Though globalization and the scale of human consumption now hide many manufacturing and production processes from us, we are makers to our core, endowed with an ancient and immensely capable form of digital technology – the human hand. We make our lives, and when encouraged and supported to do so, many of the simple things that surround us and give us greatest pleasure, with our hands, with our hearts, with and for one another, day by day.

Ruth Little

Home Where Home Is Not
Sogol Mabadi and Birthe Jorgensen
Monday 24th June to Saturday 3rd August 2019 at **Glasgow Women's Library** and Friday 28th June to Saturday 3rd August 2019 at **Platform**

Exhibition text written by Caroline Gausden in dialogue with Sogol Mabadi and Birthe Jorgensen

Home Where Home Is Not was an ambitious exhibition by Glasgow-based artists Sogol Mabadi and Birthe Jorgensen, reimagining fixed notions of home. After a period of research and discussion with a diverse group of women from Platform and Glasgow Women's Library, this exhibition of sculptures and video works stretched across both sites in Glasgow's East End in order to explore what it means to be from more than one place.

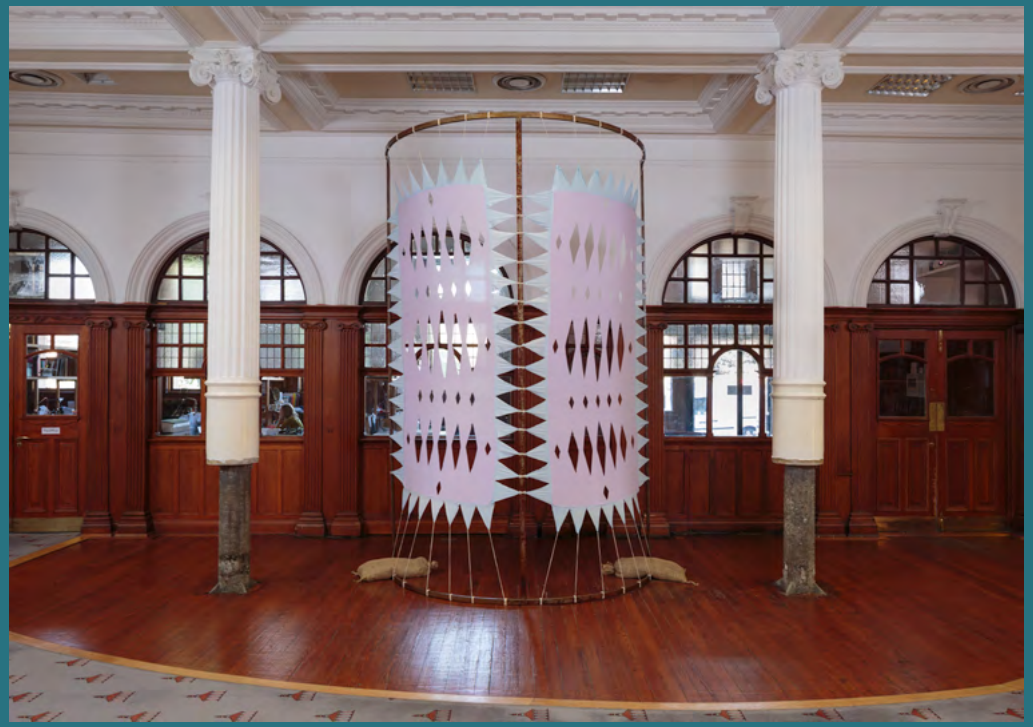
The exhibition drew upon Mabadi and Jorgensen's own experiences negotiating their identities across geographical, cultural and psychological boundaries. It marks the next phase of an ongoing collaborative practice between the artists that emerged in an exhibition entitled *Host and Visitors* at the Reid Gallery, Glasgow, in 2016. The themes of *Hosts* and *Visitors* remain present in this new body of work, continuing the conversations and poignantly asking questions about how to speak of home and belonging. These questions, around how we enter and settle in unknown situations, languages and territories were reflected in the process of making the

artworks. The artists are both guests *and* hosts engaged in performative processes that invite others in and find new sculptural languages to speak about how we are lost and found in the process of making and being with each other.

Working closely with Platform and Glasgow Women's Library, Birthe and Sogol initiated a series of exploratory sessions with a group of women who all currently call the North East of Glasgow home. Some have lived in the area for many years whilst others are newer residents, moving from different parts of Scotland and beyond. The hosting work underpinning these sessions led to a sense of care for each other, creating a space of trust out of which personal experiences were shared and new friendships emerged.

