

Attacks

Georgia Horgan



*

The two paintings remind me of collectable football stickers, which is apt considering the impetus for *William's Palm*. The two paintings, from the personal collections of friends, were gifted or exchanged, and brought together to prompt the creation of other affinities in the form of video, photographs and texts. The duality of the paintings is underscored by the mimesis that occurs throughout the exhibition, articulated as repetition, duplication, and response. *William's Palm* is repetitious in process, but discrete in outcome – the works have fundamental similarities but important distinctions, like the foil embellishment that sets apart Frank Lampard from Ashley Young.

The phenomenon of collecting small, decorated images of football players amongst prepubescent children (generally boys) creates a caricature of some of the more institutional approaches in regard to collecting, or 'traditional' curating, if you can claim such a thing exists. If we imagine our sticker book is a museum store, the players are our specimens, categorised and classified. They're all very similar but have intrinsic differences: the same genus but varying species. The comparison to other collections denotes connoisseurship and breeds covetousness, and the compulsion to collect, organise and classify is established at a

young age. *Match Attax* are a bastion of ascetic Reason, and they're making our sons colonial.

But maybe this is a bit hysterical. Trading stickers is after all a social activity, and the responses that have been initiated by *William's Palm* are invitations for closer consideration and the exchange of ideas in order to form a new collection.

I'll prefix the rest of what I am about to say with the fact that I find writing in the first person slightly uncomfortable. Generally, I shy away from the personal or anecdotal out of a fear of seeming too sentimental. However, when invited to contribute within the context of an exhibition that so explicitly invokes intuition and affinity, I felt I would have to surrender to saying 'I' in order to acknowledge the intertwined relationships that constitute the fabric of the curatorial method. Contrary to my overwrought statement against the practice of classification above, I'm a pragmatist – I write in prose not poetry, so quite what I was meant to bring to a collection of works that deal in lyrical subtlety was a mystery to me.

Apparently I was asked because I "fucking hate painting". And what do I have to say about the paintings aside from that they remind me of football? They're both small, both in oils, both of men, and both use a palette I'd describe as 'musty'.

While viewing the exhibition today, I found out the name of this book is *Earth Wire* and that's when it began to make more sense. In order to sustain a dialogue, there needs to be difference as well as repetition – the circuit of response needs to be broken so the conversation can change direction. As the cataloguer or curator extends the invitation for subversion and divergence, what is presented is a proposal for a new kind of collection: one that defies classification through the potential for unpredictable outcomes and anomalies, inelegant associations, or resistance and refrain.

* In an attempt to keep the chain of affinity and contingency growing outside of this essay, I asked my brother to make the illustration from old *Match Attax* stickers.

Georgia Horgan is an artist based in Glasgow. She graduated from Painting and Printmaking at the Glasgow School of Art in 2013. Recent projects include *Machine Room*, a solo exhibition at Collective as part of Satellites Programme, Edinburgh 2015, *Early Modern Admin.*, a solo exhibition at WASPS Studios, Dundee 2014, and an upcoming event at The Northern Charter in Newcastle. Georgia undertook the Creative Lab residency at the CCA, Glasgow 2015.

This text is included in *Earth Wire*, a book made by Grace Johnston and Jamie Kane on the occasion of *William's Palm*; an exhibition at the McLellan Galleries, September 2015.