Dundee at time of report: Light rain. Haze. 7°C. Humidity: 74%. Wind: E 14.293mph

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Saturday 2nd May 2015.

Weather conditions in Dundee at time of report: Light rain. Haze. 7°C. Humidity: 74%. Wind: E 14.293mph

Item	Name	Description	Condition
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Dust has gathered on and around the bases of the sculptures. Some fluff/hair on the top slats of one sculpture.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Saturday 2nd May 2015.

Weather conditions in Dundee at time of report: Light rain. Haze. 7°C. Humidity: 74%. Wind: E 14.293mph

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Saturday 2nd May 2015.

Weather conditions in Dundee at time of report: Light rain. Haze. 7°C. Humidity: 74%. Wind: E 14.293mph

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One large timber frame bracketed to the floor.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. The third sculpture has no slats. Some dust/fluff on and around its base.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Saturday 2nd May 2015.

Weather conditions in Dundee at time of report: Light rain. Haze. 7°C. Humidity: 74%. Wind: E 14.293mph

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed. Fluff and hair have gathered on and around the circular bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Friday 8th May 2015.

Weather conditions in Dundee at time of report: Mostly cloudy. 8°C. Humidity: 75%. Wind: E 11.185mph.

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikinis have been repeatedly wet and dried over a five week period and the silk jersey fabric is wrinkled in its current dry condition. Colours are less saturated. Image definition is still good. The lycra lining has retained its form.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikini briefs have been repeatedly wet and dried over a five week period and the silk jersey fabric is wrinkled in its current dry condition. Colours are less saturated. Image definition is still good. The lycra lining has retained its form.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Friday 8th May 2015.

Weather conditions in Dundee at time of report: Mostly cloudy. 8°C. Humidity: 75%. Wind: E 11.185mph.

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Fair/Good - Bikinis have been repeatedly wet and dried over a three week period. The pile has retained moisture in the centre but some of the items near the edge have dried out completely and the silk jersey fabric is wrinkled. Colours are less saturated where the fabric has dried out but towards the centre remain rich and bright. Image definition is still good. The lycra lining has retained its form.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Friday 8th May 2015.

Weather conditions in Dundee at time of report: Mostly cloudy. 8°C. Humidity: 75%. Wind: E 11.185mph.

Item	Name	Description	Condition
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikini has been repeatedly wet and dried over a five week period and the silk jersey fabric is wrinkled in its current dry condition. Colours are less saturated. Image definition is still good. The lycra lining has retained its form.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Friday 8th May 2015.

Weather conditions in Dundee at time of report: Mostly cloudy. 8°C. Humidity: 75%. Wind: E 11.185mph.

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer. Dust, fluff and hair have gathered on and around the bases

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Friday 8th May 2015.

Weather conditions in Dundee at time of report: Mostly cloudy. 8°C. Humidity: 75%. Wind: E 11.185mph.

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Friday 8th May 2015.

Weather conditions in Dundee at time of report: Mostly cloudy. 8°C. Humidity: 75%. Wind: E 11.185mph.

Item	Name	Description	Condition
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Dust has gathered on and around the bases of the sculptures. Some fluff/hair on the top slats of one sculpture.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Friday 8th May 2015.

Weather conditions in Dundee at time of report: Mostly cloudy. 8°C. Humidity: 75%. Wind: E 11.185mph.

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base is unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Friday 8th May 2015.

Weather conditions in Dundee at time of report: Mostly cloudy. 8°C. Humidity: 75%. Wind: E 11.185mph.

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One timber frame.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. The third sculpture has no slats. Some dust/fluff on and around its base.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30pm Friday 8th May 2015.

Weather conditions in Dundee at time of report: Mostly cloudy. 8°C. Humidity: 75%. Wind: E 11.185mph.

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed. Fluff and hair have gathered on and around the circular bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Friday 22nd May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 16°C. Humidity: 59%. Wind: W 29.507mph.

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikinis have been repeatedly wet and dried over a seven week period and the silk jersey fabric is wrinkled in its current dry condition. Colours are less saturated. Image definition is still good. Some discolouration along stitching on parts of tops and briefs The lycra lining has retained its form.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikini briefs have been repeatedly wet and dried over a seven week period and the silk jersey fabric is wrinkled in its current dry condition. Colours are less saturated. Image definition is still good. The lycra lining has retained its form.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Friday 22nd May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 16°C. Humidity: 59%. Wind: W 29.507mph.

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Fair/Poor - Bikinis have been repeatedly wet and dried over a seven week period. The pile has retained a lot of moisture in the centre but some of the items near the edge have dried out and the silk jersey fabric is wrinkled. There is a strong smell of damp when inspecting the pile closely and spots of black mold are visible on the tops and briefs in the centre of the pile. Items at the bottom of the pile haven't been inspected. Colours are less saturated where the fabric has dried out but otherwise remain rich and bright. Image definition is still good. The lycra lining has retained its form.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Friday 22nd May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 16°C. Humidity: 59%. Wind: W 29.507mph.

Item	Name	Description	Condition
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikini has been repeatedly wet and dried over a seven week period and the silk jersey fabric is wrinkled in its current dry condition. Colours are less saturated. Image definition is still good. Some discolouration of parts of the bikini on the top of the radiator, particularly at edges and along stitching The lycra lining has retained its form.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Friday 22nd May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 16°C. Humidity: 59%. Wind: W 29.507mph.

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer. Dust, fluff and hair have gathered on and around the bases

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Friday 22nd May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 16°C. Humidity: 59%. Wind: W 29.507mph.

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Friday 22nd May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 16°C. Humidity: 59%. Wind: W 29.507mph.

Item	Name	Description	Condition
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Dust has gathered on and around the bases of the sculptures. Some fluff/hair on the top slats of one sculpture.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Friday 22nd May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 16°C. Humidity: 59%. Wind: W 29.507mph.

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base is unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Friday 22nd May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 16°C. Humidity: 59%. Wind: W 29.507mph.

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One timber frame.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. The third sculpture has no slats. Some dust/fluff on and around its base.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Friday 22nd May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 16°C. Humidity: 59%. Wind: W 29.507mph.

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed. Fluff and hair have gathered on and around the circular bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 9.30-10am Sunday 24th May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 15°C. Humidity: 62%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good - Bikinis have been repeatedly wet and dried over a seven week period but are currently wet and show no visible signs of deterioration in condition. Colours are rich and bright. Image definition is good. Trickles and droplets of water on sides and top of radiator. Water dripping from strings of bikini top and from briefs is collecting in small pools on floor below.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good - Bikini briefs have been repeatedly wet and dried over a seven week period but are currently wet and show no visible signs of deterioration in condition. Colours are rich and bright. Image definition is good. Trickles and droplets of water on sides and top of radiator. Droplets of water on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 9.30-10am Sunday 24th May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 15°C. Humidity: 62%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good - Bikinis have been repeatedly wet and dried over a seven week period but are currently wet and show no visible signs of deterioration in condition. Colours are rich and bright. Image definition is good. Water has collected at the edge of the pile and there are droplets and splashes of water around it.
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good - Bikinis have been repeatedly wet and dried over a seven week period but are currently wet and show no visible signs of deterioration in condition. Colours are rich and bright. Image definition is good. Trickles and droplets of water on sides and top of radiator. Water dripping from strings of bikini top is collecting on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 9.30-10am Sunday 24th May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 15°C. Humidity: 62%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer. Dust, fluff and hair have gathered around the bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 9.30-10am Sunday 24th May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 15°C. Humidity: 62%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Dust has gathered on and around the bases of the sculptures. Some fluff/hair on the top slats of one sculpture.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 9.30-10am Sunday 24th May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 15°C. Humidity: 62%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 9.30-10am Sunday 24th May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 15°C. Humidity: 62%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One timber frame.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. The third sculpture has no slats. Some dust/fluff on and around its base.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 9.30-10am Sunday 24th May 2015.

Weather conditions in Dundee at time of report: Passing clouds. 15°C. Humidity: 62%. Wind: W 17.4mph.

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed. Fluff and hair have gathered on and around the circular bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 6-6.30pm Friday 29th May 2015.

Weather conditions in Dundee at time of report: Heavy rain. Low clouds..11°C. Humidity: 56%. Wind: W 12.428mph.

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikinis have been repeatedly wet and dried over an eight week period and the silk jersey fabric is wrinkled in its current almost dry state. Colours are less saturated but image definition is still good. Some discolouration along stitching on parts of tops and briefs The lycra lining has retained its form.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikini briefs have been repeatedly wet and dried over an eight week period and the silk jersey fabric is wrinkled in its current almost dry state. Colours are less saturated but image definition is still good. The lycra lining has retained its form.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 6-6.30pm Friday 29th May 2015.

Weather conditions in Dundee at time of report: Heavy rain. Low clouds..11°C. Humidity: 56%. Wind: W 12.428mph.

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good/Fair/Poor - Bikinis in the centre of the pile have retained a lot of moisture but towards the edge and top of the pile they have dried out and the silk jersey fabric is wrinkled. The lycra lining has retained its form. Colours are rich and bright in the centre but fade where fabric has dried out. Image definition is still good. Some discolouration to yellow bikinis, particularly along stitching on parts of tops and briefs. Bikinis were taken away and washed one week ago due to mold forming. The mold has gone but some of the bikinis are stained with small brown spots. This is more visible in their dry state. Slight smell of damp when inspecting bikinis closely.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 6-6.30pm Friday 29th May 2015.

Weather conditions in Dundee at time of report: Heavy rain. Low clouds..11°C. Humidity: 56%. Wind: W 12.428mph.

Item	Name	Description	Condition
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Fair - Bikini has been repeatedly wet and dried over an eight week period and the silk jersey fabric is wrinkled in its current almost dry state. The lycra lining has retained its form. Some discolouration of parts of the bikini on the top of the radiator, particularly at edges and along stitching

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 6-6.30pm Friday 29th May 2015.

Weather conditions in Dundee at time of report: Heavy rain. Low clouds..11°C. Humidity: 56%. Wind: W 12.428mph.

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer. Dust, fluff and hair have gathered around the bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 6-6.30pm Friday 29th May 2015.

Weather conditions in Dundee at time of report: Heavy rain. Low clouds..11°C. Humidity: 56%. Wind: W 12.428mph.

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Dust has gathered on and around the bases of the sculptures. Some fluff/hair on the top slats of one sculpture.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 6-6.30pm Friday 29th May 2015.

Weather conditions in Dundee at time of report: Heavy rain. Low clouds..11°C. Humidity: 56%. Wind: W 12.428mph.

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 6-6.30pm Friday 29th May 2015.

