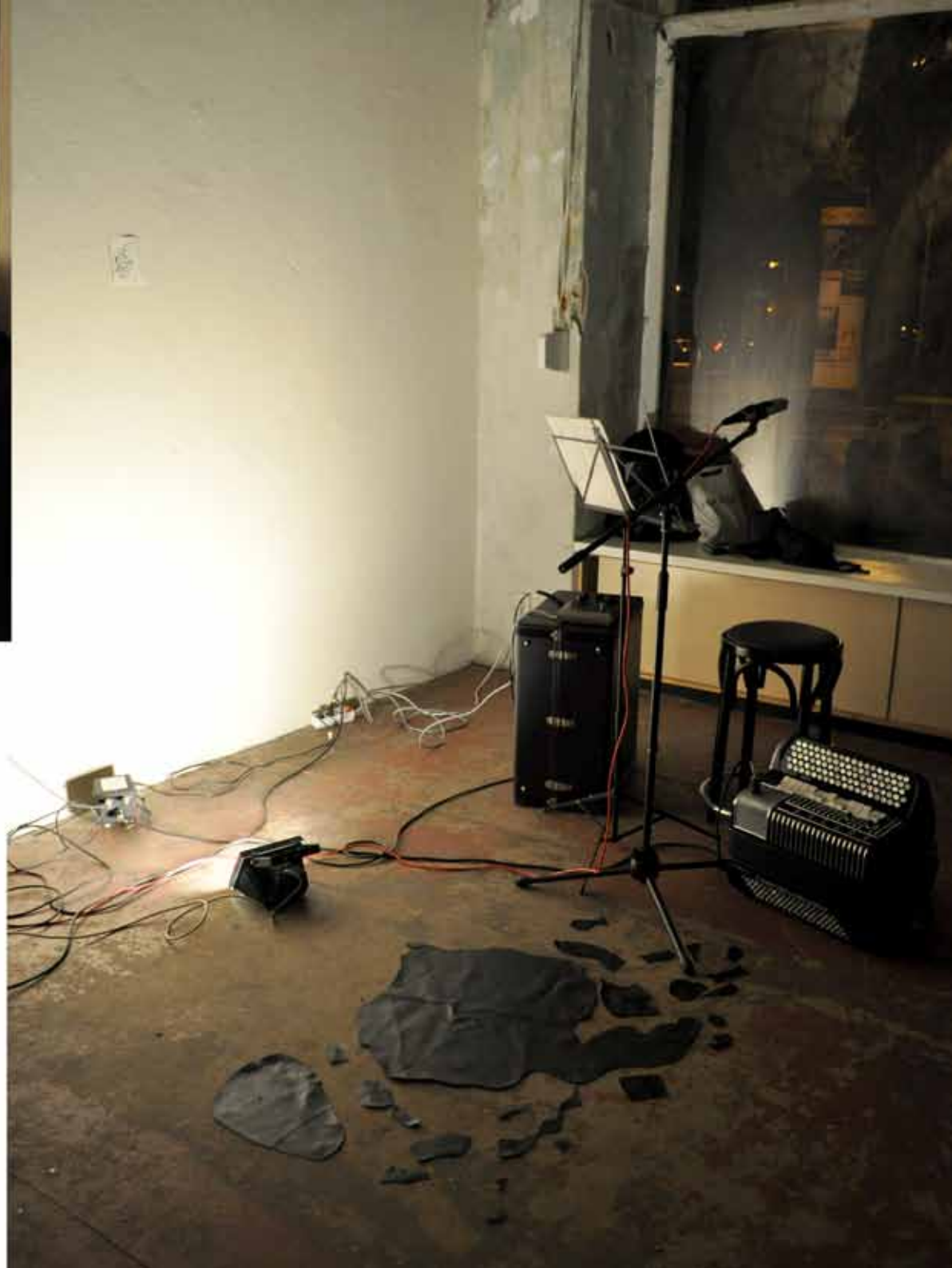
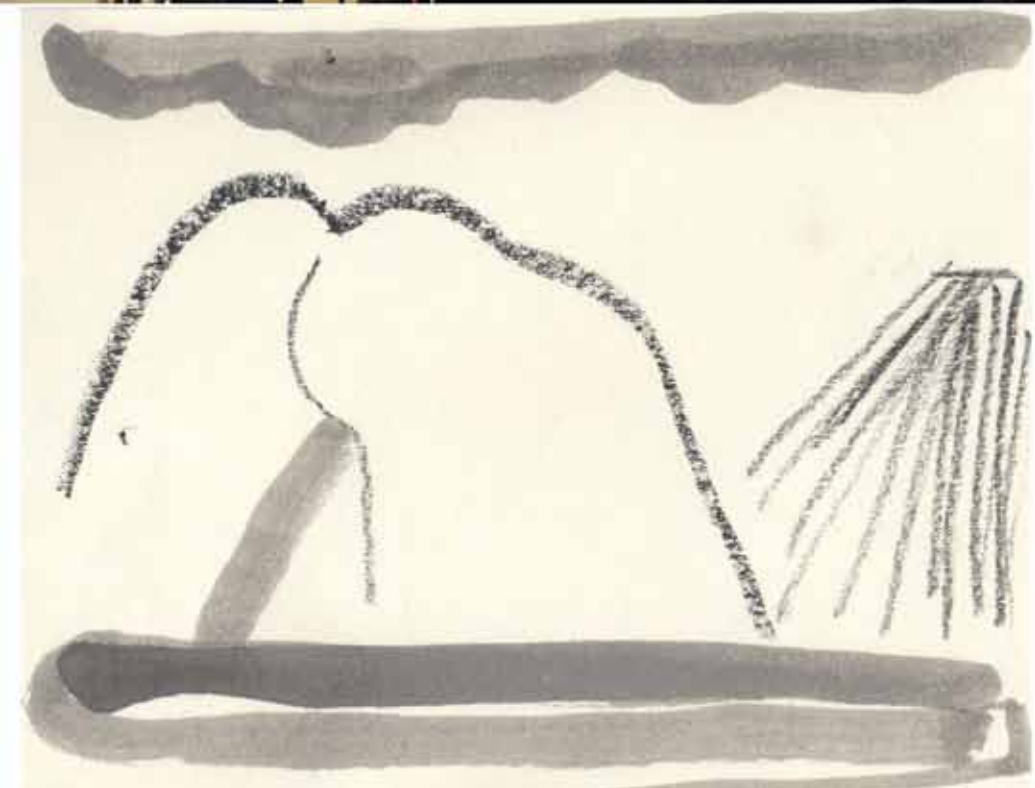


Catriona Shaw





cover images

The Alien's ectoplasmic orb, 2010, mixed media on paper

Miss le Bomb, 2008, Guggenheim Museum, Bilbao

### ***Speech of the Ignorant***

This is a performance and publication based on a residency undertaken in Orkney at the Pier Arts Centre in Summer 2013. Here I attempted to reconcile the difficult memories of growing up in an isolated, rural location, full of desires of anonymity and reaching a seemingly unattainable pop culture. Based on drawings and poems I set these to music to produce a publication (book/cd).