Glasgow Women's Library

Crossing the threshold into Glasgow Women's Library visitors were greeted by the sound of this close group performing breathing exercises together. Projected into the dark space a cut up form displayed extracts from group conversations, creating a rambling poetic texture that embraced both the dissonance and resonances between speakers. Whilst the projected words referenced a sense of home unmoored from the here and now, with undertones of women's war stories that now reside in the archive, the playful sound of their breathing was a reminder of our own bodies. Directly inside the library Jorgensen installed *Nocturnal bridge building, skin stretching, flood defences and other stories 5* (2019), a frame



Nocturnal bridge building, skin stretching, flood defences and other stories 5
Secondhand bed sheets, rusty steel, cotton string, flood defence bags, gravel
3.5 height x 2.1m width x 1.1depth
Birthe Jorgensen 2019

that combines rust, cut-up bed sheets and flood defence bags. From behind this temporary shelter, it was possible to be both inside the library and in a space apart, just as our experience of new places are often overlaid with memories from elsewhere. Jorgensen speaks about this piece in relation to one participant in the group who uses the practice of sleep to repair her split world. This intervention, alongside other important works in the exhibition, suggests an act of healing and also the recognition that the experience of leaving home can be profoundly disorientating, described by feminist scholar Sara Ahmed as a failure of memory to make sense of the place one comes to inhabit.

In GWL's main event space the exploration of strange encounters (Ahmed, 2000) continued. Installed in the nook under the libraries main event space window, Mabadi's work *Group encounters and the sound of interdependency* (2019) references the veil as a practice used by the artist to negate eye contact and verbal dialogue in performance work, in an effort to explore other areas of communication and contact. With sunlight often infusing the space Mabadi's work evoked alternative ways to share and the different sensations these might open up; if you can't look directly at the sun you can feel its warmth with closed eyes. Accompanying the work were some tactile maple blocks fastened with strong Velcro to pieces of flat wood. Exhibition visitors were invited to play with these fastenings. Like relational encounters this movement between being together and apart is something which needs to be negotiated carefully, feeling at some points

Group encounters and the sound of interdependency, Sogol Mabadi 2019.
Zote-foam, shoulder pads, pins, tulle, cork, maple wood and velcro. Image: Iman Tajik



impossible and at others satisfying. Cork, used here as a base for the maple, and elsewhere in Mabadi's practice acts to contain and/or resist different kinds of spilling, including feelings of ambivalence and rejection.

Alongside these under the mezzanine, the exhibition included *Responses* (2019) made by Ranjana Thapalyal, Liam Walker and Katherine MacBride. Each have been part of Mabadi's performative practice, spending time 'being with' her in activities including walking, drinking, eating and drawing. Bringing to light multiple relational modes these responses signal new thinking for Mabadi around how intimate private performances can cross a threshold to be shared in a more public way. Next to these, *Doubling* (2019) is one of a series of vessels made with Emma Helen Reid from Pritt stick glue, Vaseline and pink Himalayan salt. The Vaseline acts here and elsewhere as a protective water barrier to avoid dissolution. Through this combination of materials *Doubling* signifies remaining intact in uncertain conditions as well as healing.

Salt and water also mingled differently in GWL's upstairs gallery – referenced on Jorgensen's wooden carved bust *...your tears* (2019) which is carved from the same tree as a second bust hosted by Platform. *...Your tears* (2019) appeared slightly off centre, the empty space suggesting its sister work. Both ancient and contemporary the carving hints at Persian and Indian miniature painting, the gaze, familiar from historical painting, looks straight at you and beyond, accompanied by a slight, ambivalent smile.

These works start as thoughts on grief and rage. As Judith Butler (2014) says, being unbearable, rage is often the lived form of grief. In an age dominated by so much loss and rapid brutal change, it is a challenge to stay with the pain and allow rage to collapse into grief.

In her beautiful essay *Moths drink the tears of sleeping birds*, Rebecca Solnit (2013) speaks of tears as nurturing, delicious, transformative... a potential sharing across species. If we conceive of this moment as an *Interregnum*, a time where the old is dying but the new is yet to be born, the exhibition asks how do we approach grief? Do we look it in the eye or see it through a veil? How do we come into relationship with each other through these emotions? Perhaps the challenge is to tend to grieving over one's losses as one would tend to the roses in a garden.