Weather conditions in Dundee at time of report: Heavy rain. Low clouds..11°C. Humidity: 56%. Wind: W 12.428mph.

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One timber frame.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. The third sculpture has no slats. Some dust/fluff on and around its base.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 6-6.30pm Friday 29th May 2015.

Weather conditions in Dundee at time of report: Heavy rain. Low clouds..11°C. Humidity: 56%. Wind: W 12.428mph.

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed. Fluff and hair have gathered on and around the circular bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 4.30-5pm Friday 5th June 2015.

Weather conditions in Dundee at time of report: Warm..14°C. Humidity: 76%. Wind: E 8.7mph.

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Bikinis have been repeatedly wet and dried over a nine week period and the silk jersey fabric is wrinkled in areas where the bikinis have dried out. The lycra lining has retained its form. Colours are less saturated where the fabric is drier but image definition is still good. Some discolouration along edges and stitching on parts of tops and briefs

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 4.30-5pm Friday 5th June 2015.

Weather conditions in Dundee at time of report: Warm..14°C. Humidity: 76%. Wind: E 8.7mph.

Item	Name	Description	Condition
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Bikini briefs have been repeatedly wet and dried over a nine week period and the silk jersey fabric is wrinkled in areas where they have dried out. The lycra lining has retained its form. Colours are less saturated where the fabric is drier but image definition is still good.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 4.30-5pm Friday 5th June 2015.

Weather conditions in Dundee at time of report: Warm..14°C. Humidity: 76%. Wind: E 8.7mph.

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good/Fair/Poor - Bikinis in the centre of the pile have retained a lot of moisture. Those in the centre at the bottom are heavy and damp but towards the edge and top of the pile they have partly dried out and the silk jersey fabric is wrinkled. The lycra lining has retained its form. Colours are rich and bright in the centre but fade where fabric has dried out. Image definition is still good. Some discolouration to yellow bikinis, particularly along stitching on parts of tops and briefs. Bikinis were taken away and washed two weeks ago due to mold forming. The mold has gone but some of the bikinis are stained with small brown spots. This is more visible in their dry state. Slight smell of damp when inspecting bikinis closely.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 4.30-5pm Friday 5th June 2015.

Weather conditions in Dundee at time of report: Warm..14°C. Humidity: 76%. Wind: E 8.7mph.

Item	Name	Description	Condition
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Bikini has been repeatedly wet and dried over a nine week period and the silk jersey fabric is wrinkled in areas where the bikini has dried out. The lycra lining has retained its form. Colours are less saturated where the fabric is drier but image definition is still good. Some discolouration to parts of the bikini on the top of the radiator, particularly at edges and along stitching.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 4.30-5pm Friday 5th June 2015.

Weather conditions in Dundee at time of report: Warm..14°C. Humidity: 76%. Wind: E 8.7mph.

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer. Dust, fluff and hair have gathered around the bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 4.30-5pm Friday 5th June 2015.

Weather conditions in Dundee at time of report: Warm..14°C. Humidity: 76%. Wind: E 8.7mph.

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Dust has gathered on and around the bases of the sculptures. Some fluff/hair on the top slats of one sculpture.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 4.30-5pm Friday 5th June 2015.

Weather conditions in Dundee at time of report: Warm..14°C. Humidity: 76%. Wind: E 8.7mph.

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 4.30-5pm Friday 5th June 2015.

Weather conditions in Dundee at time of report: Warm..14°C. Humidity: 76%. Wind: E 8.7mph.

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One timber frame.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Some long hairs have been caught on the textured surface of the slats on one of the sculptures. The third sculpture has no slats. Some dust/fluff on and around its base.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 4.30-5pm Friday 5th June 2015.

Weather conditions in Dundee at time of report: Warm..14°C. Humidity: 76%. Wind: E 8.7mph.

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed. Fluff and hair have gathered on and around the circular bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Wednesday 10th June 2015.

Weather conditions in Dundee at time of report: Light fog. 22°C. Humidity: 50%. Wind: E 5.593mph.

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good/Fair - Bikinis have been repeatedly wet and dried over a nine week period but are currently wet and show only slight signs of deterioration in condition. Colours are rich and bright. Image definition is good. Some discoloration visible along edges of yellow bikini top. Trickles and droplets of water on sides and top of radiator. Some misty droplets on top and sides of radiator. Water dripping from strings of bikini top and from briefs is collecting in small pools on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Wednesday 10th June 2015.

Weather conditions in Dundee at time of report: Light fog. 22°C. Humidity: 50%. Wind: E 5.593mph.

Item	Name	Description	Condition
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good - Bikini briefs have been repeatedly wet and dried over a nine week period but are currently wet and show no visible signs of deterioration in condition. Colours are rich and bright. Image definition is good. Trickles of water running down sides of radiator. Large droplets on the floor below. Some misty droplets around briefs on top and sides of radiator.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Wednesday 10th June 2015.

Weather conditions in Dundee at time of report: Light fog. 22°C. Humidity: 50%. Wind: E 5.593mph.

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good/Fair/Poor - Bikinis have been repeatedly wet and dried over a nine week period. They are currently wet and show some signs of deterioration in condition. Colours are rich and bright. Image definition is good. The lycra lining has retained its form. Some discolouration to yellow bikinis, particularly along stitching on parts of tops and briefs. Bikinis were taken away and washed two and a half weeks ago due to mold forming. The mold has gone but some of the bikinis are stained with small brown spots, though this has been more visible in their dry state. Slight smell of damp when inspecting bikinis closely. Bikinis are completely saturated with water and the pile looks heavy and flatter than previously. There is a pool of water around them and large droplets and splashes of water around this.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Wednesday 10th June 2015.

Weather conditions in Dundee at time of report: Light fog. 22°C. Humidity: 50%. Wind: E 5.593mph.

Item	Name	Description	Condition
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good - Bikini has been repeatedly wet and dried over a nine week period but is currently wet and shows only slight signs of deterioration in condition. Colours are rich and bright. Image definition is good. Some discolouration of parts of the bikini on the top of the radiator, particularly at edges and along stitching. The lycra lining has retained its form. Trickles and droplets of water on sides and top of radiator. Some misty droplets on top and sides of radiator, especially around strings of bikini top. Water dripping from strings is collecting in a small pool on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Wednesday 10th June 2015.

Weather conditions in Dundee at time of report: Light fog. 22°C. Humidity: 50%. Wind: E 5.593mph.

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer. Dust, fluff and hair have gathered around the bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Wednesday 10th June 2015.

Weather conditions in Dundee at time of report: Light fog. 22°C. Humidity: 50%. Wind: E 5.593mph.

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Dust has gathered on and around the bases of the sculptures. Some fluff/hair on the top slats of one sculpture.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Wednesday 10th June 2015.

Weather conditions in Dundee at time of report: Light fog. 22°C. Humidity: 50%. Wind: E 5.593mph.

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Wednesday 10th June 2015.

Weather conditions in Dundee at time of report: Light fog. 22°C. Humidity: 50%. Wind: E 5.593mph.

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One timber frame.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Red smudge very visible on the top slat of one of the sculptures - possibly lipstick. The third sculpture has no slats. Some dust/fluff on and around its base.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 1-1.30pm Wednesday 10th June 2015.

Weather conditions in Dundee at time of report: Light fog. 22°C. Humidity: 50%. Wind: E 5.593mph.

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed. Fluff and hair have gathered on and around the circular bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 7.30-8pm Friday 19th June 2015.

Weather conditions in Dundee at time of report: Sprinkles. Passing clouds. 13°C. Humidity: 81%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good/Fair - Bikinis have been repeatedly wet and dried over an eleven week period. They are currently damp and only show slight signs of deterioration in condition. Where fabric has dried out some wrinkling of the silk jersey fabric is visible..Some discoloration to yellow bikini top is visible along edge and stitching. Colours are generally rich and bright. Image definition is good. The lycra lining has retained its form. One large droplet of water on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 7.30-8pm Friday 19th June 2015.

Weather conditions in Dundee at time of report: Sprinkles. Passing clouds. 13°C. Humidity: 81%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good/Fair - Bikini briefs have been repeatedly wet and dried over an eleven week period but are currently damp and only show slight signs of deterioration in condition at edges where they have dried out and wrinkling of the silk jersey fabric is visible.. Colours are generally rich and bright. Image definition is good. The lycra lining has retained its form.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 7.30-8pm Friday 19th June 2015.

Weather conditions in Dundee at time of report: Sprinkles. Passing clouds. 13°C. Humidity: 81%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good/Fair/Poor - Bikinis have been repeatedly wet and dried over an eleven week period. They are currently wet or damp and show some signs of deterioration in condition. Some discolouration to yellow bikinis, particularly along stitching on parts of tops and briefs. Bikinis were taken away and washed four weeks ago due to mold forming. The mold has gone but some of the bikinis are stained with small brown spots, though this was more visible in their dry state. Slight smell of damp when inspecting bikinis closely. Colours are generally rich and bright. Image definition is good. The lycra lining has retained its form. Some water has gathered in a pool at one side.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 7.30-8pm Friday 19th June 2015.

Weather conditions in Dundee at time of report: Sprinkles. Passing clouds. 13°C. Humidity: 81%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good/Fair - Bikini has been repeatedly wet and dried over an eleven week period. Some signs of deterioration in condition where fabric has dried out and wrinkling of the silk jersey fabric is visible.. Some discolouration of parts of the bikini on the top of the radiator, particularly at edges and along stitching. Colours are mostly rich and bright. Image definition is good. The lycra lining has retained its form.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 7.30-8pm Friday 19th June 2015.

Weather conditions in Dundee at time of report: Sprinkles. Passing clouds. 13°C. Humidity: 81%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer. Dust, fluff and hair have gathered around the bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 7.30-8pm Friday 19th June 2015.

Weather conditions in Dundee at time of report: Sprinkles. Passing clouds. 13°C. Humidity: 81%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Dust has gathered on and around the bases of the sculptures. Some fluff/hair on the top slats of one sculpture.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 7.30-8pm Friday 19th June 2015.

Weather conditions in Dundee at time of report: Sprinkles. Passing clouds. 13°C. Humidity: 81%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 7.30-8pm Friday 19th June 2015.

Weather conditions in Dundee at time of report: Sprinkles. Passing clouds. 13°C. Humidity: 81%. Wind: W 17.4mph.

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One timber frame.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Red smudge very visible on the top slat of one of the sculptures - possibly lipstick. The third sculpture has no slats. Some dust/fluff on and around its base.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 21st 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 7.30-8pm Friday 19th June 2015.

Weather conditions in Dundee at time of report: Sprinkles. Passing clouds. 13°C. Humidity: 81%. Wind: W 17.4mph.

