

CATRIONA WHITEFORD
OVERVIEW

Catriona Whiteford

Overview

Catriona Whiteford (she/her) b.1985, is a Scottish artist, curator and writer based in London. She was awarded a BA from Duncan of Jordanstone College of Art & Design (DJCAD), Scotland, UK in 2003 before completing an MFA from DJCAD in 2009. Her research is informed by the subtleties and complexities of language, poetics and culture that allow a positioning of multiple epistemologies between artistic disciplines. Invested in the potential for transformation within objects, her artistic practice explores forms of intimacy where language permeates sound, installation and sculptural work.

In Whiteford's multidisciplinary practice, incorporating installation, sculpture, poetry and spoken word, audio, video, photography and more, she explores the intersections of language, therapoetics and materiality.

Exhibitions, publications and commissions include: *How to Sleep faster 14*, Arcadia Missa (2024); *In transit, our memory fragments*, Chelsea Space (2022); *KUNST*, Berlin (2021); *Open House*, Studio Voltaire (2021); *Limen*, HANGAR, Lisbon (2021); *DOOR*, Netherlands (2021); HANGAR artist in residence, Lisbon (2021; Mark Devereux Projects *DIALOGUES* (2021); *Tumult*, 11 Avenue Studios, (2019) and Zaratan Arte Contemporánea AIR (2019). Upcoming solo exhibition: *RED FLAMINGO*, Zalaegerszeg, Hungary on completion of artist residency at D'Clinic, (2024).

Currently Assistant Curator at Hayward Gallery Touring and Co-Chair of GENERATOR Projects' Board of Trustees she has held positions at Tate Britain & Tate Modern, Freeland's Foundation, National Galleries of Scotland and Stills. She was awarded the *International Curator Residency Award* at Fire Station Artists' Studios in Dublin 2023 and Arts Council England DYCP Funding Grant 2023-24.



In transit, our memory fragments, installation view, Chelsea Space, (2022)



pech, (2022)
resin, pigment
180 x 60cm



pech, (detail of work), (2022)

You said *linger*, from Middle English, (in the sense 'dwell, abide') from German *längen*, make longer. You said pause, hang on, strong; you said don't vanish, persist, stay, hold; you said stay in this place, be slow to disappear or die, see also: SURVIVE; you said against all odds; see also: LIVE; you said supply oneself with the means of subsistence, as in BREATHE, draw breath.

I'm thinking here of Fran Lock's '*sad soft mood of lesser nettles*' and so I fix myself neatly into a large resin sculpture to linger amongst the pigment, to hang on, survive.

The sculpture is named *pech*, taking as its starting point, the Scots etymology of the word: 'to breathe in a laboured way, with exertion or sigh'. The use of resin is integral - quiet and active, opaque and reflective -

it is a form of interior exhale activated by the viewer.

it is the act of breathing ourselves out and beyond,
as in BREATHE, draw breath,
in the release of a sigh.

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Existing at a remove makes the act of looking into a fragile kind of power; there is something satisfying when an artwork reclaims this authority. Working with resin helps me persist, (to stay) while playing at the intersections of exposure and camouflage. As a result *pech* employs a reduced visual language and reconfigures voyeurism and objecthood through the use of reflection and margin. I wanted to create a work that was never finished, like the relationship between the mirror and the face.



the weight of your palm, (2022)

zinc

27 x 18 x 14cm



Based on the idea of transformation between physical touch and care, into an intimacy that is hidden within material, *the weight of your palm* journeys to something more formative - the unwavering comfort from a loved one. The weight of the sculpture is important. It is the weight taken of a resting arm and palm of someone dear to me. Fabricated using 4,685g of Zinc, the material choice is indicative of Zinc's presence in the body for wound healing and the healing that happens when embraced or comforted by a loved one.

In philosopher and literary theorist Roland Barthes's *A Lover's Discourse: Fragments*, he describes the crisis of engulfment as a state 'that can come from a wound, but also from a fusion'¹. Somewhere, between the weight of a palm and the cooling of Zinc, I began considering what this fusion could signify.