Mabadi's work '*Odd-Kin*' (2019) also makes reference to interspecies thinking via Donna Haraway's descriptions of cyborgian extensions to the body. The piece, involving multiple tech devices, is a first attempt at welcoming and imagining computer technology as part of her practice, which through Vaseline is brought back to an ongoing exploration of the body. With a sense of critique but openness and urgency this trajectory brings new material into the practice softened by Vaseline but equally made difficult. It suggests the slippery nature of technology, which gets away from us and yet attaches, becoming an extension of our physical selves.

Next to '*Odd-kin*' a framed work, by Jorgensen, takes its title *Secondhand Time* (2019) from Svetlana Alexievich's book on memories of the Soviet shift from communism to consumerism in the 1980s. In the project workshops, participants reflected on the Western worlds 'nuclear family regime'. The resulting poetic response stretched across both exhibition sites, fragmented by its dual location this half poem invites us in to a struggle to understand when only half the story is present. Whilst "sorrow accumulates like fists" in the poem we also feel the power and potential of gathering as strangers, sharing experiences and grievances. Having listened and been listened to we are left stronger and, being accountable for more than one self, mobilised.

Doubling, Mabadi and Emma Helen Reid, 2019. Pritt Stick glue, protective white vaseline (water-barrier), pink Himalayan salt. Image: Iman Tajik



Platform

Entering the studio space at Platform, visitors encountered Birthe Jorgensen's *Nocturnal bridge building, skin stretching, flood defences and other stories 1-4* (2019), a series of box like rooms placed side by side and constructed with a range of materials including steel, walnut, timber, chickenwire, plywood, bedsheets and an aluminium basin from Nigeria. Made in response to the group explorations the room series holds a tension between dark feelings towards the lies we tell in domestic environments and something more hopeful, emerging out of an ability to 'make home' in un-homely places and tell new stories.

Through this ambivalent structure our entry into a new territory was staged. We do not get to know this new space all at once but must navigate as new things come into view. This process of coming to know one step at a time is reminiscent of French philosopher Anne Dufourmantelle's (2000) writing on hospitality. For her, being a guest is about taking a risk, operating in the dark to enter a new place you cannot know in advance.

This sense of vulnerability, with each step a careful negotiation, is reflected in Mabadi's *Raft with vessels and chain* (2019) created with rainwater pipes, hook and eye tape, Pritt-Stick glue and white Vaseline. The pipes, appearing in other works by the artist as upright totems, lay flat here in response to group discussions accentuating the fluid nature of reality and the turbulent language we use to situate ourselves in the



Raft, vessels and chain, 120x320cm, Sogol Mabadi 2019. Rainwater pipes, pipe ends, hook and eye tape, protective white vaseline (water barrier); Pritt-Stick glue and protective white vaseline (water-barrier); Pritt-Stick glue and water. Image: Iman Tajik

world. Placed on the floor, the pipes are weaved together with striking pink hook and eye tape whilst their ends are covered with Vaseline. Vaseline acts as a protective skin and a way to stay afloat in uncertain conditions.