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed. Fluff and hair have gathered on and around the circular bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Sunday 21st June 2015.

Weather conditions in Dundee at time of report: Partly sunny. 14°C. Humidity: 80%. Wind: WSW 13.671mph.

Item	Name	Description	Condition
1.1	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. Bikini top in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Bikini briefs in same fabric. Bikini top in yellow digitally printed silk jersey with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good - Bikinis have been repeatedly wet and dried over an eleven week period but are currently wet and show no visible signs of deterioration in condition. Colours are rich and bright. Image definition is good. Lycra lining has retained its form. Water trickling down sides of radiator from strings of bikini top and from briefs is collecting in small pools on floor below.
1.2	The Bathers	One white single panel radiator bracketed to wall. Copper pipe between valve and floor, painted white. One pair of bikini briefs in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good - Bikini briefs have been repeatedly wet and dried over an eleven week period but are currently wet and show no visible signs of deterioration in condition. Colours are rich and bright. Image definition is good. Lycra lining has retained its form. Trickles and droplets of water on sides and top of radiator. Droplets of water on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Sunday 21st June 2015.

Weather conditions in Dundee at time of report: Partly sunny. 14°C. Humidity: 80%. Wind: WSW 13.671mph.

Item	Name	Description	Condition
1.3	The Bathers	Three bikini tops in pink and grey digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. Three bikini tops in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Three pairs of bikini briefs in same fabric. These items are in a single pile on the floor.	Good/Fair/Poor - Bikinis have been repeatedly wet and dried over an eleven week period but are currently wet and show few signs of deterioration in condition. Bikinis were taken away and washed four weeks ago due to mold forming. The mold has gone but some of the bikinis are stained with small brown spots, though this was more visible in their dry state. Slight smell of damp when inspecting bikinis closely. Colours are rich and bright. Image definition is good. Lycra lining has retained its form. Water has collected at the edge of the pile and there are droplets and splashes of water around it.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Sunday 21st June 2015.

Weather conditions in Dundee at time of report: Partly sunny. 14°C. Humidity: 80%. Wind: WSW 13.671mph.

Item	Name	Description	Condition
1.4	The Bathers	One white single panel radiator bracketed to floor. Copper pipe between valve and floor, painted white. One bikini top in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining.	Good - Radiator is new. Copper pipe is recently painted. Good - Bikini has been repeatedly wet and dried over an eleven week period but is currently wet and shows no sign of deterioration in condition. Colours are rich and bright. Image definition is good. Lycra lining has retained its form. Trickles and droplets of water on sides and top of radiator. Water dripping from strings of bikini top down radiator is collecting in a small pool on floor below.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Sunday 21st June 2015.

Weather conditions in Dundee at time of report: Partly sunny. 14°C. Humidity: 80%. Wind: WSW 13.671mph.

Item	Name	Description	Condition
1.5	Edge of Town	Three prop lampposts painted white. Made from 3/4" thick MDF, Parts are slotted together then glued. Base is made from 1" thick MDF and is screwed on to the upper structure.	Poor - Lampposts were found in the street and there is structural and surface damage to them. One is structurally sound but one of the 'lamp' forms is badly chipped. The base is covered in surface dirt and brown splash marks - possibly beer. The second is structurally complete but the flat upright 'post' is badly bent. It is not self-supporting and the other two lampposts are supporting it. The 'lamp' forms are both badly chipped. There is a significant gap between the flat base and bottom of the post. The surface of the square base is covered in dirt and cigarette ash. The third is badly damaged - both 'lamp' forms have been broken off. Where they have been broken off the MDF has been exposed. There is surface dirt on the base and a large splash mark - possibly beer. Dust, fluff and hair have gathered around the bases.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Sunday 21st June 2015.

Weather conditions in Dundee at time of report: Partly sunny. 14°C. Humidity: 80%. Wind: WSW 13.671mph.

Item	Name	Description	Condition
1.6	Edge of Town	Black plastic rubble bucket. Several short lengths of timber in various sizes with screw holes and screws. Some are painted. Some are joined together.	Fair - Bucket and contents are shown as found in the DCA workshop Bucket has dried patches and drips of grey floor paint on the exterior. Lengths of timber have all been previously used and all have holes, nails or screws in them.
1.7	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Dust has gathered on and around the bases of the sculptures. Some fluff/hair on the top slats of one sculpture.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Sunday 21st June 2015.

Weather conditions in Dundee at time of report: Partly sunny. 14°C. Humidity: 80%. Wind: WSW 13.671mph.

Item	Name	Description	Condition
1.8	Creme de Menthe	One wooden sculpture with MDF base. One pair of bikini briefs in yellow digitally printed silk jersey fabric with flesh-coloured (brown-pink) lycra lining. Two short lengths of used timber,	Good - Sculpture has been recently constructed and painted in the DCA workshop. The 'Y'-shaped structure and circular base are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Good - Bikini briefs are new. Fair - Timber has been previously used. Both lengths have been painted black and there are screws and screw holes visible.

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Sunday 21st June 2015.

Weather conditions in Dundee at time of report: Partly sunny. 14°C. Humidity: 80%. Wind: WSW 13.671mph.

Item	Name	Description	Condition
1.9	Creme de Menthe	Three wooden sculptures with MDF bases. One timber frame.	<p>Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats of two of the sculptures have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. Red smudge very visible on the top slat of one of the sculptures - possibly lipstick. The third sculpture has no slats. Some dust/fluff on and around its base.</p> <p>Fair - The timber frame has been previously used for an exhibition at DCA. It is partly painted black and screw holes are visible.</p>

Spring/Summer 2015: MARIPOL, CLARE STEPHENSON, ZOE WILLIAMS

Galleries 1 & 2. April 3rd - June 22nd 2015

Condition report - Clare Stephenson *The Bathers/Edge of Town/Creme de Menthe*

Report taken between 10-10.30am Sunday 21st June 2015.

Weather conditions in Dundee at time of report: Partly sunny. 14°C. Humidity: 80%. Wind: WSW 13.671mph.

Item	Name	Description	Condition
2	Creme de Menthe	Two wooden sculptures with MDF bases.	Good - Sculptures have been recently constructed and painted in the DCA workshop. The 'Y'-shaped structures and circular bases are unpainted. The wooden slats have been spray-painted with acrylic paint in Prussian Blue fading to Jade Green and Mint Green with patches of Cadmium Red. The edges of the slats have been sanded so that they slot in to the routed grooves, the raw wood is showing here. One of the sculptures has had the bottom four slats removed. Fluff and hair have gathered on and around the circular bases.

EPILOGUE

July 2017. A DESK NEXT TO A RADIATOR.

On the radiator is a small smooth pebble of fossilised densely packed mussels. Underneath it is a folded purple and white bikini top. Above the radiator a black and white photograph is nailed to the wall. The photograph was taken from a fifth floor window and looks across to the intersection of Trongate, Candleriggs and King Street in Glasgow over a large area of ground where a block of buildings has been demolished. There are piles of rubble and timber yet to be cleared.

She is writing captions to a group of images, texts and printed material produced or referred to during the study. She is taking these elements out of the desk drawer and is looking at them one by one. This collection will appear as an appendix to the written thesis.

fig.2 *Martini Mantra* digital collage fabric design, commissioned by The Hidden Noise, Glasgow for the group exhibition *House of Yvonne*, 2011.

fig.3 Photograph of the corner of Trongate and Candleriggs, Glasgow. Glasgow Project Room is on the first floor of the building second from the left in the facing block. The photograph was taken from the window of performer/collaborator Leigh Ferguson's flat during preparations for *news and booze*, a collaborative performance with Sophie Macpherson in 2014 (see figs.6 and 7). The building on the corner opposite the Project Room, described in the Prologue, has by this time been demolished and the site is slowly being cleared of rubble.

Extract from excised section of the Prologue.

fig.4 Schematic drawing-collage from documentation of *Reclaimed: The Second Life of Sculpture*, The Briggait, Glasgow, 2014. Foreground: Clare Stephenson *Miss Verily-Existent & Miss Quite-Transcendent Strike Poses*. Enlarged photocopy collage on plywood, painted wood on plywood, 2007. Background: works by Nick Evans; Joanne Tatham & Tom O'Sullivan.

She turns and looks at the photograph on the wall. On the first floor of one of the buildings in the facing block is Glasgow Project Room. Pulling her chair closer she stares in at the dark, slightly blurred windows. This was taken a year after her *Abs Minimum* exhibition there and six months after joining the Project Room management committee.

fig.5 Martha Rosler *The Bowery in two inadequate descriptive systems* (detail), 45 gelatin silver prints of text and images on 24 backing boards, 1974-75.

The photograph on the wall, and the one used for the *Abs Minimum* index (fig.1) looked across the site of the demolished block from two sides. How could she describe this site..? It had become a set for the dramatic action of the study... a consciousness peopled with bodies, a montage of parallel activities and elements produced and gathered during the study... She thinks of them all amassed in the rubble of the site, and her eyes move excitedly around this area of the photo, the sharper areas of focus in the foreground where she could see individual bits of timber, and the blurry heaps and craters further back.

She looks down at the loosely tangled strings of the bikini hanging down the side of the radiator and at the two triangles, folded onto each other but slightly mis-registered. The Bowery and The Trongate. *The Bowery/Trongate*. A two-sided tool that flips between concrete reality and a... (*she is trying to read the signs along the shopfronts on the photograph... she takes one of the bikini strings to her mouth and chews it as she edges nearer to the wall*) ...she toys with the phrase 'critical imaginary'.

fig.6 Still from video element of *news and booze*, a collaborative performance with Sophie Macpherson at Tramway's T4 Theatre, Glasgow in November 2014. Image is from a scene filmed in the Candleriggs car park featuring Sophie Macpherson and performers/collaborators Leigh Ferguson and Anna McLauchlan.

fig.7 Handout, *news and booze*

fig.8 Photocopied flyer produced while looking for new premises for a shelter for destitute asylum seekers and migrants with no right to employment and no recourse to public funds due to their immigration status.

fig.9 Philip Guston *Edge of Town*, Oil on Canvas, 1969

She takes figures 7 and 8 out of the desk drawer. The yellow flyer was folded up and fitted into her palm. This activity of looking for a suitable building ran parallel to her other daily practice. The search had circled the Trongate site, taking in a former department store

along the street above the *Cashino*, then over to one floor of a building also occupied by artists' studios and an architecture practice. Then it widened out, moving across the river to a derelict former police station, then further south to a 1930s furniture factory. Then further out east to a social work office disposed of by the council and then southwest to an old engineering and boiler works that they were currently having surveyed.