*opposite page*

Speech of the Ignorant, 2015, performance views at 6 Women, 6 Performances, 6 Nights at Tête, Berlin; Hoy, 2014, ink on paper

*this page*

Speech of the Ignorant, 2014, songbook cover



«*Speech of the Ignorant*»  
An angry songbook about Orkney

Catriona Shaw





### ***Frau Dulles Waves Her Hat***

Returning to Sender, Haus der Kulturen Der Welt, June 2014

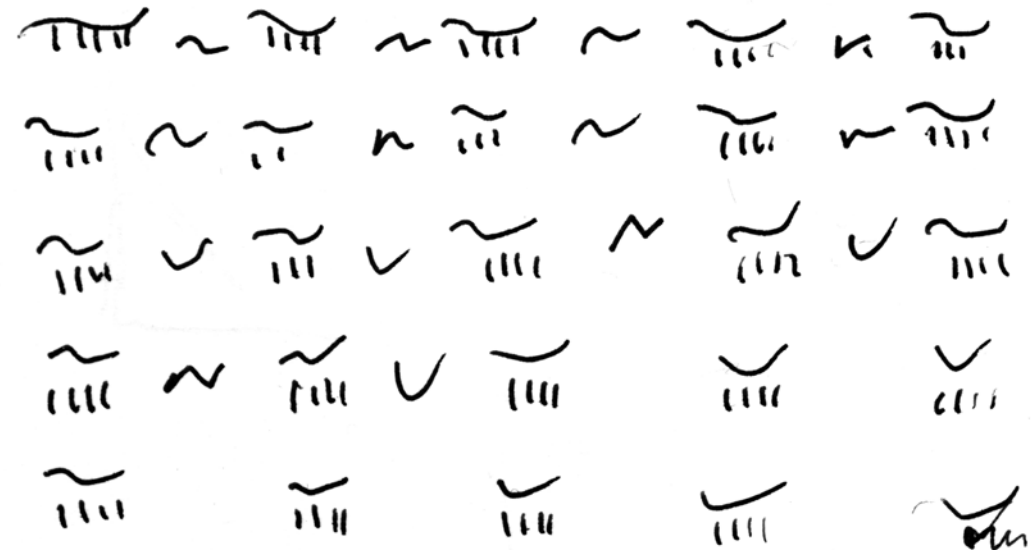
Between 1952 and 1959, Eleanor Dulles was responsible for the Berlin department of the American State Department Office of German Affairs, and was conceptually and politically involved in the construction of the Berlin Congress Hall. With its modern and open form of architecture, the congress hall represented not only freedom of speech but also stood as a symbol of the West, one intended to send a clear message to the opposing powers behind the iron curtain. The building itself was christened a number of affectionate nicknames by the Berliners, one of which referred directly to its founder: 'Mrs. Dulles' hat box'. This is the starting point of Catriona Shaw's artistic contribution to the project 'Gender and Diplomacy – The »Ladies' Programme«, a study of political waveforms becoming a central component of, quite literally, a dance on an outdoor political stage, strategically incorporating the symbols that are such important and convincing features of attentiveness and 'good will'.

*opposite page*

Frau Dulles Waves her Hat, performance, 2014, Haus der Kulturen Der Welt, Berlin

*this page*

Frau Dulles Waves her hat, 2014, drawing/poster for choreography





## ***Phishing the Landscape 2014***

(curated together with Clementine Roy)

Exhibition at Verksmiðjan, Hjalteyri Iceland. 29th May - 29th June 2014.

*Phishing the Landscape* is a exhibition and experimental publication curated by Berlin-based artists Clementine Roy & Catriona Shaw and featuring positions by 9 international artists. The work in the exhibition presents positions related to phishing (a form of digital deception) in the context of urban and non-urban landscapes, such as the appropriation and 'hacking' of man-made structures formerly intended for other uses, as well as contemporary 'updates' of landscapes and their content. Perceptions of identity, history and use of these places is often altered not only by new types of use but also by the type of user: Former places of labour become places of leisure and art, wartime remnants provide hooks for fisherman's tackle or become playparks for children, and landscapes are reproduced and manipulated by digital means or technical terminology.

### Artists:

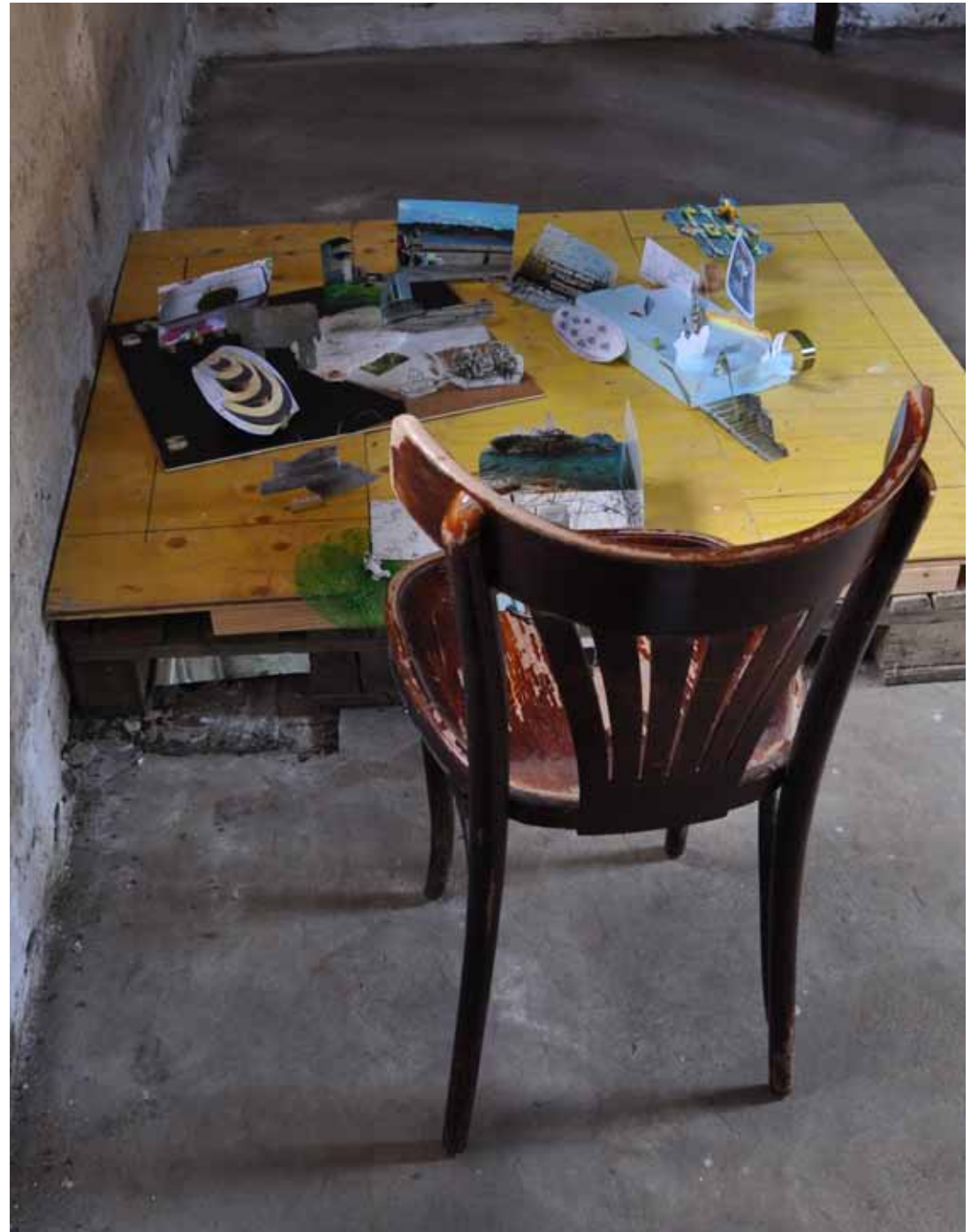
Fred Bigot (FR)/ Rhona Byrne (IR)/ Christine de la Garenne (DE)/ Franziz Denyz (B)/ Þorgerður Ólafsdóttir (IS)/ Anna Líndal (IS)/ Clementine Roy (FR)/ Sami Sänpäckilä & Goodiepal (FI/DK)/ Catriona Shaw (UK)