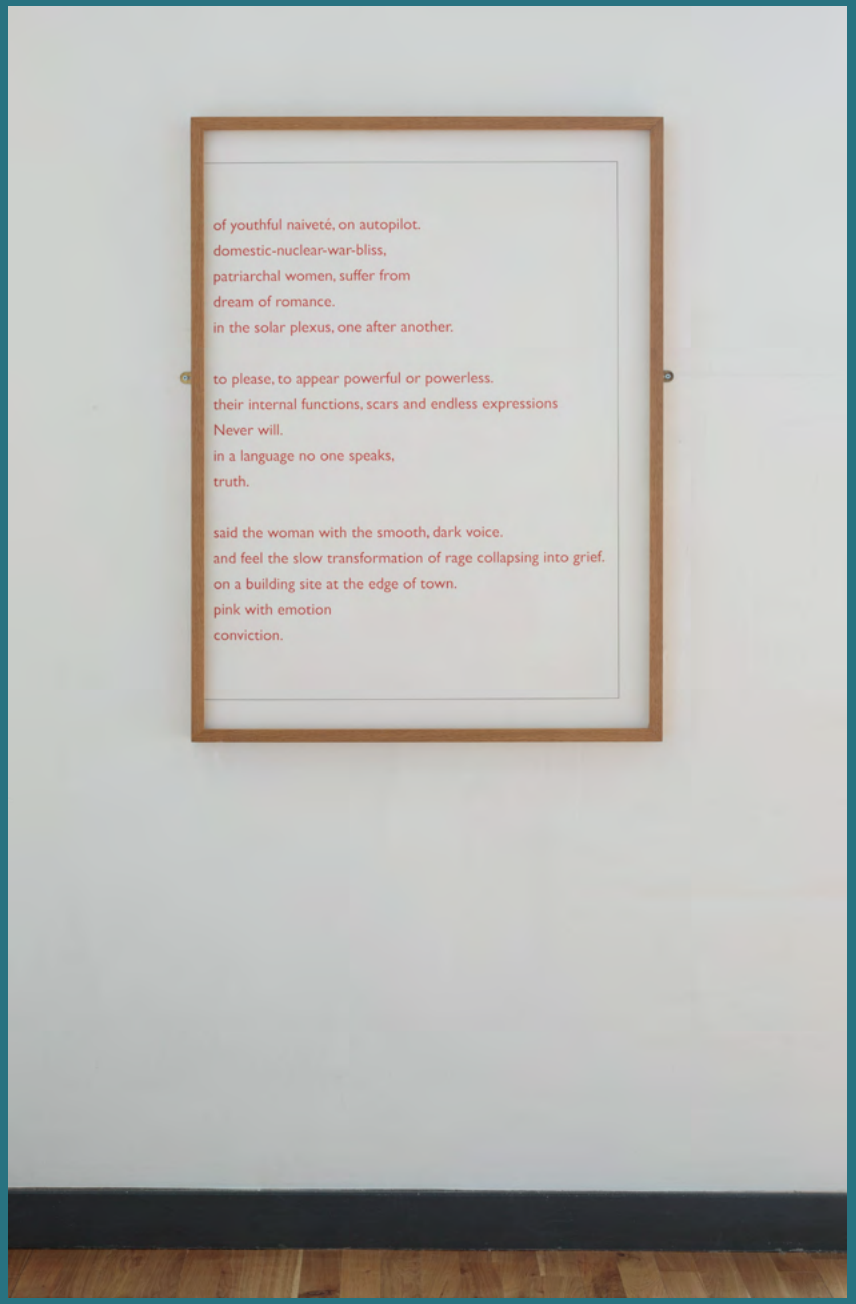
Balanced carefully on top of *Raft* are a series of interconnected, bone like fragments resting beside a set of delicate bowls made of the same translucent glue material holding Vaseline. The handcrafted bowls record traces of a relational encounter. They signify a negotiated space, not unlike the forms of hospitality that Dufourmantelle writes on, which functions by embracing vulnerability. In *Of Hospitality* Dufourmantelle writes, “Perhaps it is only one who has endured the experience of being deprived a home can offer hospitality”. Here, as differently elsewhere, Mabadi opens up her practice to a visitor who, by this invitation, comes to hold a space with her, complicating fixed notions of what it means to be a host and guest.

Suspended above this work was one of a series of *Responses*, three digitally printed flags made by Katherine McBride. McBride joins Ranjana Thapalyal and Liam Walker, whose responses were situated in Platform’s library space. Each artist has been part of Mabadi’s performative practice, spending time ‘being with’ her in activities including walking, drinking, eating and drawing. Bringing to light multiple relational modes, *Responses* represents new thinking for Mabadi around how intimate private performances can cross a threshold to be shared in a more public way.

Sharing space with *Raft* is Jorgensen's second framed poem *Secondhand time, right* (2019). This work takes its title from Svetlana Alexievich's book on memories of the Soviet shift from communism to consumerism in the 1980s. Gathered on the other side of the 80s, collaborators in *Home Where Home Is Not* reflect on the Western world's 'nuclear family regime'. The resulting poetic text is the second half of the text housed at Glasgow Women's Library.

Contained in a dark, narrow corridor adjoining the main gallery and yet spilling out was *Scull Shining* (2019), a film and sound work authored by the multiple voices of the exhibitions' collaborators. Like in GWL the text fragments are made up of things the women shared in sessions together, mixed in with descriptions of two remarkable women from the GWL archive; Catherine Morris, who traveled the world as a nurse, and Dorothy Dick, who stayed home as an ambulance driver during WW2. Overlaying the video, a chorus of humming women performing a yogi breath technique. Known as the Bhramari Pranayama this technique is used to alleviate stress, anger, tension in the mind, insomnia and anxiety.

Outside the studio in Platform's library space Jorgensen's *Never regret...* (2019) looked quietly out towards the library terrace space where you would find Ranjana Thapalyal's text piece and Liam Walker's delicate drawing. While Mabadi's creativity plays a listening role here, unfolding in



Second Hand Time, left
Digital print on Hahnemühle paper, oak frame, museum glass
73m height x 103cm width x 5cm depth

relation to these other works Jorgensen's carved bust is also responsive, her creativity playing out in relation to this new material.