She clutches the compact yellow flyer, its folds and corners had been smoothed and curved by being carried around in her back pocket at some point. She moves the fossil and takes the bikini top in her free hand. She looks between the photo on the wall and the dense slate-grey and white swirls in the pebble on the radiator.

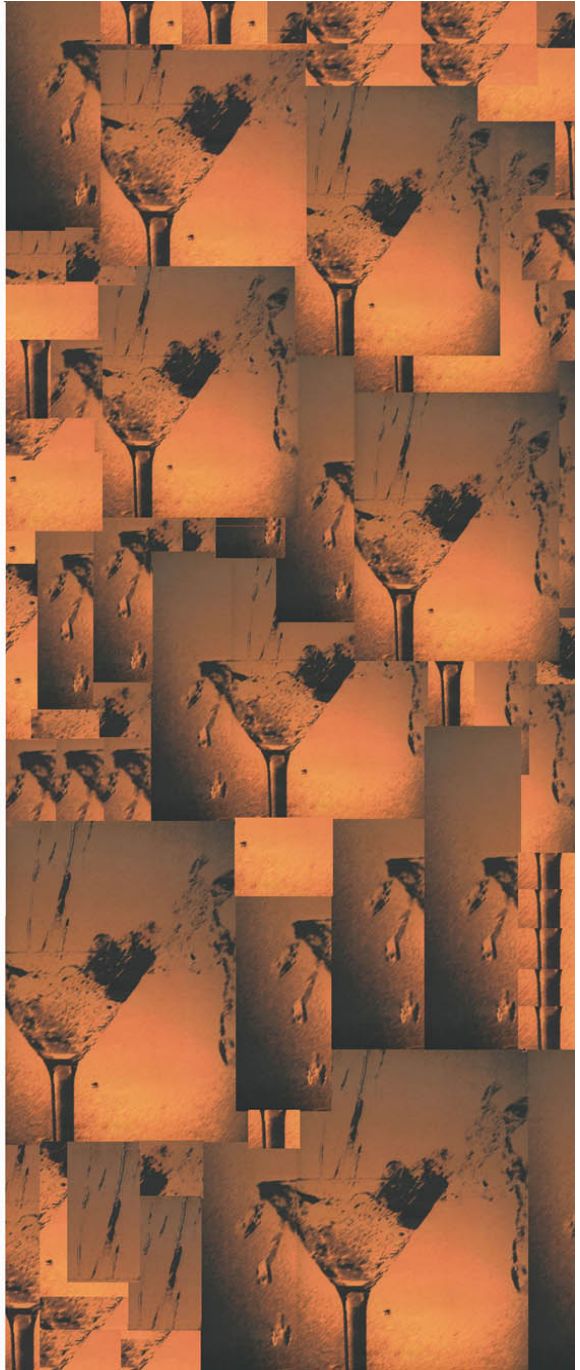
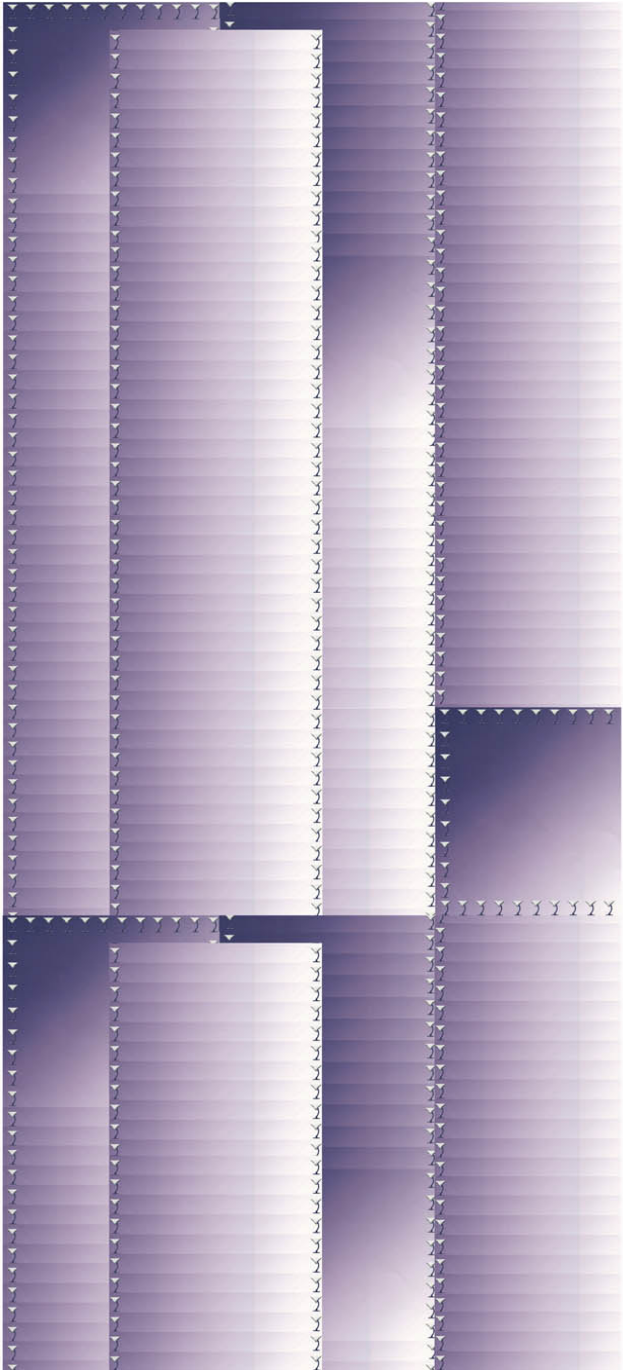
She remembers the various textures of the scraps she had begun with, and the weight of the word 'means'. She folds the bikini top so that the two triangles overlap one another. The purple fabric with its repeated martini glass motif is on the inside and the pink-brown lycra is on the outside. She holds the triangles flat between the palms of her hands. The phrases 'means of subsistence' and 'means of production' rub thinly against one another as she presses the triangles together and turns her palms over.

She opens the desk drawer again and looks in the envelope containing the collection of handouts, flyers, printed images and notes, removed from her studio noticeboard. She takes out the remaining pieces of paper.

fig.10 *The Eel*. Printed from The Museum of Modern Art, New York website.

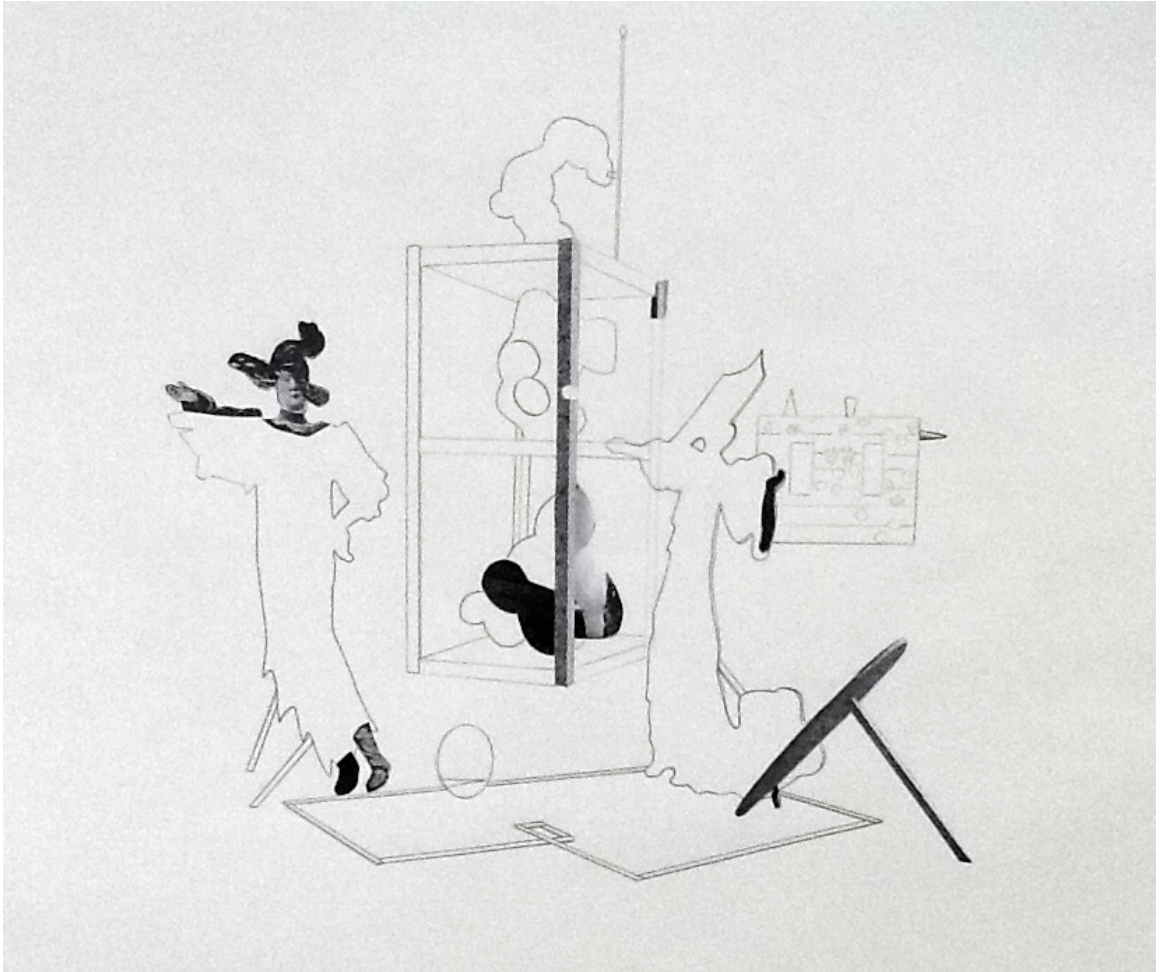
<https://www.moma.org/collection/works/97486>

Excerpt from excised section of the Prologue.



'April 2010. MATERIALS FOR THE ARTS, QUEENS, NEW YORK.

