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# KIRSTY SCOTT

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Off the Rails: A Proposal for a Group Exhibition  
in Glasgow Central Station

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**May 2026**

Fine Art

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## Introduction

Between June and November of 2025, Andy Goldsworthy held an exhibition of his work, entitled *Fifty Years*, at the Royal Scottish Academy of Art and Architecture in Edinburgh, Scotland. This exhibition featured a number of large-scale installations designed specifically for the space (National Galleries of Scotland, 2025). I attended this exhibition in the summer of 2025 and was struck by something incredibly mundane; the ‘please do not touch the artwork’ signs dotted around the exhibition. Usually, such signs would go unnoticed, but, in this space, they felt as if they contradicted with the work which had an undeniable tactility to it: whether that be their jaggy branches, sweeping reeds or, in the case of *Wool Runner* (2025), their soft and sweeping sheep’s wool. I found myself having to control my primal urge to touch.

A ‘look, don’t touch’ attitude has long been established in gallery and museum settings; with many protective measures put into place such as guards, ropes, or protective cases. However, despite this, some visitors still find the temptation irresistible (Classen, 2017). As Pablo Maurette discusses in his book *The Forgotten Sense: Mediations on Touch*:

“Touch is the external, epidermal sensation of the outside world and also the intimate experience of our inner body...It allows us to perceive the outside world not only as texture but also as pressure and temperature. It collaborates with the other senses to orient us in space and grants us the perception of our own bodies as living organisms.” (Maurette , 2018, p. x).

As Maurette explains, touch – along with the other primal senses of sight, hearing, smell and taste – has the ability to ground a person’s emotions by connecting them with the environment around them. This is a technique that is used within the practise of mindfulness, which utilises the senses in order to heighten awareness of the present moment. This technique is designed to regulate uncomfortable emotions such as stress, anxiety or overwhelm that are prevalent in today’s world (NHS, 2022). A popular, modern mindfulness technique is called the ‘5-4-3-2-1’ method, in which a person is encouraged to identify five things that they can see, four they can feel, three they can

hear, two they can smell and one they can taste. This technique has been proven to regulate emotions and calm the mind (NHS, 2022).

Approaches to tackling declining mental health, such as the '5-4-3-2-1' method, are becoming increasingly common. Such methods are designed as tools to combat modern-day stressors. One prevalent, and ever-increasing, stressor is the impact of the accelerating demands of modern Capitalism on the average human today. *Off the Rails* is a proposed exhibition, situated within Glasgow Central Station, which aims to directly address and disrupt the increasingly detrimental relationship between Capitalism's demands and people living today, with a specific focus on the increasing commodification of their time in both their professional and private lives. Glasgow Central Station has been chosen as Glasgow is the most populated city in Scotland; the train station being the busiest in the country; this provides access to the greatest number of people affected by Capitalism's increasing demands, specifically the average commuter. By targeting commuters, *Off the Rails* aims to directly disrupt the flow of Capitalism over the course of one working day.

In order to achieve this, *Off the Rails* will utilise sensory explorations through the implementation of immersive, participatory, stimulating or sensory artworks from artists Pernille Spence, Max Neuhaus, Fujiko Nakaya, Ernesto Neto, Kirsty Scott, Antony Gormley, Adrian Howells, Luke Jerram and Grace Ndiritu. The implementation of these artworks is designed to snap the commuter out of the monotony of their daily routine, grounding them back into their bodies, the world and the community around them.

In chapters 3 and 4, this dissertation will delve into the curatorial references that have influenced the development of this exhibition, with a specific focus on those which explore site-specific exhibitions and public engagement. Some of the most influential sources were drawn from the book *Situation*, edited by Claire Doherty (2009) which is comprised of a number of short essays on site-specific curation. Other exhibitions and site-specific performances have also been a significant source of inspiration, such

projects include *Art on the Underground* (2015) and *The Happenings* (Kaprow, 1950s-1960s).

## Chapter 1 – Curatorial Thesis

In contemporary society, the constantly accelerating demands of deregulated global markets are increasingly at odds with the physical limitations of human beings (Crary, 2013, p.15). In his book *24/7: Late Capitalism and the Ends of Sleep*, Jonathan Crary argues that, as technology becomes increasingly invasive and ever-present in the lives of modern humans, an environment is being created in which they are expected to “conform to the uninterrupted operation of markets, information networks and other systems” (Crary, 2013, p.9), blurring the lines between the professional and the personal until one is indistinguishable from the other, and thus creating a market that is increasingly inescapable (Crary, 2013, p.76).

This discrepancy between market demands and human limitations is particularly evident in the personal lives of modern humans through the rise of the attention-economy: a business model in which the service or product is not the primary source of revenue. Instead, this model relies on advertising, making the attention of the user the commodity. Some of the most influential and financially lucrative examples are social media companies including Instagram, Facebook, X (formally Twitter) and Snapchat (Bhargava & Velasquez, 2021). Instead of creating a tool to save the user time, these companies offer stimulating media services aimed at consuming users’ time (Pugno, 2024). As Tristan Harris, former design ethicist for Google, describes: “If you are not paying for the product, then you are the product” (The Social Dilemma, 2020, 0:13:20).

These businesses utilise the same advanced techniques in data analysis and surveillance as intelligence agencies, with screens now able to track eye movements, including the length of time that something is looked at, in order to determine what content best engages each user (Crary, 2013, p.48). This method generates a personalised algorithm for the user to ensure that they remain engaged. These algorithms have been shown to exacerbate division amongst users as they limit exposure to opposing viewpoints due to humanity’s behavioural tendency to prefer information that confirms what they already believe – this is called a ‘filter bubble’

which serves only to confirm pre-existing biases (Cambridge Dictionary, 2019). The result is “political polarisation and more verbal and nonverbal violence” (Pugno, 2024, p.694), contributing to an increase in societal division.

Ironically, social media is also having a negative impact on the social life of its users. As authentic, face-to-face relationships are replaced by digital communication channels, users are becoming increasingly isolated and emotionally unfulfilled (Cain, 2018). Increases in isolation and loneliness are shown to persist in the same societies in which the use of social media is at its highest (examples include the UK and the USA). A nation-wide survey by The Mental Health Foundation reported that 48% of British adults believed that people in the UK are becoming lonelier, with 42% reporting having experienced depressive emotions due to loneliness (Pittman & Reich, 2016). In addition to this, the excessive time that users are manipulated into spending on social media is having serious, negative implications on their overall wellbeing. Increases in anxiety and depression are evident, alongside reductions in self-esteem and increasingly unhealthy lifestyle patterns: such as reduced physical activity (Coyne & Woodruff, 2023, p.2).

The invasive nature of Capitalism’s accelerating demands on human beings is also prolific in the professional lives of modern humans. Beno Arnejčič and Veronika Ternik explore the effect of Capitalism on the modern workplace in their article *Burnout in the Workplace* (2020):

“Today, in an increasingly competitive society, the individual is exposed to increasing demands, both in private life and in the workplace. These demands and the individual’s desire to succeed often require excessive engagement, which not everyone can physically and mentally cope with.” (Arnejčič & Ternik, 2020, p.18).

Similar to the demands of the attention-economy, the increasing demands discussed by Arnejčič and Ternik, relate to the need for employees to adapt to rapidly “advancing” technologies within the modern workplace. This was no more evident than during the Covid-19 pandemic of 2020. During the April of 2020, advancements in information and communication technology (ICT) allowed for 46.6% of those in employment to work

from home (Office for National Statistics, 2020). These advancements were able to limit the spread of the virus whilst simultaneously changing the landscape of the modern workplace irrevocably. As a result, many employees found themselves unable to differentiate between their personal and professional lives, as one became indistinguishable from the other. This, paired with rapidly advancing developments in ICT consistently accelerating the pace in which employees were expected to work, resulted in a significant increase in both frustration and anxiety amongst the modern workforce (Gabriele Berg-Beckhoff, 2017).