The extremely slow and physical process of carving contrasts sharply with the speed and immateriality of contemporary thinking. The bust, along with its sister work in Glasgow Women's Library, starts as thoughts on grief and rage slowly played out in the making process.

Artists' Bios

Birthe Jorgensen is a visual artist, educator and cross-disciplinary researcher. Trained in sculpture at Central Saint Martins and Glasgow School of Art. Jorgensen has shown work in Scotland, Europe, South America and the USA, and lectured at Glasgow School of Art, Royal Conservatoire Scotland, and Iceland Academy of The Arts.

Sogol Mabadi is an artist and art therapist based in Glasgow. Through her work and with participants, she explores moments of interdependency, of being-there and being-with. She is working on a new body of work titled *The Conference of the Birds* (Farid ud-Din Attar) that will explore the possibility of 'coming into being in parallel´ while moving through troubled and liminal spaces.

“Really important and profound ideas of what home means. Made me think of how we function as humans finding our homes and what we are without them. Thank you.”

Visitor to Platform

“Very interesting and moving – shows the human need to hope and build in any situation.”

Visitor to Platform

“Fascinating – thought provoking! Powerful to travel between the two locations.”

Visitor to Platform



...Your Tears
Ash and colour pencil
1m height x 60cm width x 20cm depth
Birthe Jorgensen 2019

Home Where Home Is Not: On the Fruitfulness of Exchange.
Collaborative blog post, edited by Daphne van de Burgwal
Read the full blog here: *https://womenslibrary.org.uk/2019/07/26/home-where-home-is-not-on-the-fruitfulness-of-exchange/*

Following a guided exhibition visit, GWL Front of House volunteers Daphne, Aileen, Mary and Annie reflected on the importance of spending time together and discussing different perspectives.

"Everyone's thoughts added to mine and helped me to understand the work a little better."

Mary

"I probably have a more traditional outlook when it comes to art so it was good to challenge my outlook of what art was and what I thought I would enjoy. [...] It has opened my mind to different kinds of art and also challenged me to think more about the emotional impact of migration and the trauma that many women and their families face around the world."

Aileen

"It was fascinating to see how the two halves of the collection worked together. I think we were all intrigued to see how the pieces at GWL are reflected in the displays at Platform. It's as though you're seeing two sides of the same person or maybe two versions of a single episode or encounter."

Annie

“The experience inspired me to dig deeper and think differently. Our conversations also reaffirmed to me that it is important and valid to have different opinions; after all, we perceive art subjectively. My main takeaway, however, is that exchange is fundamental. Whether it’s the artists exchanging ideas and stories to create meaningful art, or the viewers sharing their thoughts on the finished pieces to create meaning for themselves and each other, collaboration is always fruitful and wonderful to witness. During periods of political uncertainty, which the exhibition reflects, it is a beautiful thing to share experiences like this that make us feel connected.”

Daphne

Home Where Home Is Not: A Response, by GWL Volunteer Milly
Read the full blog here: *https://womenslibrary.org.uk/2019/07/26/home-where-home-is-not-a-response/*

I myself started the journey of rediscovering what home is four years ago when I moved from a shut-off part of rural north-eastern England to Glasgow for university. Now that I have graduated, and facing the possibility of starting the journey of finding home somewhere else all over again, the exhibition definitely stayed with me long after looking at all the different pieces. The main ideas that struck me were the fragility and duality of the concept of home, and how I personally handled it through the last four years of my life. The idea of home is more complicated, traumatic and political for many women across the world, for example being forcibly removed from their home for their gender identity or sexual orientation, or being displaced due to conflict, poverty or persecution. All this goes to show that home is not a physical place, but a concept one adapts and changes through the course of one's life, and I believe Sogol Mabadi and Birthe Jorgensen's exhibition beautifully encapsulates this through their work. However, I can only speak from my own perspective, and the discussion obviously does not end with my response. Home is a universal notion that looks different to every individual, so the conversation in this sense will never be completed, finalised and presented as a fixed notion. Home will forever be fragmented, complicated, scary and safe all at once, and sometimes not at all.



...Your Tears (detail)
Ash and colour pencil
1m height x 60cm width x 20cm depth
Birthe Jorgensen 2019

As part of the events programme for *Home Where Home Is Not*, Glasgow Women's Library hosted an event titled 'Languages of Belonging'. Audiences joined Birthe Jorgensen and Sogol Mabadi who were in conversation with Dr Amanda Thomson, artist and lecturer at the Glasgow School of Art.