...There were shelves and shelves of obsolete technology: TVs, typewriters, telephones... she pushed her trolley round the corner: rolls of fabric, clothing, boxes of zips, mannequins... soft toys, hard plastic toys, action figures... round the corner cardboard tubes, giant theatrical props, furniture, cups, unidentifiable miscellany... She parked for a while and sat on a speaker in the hi-fi aisle. She idly pressed stop and play a few times on the cassette deck of one of the hi-fis. Then eject. The door opened and she put her head in between the metal shelves and stared into the machine. Her eye was caught by a stack of paper in the next aisle. She reached through and pulled something from the top of the pile. It was an advertising image, about 30cm². No text, just a hot orange square with a black photographic image of liquid splashing into a martini glass, droplets heavily defined in black. She reached through again. There were bundles of the same image wrapped in cellophane and bundles of other similar images. She pulled more through. There were four different variations all using a martini glass motif... She put them out on the floor in front of the speaker. One was purple fading to lilac and white in a diagonal ombré effect from top left to bottom right, with a small martini glass motif running around the perimeter. One was hot pink, fading to charcoal grey at the bottom of the square; in the lower left-hand corner was a digitally drawn image of a martini glass. An icy pink behind the glass gave colour to the transparent form, a green olive sat in the bottom of the glass, while clear liquid splashed up and to the right the word 'cosmopolitan' in crisp-thin purple letters appeared to float above the page and cast a shadow to the right. The fourth one had a uniform yellow background with a simple line drawing of a martini glass seen from a raised angle. The upper ellipse appeared to split a stuffed olive speared with a cocktail stick, recreating the optical effect of staring over the rim of a glass at a floating object... She picked up the squares of paper and placed them in her shopping trolley. She started to browse the aisles of materials again... She turned the corner into an aisle of mannequins, half mannequins and finally shelves of arms and legs... She looked down at the yellow martini poster on the top of the bundle, at the simple sketched 'Y' form of the martini glass... The cocktail was a cliché form that had been emptied out and recently re-filled with artisanal labour and all that this now implied. The artisanal trend seemed to promise more than just skilled handcraft, live ingredients and local production. The proximity and 'liveness' of the production relations to the object, produced or consumed, seemed to offer certain characteristics of artistic practice. An autonomy of the hand *and* mind - an autonomy "*all the way down*"... She stopped at a shelf of arms and legs. Her eyes darted around the pink, brown and black moulded forms... In modernity, she mused, the form of consciousness given to the proletariat worker through the rationalising of space-time filled qualitative time with quantitative things. The production of measurable things turns time into space. This would once have been countered and pulled out of shape by the potential irregularity of artisanal production... She focused in on some smooth pink fingers, then pulled out the whole arm, turned it around and looked down into the round hole of the shoulder socket, at the more raggedy seam inside, where the two moulded sections were sealed together...'







stewed
boiled
potted
corned
pickled
preserved
canned
fried to the hat



n e w s

a n d

b o o z e

b o o z e

news and booze
by Sophie Macpherson & Clare Stephenson
Saturday 15th November 2014
Tramway 4

Performers: Leigh Ferguson, Sophie Macpherson.
Performers – video: Leigh Ferguson, Sophie Macpherson,
Anna McLauchlan, Mhari McMullan.
'Paris Rabble' and 'Move On!' by Marguerite Duras, France-
Observateur 1957/8. Reprinted in 'Outside' Selected writings by
Marguerite Duras (Fontana, London, 1987). Readings by Tahani
Nadim.
Denim Cloak made by Jan Hutcheson.
Thanks also to: Neil Bickerton, Luke Collins, Claire Jackson,
Chloe Josse, Rob Kennedy, Isla Leaver-Yap, Colin Macfarlane,
Michael White, Jess Worrall, Neeson's Bar.

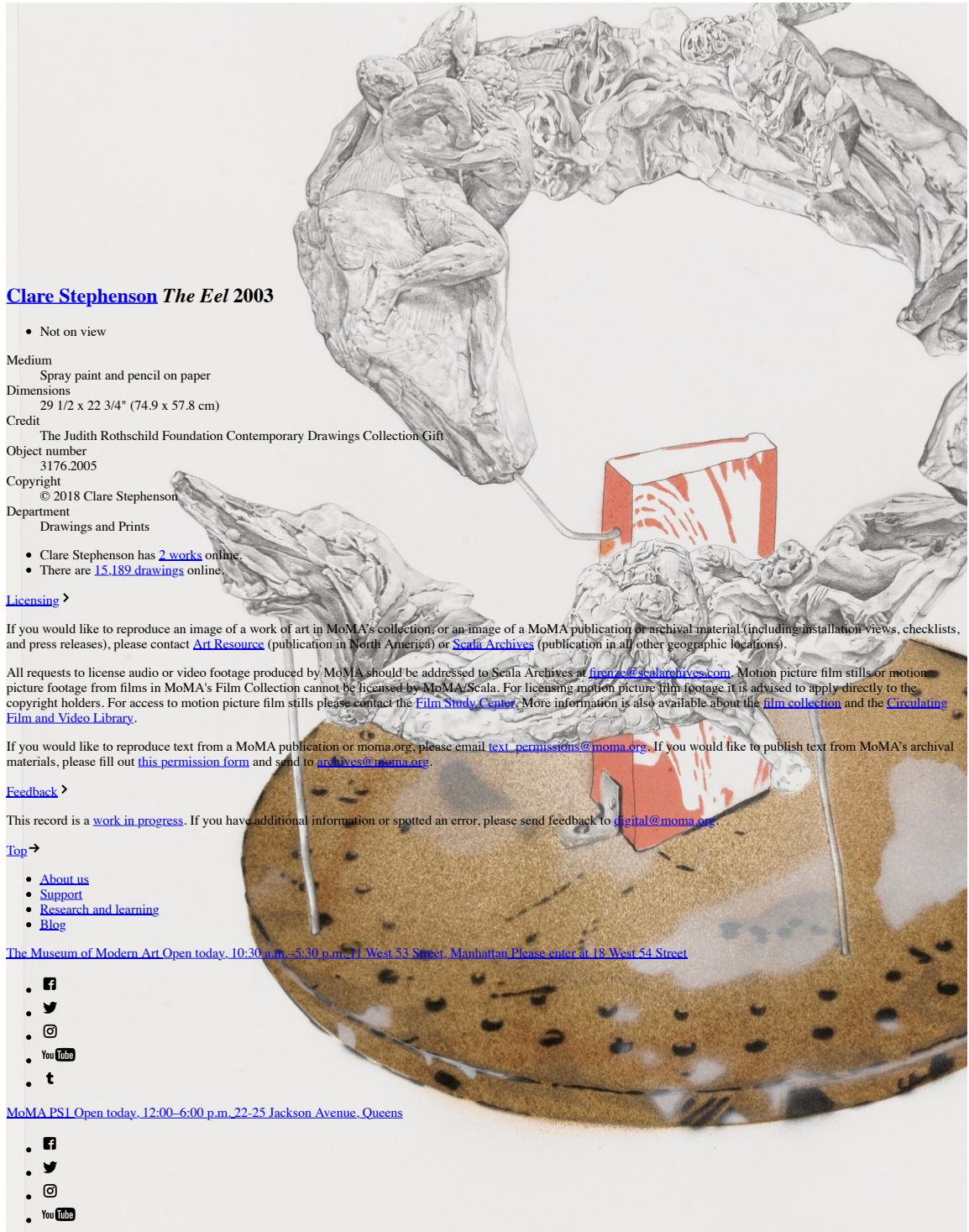
Location

- Within 2 of Centre.
- Quiet but we walk to.
- Good public volunteers.

Property preferred

- Circa 5,00





Clare Stephenson *The Eel* 2003

- Not on view

Medium

Spray paint and pencil on paper

Dimensions

29 1/2 x 22 3/4" (74.9 x 57.8 cm)

Credit

The Judith Rothschild Foundation Contemporary Drawings Collection Gift

Object number

3176.2005

Copyright

© 2018 Clare Stephenson

Department

Drawings and Prints

- Clare Stephenson has [2 works](#) online.
- There are [15.189 drawings](#) online.

[Licensing](#) >

If you would like to reproduce an image of a work of art in MoMA's collection, or an image of a MoMA publication or archival material (including installation views, checklists, and press releases), please contact [Art Resource](#) (publication in North America) or [Scala Archives](#) (publication in all other geographic locations).

All requests to license audio or video footage produced by MoMA should be addressed to Scala Archives at license@scalarchives.com. Motion picture film stills or motion picture footage from films in MoMA's Film Collection cannot be licensed by MoMA/Scala. For licensing motion picture film footage it is advised to apply directly to the copyright holders. For access to motion picture film stills please contact the [Film Study Center](#). More information is also available about the [film collection](#) and the [Circulating Film and Video Library](#).

If you would like to reproduce text from a MoMA publication or moma.org, please email text_permissions@moma.org. If you would like to publish text from MoMA's archival materials, please fill out [this permission form](#) and send to archives@moma.org.

[Feedback](#) >

This record is a [work in progress](#). If you have additional information or spotted an error, please send feedback to digital@moma.org.

[Top](#) →

- [About us](#)
- [Support](#)
- [Research and learning](#)
- [Blog](#)

[The Museum of Modern Art](#) Open today, 10:30 a.m.–5:30 p.m., 11 West 53 Street, Manhattan. Please enter at 18 West 54 Street

-
-
-
-
-

[MoMA PS1](#) Open today, 12:00–6:00 p.m., 22-25 Jackson Avenue, Queens

-
-
-
-

"The Eel was a drawing of an armature made from wood and wire that supported a fantastical clay eel-form of collaged writhing bodies made from images of maquettes by Neo-Classical sculptor Antonio Canova. The drawing had had a life of its own since she first exhibited it at Transmission and she had caught up with it a few years later in New York. It had been bought from that exhibition by the Judith Rothschild Foundation along with works from other artists in Glasgow and was part of a large bequest of artists' drawings given to MoMA in 2005. It operated and circulated in a system that impacted back on the material conditions she worked within.

In its modest way, The Eel had been through different stages as a value-form after it entered the realm of public exhibition. She didn't doubt that the metamorphosis of The Eel and its travels (adding a few international exhibitions to her CV) played a part in beating a path for her own subsequent adventures..."