¹ Roland Barthes, *A Lover's Discourse: Fragments* (1977), Vintage: Penguin Random, 2018, pp.10–11.



limen, (2021)
digital film still from film
14.43 minutes



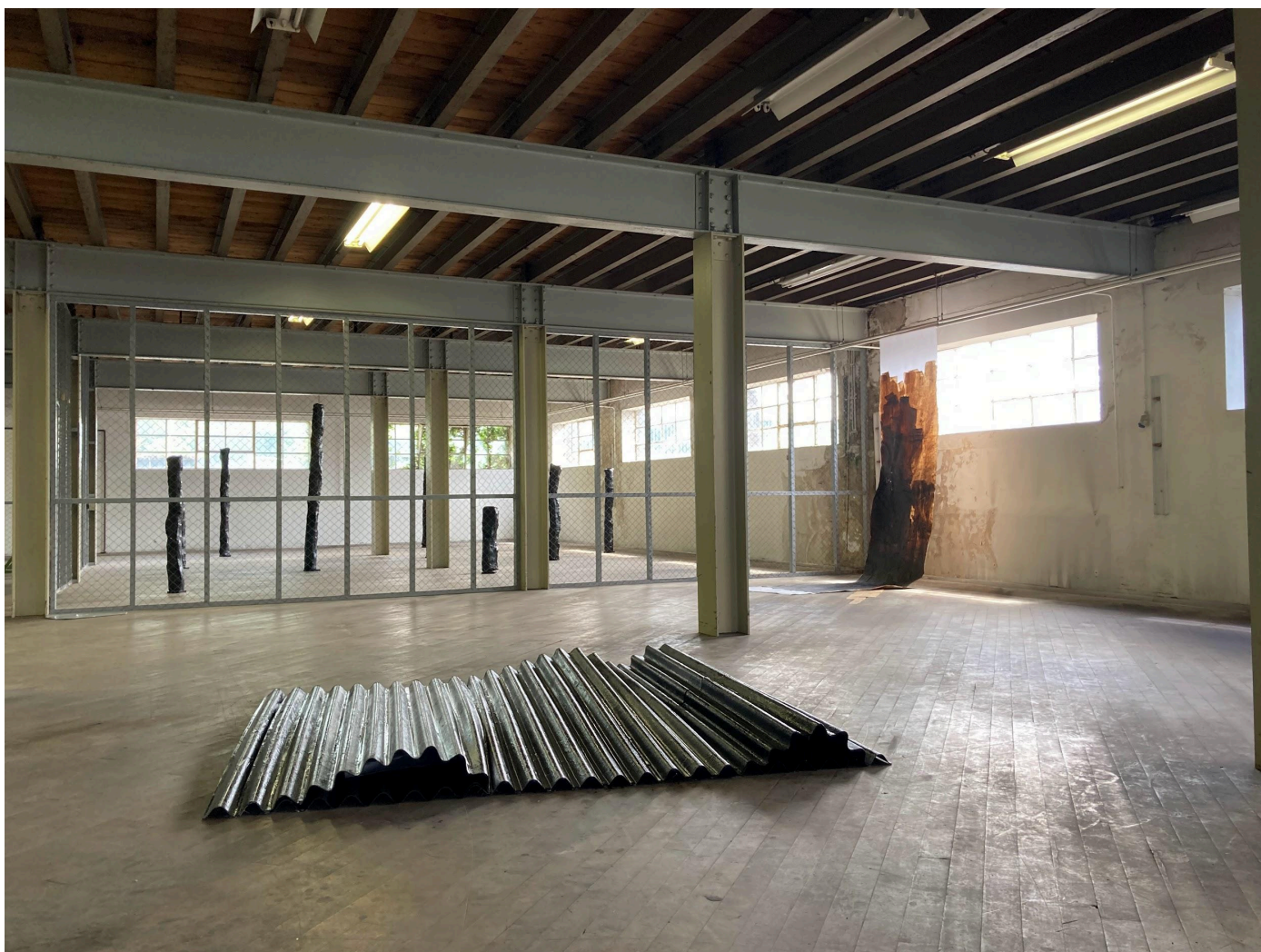
Poetry Publication produced July 2021 as part of the International Artist Residency at Hangar, Lisbon.
[FULL PDF HERE](#)