Sleep has also been greatly affected by advancing technologies; as both work and the attention-economy demand more and more time, the average person is sleeping less and less – from approximately ten hours a night in the early twentieth century to six and a half hours a night in the twenty-first century (Crary, 2013, p.11). In *24/7: Late Capitalism and the Ends of Sleep*, Crary discusses how the universal need for sleep has been “understood as a regression to a lower and more primitive mode” (Crary, 2013, p. 12). This exhibition proposes the idea that accepting and exploring this primitive side could be a positive antidote against the accelerating demands of modern-day Capitalism.

The general consensus between evolutionary psychologists is that the majority of a human beings’ brain functions formed between 3.5 million years ago and 100,000 years ago: from the appearance of the first humanoids to the development of the modern human (Kock, 2010, p. 4). David M. Buss explains this simply:

“Because evolutionary change occurs slowly, requiring hundreds of thousands of generations of recurrent selection pressure, existing humans are necessarily designed for the previous environments of which they are a product. Stated differently, we carry around a Stone-Age brain in a modern environment” (Buss, 2016, p. 18).

This delay in human evolutionary development poses serious questions as to humanity’s ability to adjust to a constant influx of new technologies (Gluckman & Hanson, 2006). In his book *Tools for Conviviality*, Ivan Illich criticises the technologies

used by Western Capitalism, warning that a once useful tool has the ability to become harmful (Illich, 1973); despite being published in 1973, this remains particularly poignant in today's economy. Despite this, Illich goes on to argue that "imperialist mercenaries can poison or maim but never conquer a people who have chosen to set boundaries to their tools for the sake of conviviality." (Illich, 1973, p.110). Providing hope that exhibitions such as *Off the Rails* could inspire enough people to question the world in which they live, laying the roots for real societal change.

In recent years, a number of resistance movements have formed as a reaction against the constantly accelerating demands of evolving technologies, these include the "Unplug" and the "Slow" movements. The "Unplug" movement consists of individuals that have decided to forego invasive modern technologies, for varied periods of time, in order to ease mental health struggles related to social media use, and to re-connect both to themselves and to their community (Coyne & Woodruff, 2023, p.21). The "Slow" movement promotes a more mindful and sustainable lifestyle shift, emphasising the importance of reduced screen time paired with increased prioritisation of other, often overlooked, aspects of life such as cultivating healthy relationships and engaging in hobbies (Williams, 2024). Studies on such detoxes have shown positive results, one example showing increases in positive feelings, productivity and confidence in participants (Coyne & Woodruff, 2023). However, whilst these outcomes are encouraging, removing oneself from these platforms can be easier said than done. Despite social media contributing to increases in feelings of isolation, the act of quitting can prove equally as isolating: as Jonathan Crary explains, "submission to these arrangements is near irresistible because of the portent of social and economic failure – the fear of falling behind, or being deemed outdated" (Crary, 2013, p.46). This exhibition will address this problem, by providing audience members with an opportunity to slow down whilst connecting both to themselves and to those around them through shared experience.

Humanity's most basic primal senses of touch, sight, hearing, taste and smell are shown to have the ability to both ground us and to deepen our understanding of what it means to be human (Hahn, 2021). *Off the Rails* will provide a space in which the

commonality of this primitive side can be tapped into, taking people on a journey from the fast-paced, ever increasing demands of the modern world, to the slower, more fundamental, aspects of being.

## Chapter 2 – Curatorial Choices

*Off the Rails* aims to target the people that are most affected by the increasingly pervasive demands of late-stage Capitalism, with a specific focus on the commodification of their time in both their private and professional lives. As a result, this exhibition will focus on those that are commuting into the busiest train station in Scotland - Glasgow Central Station. Glasgow was chosen as it is the most highly populated city in Scotland, with an estimated population of 631,970 recorded on the 30<sup>th</sup> of June 2023 (National Records of Scotland, 2025). Glasgow Central Station saw 24,964,246 people entering and exiting between April 2023 and March 2024 (Office of Rail and Road, 2024).

In addition to the number of people entering and exiting Glasgow Central Station each day, the location of the train station aligns with the theme of this exhibition. The implementation of the train network serves as a prominent example of the technology that has accelerated the way in which the modern human lives their life. The development of the railways had a similarly significant impact on the lives of people living in the Victorian era as social media has had on the lives of humans today. Artist and activist Ellie Harrison explains this in her book *The Glasgow Effect: A Tale of Class, Capitalism and Carbon Footprint* (2019). In this book, Harrison details how the railways have allowed for people to travel further distances for work; enticed by higher salaries. She goes on to discuss how the introduction of the railways, intended to speed up the transportation of goods, has had a knock-on effect; resulting in the speeding-up of human beings with profit-making at the source (Harrison, 2019, p.112).

*Off the Rails* will disrupt the flow of Capitalism over one working day by targeting commuters coming into Glasgow Central Station. This exhibition will take the audience on a journey from disruption to re-connection, both with themselves and with those around them. In order to do this, the artworks positioned at the beginning of the exhibition are designed to snap the audience out of the monotony of their day. They will then be taken on a journey towards artworks that aim to bring them into their bodies and

the world around them by actively encouraging both community and personal engagement. All of the artworks within this exhibition have been chosen to ignite one, or more, of the five primal senses of sight, touch, hearing, smell and taste; as a grounding method to address both the physical and emotional needs that are being ignored by increasing market demands.

Prior to the installation of *Off the Rails*, pre-existing artworks located within Glasgow Central Station – such as *Beacon of Hope* (Padwick, 2021) – will be removed from the venue, and re-installed after the exhibition.

## Pernille Spence – *Here Now, There Now*



Figure 1: Pernille Spence, *Here Now, There Now*, 2008, performance piece.

Pernille Spence (b.1970) is a Scottish artist whose work encompasses both performance and moving image. *Here Now, There Now* (Spence, 2008), was a collection of public performances, spanning over three-days, which aimed to subtly disrupt the average working day of the travelling commuter. These performances were situated in over forty remote locations alongside some of Scotland’s busiest commuter railways, specifically, the routes connecting Edinburgh to Glasgow and Aberdeen to Edinburgh: they included two men dressed in business suits, sprinting frantically across a field and five women performing a railway-inspired dance, among others. These were paired with a series of large-scale text-works; one example reading ‘*waste time, time waits*’ (Spence, 2025).

This exhibition will commission Pernille Spence to recreate *Here Now, There Now*, positioning it as the first artwork that audiences encounter as they travel by train into Glasgow Central Station on the busiest commuter lines. These lines include trains such as the 0756 from Barrhead to Glasgow Central, which has a maximum reported peak loading of 215 passengers over two carriages, and the 0725 from East Kilbride to Glasgow Central, which has a maximum reported peak loading of 413 passengers over four carriages (Transport Scotland, 2019).

## Max Neuhaus – *Times Square*

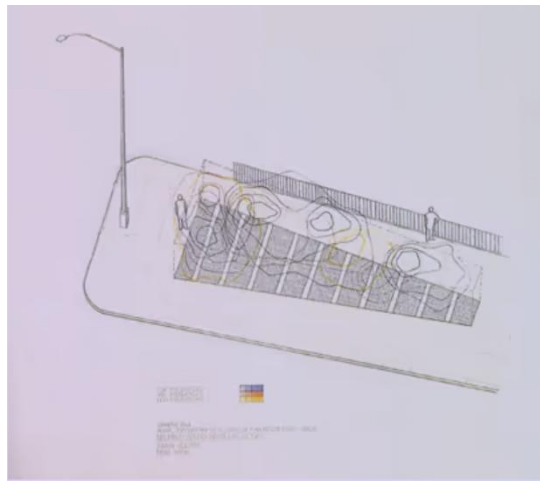


Figure 2: Max Neuhaus, *Times Square* (Drawing No.4, *Aural Topography of Plane: Ear Height Above*), 1977, sound piece.

