

# Chapter Thirteen

# HOME ECONOMICS

11-27 June 2021

Margaret Salmon  
Franki Raffles

Exhibition Guide

Chapter Thirteen presents an exhibition that focuses a close lens on women at work in Govan, before and during COVID-19. HOME ECONOMICS draws attention to feminist economic theory, considering the gender disparities in waged and unpaid labour that underpins society. The exhibition includes photographs by Franki Raffles and *Surplus*, a new project by Margaret Salmon that generates – in the artist’s words – ‘an emotive, intuitive discussion of value, production and hope’ with the audience.

Produced over the last two years, *Surplus* is a presentation of objects, photographs and a 35mm film, *Icarus (after Amelia)*, that reflects on narratives of gender, race, class and labour in contemporary Britain. The film has been produced through a long process of conversations, observation and creative collaboration with many people including musicians Tracyanne Campbell and Donna Maciocia, economist Professor Sara Cantillon, writer Maria Fusco, Kurdish singer and teacher Midya Jan, local mothers and workers from businesses and social enterprises including Govan Dental Care, Govan Pantry, His & Hers Alteration, Jackie’s One Salon, Mother Africa, Morris & Spottiswood, Starter Packs and The Magpie’s Nest. *Icarus (after Amelia)* is presented alongside photographic prints and auto-objects with which Salmon expands this gendered labour study into a realm of statements, poetics or puns.

These are accompanied by a presentation of prints by feminist social documentary photographer Franki Raffles, which were part of Raffles’ extensive study of women at work in Scotland and throughout the world. The images in HOME ECONOMICS document women in and around Govan in 1988-89 working in factories, offices, schools and local community settings, highlighting the changing working practices and training initiatives that transitioned cities in the UK from industrial to service-based economies. These particular images preceded Raffles’ solo exhibition, *Women Workers*, which featured photographs taken in the USSR and was held at The Pearce Institute as part of the European City of Culture programme in 1990, after which it toured to Rostov-on-Don, Russia.

In the foyer downstairs, a display of historical material related to women working in local shipyards adds to the weaving of a long trajectory of women’s work that has been under-represented, ignored or rendered invisible. The exhibition offers a means to analyse contemporary life through the lens of feminist theory, taking account of both the exhibition’s location and current conditions of social crisis.

Curated by  
Kirsteen Macdonald

Open Daily 11am – 5pm  
Book your free visit at  
[www.chapterthirteen.info](http://www.chapterthirteen.info)  
or call 07392 996 305

Billiard Room  
The Pearce Institute  
840-860 Govan Road  
Glasgow G51 3UU

Part of Glasgow International 2021  
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## List of Works

**Franki Raffles** Images of women 1988-89 filed in the series *To Let You Understand*. © Franki Raffles estate. Images courtesy of University of St Andrews Libraries and Museums. Digital prints from the original negatives.

**Margaret Salmon** *Home Stores*, 2021. Site specific object display of items from Salmon's personal collection and purchases made from The Magpie's Nest charity shop.

*Surplus*, 2021. Black & white fibre prints (straight prints, solarizations, test strips) of photographs made before and during filming and mixed materials.

*Icarus (after Amelia)*, 2021. Digital transfer from 35mm film with sound. Running time, 58 mins.

### **Material Research (vitrine in The Pearce Institute foyer)**

Images from photo albums of Alexander Stephen & Son's Linthouse Shipyard, c.1916 and c.1941. Photographers unknown. Digital prints reproduced with kind permission of Glasgow University Archive Services.

Leonard McCombe, *A War Artist on the Clyde*. Picture Post magazine, 2 October 1943, Vol 12, No 1.

Various items from Franki Raffles Photography Collection at University of St Andrews Libraries and Museums.

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## Artist Biographies

**Margaret Salmon** (b. 1975) is an American artist who lives and works in Glasgow. She creates filmic portraits that weave together poetry and ethnography. Focusing on individuals in their everyday activities, her films capture the minutiae of daily life and infuse them with gentle grandeur, touching upon universal human themes. Adapting techniques drawn from various cinematic movements, such as Cinema Vérité, the European Avant Garde and Italian Neo-Realism, Salmon's orchestrations of sound and image introduce a formal abstraction into the tradition of realist film. Recent solo exhibitions include: *Hole*, Dundee Contemporary Arts, Dundee (2018-2019); *Circle*, Tramway, Glasgow (2018); *Mm*, Beursschouwburg, Brussels (2018). Group exhibitions include: British Art Show 9 (2021-22); *The Machine That Kills Bad People*, ICA, London (2019); *La Riviere m'a dit*, Frac Il-de-France, Paris (2019); *The Artists Cinema*, Tate Britain (2016)  
[www.margaretsalmon.info](http://www.margaretsalmon.info)

**Franki Raffles** (b. 1955 - d. 1994) was based in Scotland for much of her life and travelled widely. She worked as a photographer with a portfolio of educational, community-based, charity and campaign project work, notably Zero Tolerance established in 1991 with Evelyn Gillan and a small team of other women. Exhibitions included at The Mercury Gallery (1985), Stills Gallery Touring Exhibition *Picturing Women* (1989) and *Women Workers* at The Pearce Institute and Rostov-on-Don, Russia in 1990. In 2017 a retrospective *Observing Women at Work* was presented at the Reid Gallery, Glasgow School of Art curated by Jenny Brownrigg and accompanied by a symposium and new publication. This research-driven partnership initiated by Dr Alistair Scott at Edinburgh Napier University was supported by St Andrews Special Collections who now hold The Franki Raffles Collection containing over 40,000 photographs. [www.frankirafflesarchive.org/about/](http://www.frankirafflesarchive.org/about/)

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## Credits

### **Special thanks to:**

All the contributors to Margaret Salmon's new work. Rachel Nordstrom and Edward Martin at University of St Andrews Special Collections. Dr Alistair Scott, Centre for Media and Culture, Edinburgh Napier University. Sam Maddra and Samantha Gilchrist at University of Glasgow Archives and Special Collections. Martin Elden at Living Apart. All the staff at Deadly Digital in Patrick; Kenny Christie and Alan Keen at CCA Glasgow; Jenny Brownrigg, Neil Clements, Bill Downie, Fiona Fleming, Fiona Jardine, Marjorie McCrory, Jon Pope, Ariki Porteous and all the staff at The Pearce Institute. Philomena, Eglantine and Ulysses Salmon Wiand

### **Exhibition Installation:**

Bob Jackson, Susan MacDiarmid, Steff Norwood, Simon Weightman at Art AV

### **Chapter Thirteen Members:**

James N. Hutchinson, Kirsteen Macdonald, Lesley Young