### *opposite page*

Around Binniehill (hole) 2011; Sequel, 2014, mixed media on paper, exhibition view, Verksmiðjan, Hjalteyri Iceland

### *this page*

L'île flottante, (collaboration with Clementine Roy), 2014, three-dimensional collage, chair, surveillance camera, monitor, installation view at Verksmiðjan, Hjalteyri Iceland









## ***A Gilded Age That Glitters,***

Centrum, Berlin, October – November 2013

A two-week production residency at Centrum allowed me the space to experiment with different forms of collaboration and response to my two-dimensional work. At the start of the residency I organised an opening, showing a number of recent drawings loosely around the theme of 'golden age' and 'gilded youth', including the series 'Vaudevillians', and invited three artists to respond by creating pieces that had an association with my work within the space. A kind of spontaneous group show emerged, only lasting one night, upon which I based the remainder of the residency's work.

This culminated in a new responsive event subtitled 'a night of exhibiton(ism)' as part of the Nacht und Nebel festival, where a new set of artists were asked to respond to the pieces that had emerged over the course of the residency. I wanted to investigate how artists interpret and gain inspiration for work from one another, as well as giving a kind of plastic form of infinite feedback and thoroughfare of ideas. I was also interested in the creating a 'group show' based solely on random association and to see how basic group dynamics can influence curatorial practice.

### Featuring:

Pauline Curnier-Jardin/ Ayaka Okutsu/ Mimosa Pale/ Clementine Roy / Hank Schmidt-in-der-Beek/ Catriona Shaw/ Viola Thiele

### *opposite page*

Stage, 2012, mixed media on watercolour paper

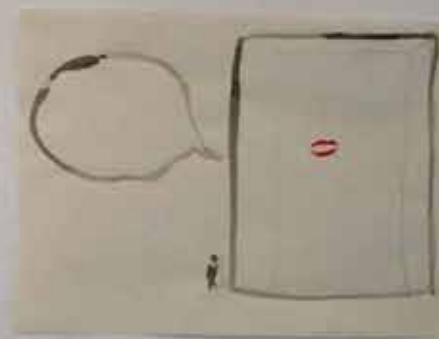
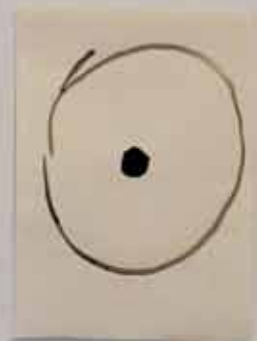
### *this page*

Stage, 2013, card, neon light, balloons, plastic, installation view at Centrum, Berlin

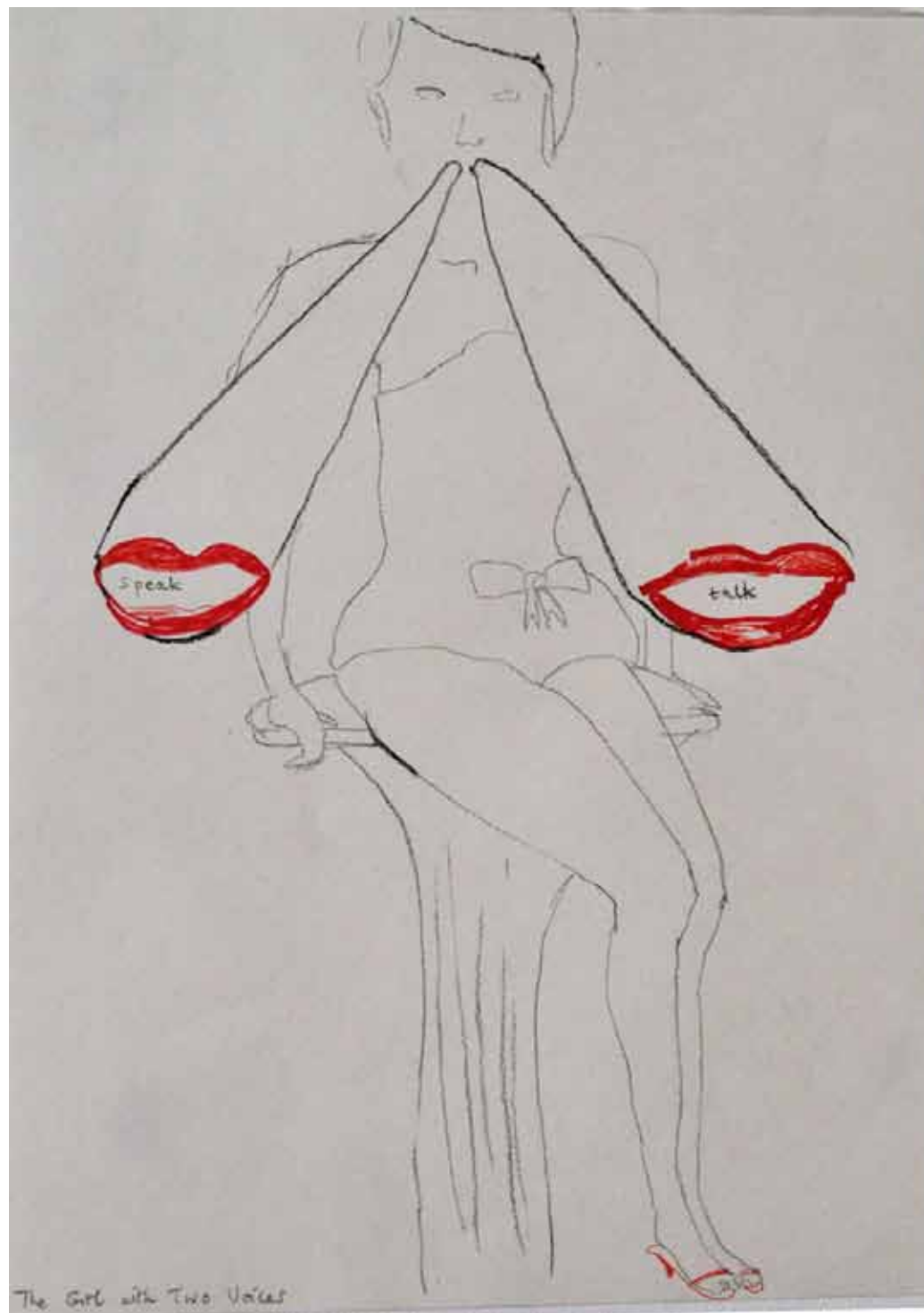
### *following pages*

Vaudevillians, 2013, series of mixed media drawings on paper, Centrum Berlin  
The Girl with Two Voices, 2013, drawing on paper; Hank-Schmidt-in-der-Beek as 'The girl with two voices' and reading That Dark Spot of Joy, responsive poem to drawing, 2013, Centrum, Berlin