When commuters alight the train onto the platform at Glasgow Central Station they will be greeted by the second artwork of this exhibition – Max Neuhaus’ *Times Square* (1977-1992, 2022-present). Max Neuhaus (1939-2009), was an American sound artist and musician, known as a leading figure in post-war sonic art and experimental music. Neuhaus was especially influential in the development of sound installation as a medium; the most famous of his works being *Times Square* (Eppley, 2017). *Times Square* is a sound piece, consisting of a rich, harmonic drone which emanates from a grate positioned at the north-end of Times Square in New York, USA. There is no signage for this piece, the audience is instead invited to discover it on their own, as is explained on the Times Square official website “*Times Square* is intended to be overlooked...until it emerges as a sort of personal revelation” (TSQ, 2023).

The positioning of *Times Square* within this exhibition is intended to disrupt the flow and the monotony of the average working day within the station, subtly priming the audience for the artworks to come with a noise that is ever-so-slightly out of place. By this point in the exhibition, two of the audiences’ senses have been heightened (sight and hearing). The nature of this humming sound is also intended to pair with the film to come, *The Wildness* (Scott, 2025), in which a droning ‘hum’ plays a pivotal role in the narrative.

## Fujiko Nakaya – *Fog Installation*



Figure 3: Fujiko Nakaya, *Cloud Walk*, 2019, fog sculpture.

The third artwork that commuters will encounter is the first that is situated within Glasgow Central Station Main Concourse. This will be a commissioned piece by Japanese artist Fujiko Nakaya (b.1933). Nakaya is a pioneer of both video art and site-specific installation, known for creating the world's first sculpture constructed entirely from fog; this was first presented at the Pepsi Pavillion, Expo '70 in Osaka, Japan in 1970 (Tate, 2022). Since then, Nakaya has exhibited these immersive installations worldwide. Performance researcher Yuji Sone explains the intentions behind this work which, “is designed for and interacts with a particular site, facilitating spectator's kinaesthetic awareness through a dynamic visibility and strategies of immersion” (Sone, 2018, p.165). This technique is designed to accentuate the embodied experience of the audience through immersion and the sense of touch.

The fog sculpture created for this exhibition will be positioned at the ticket barriers as commuters enter the station, giving them no choice but to physically interact with the piece.

## Ernesto Neto – *Mother Body Emotional Densities, For Alive Temple Time Baby Son*



Figure 4: Ernesto Neto, *Mother Body Emotional Densities, For Alive Temple Time Baby Son*, 2006, sculpture: polyamide textile, tube and stockings, turmeric, clove, cumin, ginger, pepper, annatto.

Once through the fog of the barriers, commuters will be met with Ernesto Neto's *Mother Body Emotional Densities, For Alive Temple Time Baby Son* (2006), which will be positioned hanging in the centre of the main concourse from the beams overhead.

Ernesto Neto (b.1964) is a Brazilian visual artist whose work consists of both sculpture and installation. He is known for his creation of immersive environments designed to captivate the senses. In doing so, Neto aims to remind the audience of the universal nature of being in a body (Wilson, 2010). This piece is intended to remind the audience of the commonality between them, situated in a location in which people rarely interact with those around them.

*Mother Body Emotional Densities, For Alive Temple Time Baby Son* is comprised of multiple hanging Lycra forms, filled with turmeric, clove, cumin, ginger, pepper and annatto. The introduction of this piece will heighten a fourth sense within the commuter – smell. In order to exit the station, the commuter will need to pass underneath this piece, awakening them through their senses before they go about their day.

## Kirsty Scott – *The Wildness*



Figure 5: Kirsty Scott, *The Wildness*, 2025, film.

*The Wildness* (Scott, 2025) is a film by Kirsty Scott (b.1998); made in reaction against the inauguration of Donald Trump in January 2025, with a specific focus on his dystopian climate campaign slogan, “Drill! Baby! Drill!”. *The Wildness* is a film which encompasses performance, costume, writing and sound. It is based on a fictional narrative in which nature halts humanity in its destructive tracks by unleashing a plague of ‘Wildness’. In this film ‘The Hum’ is a tool used by nature to spread this plague of ‘Wildness’.

The messaging of this film is purposefully ambiguous and so, despite its initial environmental focus, *The Wildness* can have different interpretations for each audience. Repurposed in the environment of Glasgow Central Station, and situated at the heart of this exhibition (as the film will be displayed on a continuous loop on the two screens situated on either side of the arrivals and departures board), this film will comment on the destructive nature of Capitalism within the life of modern humans; the plague of ‘Wildness’ acting as salvation against the negative effects of late-stage Capitalism on humanity’s overall wellbeing.

## Antony Gormley Sculptures



Figure 6: Antony Gormley, *Lost Subject*, 1994, sculpture: lead, fiberglass and air.



Figure 7: Antony Gormley, *Close I*, 1992, sculpture: lead, fiberglass, plaster and air.



Figure 8: Antony Gormley, *Witness: Early Lead Works*, 2025, sculpture: lead, fiberglass, stone and air.



Figure 9: Antony Gormley, *Field*, 1984-85, sculpture: lead, fiberglass, plaster and air.

Antony Gormley (b.1950) is a British sculptor, most known for his work the *Angel of the North* (Gormley, 1994), positioned alongside the A1 in Gateshead, England (Gateshead Council, 2019). His sculpture, *Lost Subject* (1994) depicts a man lying on the floor in a position of deep relaxation or sleep, this resonates deeply with the initial inspiration behind this exhibition – the book *24/7: Late Capitalism and the Ends of Sleep* by Jonathan Crary (2013). In this book, Crary describes sleep as the final frontier to be tackled by global markets. In this exhibition *Lost Subject* – alongside *Close I* (Gormley, 1992), *Witness: Early Led Works* (Gormley, 2025) and *Field* (Gormley, 1984-85) – will be positioned in front of one of the four entryways into the station. The first three of these works all depict a resting figure; within this exhibition these will be used to symbolise a quiet rebellion against the increasing demands of Capitalism on the human body. Positioned in front of entryways, commuters will need to either move around or step over these pieces. The fourth piece, *Field*, depicts a figure with unnaturally long arms

stretched outwards. This piece will be placed in front of the main entryway (the double arches), forcing commuters to duck underneath to be able to access either the station or the city outside.

The remaining artworks in this exhibition have been chosen with the intention of addressing, and intercepting, those in the station who are waiting. It is at this point that the aim of the exhibition shifts from directly disrupting the flow of Capitalism, to directly addressing the negative effects of Capitalism on human beings; from the physical toll on the body, to more emotional tolls, such as increases in isolation and loneliness.

## Adrian Howells/Nwando Ebizie – *Foot Washing for the Sole*



Figure 10: Adrian Howells, *Foot Washing for the Sole*, 2008, performance piece.

A performance piece is scheduled to take place hourly over the working day within this exhibition, positioned in the centre of Glasgow Central Station Main Concourse. This piece, entitled *Foot Washing for the Sole* (Howells, 2008), was originally performed by pioneering artist Adrian Howells. Howells was a theatrical performance artist whose work invited both emotional and physical participation from the audience, as he saw theatre not only as something to be consumed, but something to be shared (Gardner, 2014). *Foot Washing for the Sole*, consisted of Howells washing, drying, oiling, massaging and kissing the feet of participants, applying frankincense oil due to its effectiveness not only on damaged and hardened skin, but also, its ability to calm the mind. Within this exhibition, this piece will directly address the physical demands of modern Capitalism on the human body by utilising the sense of touch.

Adrian Howells passed away in 2014; in homage to his legacy, this exhibition will commission artist Nwando Ebizie to perform *Foot Washing for the Sole* in the place of Howells. Ebizie was the recipient of the 'Adrian Howells Award for Intimate Performance' in 2021; this award was created to celebrate the genre of intimate performance art that was pioneered by Howells, providing artists with opportunities to develop performance-based pieces (Take Me Somewhere, 2021). Ebizie's work encourages the audience to question their reality and, in doing so, calls for radical

change within these realities (Ebizie, 2025), providing a deeper layer of meaning within this piece.