The event was anchored by themes of the exhibition, as well as by Amanda Thomson's first book, *A Scots Dictionary of Nature* which was published by Saraband in 2018. Thomson's research interests include how 'we are located (and locate ourselves) in the world´ and notions of space, place, and ideas of belonging. These topics dovetailed with exhibition themes, namely reimagining fixed notions of home and of being from more than one place, to create a space to collectively think about the intimate and crucial connections between language, place, loss and identity. The conversation with Amanda Thomson was followed by a lively question and answer segment where audiences were invited to take part in the discussion.
Below are short excerpts from the event *Languages of Belonging: Sogol Mabadi and Birthe Jorgensen* in conversation with Amanda Thomson which took place on Thursday 18th July, 2019 at Glasgow Women's Library.

How does naming affect our perception of what it is to be home?

"...words tell us stories and when we look at the book we find links for words that sit separately, but reveal so many different interrelated histories and ways of being in the world that maybe we no longer have." Amanda Thomson

Raft, vessels and chain, (detail) 120x320cm, Sogol Mabadi 2019. Rainwater pipes, pipe ends, hook and eye tape, protective white vaseline (water barrier); Pritt-Stick glue and protective white vaseline (water-barrier); Pritt-Stick glue and water. Image: Iman Tajik



"...that idea of how words come together to kind of signify place or the function of place or what it is, is something I think that keeps coming back to, but there's also something about how it denotes a home with that kind of familiarity of where a place is and what it is ... I think if you speak Gaelic you will know and understand Scotland in a completely different way to those of us who don't, just because of the names we see before ourselves, names like Cairn Gorm means the Blue Mountain. Meall a' Bhuachaille means the Shepherd's Hill. Stac Pollaidh in Sutherland, it's a beautiful mountain, means rocky outcrop of the pool. Derry Cairngorm means woody blue hill. Ben More, big mountain. Lochnagar is likely to mean little loch of the noisy sound. Loch Mallachie, which is up near Aviemore, means loch of the curse, you know. So when you start to think about languages, you think about place, you start to think about all of these other things, but there's so many places who's names describe where they are, but so many others with names attached to them, and I was looking at, a lot of the time I think a lot of the stories are lost. I was reading about Cape Town in South Africa the other day, and Table Mountain was only named Table Mountain about four or five hundred years ago by a Portuguese explorer. To the Khoisan indigenous people it was known as, and excuse my pronunciation, Hoerikwaggo, which means mountain of the sea, which gives you a completely different perspective of it, and a completely different perspective of where you might see that mountain from, you know? So these kind of shifts and changes, these kind of questions about how what we name and how we name it effects our perception of what we know

about place, and how does naming affect our perception of what it is to be home." Amanda Thomson

"It's interesting. I heard a talk by a poet up in Orkney who had traced the roots of English place names in an area of Orkney back to their roots, and all these words were actually words that described harvesting energy out of the land, or the wind or the sea or the sun, and that was a really beautiful moment of being able to connect with place identity in another way." Birthe Jorgensen

Home Is Where Home Is / Home Where Home Is Not

"I'm going to backtrack to talk about this idea of what makes home. I think it's something which is a kind of essential concern to all of us, and rooted in a lot of the work that we are making here, and I was really interested in the title of this exhibition, *Home Where Home Is Not*. As I thought about it, I started to wonder about how it might change if the title had been *Home Is Where Home Is*, because that kind of mutability of home and how... home is a mutable thing and it can be really big, it can be really small, it can be really intimate, or it can be really quite general." Amanda Thomson

"Another piece of work that you are not going to see at all here is called 'Settling' ... I made it in response to a question I had about what makes a space a place, and how does the naming effect our relationship to it. So, when you look at an atlas of Britain, there are very few places that have home in their title. But when you begin to look at an atlas of Canada, the United



small containers holding foods to sweeten bodies, (detail) 90x160cm, Katherine MacBride 2019. A response to a series of one-to-ones between the artist and Mabadi, in which verbal dialogue and eye contact is negated. Performances d. 2013-2019, explore interdependency. Image: Iman Tajik

States, Australia or New Zealand, where people emigrated to, and colonised, you began to see that as well as places that are named after Scottish or European towns, there are places that have 'home' in their title. Either called Homeland, New Home or Prairie Home, and that list [a projected image displaying place names featuring the word 'home'] you can see the length of the different places that are called home or variations of home. This is 'Index', which is a digital print which is all of the places I could find with 'home' in their title. But it really struck me, that idea that naming becomes important. Actually saying that this is me, home, and what that means and it made me think about the power that people have to be able to name. I was really interested to think about how people could arrive in a place and have the power to feel they could superimpose a new home on top of the name of the places that were there before, perhaps had been named by indigenous people, perhaps millennia before, so it was an index of home as well as an index of displacement of people, where people have been before but perhaps potentially the displacement of people who were there before them."
Amanda Thomson