REFERENCES

- Abramovic, Marina *The Artist is Present*, MoMA, New York, 2010.
- Aliens & Anorexia: A Chris Kraus Symposium* at the Royal College of Art, London, 2013.
- Asher, Michael *Claire Copley Gallery, Los Angeles, California, September 21 – October 12 1974*, Claire Copley Gallery, Los Angeles, 1974.
- Bonin, Cosima von *Cosima von Bonin's Cut! Cut! Cut! For Museum Ludwig's Sloth Section, Loop #04 of the Lazy Susan Series, A Rotating Exhibition 2010-2012*, Museum Ludwig, Cologne, 2012.
- Benglis, Lynda *Quartered Meteor*, cast lead, 1969 (cast 1975), collection Tate Gallery, London.
- Benglis, Lynda, retrospective organised by IMMA in Dublin in 2009, in collaboration with Van Abbemuseum, Eindhoven; Le Consortium, Dijon; Museum of Art, Rhode Island School of Design; and New Museum, New York.
- Benglis, Lynda, centrefold of *Artforum*, Vol. 13, No. 3, November 1974.
- Benjamin, Walter *Understanding Brecht* (trans. Anna Bostock), NLB, London, 1973.
- Benjamin, Walter *Illuminations* (ed. Hannah Arendt, trans. Harry Zorn), Pimlico, London, 1999.
- Benjamin, Walter *The Arcades Project* (trans. Howard Eiland and Kevin McLaughlin, based on the German version edited by Rolf Tiedemann), Harvard University Press, Cambridge, MA, 2002.
- Beckett, Samuel *Happy Days* (1961), at the Young Vic, London, 2014.
- Beckett, Samuel *Not I / Rockaby / Footfalls* (1972, 1975, 1981), at the Duchess Theatre, London, 2014.
- Brecht, Bertolt *Brecht on Theatre* (ed. and trans. John Willett), Hill and Wang, New York, 1999.
- Buck-Morss, Susan *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, The MIT Press, Cambridge, Massachusetts, 1993.
- Butler, Judith 'From Interiority to Gender Performatives' *Gender Trouble: Feminism and the Subversion of Identity*, Routledge, London-New York, 1990. Reprinted in *Camp: Queer Aesthetics and the Performing Subject* (ed. Fabio Cleto), Edinburgh University Press, 1999.
- Clark, T.J., *The Painting of Postmodern Life?* lecture at MACBA, Barcelona, 2000. Transcript available at https://www.macba.cat/uploads/20140204/QP_20_TJ_Clark_B2.pdf
- Costume: Written Clothing*, group exhibition, Tramway, Glasgow, 2013.
- Fraser, Andrea *Museum Highlights: A Gallery Talk* 1989, video, 29mins.
- Fraser, Andrea *Official Welcome*, first performed at the home of art collectors Barbara and Howard Morse, New York, 2001.
- Fraser, Andrea in conversation with Chris Dercon, Tate Modern London, 28th November 2013. Available at: <http://www.tate.org.uk/context-comment/video/andrea-fraser-conversation-chris-dercon>
- General Idea *The Search for the Spirit: General Idea 1969-1975*, Art Gallery of Ontario, Toronto, 1997.
- General Idea *General Idea: Haute Couture, A Retrospective, 1969-1994*, Musée d'Art Moderne de La Ville de Paris, 2011.
- Genzken, Isa at Hauser and Wirth, London, November 2012 – January 2013.
- Genzken, Isa: *Mach Dich Hübsch!*, Stedelijk Museum, Amsterdam, November 2015 – March 2016.
- Guston, Philip *Edge of Town*, oil on canvas, 1969, MoMA, New York.
- House of Yvonne*, group exhibition, The Hidden Noise, Glasgow, 2011.
- Huysmans, J.-K. *The Damned (Là-Bas, 1891)*, (trans. Terry Hale), Penguin Books, London, 2001.

- Joffrin, Laurent 'L'Interdiction du Burkini: le mal de mer' in *Libération*, 24th August 2016, <http://www.liberation.fr/auteur/1867-laurent-joffrin>
- Jones, Amelia "The Artist is Present": Artistic Re-enactments and the Impossibility of Presence' in *TDR: The Drama Review*, Volume 55, Number 1, Spring 2011.
- Kerr Baxter Associates *Schedule of Condition, prepared in respect of 24 Fairley Street, Ibrox, Glasgow, G51 2SN*. Prepared on Wednesday the 5th of July 2017. The weather conditions at the time of inspection were dry but cloudy. The external air temperature was approximately 14°C.
- Kristeva, Julia 'The Father, Love and Banishment' in *Desire in Language, A Semiotic Book* (ed. Leon S. Roudiez), Columbia University Press, New York, 1980.
- Kusama, Yayoi, retrospective at Tate Modern, 2012.
- Laderman Ukeles, Mierle *Hartford Wash: Washing/Tracks/Maintenance: Outside*. Performance at Wadsworth Atheneum, Wadsworth, Connecticut, 1973.
- Macpherson, Sophie and Clare Stephenson *Shoplifters, Shopgirls*, LUX/ICA Biennial, ICA, London, 2012.
- Macpherson, Sophie and Clare Stephenson *Leaving my old life behind*, The Hidden Noise at Gallop, Deptford X Festival, London, 2012.
- Marx, Karl 'The Eighteenth Brumaire of Louis Bonaparte' in *Karl Marx and Frederick Engels: Selected Works Volume I*, Foreign Languages Publishing House, Moscow, 1958.
- Macbride, Rita and David Gray (eds) *MyWays*, Arsenal Pulp Press, Vancouver; Whitney Museum of American Art, New York; Printed Matter, Inc., New York, 2006.
- Molesworth, Helen 'Tune in, turn on, drop out: the rejection of Lee Lozano', *Art Journal*, Volume 61, No.4 (Winter 2002).
- Palmer, Katrina *Reality Flickers. Writing With Found Objects And Imagined Sculpture*, Royal College of Art, London, 2011.
- Price, Elizabeth 'Excerpts from *sidekick*', *Journal of Visual Art Practice*, 2:1-2, 2002.
- Ray, Man *Marcel Duchamp as Rose Sélavy*, gelatin silver print, c.1920-21.
- Retort (Iain Boal, T.J. Clark, Joseph Matthews and Michael Watts) *Afflicted Powers: Capital and Spectacle in a New Age of War*, Verso, London, 2005,
- Roberts, John *The Intangibilities of Form: Skill and Deskilling in Art After the Readymade*, Verso, London, 2007.
- Reclaimed: The Second Life of Sculpture*, group exhibition at The Briggait, Glasgow, 2014.
- Rosler, Martha *The Bowery in two inadequate descriptive systems*, series of gelatin silver prints of text and images on 24 backing boards, 1974-75
- Sander, Helke *The All-Round Reduced Personality: Redupers*, film, 1 hr 38 mins, 1977.
- Schneemann, Carolee *Kinetic Painting*, retrospective at MoMA PS1, New York, 2017.
- '*Sick Sick Sick: The Books of Ornerly Women*', reading group initiated by Emma Balkind and Laura Edbrook, CCA, Glasgow, 2013-14.
- Madame Realism*, group exhibition, MARRES, Maastricht, 2011.
- Spring / Summer 2015*, group exhibition with Maripol, Clare Stephenson and Zoe Williams, Dundee Contemporary Arts, 2015.
- Stephenson, Clare *The Eel*, 2003, <https://www.moma.org/collection/works/97486>
- Stephenson, Clare *Abs Minimum*, solo exhibition at Glasgow Project Room, July 2013.
- Stephenson, Clare *Miss Verily-Existent & Miss Quite-Transcendent Strike Poses*, sculpture, 2008, restaged as part of the group exhibition *Reclaimed: The Second Life of Sculpture* at The Briggait, Glasgow, 2014.
- Stephenson, Clare *The Bathers / Edge of Town / Crème de Menthe*, sculpture, 2015, installed at Dundee Contemporary Arts as part of the group exhibition *Spring / Summer 2015*.

Tillman, Lynne *The Madame Realism Complex*, Semiotext(e), 1992.

Westerman, Richard 'The Reification of Consciousness: Husserl's Phenomenology in Lukács's Identical Subject-Object' in *New German Critique*, No.111 (Fall 2010), Duke University Press, Durham, NC.

Wolfendale, Peter *Object-Oriented Philosophy, The Noumenon's New Clothes*, Urbanomic Media Ltd., Falmouth, 2014.

York, Peter *Peter York's Hipster Handbook*, first broadcast on BBC Four in November 2016.

BIBLIOGRAPHY

- Abramovic, Marina *The Artist is Present*, MoMA, New York, 2010.
- Abramovic Studio Talks, Location One, New York, Feb – June 2010.
- Aliens & Anorexia: A Chris Kraus Symposium* at the Royal College of Art, London, 2013
- Arendt, Hannah *The Human Condition*, The University of Chicago Press, 1998.
- Asco *No Movies*, Nottingham Contemporary, October 2013-January 2014.
- Asher, Michael *Claire Copley Gallery, Los Angeles, California, September 21 – October 12 1974*,
Claire Copley Gallery, Los Angeles, 1974.
- Atelier EB (Beca Lipscombe and Lucy McKenzie) *The Inventors of Tradition*, Panel, Glasgow, 2011.
- Bayer, Fern (ed.) *The Search for the Spirit: General Idea 1969-1975*, Art Gallery of Ontario, Toronto, 1997.
- Black, Karla at Palazzo Pisani, Venice Biennale, 2011.
- Bonin, Cosima von *Cosima von Bonin's Cut! Cut! Cut! For Museum Ludwig's Sloth Section, Loop #04 of the Lazy Susan Series, A Rotating Exhibition 2010-2012*, Museum Ludwig, Cologne, 2012.
- Beauvoir, Simone de *The Second Sex* (ed. and trans. H. M. Parshley), David Campbell, London, 1993.
- Benglis, Lynda *Quartered Meteor*, cast lead, 1969 (cast 1975), collection Tate Gallery, London.
- Benglis, Lynda, retrospective organised by IMMA in Dublin in 2009, in collaboration with Van Abbemuseum, Eindhoven; Le Consortium, Dijon; Museum of Art, Rhode Island School of Design; and New Museum, New York.
- Benglis, Lynda, centrefold of *Artforum*, Vol. 13, No. 3, November 1974.
- Benjamin, Walter *Illuminations* (ed. Hannah Arendt, trans. Harry Zorn), Pimlico, London, 1999.
- Benjamin, Walter *The Arcades Project* (trans. Howard Eiland and Kevin McLaughlin, based on the German version edited by Rolf Tiedemann), Harvard University Press, Cambridge, MA, 2002.
- Benjamin, Walter *Understanding Brecht* (trans. Anna Bostock), NLB, London, 1973.
- Beckett, Samuel *Happy Days* (1961), at the Young Vic, London, 2014.
- Beckett, Samuel *Not I / Rockaby / Footfalls* (1972, 1975, 1981), at the Duchess Theatre, London, 2014.
- Beckett, Samuel *The Unnamable* (1953), Grove Press, New York, 1955.
- Ben-Zvi, Linda (ed.), *Women in Beckett: Performance and Critical Perspectives*, University of Illinois Press, Urbana, 1990.
- Bernadette Corporation *Get Rid of Yourself*, video, 61 mins, 2003.
- Bernadette Corporation *Reena Spaulings*, Semiotext(e), South Pasadena, CA, 2004.
- Bernhard, Thomas *The Woodcutters* (trans. David McLintlock), Faber and Faber, 1988.
- Bogost, Ian *Alien Phenomenology, or, What it's like to be a thing*, University of Minnesota Press, Minneapolis, 2012.
- Bonnet, Frédéric (ed.) *General Idea: Haute Couture, A Retrospective, 1969-1994*, JRP|Ringier, Zurich, 2011.
- Bordowitz, Gregg *General Idea; Image Virus*, Afterall Books, London, 2010.
- Bove, Carol, talk at Glasgow School of Art, April 19th 2013.
- Bove, Carol *The Foamy Saliva of a Horse*, The Common Guild, Glasgow, 2013.
- Brecht, Bertolt *Collected Plays: Five; Life of Galileo, Mother Courage and Her Children* (eds John Willet and Ralph Mannheim), Methuen Drama, 1995.
- Brecht, Bertolt 'In the Jungle of Cities' in *Collected Plays: One* (eds John Willet and Ralph Mannheim), Methuen Drama, 1994.