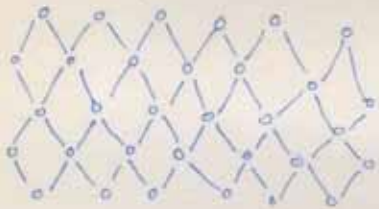






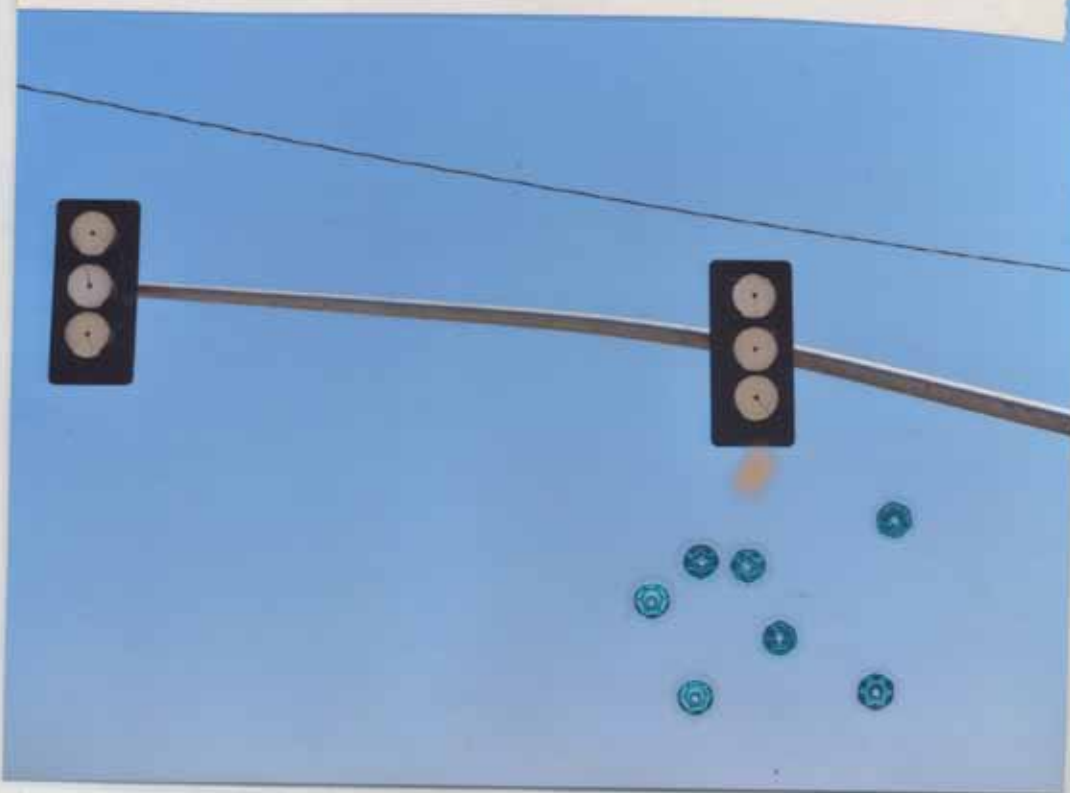
~~Star~~

Avoiding the Vortex(as)



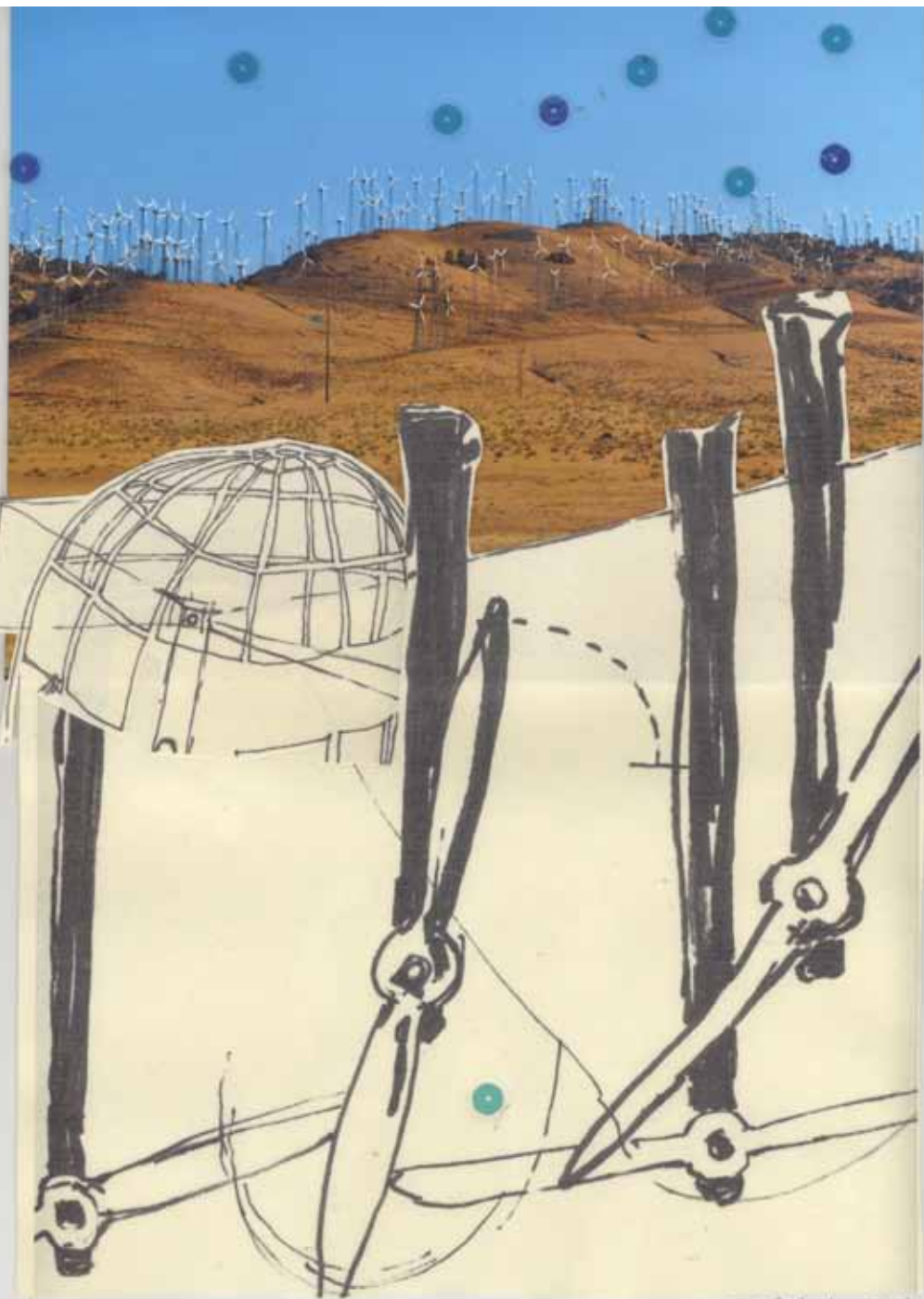
Hannah Albers' carpet.

Throttling our way across the North, carefully avoiding the vorTEX(as).