"I wonder if maybe home, is where home is not, from a migrant experience... I think what you're saying there about being able to name something and feeling that you have permission to, is so key and then in terms of the wordlessness of stuff, and some of the works in the exhibition, that feels quite poignant."
Sogol Mabadi

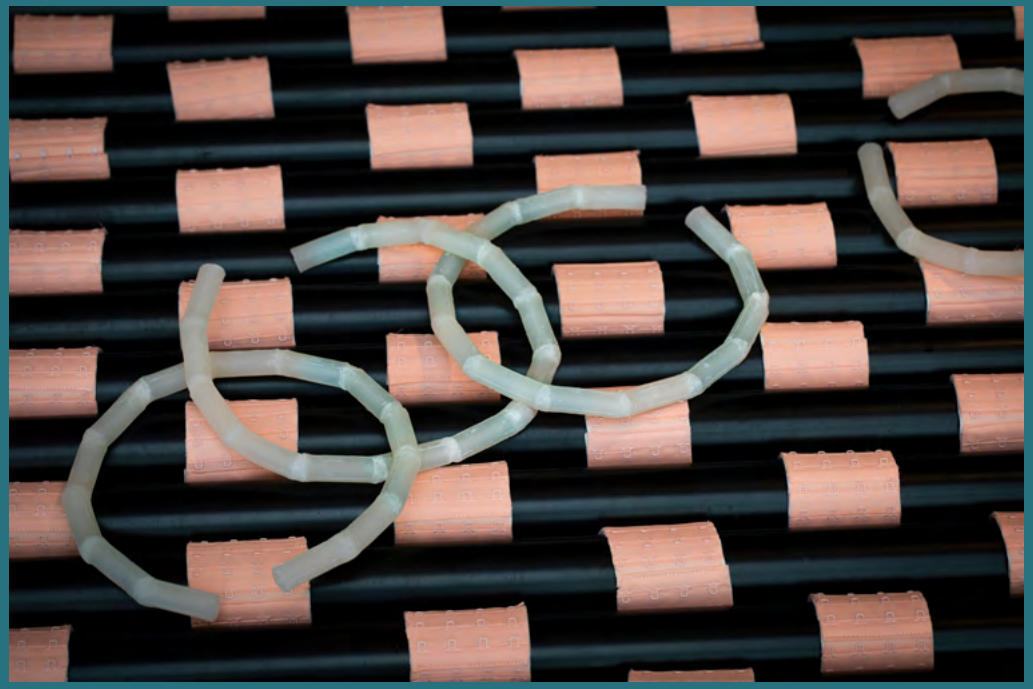
"...as somebody coming from another country and having more than one language... and how you navigate your way around a new place that is coded by another language than the one you come with and how so many layers of culture and experience are embedded in the languages that we have access to." Birthe Jorgensen

"Where do we take shelter when we become unmoored?" Birthe Jorgensen

The idea of home through relation

"What I was interested in was the fluidity of the words and the mobility of words because actually people are moving all over the place now, you know? There are some words that are specific to the North East, but there are some words that have travelled. I'm also really interested in the poetics because, as you say about the dictionaries - the humour in a lot of the words - there's something really lovely about just how some of the words are used and described. What the words [in *A Scots Dictionary of Nature*] hopefully present are ways where different people can find their way into the book, they don't have to be Scottish, or to come from a particular place, to actually understand a particular world." Amanda Thomson

"I'm interested in the notion of home through inter-personal relation and not immediately place or site or external landscape, if that makes sense? This spotlights a need then for thinking about an ethics of interdependency." Sogol Mabadi



Raft, vessels and chain, (detail) 120x320cm, Sogol Mabadi 2019. Rainwater pipes, pipe ends, hook and eye tape, protective white vaseline (water barrier); Pritt-Stick glue and protective white vaseline (water-barrier); Pritt-Stick glue and water. Image: Iman Tajik

"... during this process I was very interested in trying to immerse my own voice amongst those of lots of other women... to explore another way of speaking through a thick poly vocal fabric that values dissonances just as much as resonances, and that embraces the slipperiness of subjectivity and memory fully. Whilst such build ups of deeply personal testimonies might not be valid accounts from a historian's point of view, and whilst they scatter chronological time into hundreds of pieces of fragmented subjectivity, they feel real, urgent and timeless." Birthe Jorgensen