## Luke Jerram – *Play Me, I'm Yours*



Figure 11: Luke Jerram, *Play Me, I'm Yours*, 2008, interactive piano.

Luke Jerram (b.1974) is a multidisciplinary artist whose work encompasses installations, sculptures and live artworks. He was inspired to create *Play Me, I'm Yours* (2008-present), after a visit to his local launderette in which he had described having seen the same people each week without ever having communicated with them. He explains, “I suddenly realised that within a city, there must be hundreds of these invisible communities...placing a piano into the space was my solution to this problem, acting as a catalyst for conversation” (Jerram and Dunning, 2016). Since then, over 2000 free-to-play pianos have been installed in over 60 cities worldwide. This project has community at its heart, aiming to provide members of the public within urban spaces with a sense of place (Barber-Kersovan et al., 2024). This piece will allow members of the public to explore both tactile and auditory senses whilst also directly addressing the increasing loneliness that is prevalent within modern society by encouraging those waiting in the station to engage both with the piece, and with those around them.

## Grace Ndiritu – Compassionate Rebels in Action – *Growing and Eating Together* Event



Figure 12: Grace Ndiritu, *Compassionate Rebels in Action – Growing and Eating Together* Event, 2025, performance piece.

*Growing and Eating Together* by Grace Ndiritu (2025), will be the last artwork of the exhibition. This event will utilise the fifth and final sense of taste to encourage members of the public to come together through the sharing of a meal. Ndiritu is a British-Kenyan artist, filmmaker and writer, whose work centres around the transformation of the contemporary world. On the 4<sup>th</sup> of December 2025, Ndiritu held a free gathering at the Cooper Gallery in Dundee; facilitated by artist, gardener and cook Jek McAllister whose work creates enjoyable circumstances with the intention of bringing people together. This gathering encouraged participants to share a meal with ingredients sourced from local community gardens with the aim of exploring the idea of the artist as a host, combined with hospitality, as a means of community-building and providing a sense of togetherness through shared experience (University of Dundee, 2025).

This piece will be positioned in the centre of Glasgow Central Main Concourse at the end of the working day, as commuters make their way home, with the aim of providing members of the public with an opportunity to eat, rest and converse with the people around them. The work aims to introduce a sense of community in an often-liminal space, in which strangers rarely interact.

# Exhibition Layout – Glasgow Central Station

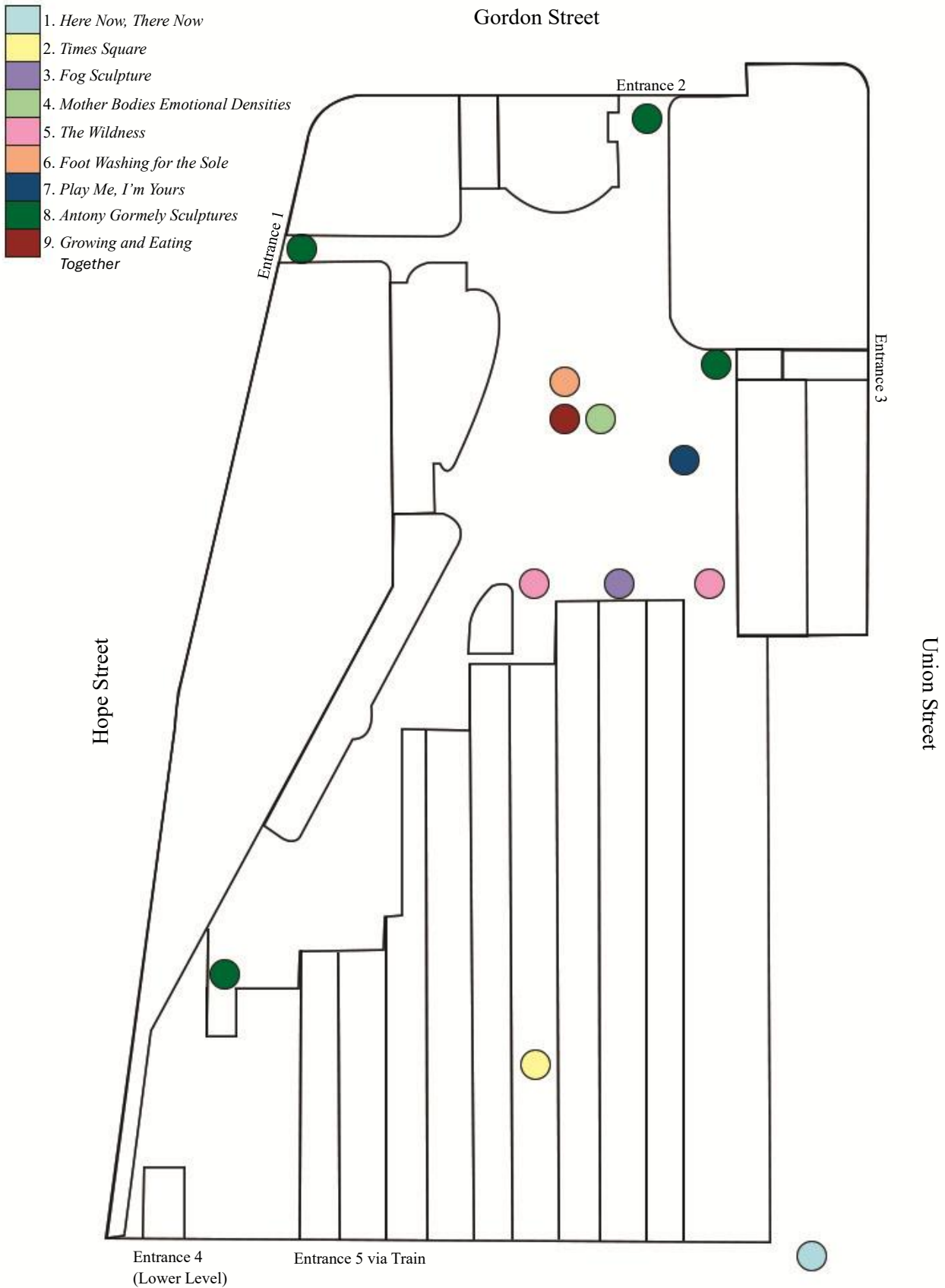


Figure 13: Glasgow Central Station Map and Exhibition Layout (Scott, 2025).

## Exhibition Digital Mock-ups



Figure 14: Max Neuhaus, *Times Square* (1977-1992, 2022-present). Mock-up (Scott, 2025).



Figure 15: Fujiko Nakaya, *Cloud Walk*, 2019, fog sculpture. Mock-up (Scott, 2025).

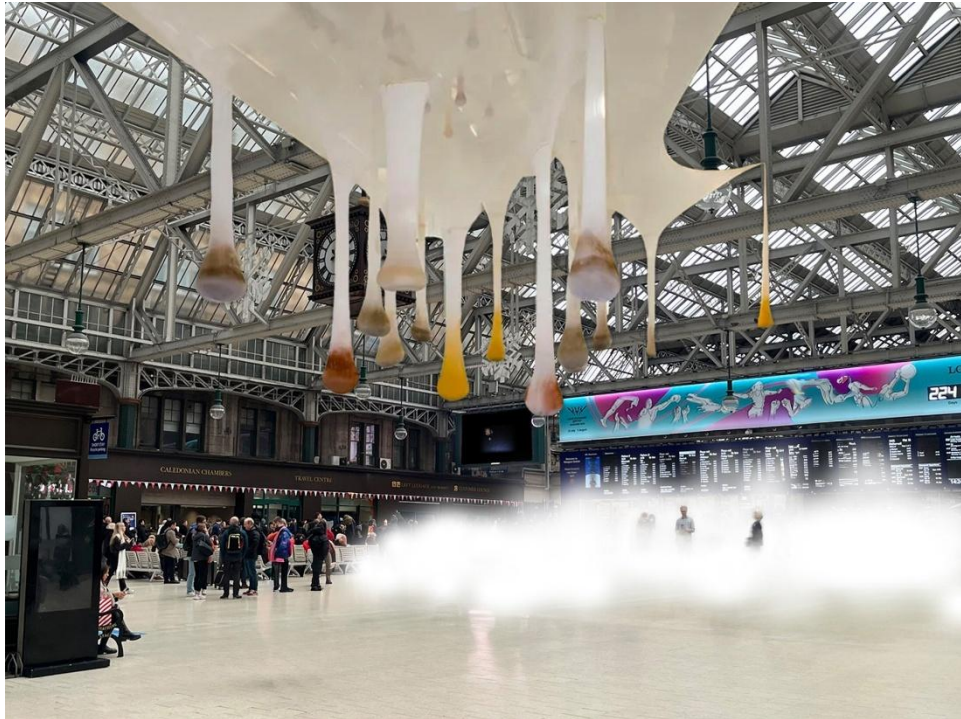


Figure 16: Ernesto Neto, *Mother Body Emotional Densities, For Alive Temple Time Baby Son*, 2006, sculpture: polyamide textile, tube and stockings, turmeric, clove, cumin, ginger, pepper, annatto. Mock-up (Scott, 2025).