Loliana M

Across The North 2015



Loliana M

Paint & Glue 2015



## ***A Journey Around the Room***

(with Fred Bigot)

As part of Trajector Intermezzo in Brussels, Shaw & Bigot adorned the family suite of the hosting hotel with a fresh body of work based on their road trip across the USA in 2011 just prior to the birth of their daughter. Including processed field recordings, fantasy-cartography, quilts, paintings, transcripts of mid-drive conversations, collages and drawings, they attempt to reinstate their journey through the vast and diverse land-, people- and city-scapes of North America, most often viewed in-transit from the somewhat claustrophobic interior of their rental car.

*opposite page*

Across the north; Round & Round, 2013, laminated collages, detail from the installation

*this page*

War Kills, 2012, ink and coloured pencil on passepartout, detail from the installation

*following pages*

Man enters cave with petrochemical spill, 2011; Your problems my ass, 2013, acrylic, ink, pencil on paper mounted on board, detail from the installation

The Cave of Feet, featuring Wilem Dafoe, 2013, collage/quilt, Trajector Intermezzo Art Fair, Brussels

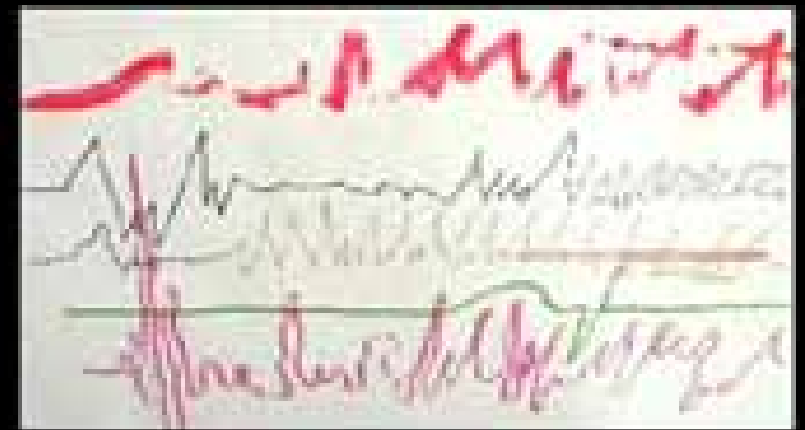








Special people Concentrate more on output Con





## ***The She-Romps***

(with Pauline Curnier Jardin)

Under the pseudonym 'She-Romps', Pauline Curnier Jardin and myself created a corpus of performances, drawings, songs, installations and films between 2007 – 2010 based on the topic of ethereal, emotional presence online as well as looking at online forms of collaboration and communication. The work presented a poetic perspective on the loneliness of current media.

*opposite page*

La Carmagnole des She-Romps (feat. Goodiepal), 2008, Galerie 300m3, Gothenburg Sweden

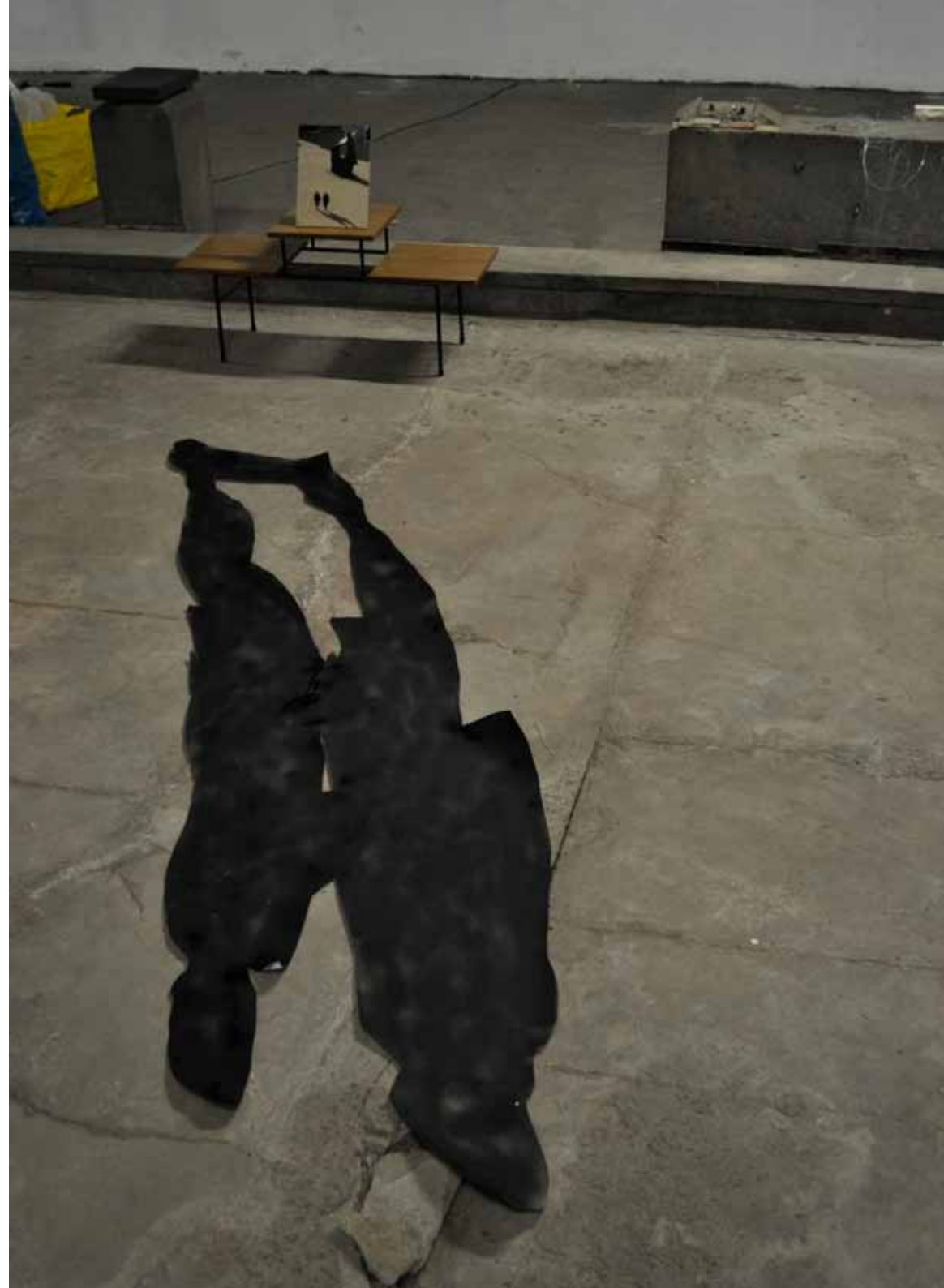
*this page*

The unclassifiable Romanesco, installation detail, 2009, Kindl Brewery, Berlin

*following pages*

The unclassifiable Romanesco, installation detail, 2009, Galerie Ben Kaufmann, Berlin