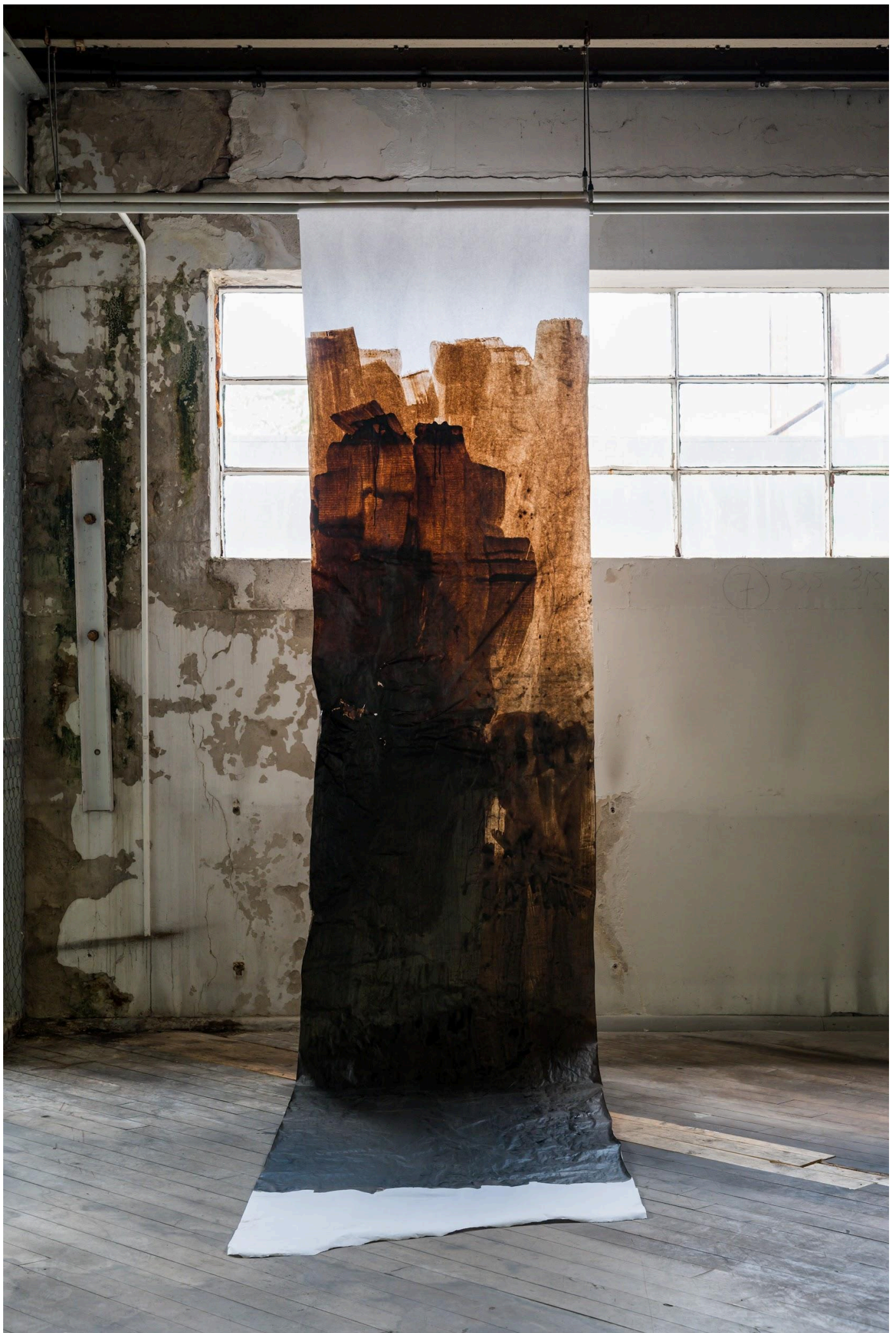
the heaviness you left, installation view Door Creative, Zaandam, Amsterdam (2021)

rubber, resin and window film

120 x 120 x 30cm



the heaviness you left, installation view Door Creative, Zaandam, Amsterdam (2021). Photo credit: Maarten Boswijk



