



On the 34

The Fringe Gallery Castlemilk, Pearce Institute, Govan and 240 Strathclyde Buses, Glasgow UK 1998

Atkinson-Griffith (aka Atkinson.Davidson) works within the community she inhabits, but her work avoids the do-gooder connotations that come with the "community art" territory. Instead, it displays a bizarre humour and a fine aesthetic quality. Her previous exhibitions include Lost and Found, which involved her knocking on the door of every house along a six-mile route across Glasgow from Springburn to Govan, and asking for a teaspoon. Far from chasing her away, most people were happy to donate their cutlery. She collected 1,314 spoons which she labelled with the donor's name and then used to construct a 15-foot diameter chandelier.

Lawrence Donegan, The Guardian.1996

Developing the idea of Artist in Residence, Atkinson-Davidson embarks on a project where the residency is placed in a moving environment Glasgow buses. Taking the route of the number 34 bus to access an audience, Atkinson-Davidson questions the role of the artist who is most commonly thought of as a painter. Atkinson-Davidson takes up this role and provokes people to think about their appearance, by asking for volunteers to have their portrait painted. The artist portrays each sitter realistically, but paints in black and white. The classical portrait, the focus of attention, contradicts the anonymity of sitting on the bus. An exhibition of the collected portraits brings people together, alongside

photographs of the bus route and a text piece around the locally well-used canteen of the Pearce Institute. Atkinson-Davidson also places questions, everyday thoughts, onto the ceiling of the buses. The three parts of this work are placed firmly in the public domain, transforming everyday activities and bringing creative ideas to a wider public.