- Brecht, Bertolt *Man Equals Man* [and *The Elephant Calf*], Methuen, London, 1979.
- Brecht, Bertolt *Brecht on Performance: Messingkauf and Modelbooks* (eds Tom Kuhn, Steve Giles and Marc Silberman), Bloomsbury, London, 2014.
- Brecht, Bertolt *Brecht on Theatre* (ed. and trans. John Willett), Hill and Wang, New York, 1999.
- Bruegel, Pieter (the Elder) *Netherlandish Proverbs*, oil on panel, 1559, Gemaldegalerie, Berlin
- Bryant, Levi.R., *The Democracy of Objects*, Open Humanities Press, University of Michigan, Ann Arbor, 2011.
- Buck-Morss, Susan *The Dialectics of Seeing: Walter Benjamin and the Arcades Project*, The MIT Press, Cambridge, Massachusetts, 1993.
- Buck-Morss, Susan *The Origin of Negative Dialectics: Theodor W. Adorno, Walter Benjamin and the Frankfurt Institute*, The Free Press, New York, 1977.
- Bürger, Peter *Theory of the Avant-Garde* (trans. Michael Shaw), University of Minnesota, Minneapolis, 2011.
- Butler, Cornelia (ed.) *From Conceptualism to Feminism; Lucy Lippard's Numbers Shows 1969-74*, Afterall Books, London, 2012.
- Butler, Lance St. John *Samuel Beckett and the Meaning of Being*, Macmillan, London, 1984.
- Carney, Sean *Brecht and Critical Theory; Dialectics and Contemporary Aesthetics*, Routledge, London and New York, 2005.
- Claire Fontaine <http://www.clairefontaine.ws>
- Claire Fontaine *Society of the Spectacle Brickbat*, brick and brick fragments, digital archival print and glue, 2006
- Clark, T. J. *The Painting of Modern Life*, Thames and Hudson, 1999.
- Clark, T.J., *The Painting of Postmodern Life?* lecture at MACBA, Barcelona, 2000. Transcript available at https://www.macba.cat/uploads/20140204/QP_20_TJ_Clark_B2.pdf
- Clark, T.J., *The Sight of Death; An Experiment in Art Writing*, Yale University Press, New Haven and London, 2006.
- Churchill, Caryl *The Skriker*, Nick Hern Books, London, 1994.
- Churchill, Caryl *Top Girls*, 1982. BBC and Open University co-production available at: <https://www.youtube.com/watch?v=iGWD0r0f9Go>
- Claydon, Stephen *Culpable Earth* (catalogue), Firstsite, Colchester, 2012.
- Claydon, Stephen *Rat, Pearl, London, Onion*, Sadie Coles HQ, London, 2013.
- Cleto, Fabio (ed.) *Camp: Queer Aesthetics and the Performing Subject*, Edinburgh University Press, 1999.
- Costume: Written Clothing*, group exhibition, Tramway, Glasgow, 2013.
- Debord, Guy and Asger Jorn *Mémoires*, Les Belles Lettres, Paris, 1993.
- Debord, Guy *The Society of the Spectacle*, Zone Books, New York, 1994.
- Debord, Guy *The Society of the Spectacle*, film, 1 hr 28 mins, 1973.
- Debord, Guy *Critique of Separation*, film, 17 mins, 1961.
- Cointet, Guy de *Five Sisters*, produced by If I Can't Dance, Theatre Frascati, Amsterdam, 2011.
- Duras, Marguerite *Destroy, She Said* (trans. Barbara Bray), Grove Press, New York, 1970.
- Duras, Marguerite *The Ravishing of Lol Stein* (trans. Richard Seaver), Pantheon Books, New York, 1966.
- Duras, Marguerite *Outside* (trans. Arthur Goldhammer), Flamingo, London, 1984.
- Duras, Marguerite *Les Mains Négatives*, film, 1978.
- Edwards, Steve *Martha Rosler; The Bowery in two inadequate descriptive systems*, Afterall Books, London, 2012.
- Engels, Frederick and Karl Marx *The German Ideology*, 1845-6, available at: marxists.org

- Federici, Silvia *Caliban and the Witch: Women, the Body and Primitive Accumulation*, Autonomedia, Brooklyn, New York, 2004.
- Federici, Silvia *Revolution at Point Zero; Homework, Reproduction and Feminist Struggle*, PM press, Oakland, PA, 2012.
- Firestone, Shulamith *The Dialectic of Sex: The Case For Feminist Revolution*, Quill, New York, 1970.
- Fischer, Barbara *General Idea Editions 1967-1995*, Blackwood Gallery, University of Toronto, 2003.
- Foster, Hal *Bad New Days: Art, Criticism, Emergency*, Verso, London, 2015.
- Fraser, Andrea *Museum Highlights: A Gallery Talk*, video, 1989, 29mins.
- Fraser, Andrea *Official Welcome*, first performed at the home of art collectors Barbara and Howard Morse, New York, 2001.
- Fraser, Andrea *Texts, Scripts, Transcripts*, Museum Ludwig, Cologne, 2013.
- Fraser, Andrea *Museum Highlights; The Writings of Andrea Fraser* (ed. Alexander Alberro), The MIT Press, Cambridge, Massachusetts, 2005.
- Fraser, Andrea in conversation with Chris Dercon, Tate Modern London, 28th November 2013. Available at: <http://www.tate.org.uk/context-comment/video/andrea-fraser-conversation-chris-dercon>
- Fusco, Maria (ed.) and Isla Leaver-Yap (guest ed.) *The Happy Hypocrite*, Issue 7 'Heat Island', Book Works, London, 2014.
- General Idea (eds) *General Idea's Fin de Siècle*, Württembergischer Kunstverein, Stuttgart, 1992.
- General Idea, *General Idea: Haute Couture, A Retrospective, 1969-1994*, Musée d'Art Moderne de La Ville de Paris, 2011.
- Genet, Jean *L'Ennemi Déclaré; Textes et entretiens choisis 1970-1983*, Éditions Gallimard, 2010.
- Genzken, Isa at Hauser and Wirth, London, November 2012 – January 2013.
- Genzken, Isa: *Mach Dich Hübsch!*, Stedelijk Museum, Amsterdam, November 2015 – March 2016.
- Goldsmith, Kenneth *Capital*, Verso, London, 2015.
- Graw, Isabelle, Daniel Birnbaum and Nikolaus Hirsch (eds), *Art and Subjecthood: The Return of the Human Figure in Semiocapitalism*, Sternberg Press, 2011.
- Gray, Neil 'Glasgow's Merchant City: An Artist Led Property Strategy', *Variant*, Issue 34, Spring 2009. Available at <http://www.variant.org.uk/34texts/mechantcity34.html>
- Grubinger, Eva *Net Bikini*, 1995. <https://www.evagrubinger.com/netzbikini/>
- Guston, Philip *Edge of Town*, oil on canvas, 1969, MoMA, New York.
- Hoch, Hannah *Hannah Hoch*, Whitechapel Gallery, London, 2015.
- Home, Stewart *The Assault on Culture; Utopian Currents from Lettrisme to Class War*, A.K Press, Stirling, 1991.
- Home, Stewart (ed.) *What is Situationism? A Reader*, A.K. Press, 1996.
- Home, Stewart *Blood Rites of the Bourgeoisie*, Book Works, London, 2010.
- House of Yvonne*, group exhibition with Kenneth Anger, Sophie Macpherson, Colin Self, Clare Stephenson, The Hidden Noise, Glasgow, 2011.
- Huysmans, J.-K. *The Damned (Là-Bas, 1891)*, (trans. Terry Hale), Penguin Books, London, 2001.
- Jelinek, Elfriede *Women as Lovers*, (trans. Martin Chalmers), Serpent's Tail, London, 1975.
- Joffrin, Laurent 'L'Interdiction du Burkini: le mal de mer' in *Libération*, 24th August 2016, <http://www.liberation.fr/auteur/1867-laurent-joffrin>
- Jonas, Joan *Translations*, artist's talk with Linda Nochlin, Location One, New York, March 2010.
- Jones, Amelia *Postmodernism and the En-Gendering of Marcel Duchamp*, Cambridge University Press, 1994.
- Jones, Amelia *Body Art / Performing the Subject*, Minnesota University Press, Minneapolis, 1998.
- Jones, Amelia "The Artist is Present': Artistic Re-enactments and the Impossibility of Presence' in *TDR: The Drama Review*, Volume 55, Number 1, Spring 2011.