The central floor space is designated for performance and participatory works from Adrian Howells and Grace Ndiritu.

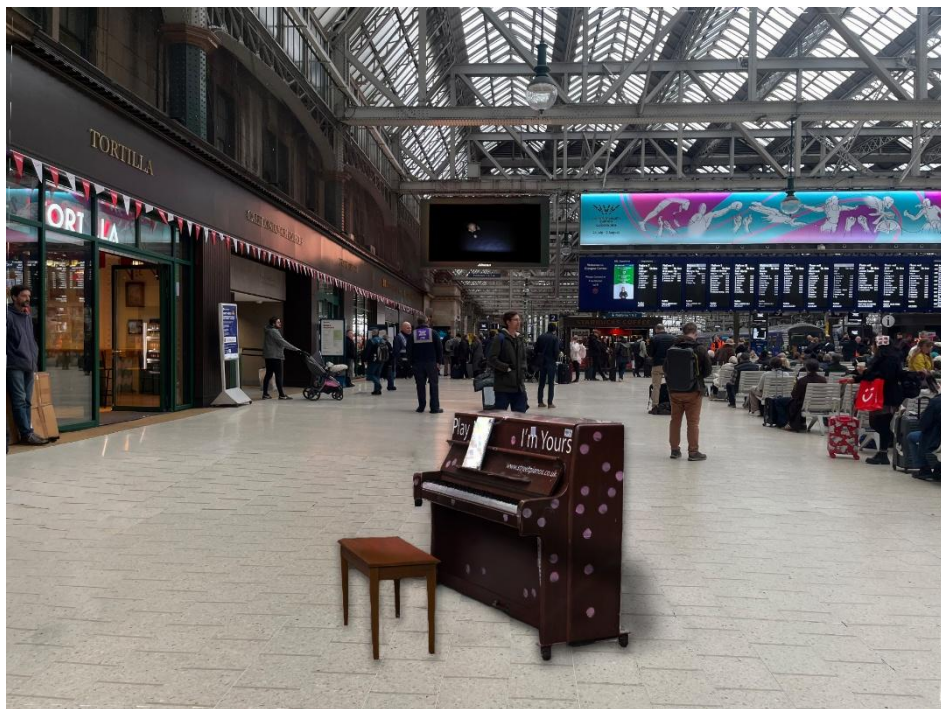


Figure 17: Luke Jerram, *Play Me, I'm Yours*, 2008, interactive piano. Mock-up (Scott, 2025).

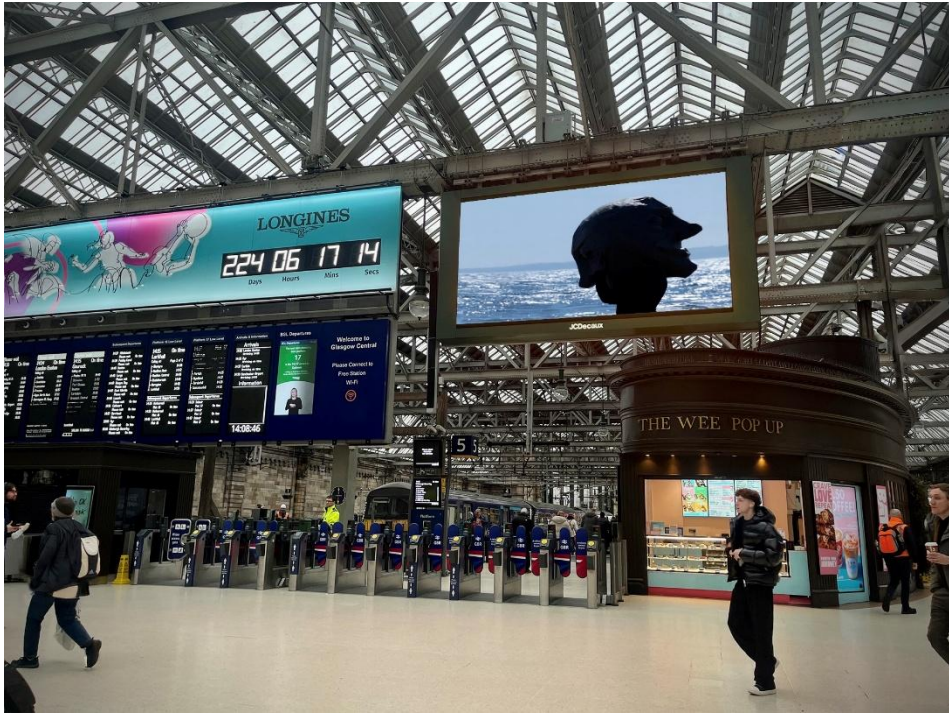


Figure 18: Kirsty Scott, *The Wildness*, 2025, film. Mock-up (Scott, 2025).



Figure 19: Kirsty Scott, *The Wildness*, 2025, film. Mock-up (Scott, 2025).



Figure 20: Antony Gormley, *Lost Subject*, 1994, sculpture: lead, fiberglass and air. Mock-up (Scott, 2025) – Entrance 4.

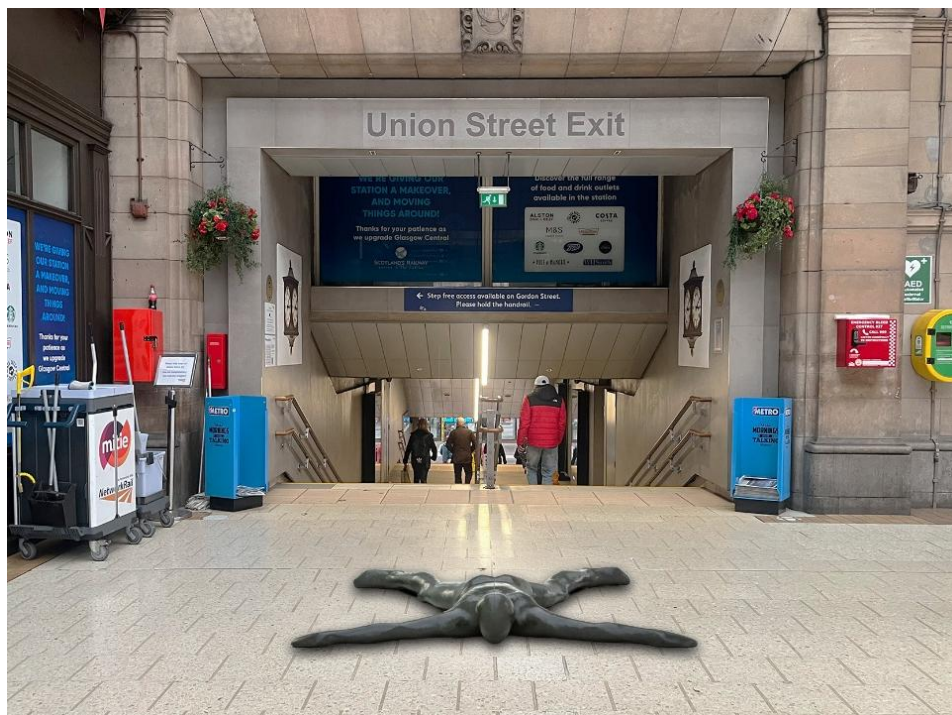


Figure 21: Antony Gormley, *Close I*, 1992, sculpture: lead, fiberglass, plaster and air. Mock-up (Scott, 2025) – Entrance 3.

