

# How an international visual arts festival went digital

## Programme:

Small project grants

## Case study:

Glasgow International

Joined National Art Pass network: 2020

Annual visitors: 250,000

Staff: 5

**Glasgow  
international  
Digital Programme:  
23 April -  
31 May 2020**

Following the postponement of Gi to 2021, please check out our digital programme below. Keep up to date with our work at



## Challenge

Glasgow International is the largest annual festival for contemporary visual art in Scotland. Each edition welcomes around 250,000 visits to exhibitions at venues across the city. In response to the Covid-19 crisis, Glasgow International took the difficult decision to postpone the festival five weeks before it was scheduled to open.

## Working with Art Fund

Glasgow International's small project grant supported them to create an innovate digital programme, in lieu of the 2020 edition of the festival. They were able to invite six artists already involved to either adapt or create new work for the digital platform, alongside discussions and events, that allowed both existing and new audiences an opportunity to engage with the artistic and curatorial ideas underpinning the festival.



**"For the festival team, undertaking the digital programme has shown new ways of thinking and approaching curating and our audiences, and suggests how working could shift in future."**

**Richard Parry, Director**

**£10,000**

offered in funding through our small projects grants

**36,000**

page views

**13,000+**

new digital visitors

**1.1 million**

social media reach

## Outcomes

- To commission and support artists to make and show new or recent work as part of the digital programme.
- To offer new and existing audiences a high-quality digital programme in lieu of the festival.
- To develop and employ technical skills in order to host a digital programme.

## Looking ahead

Glasgow International have utilised their small project grant to retain and augment their audience base through the digital programme and build anticipation ahead of the festival being restaged in 2021. The platform has given artists the opportunity to experiment and make new work, or show existing work, in a new way. One example here is Yuko Mohri, who is better known for her sculptural work, but here presented a film responding specifically to the circumstances of Covid-19. The festival looks forward to announcing new dates for 2021 soon.

Glasgow International are working in partnership with the Gallery of Modern Art, Glasgow to commission and acquire work by artist Duncan Campbell, with Art Fund support.

### Yuko Mohri

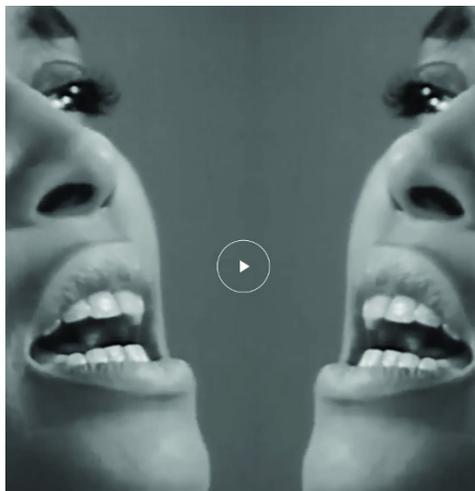
#### **Everything Flows - distance, 2020**

Yuko Mohri is best known for her sculpture and installations comprising found objects and kinetics, often incorporating aspects of chance. Here, in making a new video for our digital programme, she splices together scenes in Yasujiro Ozu's acclaimed film *Tokyo Story* (1953) where no humans are present. Ozu's film tells the story of an elderly couple visiting their children, who are now adults and whom pay their elderly parents scant attention. Much of it is set within small domestic interiors, with fixed camera shots and with much of the 'action' taking place off camera, such that its tempo, setting and themes all strongly resonate with our current circumstances, as does Mohri's eerie subversion.

This is presented alongside her earlier film *Everything Flows - interval* (2018), which similarly extracts a sequence of various objects swaying from Dziga Vertov's documentary film *Man with a Movie Camera* (1929).

Courtesy of the artist, mother's tankstation and project fulfill.

Video editing: Kazuya Kato.



### Alberta Whittle

#### **business as usual : hostile environment, 2020**

Scottish-Barbadian artist Alberta Whittle presents a working iteration of the project *business as usual: hostile environment*. Originally co-commissioned with Glasgow Sculpture Studios with the support of EventScotland in celebration of the Year of Coasts and Waters 2020, the project was conceived to explore Glasgow's Forth and Clyde Canal as both a literal and poetic route through which to reflect on the role of waterways in the voluntary and involuntary movement of people. Reworking aspects of the new film at speed and in light of the Covid-19 outbreak, Whittle powerfully incorporates archival footage relating to the UK's Windrush scandal as well as material highlighting the role of immigrants in the NHS as they tackle the virus, foregrounding how political and ecological climates intersect and shape one another.

Courtesy of the artist.

This is a new commission for Gi2020's digital programme.

To find out more about Alberta Whittle's project for Gi2020, please visit her exhibition page [here](#).

Video content

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