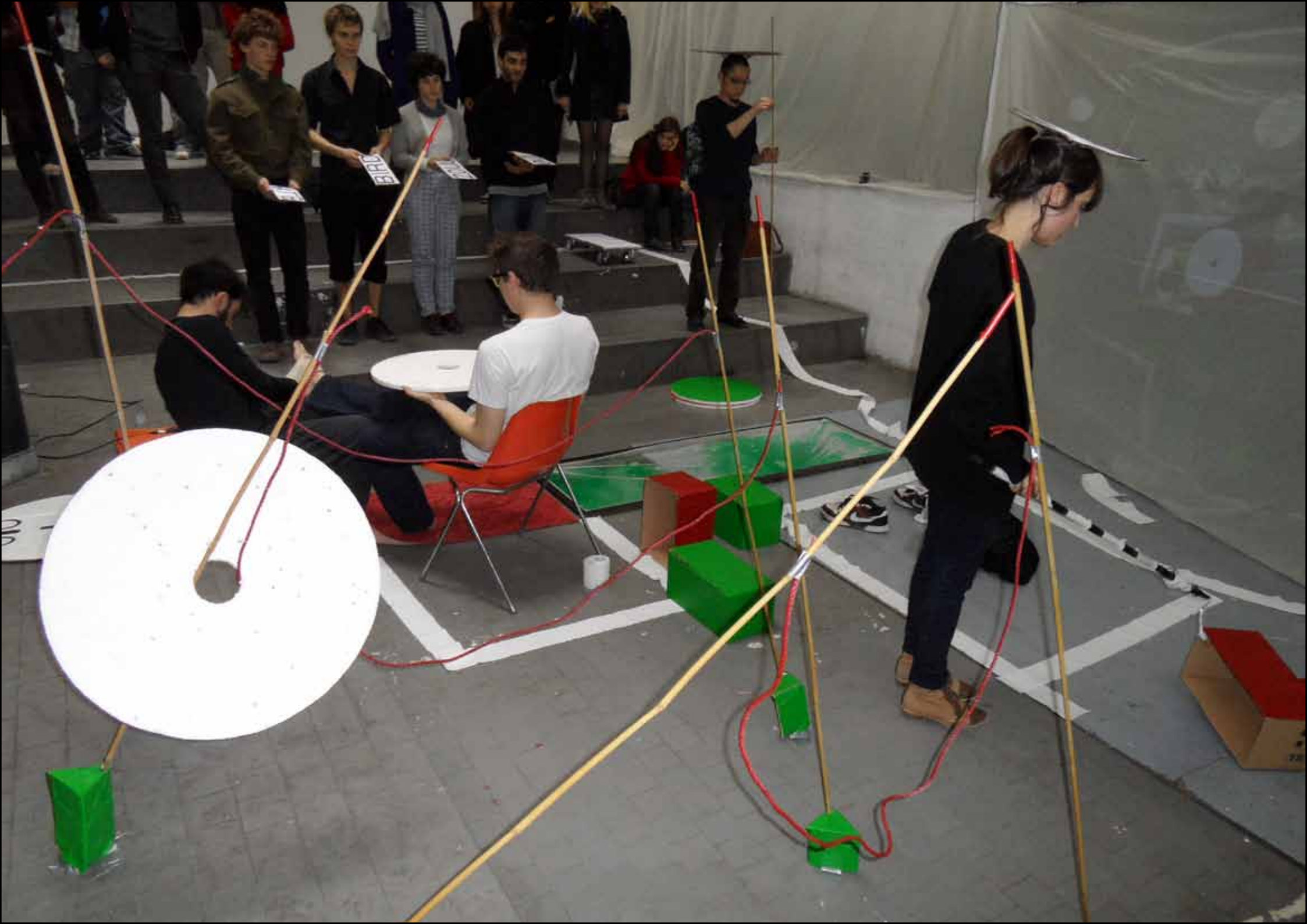
The unclassifiable Romanesco, poster, 2009, Galerie Ben Kaufmann, Berlin













## ***Interfaces and screens***

I have been working on projects that render the graphical user interface and/or on-screen states as physical environments and performances since 2007, translating micro-movements and online presence/absence into haptic, performative spaces within workshops and exhibitions.

This included the workshop 'Enterface' at Villa Arson art academy in 2010 (opposite page), the workshops 'Wenn du present bist, bist du online' at Stuttgart Fine Art Academy, 'Xana-do' (with Malve Lippmann) in NGBK in 2011, gooey 2.0 (with Malve Lippmann) at CCA Glasgow as well as curating the exhibition 'Screen Realities' at IG bildende Kunst, Vienna in 2010 within the context of 'Artist curate Artists' fund.