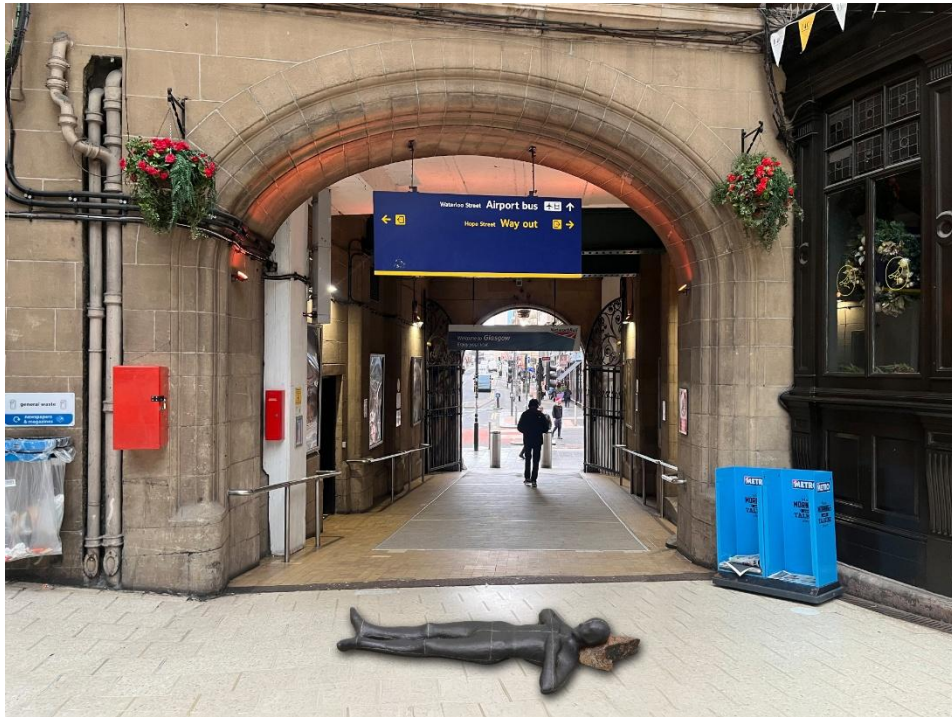


Figure 22: Antony Gormley, *Witness: Early Lead Works*, 2025, sculpture: lead, fiberglass, stone and air. Mock-up (Scott, 2025) – Entrance 1.

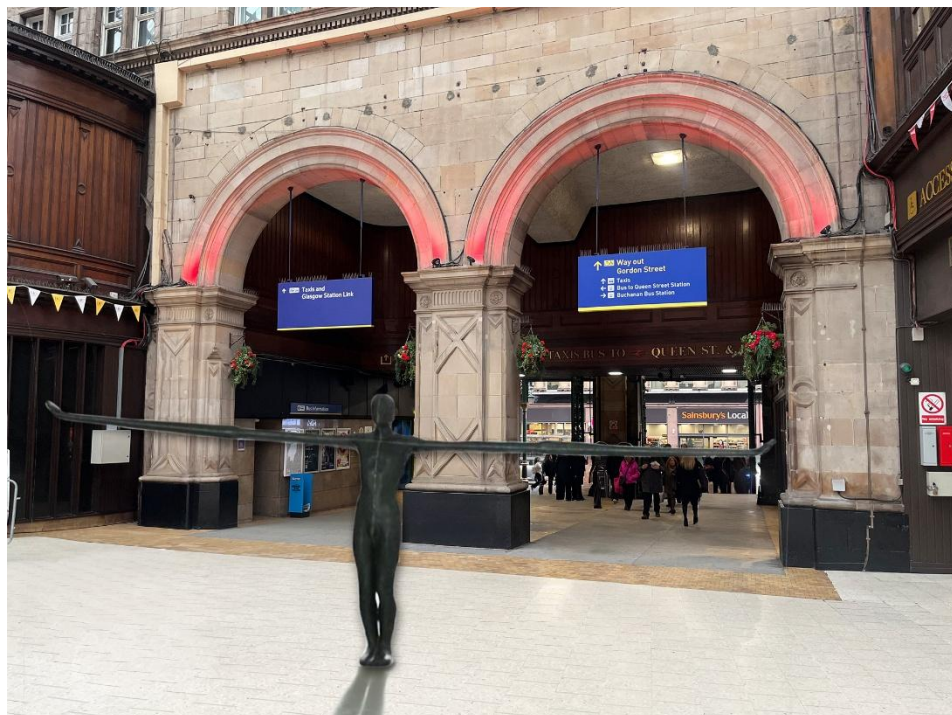


Figure 23: Antony Gormley, *Field*, 1984-85, sculpture: lead, fiberglass, plaster and air. Mock-up (Scott, 2025) – Entrance 2.

### Chapter 3 – Significant Ideas About Curation

The concept for this exhibition has been greatly inspired by other exhibitions set within these liminal, in-between, spaces. A significant influence is *Art on the Underground*. This project employs artists to create work that will be placed within London's Underground system, consisting of sculpture, performance, digital work, installation and painting, to be viewed by millions of people each day. Their work addresses how art can influence the public sphere and change the way in which the general public experience London (Art on the Underground, 2015). What I find particularly intriguing about this project is that, by utilising this liminal location accessed by millions, they are bringing art to the wider public who otherwise might not have attended an art gallery. The Scottish Household Survey, conducted in 2023, found that only 21% of adults in Scotland had attended an art gallery within the last 12 months (The Scottish Government, 2024). Even today, there continues to be a lack of socio-demographic diversity in arts participation: historically museums have prioritised certain disciplines whilst excluding others, ultimately deterring those who do not feel as though they are being represented (Mohr, Olivares, and Piatak, 2023). These liminal spaces offer a much more varied audience.

The *Art of the Underground* ignited a fascination on the power of these liminal spaces when attempting to influence societal change. As Rachael A. Young, researcher and postdoctoral fellow, explains, "Unlike art that hangs on gallery walls, street art provides a publicly accessible space through which political and social movements can implement change by engaging affected people's interests" (Young, 2021, p.324). This link is explored with a specific focus on the railway station by American performance artist Vito Acconci (1940-2017),

"A museum is a 'public place', but only for those who choose to be a museum public. A museum is a 'simulated' public space: it's auto-directional and uni-functional, whereas a 'real' public space is multi-directional and omni-functional. When you go to a railroad station, you go to catch a train; but, in the meantime, you might be browsing through a shop, or having a drink in a bar, or sitting in a lounge." (Acconci, 2000, p.135).

Acconci explores the railway station not only as a place in which human beings are rushing from A-to-B, but also as a place in which people are forced to linger – making the station a potentially significant location for those that wouldn't visit a gallery still to be influenced by art.

The development of this exhibition was also greatly inspired by the work of the Henry Moore Foundation. Henry Moore (1898-1986) was an incredibly influential British sculptural artist. The Henry Moore Foundation is a charity that was established by Henry Moore as a means to encourage and support public engagement within the arts; they have curated a number of tactile exhibitions in recent years; most notably *Beyond the Visual* (2025-26) and *This Living Hand: Edmund de Waal presents Henry Moore* (2021). *Beyond the Visual*, was the United Kingdom's first sculptural exhibition that was curated by, and showcased, predominantly blind and partially blind artists; incorporating touch, sound, smell and movement (Henry Moore Foundation, 2025). This exhibition aimed to challenge the way in which audiences experienced, and interacted with, artworks. *This Living Hand* also explored the role of touch in interpreting and engaging with artworks through engagement with Moore's own sculptures. Audiences were encouraged to touch all of the pieces within this exhibition, most of which consisted of bronze or stone sculptures, examples being *King and Queen* (Moore, 1952-53) and *Mother and Child* (Moore, 1978). Curator Edmund de Waal explains the intention behind this, "We see a life of reflection on how hands become sculpture. We are returned to what knowledge our own hands hold." (Henry Moore Foundation, 2021). From this, I draw that by interacting with art through the senses, audiences are able to relate to it on a more personal level.