- Kelsey, John 'The Self-Employment Rate', in *Rich Texts: Selected Writing for Art*, Sternberg Press, Berlin, 2010.
- Kerr Baxter Associates *Schedule of Condition, prepared in respect of 24 Fairley Street, Ibrox, Glasgow, G51 2SN*.
- Knabb, Ken (ed.) *Situationist International Anthology*, Bureau of Public Secrets, Berkeley, California, 2006.
- Kraus, Chris *I Love Dick*, Semiotext(e), Los Angeles, CA, 2006.
- Kristeva, Julia 'The Father, Love and Banishment' in *Desire in Language, A Semiotic Book* (ed. Leon S. Roudiez), Columbia University Press, New York, 1980.
- Kusama, Yayoi, retrospective at Tate Modern, 2012.
- Laderman Ukeles, Mierle *Manifesto for Maintenance Art 1969!: "Care" A Proposal for an Exhibition*. Laderman Ukeles, Mierle *Hartford Wash: Washing/Tracks/Maintenance: Outside*. Performance at Wadsworth Atheneum, Wadsworth, Connecticut, 1973.
- Lane, Richard (ed.) *Beckett and Philosophy*, Palgrave, Basingstoke, 2002.
- Lavin, Maud *Cut with the Kitchen Knife: Weimar Photomontages of Hannah Hoch*, Yale University Press, New Haven CA, 1995.
- Leckey, Mark *The Universal Addressability of Dumb Things* (catalogue), Hayward Publishing, London, 2013.
- Lee, Lisa (ed.) *Isa Genzken*, October Files 17, The MIT Press, Cambridge, MA, 2015.
- Lefebvre, Henri *Critique of Everyday Life: Volume 1* (trans. John Moore), Verso, London, 1991.
- Lippard, Lucy R. *Six Years: The dematerialisation of the art object*, University of California Press, Berkeley, 1997.
- Lozano, Lee and Stephen Kaltenbach at Andrew Kreps, New York, 2010.
- Lukács, Georg 'Reification and the Consciousness of the Proletariat' in *History and Class Consciousness*, Merlin Press, London, 1967.
- Lunn, Eugene *Marxism & Modernism: an historical study of Lukács, Brecht, Benjamin and Adorno*, University of California Press, Berkeley, CA, 1982.
- Macpherson, Sophie and Clare Stephenson *Shoplifters, Shopgirls*, LUX/ICA Biennial, ICA, London, 2012.
- Macpherson, Sophie and Clare Stephenson *Leaving my old life behind*, The Hidden Noise at Gallop, Deptford X Festival, London, 2012.
- Marcus, Greil *Lipstick Traces; A Secret History of the Twentieth Century*, Secker & Warburg, London, 1989.
- Marx, Karl *Theses on Feuerbach*, 1845, available at: marxists.org
- Marx, Karl 'The Eighteenth Brumaire of Louis Bonaparte' in *Karl Marx and Frederick Engels: Selected Works Volume I*, Foreign Languages Publishing House, Moscow, 1958.
- Marx, Karl *Selected Writings in Sociology and Social Philosophy* (eds T. B. Bottomore and Maximilien Rubel, trans. T.B. Bottomore), Penguin Books, London, 1984.
- Marx, Karl *Capital* (ed. David McLellan), Oxford University Press, 2008.
- Macbride, Rita and David Gray (eds) *MyWays*, Arsenal Pulp Press, Vancouver; Whitney Museum of American Art, New York; Printed Matter, Inc., New York, 2006.
- McKenzie, Lucy and Alan Michael, *Unlawful Assembly*, Scelus Libri, 2013.
- Miller, John 'Drawings That Question Diagrams' in *The Price Club: Selected Writings (1977-1998)*, JRP|Ringier, Geneva and Les Presses du Réel, Dijon, 2000.
- Miller, John Wolfgang Hahn Prize 2011 Exhibition, Museum Ludwig, Cologne. See also essay 'The Object of Art and the Self-Made Man' in accompanying catalogue.

- Miller, John 'The Fig Leaf Was Brown' and 'Positions in Vernacular Space: If You lived Here...' in *The Ruin of Exchange and Other Writings on Art* (ed. Alexander Alberro), JRP|Ringier, Zurich and Les Presses du Réel, Dijon, 2012.
- Molesworth, Helen 'Tune in, turn on, drop out: the rejection of Lee Lozano', *Art Journal*, Volume 61, No.4 (Winter 2002).
- Move, Richard in conversation with André Lepicki, NYU Department of Performance Studies, 2010.
- Noland, Cady *Towards a Metalanguage of Evil*, Documenta IX, Kassel, 1992.
- Palmer, Katrina *Reality Flickers. Writing With Found Objects And Imagined Sculpture*, Royal College of Art, London, 2011.
- Palmer, Katrina *Reality Flickers*, MOT International, London, 2014.
- Palmer, Katrina *The Fabricator's Tale*, Book Works, London, 2014.
- Parker, Rozsika and Griselda Pollock *Old Mistresses, Women, Art and Ideology*, Pantheon Books, New York, 1981.
- Picasso, Pablo *Glass of Absinthe*, painted bronze and absinthe spoon, 1914.
- Piper, Adrian *Out of Order, Out of Sight Volume 1: Selected Writings in Meta-Art 1968-1992*, The MIT Press, Cambridge MA, 1999.
- Price, Elizabeth 'Excerpts from *sidekick*', *Journal of Visual Art Practice*, 2:1-2, 2002.
- Pryde, Josephine *Therapie, Thank You*, Reena Spaulings Fine Art, New York, 2010.
- Pryde, Josephine *Miss Austen Enjoys Photography*, Kunstverein für Rheinlande und Westfalen, Düsseldorf, 2012.
- Ray, Man *Marcel Duchamp as Rose Sélavy*, gelatin silver print, c.1920-21.
- Reclaimed: The Second Life of Sculpture*, group exhibition at The Briggait, Glasgow, 2014.
- Retort (Iain Boal, T.J. Clark, Joseph Matthews, Michael Watts) *Afflicted Powers: Capital and Spectacle in a New Age of War*, Verso, London, 2005.
- Roberts, John *The Intangibilities of Form: Skill and Deskilling in Art After the Readymade*, Verso, London, 2007.
- Rosler, Martha *The Bowery in two inadequate descriptive systems*, series of gelatin silver prints of text and images on 24 backing boards, 1974-75
- Rosler, Martha on *The Bowery in two inadequate descriptive systems*:
<https://www.moma.org/explore/multimedia/audios/295/3324>
- Rosler, Martha *If You Lived Here: The City in Art, Theory, and Social Activism* (ed. Brian Wallis), Dia Art Foundation, Bay Press, Seattle, 1991.
- Rosler, Martha *Decoys and Disruptions*, an October Book, The MIT Press, Cambridge MA, 2004.
- Rosler, Martha *Culture Class*, Sternberg Press, Berlin, 2013.
- Sander, Helke *The All-Round Reduced Personality: Redupers*, film, 1 hr 38 mins, 1977.
- Sartre, Jean-Paul *Nausea* (trans. Robert Baldick), Penguin Modern Classics, London, 1965.
- Schafhausen, Nicolaus and Vanessa Joan Müller (eds), *I'm Isa Genzken, The Only Female Fool*, Kunsthalle Wien, Vienna and Sternberg Press, Berlin, 2014.
- Schneemann, Carolee *Mysteries of the Iconographies*, performance and talk, Location One, June 2010.
- Schneemann, Carolee *Kinetic Painting*, retrospective at MoMA PS1, New York, 2017.
- Schulman, Sarah *The Gentrification of the Mind: Witness to a Lost Imagination*, University of California Press, Berkeley, 2013,
- Seurat, Georges *Bathers at Asnières* oil on canvas, 1884, The National Gallery, London.
- 'Sick Sick Sick': *The Books of Ornerly Women*, reading group initiated by Emma Balkind and Laura Edbrook, CCA, Glasgow, 2013-14.
- Singer, Peter *Hegel*, Oxford University Press, 1983.
- Madame Realism*, group exhibition, MARRES, Maastricht, 2011.

- Sorel, Georges *Reflections on Violence* (ed. Jeremy Jennings), Cambridge University Press, 2004.
- Spring / Summer 2015: Maripol*, Clare Stephenson and Zoe Williams, Dundee Contemporary Arts, 2015.
- Stephenson, Clare *The Eel*, 2003, <https://www.moma.org/collection/works/97486>
- Stephenson, Clare *Abs Minimum*, solo exhibition at Glasgow Project Room, July 2013.
- Stephenson, Clare *Miss Verily-Existent & Miss Quite-Transcendent Strike Poses*, sculpture, 2008, restaged as part of the group exhibition *Reclaimed: The Second Life of Sculpture* at The Briggait, Glasgow, 2014.
- Stephenson, Clare *The Bathers / Edge of Town / Crème de Menthe*, sculpture, 2015, installed at Dundee Contemporary Arts as part of the group exhibition *Spring / Summer 2015*.
- Steyerl, Hito *A Thing Like You and Me*, e-flux Journal #15 - April 2010. Available at: <http://www.e-flux.com/journal/15/61298/a-thing-like-you-and-me/>
- Tamboukou, Maria 'Feeling narrative in the archive, a question of serendipity', *Qualitative Research Journal*, 16(2), Emerald Publishing, Bingley, 2015, pp.151-166.
- Tatham, Joanne and Tom O'Sullivan, *HK*, Tramway, Glasgow, 2001.
- Tatham, Joanne *Heroin Kills; context and meaning in contemporary art practice*, University of Leeds, 2004.
- Tatham, Joanne and Tom O'Sullivan *An Anthology (I'm sorry, I'm sorry, I'm so, so, so, sorry.)*, The Modern Institute / Andrew Hamilton / Toby Webster Ltd. Glasgow, 2016.
- Taylor, Michael R. and Lisa Melandri, *Enigma Variations: Philip Guston and Giorgio de Chirico*, catalogue for the exhibition at Santa Monica Museum of Art, CA, 2006.
- Tillman, Lynne *The Madame Realism Complex*, Semiotext(e), 1992.
- Tillman, Lynne *This Is Not It*, D.A.P. / Distributed Art Publishers, Inc., New York, 2002.
- Texte zur Kunst*, Issue 81, 'Wo Stehst Du Kollege?', March 2011.
- Texte zur Kunst*, Issue 82 'Artistic Research', June 2011.
- Texte zur Kunst*, Issue 99 'Photography', Berlin, September 2015.
- Texte zur Kunst*, Issue 102 'Fashion', Berlin, June 2016.
- Vaneigem, Raoul *The Revolution of Everyday Life* (trans. Donald Nicholson-Smith), Rebel Press, London, 2006.
- Walsh, Maria and Mo Throp *Twenty Years of MAKE Magazine*, I. B. Tauris, London, 2015.
- Walsh, Maria and Mo Throp *Stories That Matter: Feminist Methodologies in the Archive*, Symposium, ICA, London, 2015. Audio recording available at: <https://www.ica.art/whats-on/stories-matter-feminist-methodologies-archive>
- Warhol, Andy *a: A Novel*, Grove Press, New York, 1968.
- Westerman, Richard 'The Reification of Consciousness: Husserl's Phenomenology in Lukács's Identical Subject-Object' in *New German Critique*, No.111 (Fall 2010), Duke University Press, Durham, NC.
- Wheatley, Ben *A Field in England*, film, 1 hr 30 mins, 2013.
- Wilkes, Cathy at Tate Liverpool, 2015.
- Williams, Christopher *Program*, Museum Morsbroich, Leverkusen, 2012.
- Williams, Christopher *The Production Line of Happiness*, Whitechapel Gallery, London, 2015.
- Williams, Christopher *The Production Line of Happiness* (catalogue, ed. Amy R. Peltz), The Art Institute of Chicago, 2015.
- Wolin, Richard *The Wind from the East: French Intellectuals, the Cultural Revolution, and the legacy of the 1960s*, Princeton University Press, New Jersey, 2010.
- Wolfendale, Peter *Object-Oriented Philosophy, The Noumenon's New Clothes*, Urbanomic Media Ltd., Falmouth, 2014.
- York, Peter *Peter York's Hipster Handbook*, first broadcast on BBC Four in November 2016.