*opposite page*

Enterface, 2010, Villa Arson academy of fine art, Nice

*this page*

Wenn du present bist, bist du online, 2015, Stuttgart academy of fine arts

*following pages*

Xana-do, 2011, Lange Nacht der Bücher, NGBK, Berlin

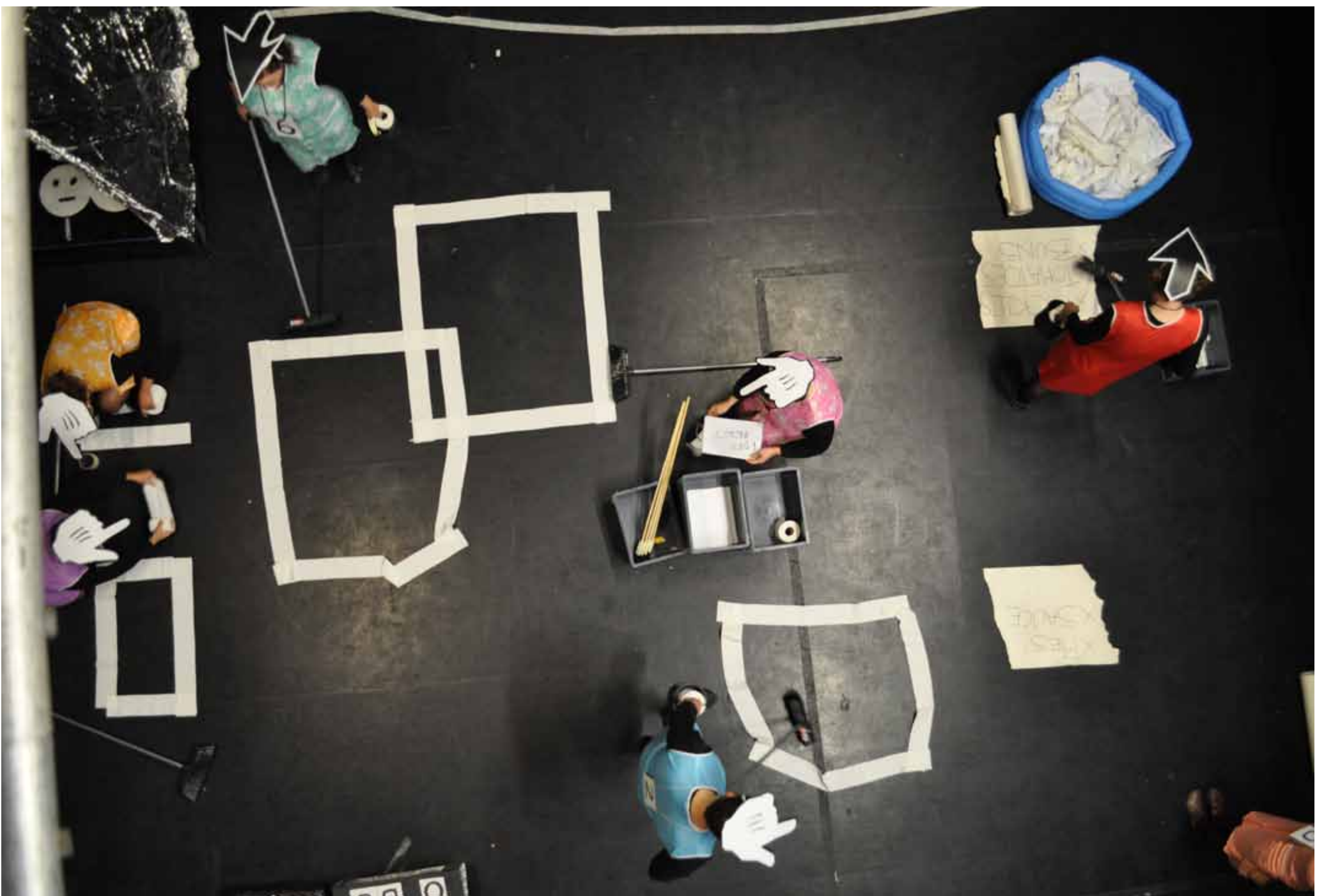
Gooey 2.0, 2010, CCA, Glasgow





The happy child's perspective







## **Screen Realities**

2010, IG Bildende Kunst, Vienna

Curated as part of the 'KünstlerInnen kuratieren KünstlerInnen' fund

The exhibition "Screen Realities" looks at the screen as an influential structuring tool within contemporary artistic practice. The aim of this project is not to exhibit work 'made for screen' but to review perspectives and ramifications of the screen as an object and phenomena in itself, examining the various states and qualities triggered by its presence. How are the facets and attributes of the screen and screen existence reflected in art and performance? Is it valid as an artist to break through the flat surface, to organise creative output according to the same homogenous structure? This exhibition allows a public to encounter reinterpreted aspects of the screen, focusing in particular on the screen as a trigger for activity, memory or reaction.

### **Artists:**

Hank Schmidt in der Beek & Niklas Schechinger (DE)/ Pauline Curnier Jardin (FR)/ Xavier Gautier (FR)/ gooeyTEAM (Malve Lippmann & Catriona Shaw) (DE)/ J&K [Janne Schäfer and Kristine Agergaard] (DE/DK)/ Tellervo Kalleinen (FI)/ Nina Lassila (FI)/ Sabine Marte (A)/ Mosh Mosh [Isabel Reiss (DE) and Viola Thiele (A)/ Jerome Poret & Fred Bigot (FR)/ Catriona Shaw (UK)/

### *opposite page*

Exhibition view, Mosh Mosh perform on the street, audience 'behind' the screen with music inside, 2010, IG bildende Kunst, Vienna

### *this page*

Exhibition view, Jerome Poret & Fred Bigot's installation 'Mirror Shades', 2010, IG bildende Kunst, Vienna







### ***Then I wrote a song about it***

"New York, New York, big city of dreams but everything in New York ain't always what it seems" (Grandmaster Flash)

A subconscious portrait of New York. A multi-layered drawing installation with a soundtrack. From random memories, intuitive geography and sketches Catriona Shaw puts together her image of New York, a fantasy destination, the promising city. To accompany the images she has recorded a soundtrack, which at first seems to be a meandering love letter/poem/monologue - an ode to New York, in fact. A song without an audible melody, no catchy tune - the rhythmic and melodic structure the installation itself..

The 'soundtrack' is made up of selected lyrics from pop songs that feature New York either in the title or content, randomly organised. It both contrasts and supports the drawings, lending a sometimes twee, sometimes passionate, sometimes aggressive dimension, played at a low volume that essentially draws the spectator inside the physical realm of the work. A confrontation of mainstream perception versus memory and imagined realities, the installation is so set up that the audience has to wander through it, physically, aurally and visually.

*opposite page*

Installation view, 'Pop goes the Weasel' exhibition, 2008 Badische Kunstverein, Karlsruhe Germany

*this page*

Then I wrote a song about it, detail, 2008



INSPIRATION

Ordnung

COLOUR

ESSEN  
Süß + Saftig



KUCHEN





### ***Kombiticket***

Experimental art education at the NGBK, 2010 – 2012

During 2010 – 2012 I held the stipend for art education at the NGBK in Berlin. I created a kind of parallel members club sans clubroom consisting of various events and creative workshops in response to the topics and work shown in the exhibitions, as well as encouraging participants to reconsider their role as spectators within the gallery and their relation to the space itself. The events were both on-site as well as spreading outside into the city.