*Situation*, edited by Claire Doherty (2009), is a collection of essays – sectioned thematically – which focus on how contemporary art addresses exhibition curation in public locations through fieldwork, site limitations, questions around place and curation. One essay that was particularly influential was by American philosopher, historian and political theorist Hannah Arendt (1906-1975) entitled *The Public Realm* (1958). In this essay, Arendt discusses the concept that the presence of others who are

experiencing what we are experiencing assures us both of ourselves and the reality of the world around us. This world, she argues, has the ability to both bring together and separate humanity at the same time (Arendt, 1958, p.109). This quote felt particularly poignant, it reads,

“The public realm, as the common world, gathers us together and yet prevents our falling over each other...what makes mass society so difficult to bear is not the number of people involved...but the fact that the world between them has lost its power to gather them together”  
(Arendt, 1958, p.109).

In this quote, Arendt discusses how the public realm, meaning the space we share that is distinctly separate from our private lives, has lost the ability to bring people together. In an increasingly globalised world, community is being lost. This is one of the negative effects of Capitalism that this exhibition will address.

Another influential essay within *Situation* is entitled *Places with a Past* (1991) by American writer and curator Mary Jane Jacob (b.1952), in which Jacob discusses the role of the exhibition set within the public sphere. She discusses how, when exhibitions relate thematically to their chosen site, they have the ability to reference the contemporary power of the past, giving them more impact. She goes on to explain that, when exhibitions are able to make connections between both society and art, “they most fulfil a role that befits their real-life situation, that demonstrates the necessity for this art to be outside museum walls” (Jacob, 1991, p.199).

The curatorial choices within this exhibition have also been greatly inspired by an art movement in the fifties and sixties entitled *Happenings*. The movement was started by American performance artist Allan Kaprow (1927-2006) and consisted of a number of seemingly spontaneous public performances which incorporated themes from everyday life (Beaven, 2025). Despite being diligently planned, these *Happenings* gave the impression of a chance encounter; with the aim to provide significance to seemingly unimportant everyday occurrences and blurring the lines between life and art (Beaven, 2025). The audiences for these performance pieces were often small and intimate,

however, the intention behind these pieces deeply resonate with the thematic exploration of *Off the Rails*, aiming to disrupt the average working day of the modern commuter.

## Chapter 4 – Other Influential Sources

I attended Grace Ndiritu's *Living Together* event in October 2025, held at the Cooper Gallery in Dundee as a part of their *Sit-in Curriculum* project. Ndiritu was the fifth and final artist to contribute, creating a series of in-person workshops entitled *A Season of Peace Building* (Ndiritu, 2025). *Living Together* was comprised of a book launch, a conversation with Ndiritu and an introduction to the exhibition itself. Ndiritu's work focuses on the transformation of the contemporary world; touching on subjects such as Capitalism, peace, spirituality, community and culture (themes which resonate deeply within my own practise). I was inspired by how Ndiritu addresses the negative implications of Capitalism within her work; one prominent example being the choice to carpet the entirety of the exhibition space. This choice encouraged audience members to take their shoes off upon entering, a tactic intended to ground them in the space; this concept was reinforced through two guided meditations that were interspersed within the talk. Encouraging the audience to slow down and engage with their senses allowed for deeper connection between audience members and the work itself. Ndiritu combines both spiritual and political tools within her work; this inspires action whilst acknowledging the emotional needs of human beings and this concept became a catalyst to the development of this exhibition.

*900 Voices* (Irvine, 2024), was a sound art installation by sound artist Zoë Irvine (b.1972), with the help of musician Jules Rawlinson and artist Lindsay Perth, commissioned to celebrate the 900<sup>th</sup> anniversary of St Giles Cathedral in Edinburgh (900VOICES, 2024). This piece was comprised of 900 conversations in which the people of Edinburgh were asked their opinions, and experiences with, community, connection, and belonging. This work, which was exhibited within St Giles Cathedral, was played in 30-minute increments; utilising computer programming which analysed and then selected different fragments of conversation to be played in limitless compositions. I visited this work in October 2024 and was incredibly inspired by how all-consuming the piece was; speakers were placed around the venue to create the immersive nature of this soundscape. The fragmented nature of each recording allowed glimmers into the

lives of 900 strangers, which I found incredibly poignant as, through listening, I felt connected to these people that I had never met. It is this sense of connection that remained in my mind as I developed this exhibition as, through my research, I have discovered that human connection is something we lack, and crave, in our modern world. I wanted to encourage this sense of connection within this exhibition, moving away from predominantly online interaction.

Silent films, specifically *Metropolis* (Lang, 1927) and *Modern Times* (Chaplin, 1936), have also been a huge inspiration in the creation of this exhibition. Both of these films address similar subject matters, mainly, the negative effects of non-stop Capitalism and the exploitation of the people working within it. Despite both of these films being made nearly 100 years ago, their themes exploring corporate greed remain relevant today. In the opening scene of *Modern Times*, a clip is shown of a herd of sheep being ushered forward, the clip then dissolves into a similar clip of a group of men rushing as they commute to work. This comparison inspired me to create an exhibition designed for the daily commuter to break out of this repetitive and monotonous cycle. Both *Metropolis* and *Modern Times* explore the theme of technological invasion; whether that be Maria's likeness being stolen and replicated within a robot in *Metropolis*, or factory workers being replaced by machines in *Modern Times*. In today's world, this invasion can be seen in the pervasiveness of Capitalism within the lives of modern humans who are encouraged to either be working or consuming 24/7.

The subject matter of this exhibition has also been greatly influenced by the art project and movement entitled *Wages for Facebook* (2014). This project consists of a manifesto, accessible through their website, which describes how our interactions on the social media platform Facebook – such as tags, chats, or pokes – have been commodified, creating profit for the company. This is a clear example of how the attention economy functions, with sites such as these gaining revenue, through advertising and data harvesting, as consumers use their product. This movement is demanding wages to be paid to Facebook users for the commodification of their time, describing it as “unwaged work” (*Wages for Facebook*, 2014).

## Conclusion

*Off the Rails* is a proposed exhibition that has been designed to directly address and disrupt the negative impact of Capitalism's accelerating demands on the health and wellbeing of humans today. Rapidly advancing technologies are serving to accelerate the way in which we live our lives today and are increasingly being designed to commodify all aspects of modern life – from the personal to the professional. This is particularly evident within the rise of the attention-economy dominating the personal lives of modern humans, to rapidly advancing technologies forcing humans to constantly adapt in their professional lives. As a result, the lines between work and home life are becoming increasingly blurred. The physical and mental health of modern humans is in decline as a result of these “advancements”, examples include reductions in physical activity and increases in both stress and anxiety. As online communication channels replace authentic face-to-face interaction, increases in loneliness and isolation have also been shown.

Despite the clear negative implications of accelerating technological advancements driven by Capitalism's expansionist tendencies, submission is nearly unavoidable. This is due to humanity's primal wiring and our innate need to ‘keep up with the pack’. As discussed in chapter one, the general consensus amongst evolutionary psychologists is that the human brain has remained relatively unchanged since our primal past, with David M. Buss describing this as “carrying around a Stone-Age brain in a modern environment” (Buss, 2016, p. 18). As a result, our brains are not designed to be able to process the influx of rapidly-developing technologies that has dominated recent history and accelerated the way in which we live our lives; from the conception of the railway system in the Victorian-era to the development and implementation of the attention-economy in more recent history.