"the word raft was mentioned... what came up a few times with the women was the sense that the only certain thing is uncertainty itself, and the lack of permanence. This precariousness can be seen as a condition of liquid modern life as sociologist Zygmunt Bauman describes it... this stuck and it felt natural to make a raft." Sogol Mabadi

"...You have a choice in what you take ownership of, it's actually there for everybody, you don't have to be from here or a particular place to understand or get it. I think that idea of reciprocity is something that kind of links us, across your projects and the dictionary and things like that. It's how you share, how you collaborate, how you bring meaning together and share meaning." Amanda Thomson

Julia Lee Barclay-Morton is an award-winning, New York based, writer and director, whose prose and plays have been produced and published internationally. Barclay-Morton's theatrical labs and open scripts offer the possibility of embodying the many voices and ideas that exist inside of any/body and can embrace/embody/hold space for the unspeakable.

For *Home Where Home Is Not*, Barclay-Morton led a tour across Platform and Glasgow Women's Library. Considering performance as it played out in the two exhibitions, participants were invited to spend time gathering and sharing their own responses, and then engage in a playful, cut-up group reading session, intuitively blending this with fragments from Barclay-Morton's most recent stage-text *On the edge of/a cure*. Inspired by the #metoo movement, *On the edge of/a cure* asks how can we speak the unspeakable? Especially that which manifests as body memories – maybe a snapshot or two - too real to ignore but resisting coherent narrative? Who will believe you? If no one believes you, how can you believe you? If you can be heard, will you find a way to speak? A way to heal?

Participant discussions during the Performative Tour with Julia Lee Barclay-Morton on Sunday 21st July, 2019, across Platform and Glasgow Women's Library, were not recorded. Below is a short excerpt from Barclay-Morton's *On the edge of/a cure*, 2017-9, which was shared with participants at the event and referenced during the cut-up group reading session.



Nocturnal bridge building, skin stretching, flood defences and other stories 1-4
Nigerian aluminium bowls, secondhand belts, colour pencil, timber, plywood, flood de-fence bags, gravel, flints, Greenlandic granite, wooden spoon, lubricate, secondhand bedsheets, steel, insulation board, secondhand floral dress, stuffing, chalk, chickenwire, green timber, walnut, fossils of plant tubes that once grew South of the Sahara collected on the shores of the Nordic island of Gotland, walnut and yellow heart wood
3m height x 2.2m max width x 7m length
Birthe Jorgensen 2019



Never Regret...
Ash wood and colour pencil
1m height x 60cm width x 20cm depth
Birthe Jorgensen 2019

"Men have had the support of their culture as they recognized their own experience and laid claim to it by writing it down."

Indeed.

But when I try to speak ...or she does... there is-

She mouths words silently, then opens her mouth as wide as she can, but no sound emerges. Her eyes look like they might bug out of her head. She is frozen, but looks like she wants to both flee and fight, but as if she is being held in place. There is no one near her, so she looks, well, kind of crazy or like she's in a K2 hole or something but she's not. She's wide awake. But-

Damn, she can't move, Pete.

You're right Jeff. She looks a little like that-

Toadstool! Damn, Pete, you're right.

Maybe if we-

No, I don't think we should go near her. She might be one of those crazy ones like that lady -

READING LIST

The artists were asked to share a reading list of books by women as part of the exhibition at Glasgow Women's Library.

Selected by Sogol Mabadi

The Heart is a Lonely Hunter, Carson McCullers, first published 1940
Strangers to Ourselves, Julia Kristeva, first published 1988
Staying with the Trouble (Experimental Futures), Donna Haraway
Strange Encounters: Embodied Others in Post-Coloniality, Sara Ahmed

Selected by Birthe Jorgensen

Secondhand Time, Svetlana Alexievich, 2013
My Life, Your Life: Equality and the Philosophy of Non-Violence, The Giffford Lecture Series, University of Glasgow, by Judith Butler, 2018
Sorgens Grundstof, Anne Lise Marstrand Jorgensen, 2017
The Wee Yellow Butterfly, by Kathy McCormack, 2009

Selected by both Birthe Jorgensen and Sogol Mabadi

The Unwomanly Face of War: An Oral History of Women in World War II, Svetlana Alexievich, 1985
She Settles in the Shields, Sue Morrison, Syma Ahmed, Shamaaila Nooranne, 2011



Image from SCAN's Art in Action event with Patrick Harvie and project participants, Julie Howden

Thank yous

Home Where Home Is Not was presented in partnership between Glasgow Women's Library and Platform.

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