*opposite page*

Clubroom, 2011, NGBK, Berlin

*this page*

Clubroom # 2, workshop with Rhona Byrne, 2012, NGBK, Berlin

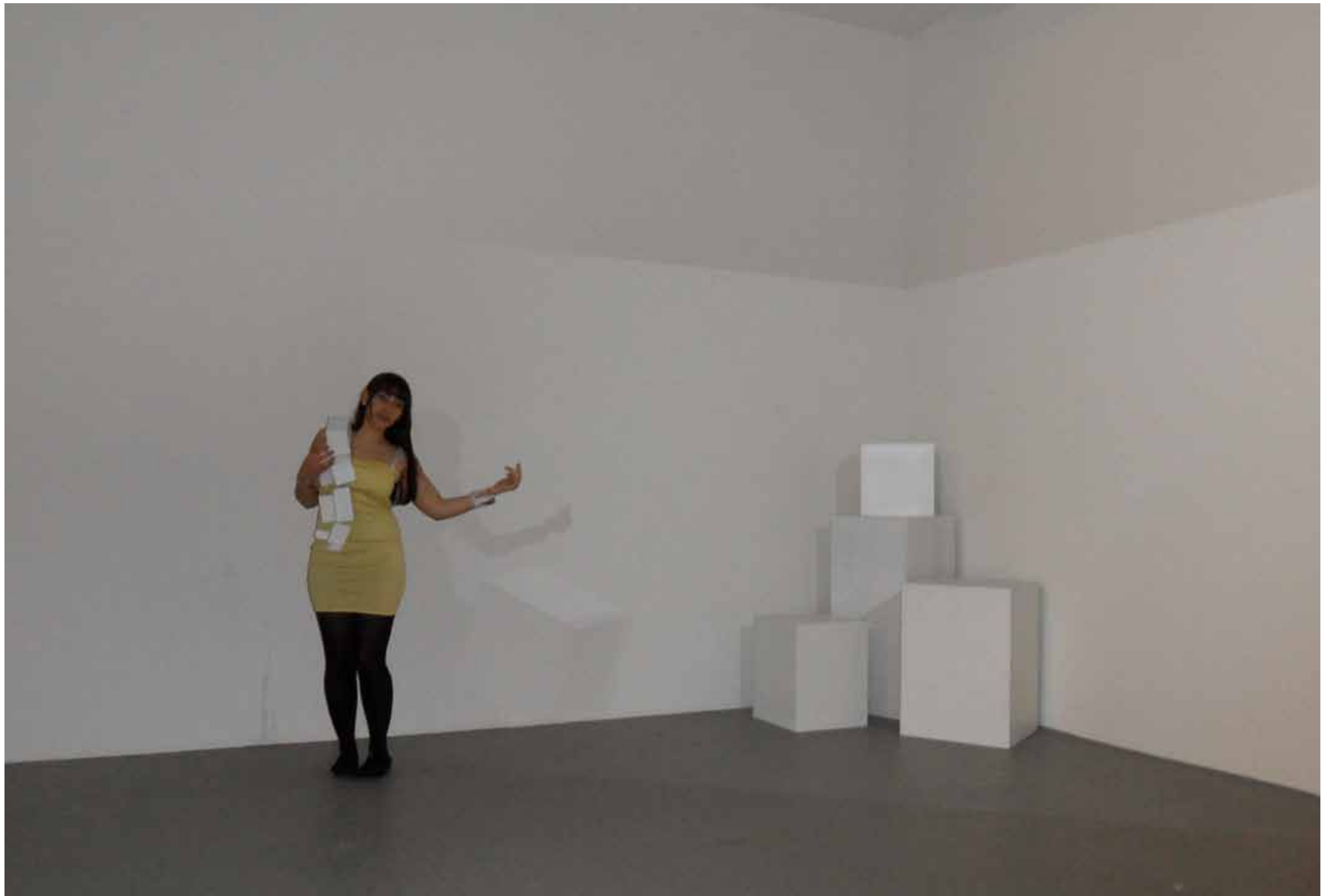
*following pages*

Clubroom, performance by Mimosa Pale, 2011, NGBK, Berlin

Clothes for the show, workshop with students, 2012, NGBK, Berlin











JOKAKI



DART



## ***Jokaklubi***

Since 2009

I am a regular 'guest' of Jokaklubi, where I worked together with Finnish artists Mirka Raito, Niina Lehtonen-Braun and Tellervo Kalleinen and a host of other guests on participatory performance/workshop events in a variety of venues. Formats include 'The Ends', where participants are offered various creative strategies to help predict and depict their own death or the 'Off-Art talent show' where anyone and everyone is invited to perform their special talent on an open stage under the auspices of Jokaklubi's special expertise and idiosyncratic judging prowess.

*opposite page*

The Ends, 2011, W139, Amsterdam

*this page*

John and Yoko, 2013, Baltic Circle Theater Festival, Helsinki





MISS LE BOMB DECONSTRUCT

INTERNET

AUDIENCE

FAILING

POP STAR MIMIC

VOICE

LYRIC

COSTUME

FALLING





## ***Miss le Bomb***

Concert-performances since 2004

The stage persona Miss le Bomb and concert-performances stems directly from my experience as a pop singer in the group 'Queen of Japan'. Here I present a kind of parody of entertainment and concert, using the concert and pop song format to create vignettes and spontaneous, crowd-embracing performances. The topics I sing about are as diverse and irreverent as my written notes and drawings in my sketch book – essentially Miss le Bomb and the songs serve as a physical rendition of jotted down observations, attempting to transport them in more accessible, immediate form by using recognised pop culture attributes and entertainment.

*opposite page*

Miss le Bomb, 2010, Galerie am Taxispalais, Innsbruck

*this page*

Miss le Bomb, 'Eyes', 2006, press photo







## ***Hektor & Rositha***

(in collaboration with Isabel Reiss)

Since 2001

Do the meaning and ownership of songs change according to who plays them?

A collection of bleak cover versions make up this odd couple's repertoire. As Rositha strains to hit the high notes, Hektor's accordion acts as a voice for the mute, apparently genderless character. This tension-filled, distorted vaudevillian performance demands a thick-skinned audience.

*opposite page*

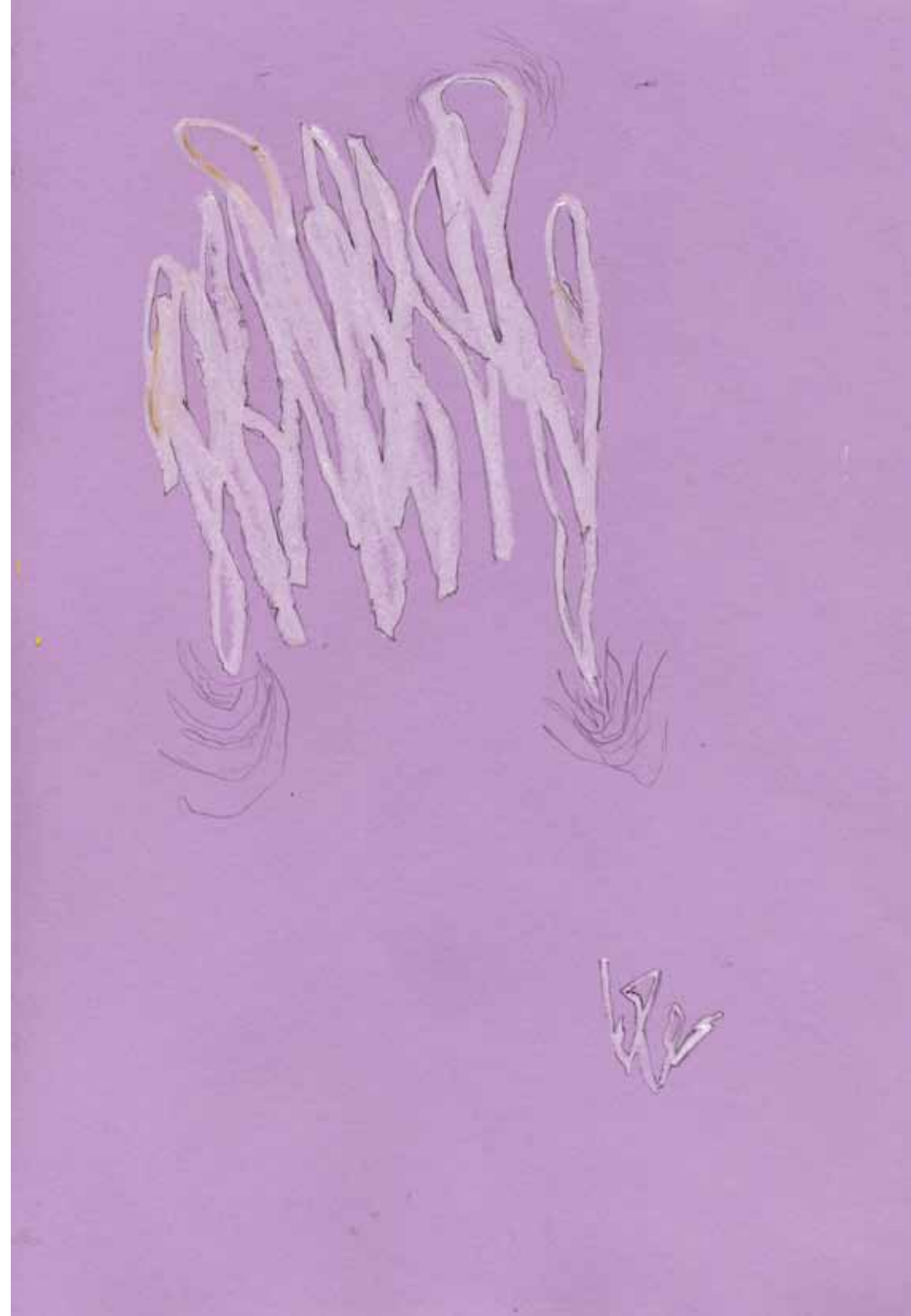
Hektor & Rositha, 2014, Theater am Neumarkt, Zürich

*this page*

Hektor & Rositha, 2001, press photo







### ***Drawings (selection)***

Drawing is at the crux of my work; everything starts from there.  
It provides me a place to think, consider and devise.

*opposite page*

From the series 'The Magic Wand', Selection 1; Selection 3, 2014  
oil pastel and pencil on coloured paper

*this page*

From the series 'Little Luminous Heavens': Espresso cups, 2015  
acrylic, pencil and ink on paper

*following pages*

'The cave of feet', 2013, ink, acrylic and charcoal on paper

'Blood clot', 2011, ink on paper

From the series 'Little Luminous Heavens': Wheely chair trails, 2015,  
acrylic, ink, charcoal, conté and pencil on paper









blood clot? or paye on the  
french autostrade from the  
sky