Untitled, installation view Door Creative, Zaandam, Amsterdam, (2021)
ink, paint, paper
320 x 60cm



want means lack, installation view Door Creative, Zaandam, Amsterdam (2021)

plastic, ink, resin

180 x 50cm





Inside the octave, installation view Door Creative, Zaandam, Amsterdam, (2020-21)

mirror film and audio

120 x 240cm.



Inside the octave AUDIO FILE [HERE](#), 22minutes
Audio mastering and production Mike Barrett

In Rebecca Solnit's, *A Field Guide To Getting Lost* we read "...the words were always sounds first, spoken to the body before the mind."

Inside the octave is an experimental auditory score and installation drawing upon questions of movement, alienation and belonging. The dominant axis of the durational soundscape is formed from recording a dialogue between my sister and I. Both linked biologically we possess an echoing and mirroring in our vocal tonation and mannerisms. This echo projects familial and learned strategies of care whilst also at odds with differing politic embodiment, experience and physical distance.

Recorded during the pandemic between Scotland and London, once the voices were stripped into midi notes and a musical composition appeared I listened to our conversation in the form of a musical score when walking through Peckham at night as a way of feeling less alone. It became a lullaby of sorts.

The work is both an affirmation of vulnerability and a mapping of the constellations of care that underpin unspoken intimacies. First shown in a warehouse in Amsterdam, various installation components are designed to accompany the audio, each capturing different sides of the conversation played from different speakers - unstable, like draping skins and fathom lines.

The audio is a form of avulsion, an emptying of oneself through deeply private conversation. The transformation of language into something universal - that of a musical composition - allows opportunity to collectively soothe and offer solace.



Untitled, installation view Door Creative, Zaandam, Amsterdam, (2021)
resin, pigment, glitter
200 x 60cm



Untitled, installation view Door Creative, Zaandam, Amsterdam, (2021)

resin and paint
200 x 90cm



Cadail, (2019)
Clay
20 x 24 x 15 cm



Clew, (2019)
Clay
32 x 18cm



Untitled, detail of larger work, (2019)

Concrete canvas

220 x 90 cm



Untitled, (2019)
ink on linen
120 x 84cm



Kanashibari 2019
Aluminium
190

Kanashibari, (2019)
folded aluminium
190 x 85 x 15cm



Untitled (detail of work), (2018)
charcoal, paper
110 x 55cm

PHOTOGRAPHIC PRINT SERIES
INDIVIDUAL PRINTS 8 X 10CM

Produced during at Zaratán – Arte Contemporânea, Lisbon, (2019)

This work is accompanied by a poetry publication titled URZE BRANCA to form an assemblage of texts produced throughout the residency at the edges of day residue and mnemonic rupture. It is constructed as a chronological binding of circadian rhythmic shift and its dislocation from malignant sleep frequencies.

Publication PDF [here](#)

