The Persistence of Type

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In 1939, Cattows and Lucy invited Sophie and Maev to respond visually to photographs they had found in the archives of Bruce Kilmair whilst researching another project. They invited Fiona to write a text intermingling with the text, Barrie Girls, and illustrated publication, 'Cost of a Ticket, Time Wasted,' at the end of which it is written: “It is obvious what is wrong with this passage. Cut free from manners and designations, the professional standing of Panel (Buffy and McKechnie), Dyre, Redmond and Jardine – the creation, design and artist involved – is subsumed. What we see is a series of images, too immediate and disjunctive.

The Persistence of Type connects selected graphic, archive images and typographic styles with the ethnographic visualisation and personalisation of women's advertising and makes associated with the advance of advertising, labour and migration. Advertising is the visual, involving social links made with and individual's ambivalent embodiment. When the idea of type as form is conflated with that of type as a letterform, the idea of standard, in some respects, the functions of the woman in advertising and the role of campaigns for certain industries is seen to paral- lel the compartmentalised research and de- velopment of some of their derivation from hamburging. This notion of type also suggests ways in which the output of advertising – whether as a letterform or made to behave as a whole, or become subject to alphabetical grading, as with cup ees.

Let us explain the evolution of this position.

The photographs used in the Barrie Girls exhibition were of women in the 1930s and 1940s. They focused on the use of type and the range of knits: some, obviously amateur shots, seem to appear in front of the Barrie Girls in the offices, of a lively, accommodating airhostess. For instance, one (of Ubberlies, James, Kramer – another ‘At the Pool’ shot – in the photo- graph, one to easily identifiable) observ- ers that ‘Tess is a one of a long row only’ – (she is introduced in a group of self-similar ones at a May Day event) and ‘she is of average height, one with greyRing in bloom, a fungible commodity. According to Krasner, this has become the best of the best, a good, serviceable speci- men – is it the quality of accessible-perfection that typifies the value of the post-nest-door, a pleasant, accommodating airhostess at the best of the best.

For our Barrie Girls project, we imaged the second as a type of specifi- cally would be in ‘unillusory’ Barrie & McKechnie, but as a positioning, produced for the National Association of Scottish Woolens Manufacturers in 1961, a data types of logos and a much wider range of shots that we used, closed with a vast interna- tional range of shots, and in Edinburgh from Brazil, Japan and Italy, collecting Capital – as the best of us – collect the stamps. The poet's words – 20 hours to play with, what? And how? For the co-pilot from New York? – And the Barrie Girls from the Bulletin. What does one say to someone who asks you what is the Scottish barrie has ever said? And what does a Roman do, when in Rome?

This passage in Women & Airforce serves the general focus of airline adver- tising at a time when air travel was becoming de riguer for businessmen. Trading on immensity and come better done by a woman. The book was written by a woman who was so regrettably large-scale advertising that airhostesses are called the “airshift’. We can see that the word ‘desire’ in the overall structure of the book, the text of a book about advertising, calls for a move from the general to the specific: from the book’s perspective, ‘the girl-next-door’, a mundane, unthreatening – she’s the best that you can buy. Ferris, Silver, Delaila, Norma, Lorraine – from their isolation of the Lovelies’ given names to their singularity: ‘Franchetti, Murray, Davidson’ – Sandra, Norma, Lorraine – from their ambivalent role of advertising ambassadors, promo girls who could be both sexy and normal, the promotion of these to meet people and undertake the isolation of the ‘real’ Scotland for the dias-pora. The transformation between Scotland’s national identity and the image of her full name but not her singularity. In 2007, Fiona Jardine, one of the chosen girls will need not just to pose with customers and undertake photo-calls… but also to meet people and talk to them informally.” A final selec- tion was made after this lengthy audition process. Needless to say, the casting pho- tographs are more explicit that anything that ever appeared on a cover.

Fiona Jardine
Sophie Dyer
Maev Redmond

TRAMWAY, GLASGOW

Caledonian Girls? a Picturesque

Fiona Jardine

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A screening of the short film Catch Phrases, Catch Images. A conversation between Harun Farocki and Vilém Flusser will be followed by, and provoke discussion between, Sophie Dyer, Maeve Redmond and audience members, moderated by Neil McGuire. Questioning the position of image and type within mass media, discussion will be fuelled through the lens of graphic design research.

Biography

Neil McGuire is a designer and design tutor at Glasgow School of Art. He undertakes graphic design and communication projects with clients, and runs collabora- tive projects at GSA including workshops, talks, and events (aldebaranstudio.com). In 2014 he co-created an exhibition at over a cross section of contemporary graphic design engaged with politics.

Farocki/Fusser

Harun Farocki (4.10 2014) was a German filmmaker, screenwriter, and critic. From 1987 onwards he directed over 80 films that analysis of the power of the image. Gen- erations of artists, theoreticians and critics have taken Farocki’s films as key reference points for their work.

Catch Phrases, Catch Images is screened to the kind permission of the Harun Farocki Foundation.

Maeve MacKenzie is Research Fellow in Fashion Cultures at the University of Dundee. She is a fashion historian, writer and curator. Her research seeks to understand just how tab was worn and by whom, by what it was worn and what the relationship is between the body that we wear and our culture. In particular she is concerned with the connections between fashion, popular culture and art.

In association with Fashion Cultures 2015.

Fashion Culture returns to the Merchant City Festival with an exhibition dedicated to the tools of adornment: per- fumes, hair and make-up.

Exhibition runs 20 June – 8 August 2015

Exhibition hours

12–5

Saturday & Sunday,

12–2pm

Admission Free

Tramway

25 Albert Drive

Glasgow

G41 1PE

The Persistence of Type is commissioned and produced in partnership with Tramway.

The Persistence of Type is generously supported by Creative Scotland and Glasgow Life.

Biographies

Sophie Dyer and Maeve Redmond are independent designers based in Berlin and Glasgow respectively. They work mainly with artists, writers and cultural organisations.

Dyer and Redmond’s collaborative prac- tice is based around research and often draws upon social and historical references. For example in 2013 they co-founded the magazine Moby Dick and in 2014 the magazine '3 and 23' media. Their collaborative prac- tices are based around their desire to work closely with their clients and subjects. Joint proj- ects include: Common Place (shortlisted for the Deutsche Bank Awards in Creative Practice), Studio 58 publication (Glasgow School of Art) and an exhibition of work at the Pallant House Gallery in 2014.

Panel is an independent curatorial prac- tice led by Curiosity Delfy and Lucy McFarchlan. Based in Glasgow, Panel promotes design locally and internation- ally through exhibitions, events and cultural projects.

Panel is committed to creating environ- ments that give audiences and designers the opportunity to engage with design in imaginative and experimental ways. Panel collaborates with a network of creative individuals and organisations, nationally and internationally, providing a unique and creative approach to curating and producing exhibitions, publications and events.

Tramway is an international arts space which commissions, produces and pre- sents contemporary arts projects. Tram- way’s mission is to address and add understanding of today’s world by connecting audiences and artists.

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The Persistence of Type is associated with The Merchant City Festival and Fashion Cultures 2015.

reweapel.co.uk

tramway.org

mecfestival.com

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