In chapter 4, I discussed a technique that I experienced that was used by artist Grace Ndiritu, as she carpeted the entire floor of her exhibition in order to ground the audience into the space utilising one of our five primal senses – touch. Inspired by this approach,

this exhibition aims to utilise similar mindfulness techniques by awakening the senses of the audience through the artworks chosen. In doing so, this exhibition will ground the audience back into their own bodies, encouraging them to engage with the world, and people, around them; re-introducing them to a sense of community that we have lost. The artworks within *Off the Rails* were chosen with this purpose in mind, exploring touch through the work of Fujiko Nakaya and Adrian Howells, sight through the work of Pernille Spence, Kirsty Scott and Antony Gormley, smell through the work of Ernesto Neto, sound through the work of Max Neuhaus and Luke Jerram and taste through the work of Grace Ndiritu.

*Off the Rails* will directly address the mismatch between our primal brains and our modern environment. Situated within Glasgow Central Station, this exhibition will serve as a journey for the travelling commuter designed to snap them out of the monotony of their daily routine. Inspired by other exhibitions set within these liminal spaces, such as *Art of the Underground*, the choice of Glasgow Central Station as the exhibition venue also serves to reinforce the theme. As discussed by writer and curator Mary Jane Jacob, who details how the choice of a public, or historic, site allows for the exhibition to harness the contemporary power of the past. Not only is this site relevant to the theme but it also allows access to a wider demographic; as discussed by artist Vito Acconci who explains the nuance of the traditional museum, whilst technically being a public place, is only there for people who choose to be a “museum public” (Acconci, 2000, p.135).

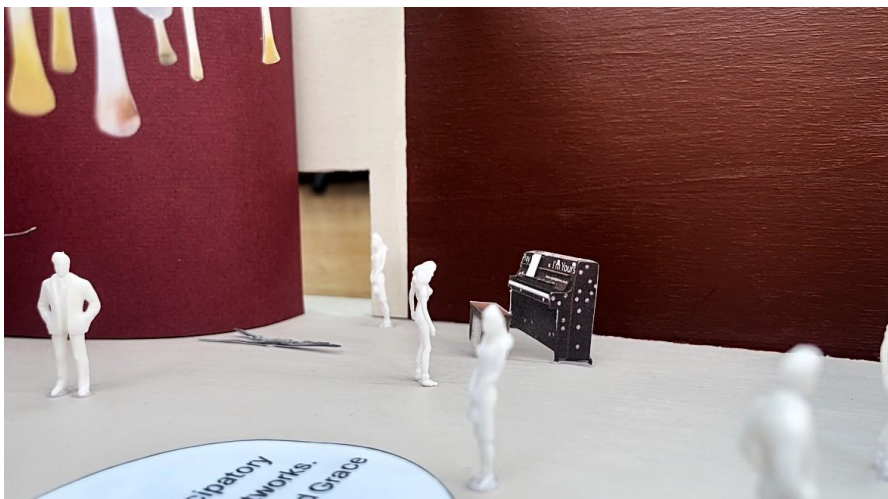
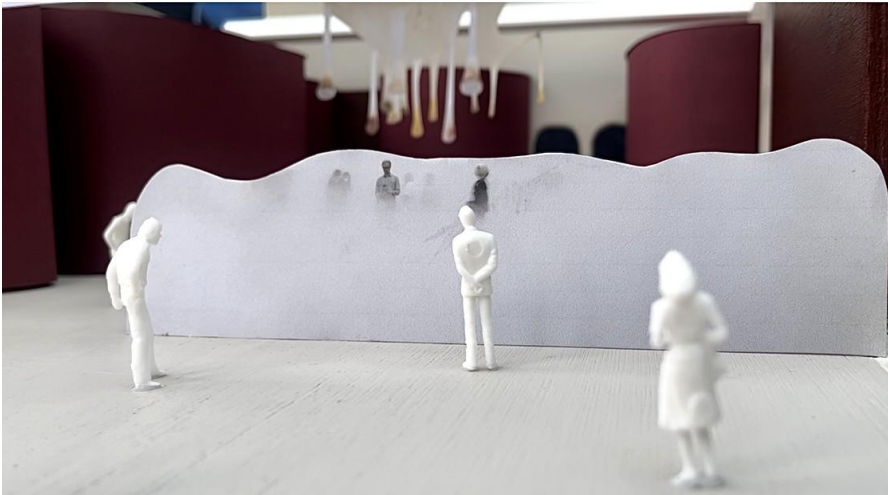
The intention of *Off the Rails* is to disrupt the flow of Capitalism over the course of one working day, this will be achieved through the measures of sensory exploration and community engagement that has been explored throughout this dissertation.

## Appendix – Working Model

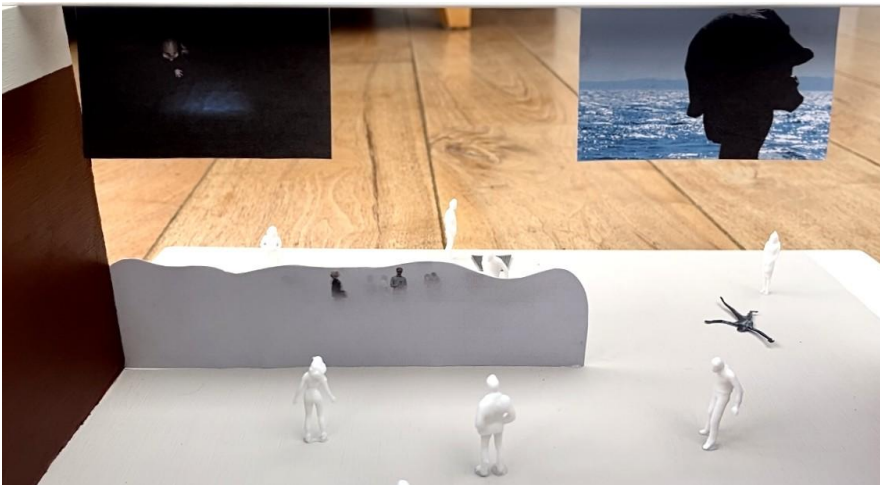
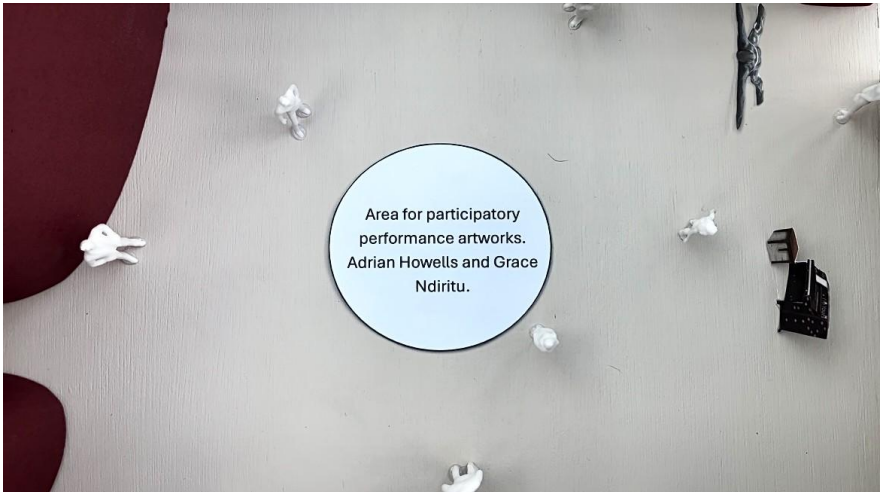
In addition to the digital exhibition mock-ups, I also made a physical working model of *Off the Rails* using wood, card, wood paint, printed artworks and small figurines. However, due to the abstract nature of many of the artworks within this exhibition, such as Fujiko Nakaya’s fog installation, I didn’t feel as though this was the most effective channel for communicating the visual impact of the artworks within Glasgow Central Station.

Despite this, the working model ended up being a very useful tool in determining where the artworks should be positioned within the station. Because of this I have decided to include images of the working model as it was vital to the development of this exhibition.









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