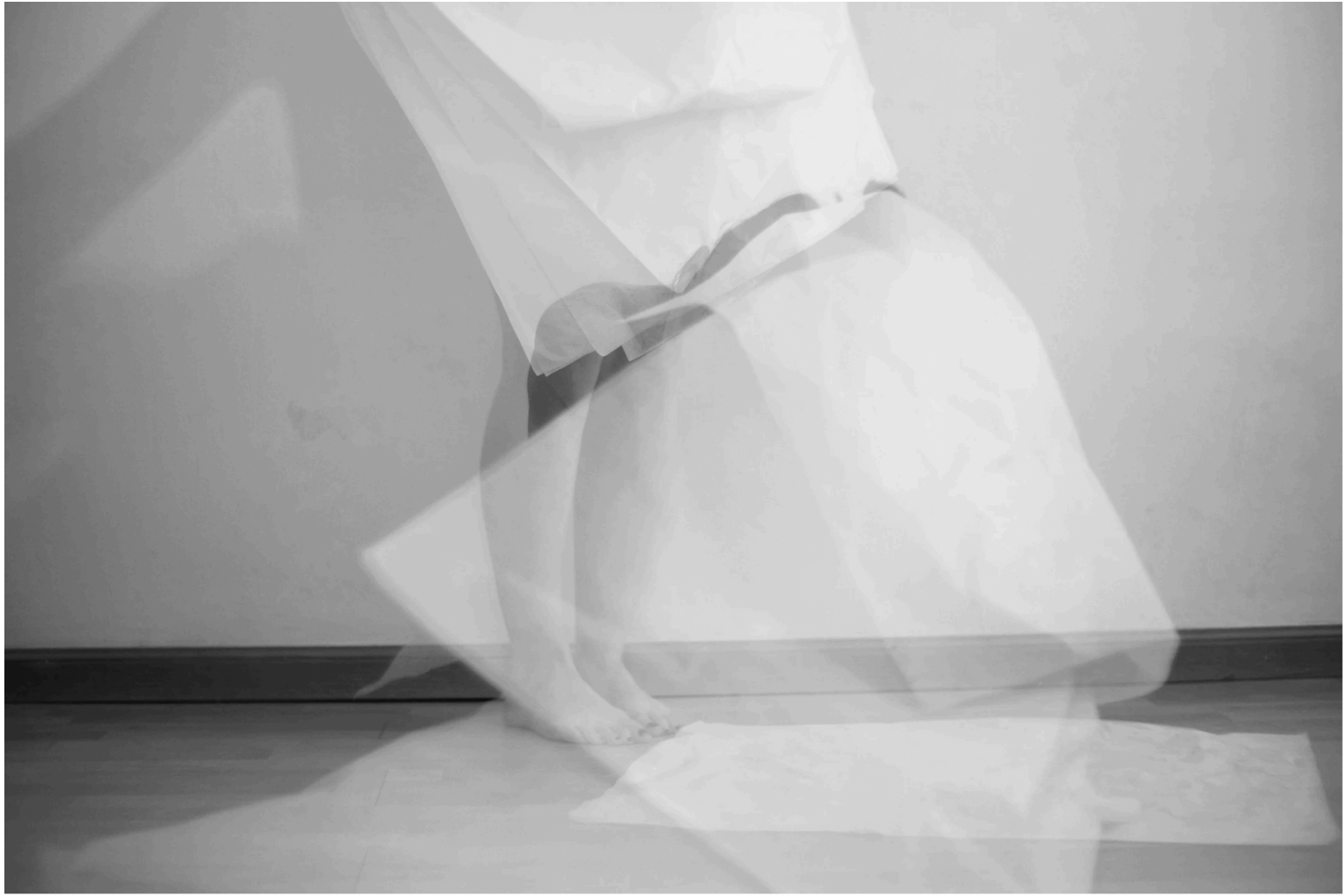


Uma longa exposição | A long exposure (1 - 6), (2019)

digital photographic print

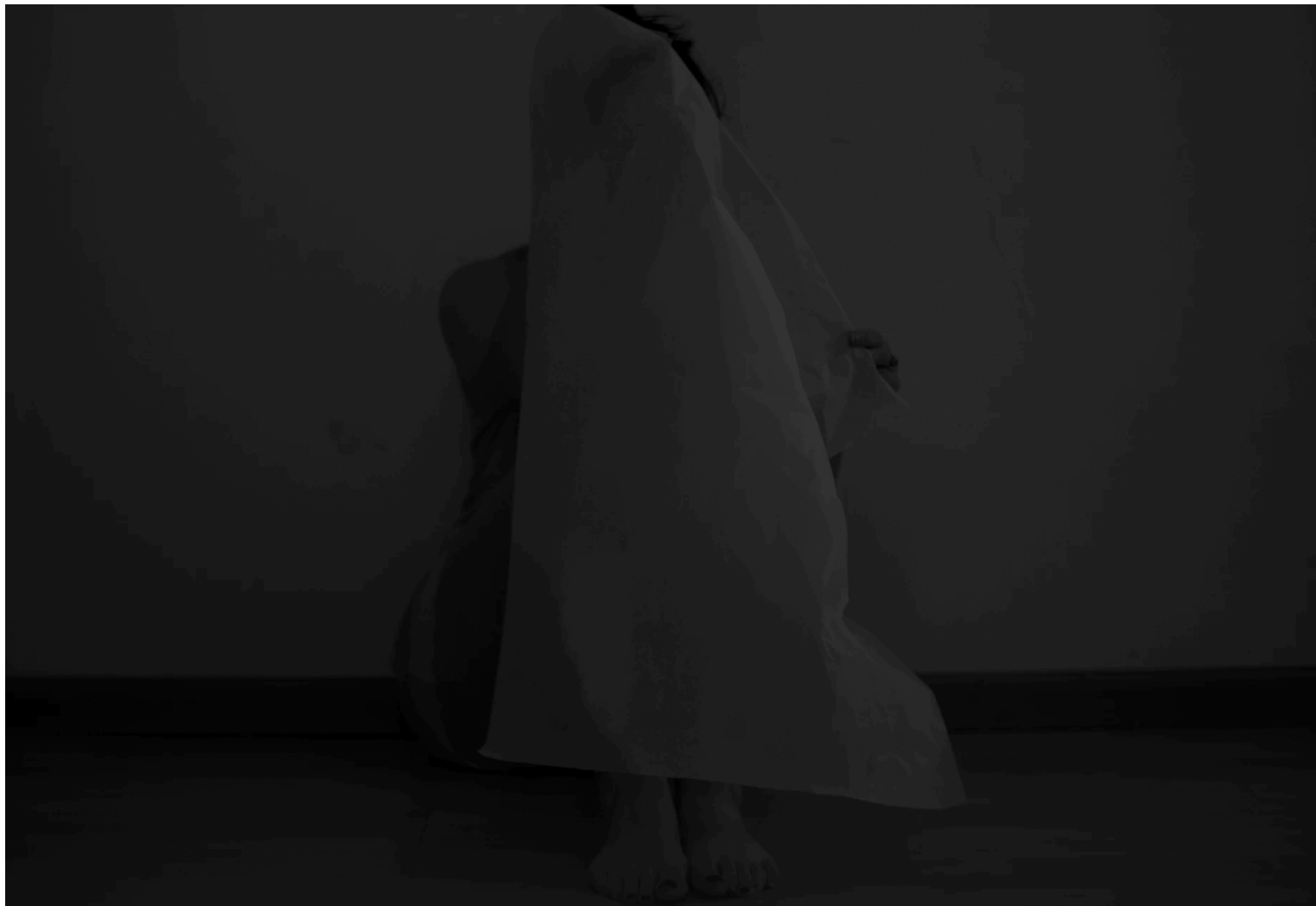
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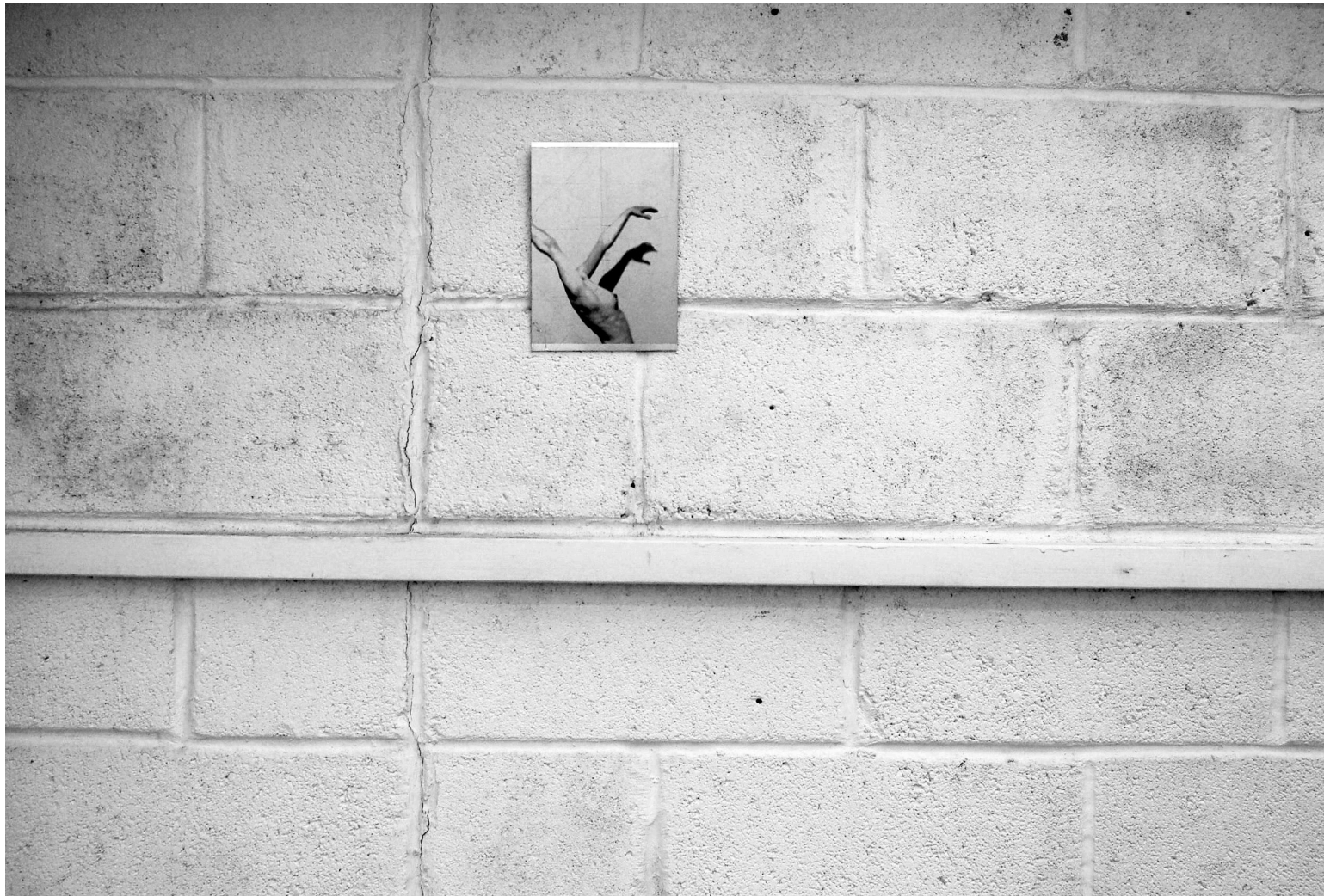












Untitled, (2016)
Photogravure on steel
16 x 10xm



For want of you, Nice, France (2003)
cotton rag photographic print
8 x 10cm



Installation view, Embassy Annuale, (2016)



Untitled, (2016)
Found mirror, photogravure print
22cm x 9cm



Untitled, (2016)
Brass, Photogravure
50cm x 30cm

POETRY

[RED \(pdf\)](#)

[AUDIO FILE](#)

[MY SOFT IS A PEAR TREE \(pdf\)](#)

[AUDIO FILE](#)

[ON WEDNESDAYS: La petite mort \(pdf\)](#)

[AUDIO FILE](#)

[Zn \(pdf\)](#)

[AUDIO FILE](#)

[THE WHITE TILES \(pdf\)](#)

[AUDIO FILE](#)