



8 May 2020

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Landscape of Place, the first exhibition in the 2020 programme at **An Talla Solais** in Ullapool, is now online featuring painting, sculpture and installation by Louise Allan, Lar MacGregor, Morag Smith and Kim Welch (pictured: *Blue Hues*) exploring personal responses to the spirit of place.

www.antallasolais.org



Right now almost 90 artists and makers in Dumfries & Galloway were expecting to be hard at work preparing paintings, photography, prints, jewellery, woodwork and much more in readiness for Scotland's leading open studios weekend, **Spring Fling**, due to take place May 23 to 25. Instead, they've come up with a variety of ideas to entertain themselves and others.

With many parents facing the challenge of keeping children positively occupied while schools are closed, **Ailsa Black** and **Suzi Plunkett** have put artwork online for families to download and colour in. Ailsa is well known for her pictures of wildlife as well as jigsaw puzzles, while Suzi specialises in pictures made up from dots. She describes the downloads she has posted as DIY (dot it yourself).

Photographer **Kim Ayres** has started a Facebook page with videos on skills for taking great photos, while **David Rushton** of the MERZ Gallery in Sanquhar has assembled a group of artists from around Europe to design wallpaper patterns – a timely idea, since many creative people are stuck indoors staring at walls.

Clare Dawdry of We Make Pots (pictured) has been bringing a smile to people's faces by posting "Monday mugshots" on her Facebook page and plans

to launch a web shop on what would have been the Spring Fling weekend.

Not all artists are taking a technological approach to the lockdown. **Hope London** in Wigtown has been putting paintings in her windows and outdoors on sunny days to give people some art to look out for their daily exercise. With no access no materials in her closed studio, watercolourist **Hazel Campbell** has continued to be creative by dipping her fingers in water over soft pastel combined



with drawing in ink with some bamboo from her garden. She says: "I realise that 40 years of having everything I needed and doing what I was confident in wasn't necessarily the way forward. I now see beauty where I didn't expect it."

Spring Fling is one of the UK's most successful contemporary visual art and craft events. Since it began in 2003 it has attracted over 100,000 visitors, who have made over 300,000 studio visits. www.spring-fling.co.uk

The **Scottish Mental Health Arts Festival** is now online with a new activity going live every Monday for one week only until mid-June, including theatre, film and visual art. All content is free to view with a 'pay what you can' option of £2 to £8 to support the festival. Pictured: Jamie King, *Self-Portrait*.
www.mhfestival.com



Leith School of Art is continuing to run year-long courses remotely and applications for face to face courses beginning in September are still open as part of plans to resume stronger than ever in a new academic year. www.LeithSchoolofArt.co.uk

Originally scheduled for the Harbour Cottage Gallery in Kirkcudbright, the Spring Exhibition of almost 70 works by both amateur and professional members of the **Dumfries & Galloway Fine Arts Society** (DAGFAS) has now moved online. Founded in 1922, DAGFAS is one of Scotland's oldest art societies. Founding members were Jessie M. King, her husband E. A. Taylor and Chris J. Fergusson, early members included E.A. Hornel and Charles Oppenheimer and F.C.B. Cadell and Katherine Cameron were regular exhibitors in the 1920s. Pictured: Patti Lean, *Glacier*.
www.dumfriesandgallowayfineartsociety.org.uk



Julie Morris is the featured artist in **Unframed** at the **Flat Cat Gallery** in Lauder. Julie previously hand-painted thimbles for the Thimble Guild, progressing to painting watercolours which were then printed and transferred onto the thimbles. She now paints small, colourful Scottish scenes. Pictured: *Sunrise*.
www.flatcatgallery.co.uk



Via Facebook **Maisie & Mac**, which has outlets in Cupar and Dundee, is offering to send smaller items directly to recipients on behalf of customers as part of what owner Alison Strachan calls "the new normal". She continues: "It's genuinely heart-warming how much people care about the survival of businesses like mine. Customers care that we can tell them about the maker of a piece and many are commenting about how much they miss just coming in and seeing and touching beautifully made things. It's not just about buying a gift or art for their walls. It's visual stimulation and good for the soul, they tell me. The internet can't completely reproduce that." Pictured: Jenny Moran, *Harlequin*. www.maisieandmac.com

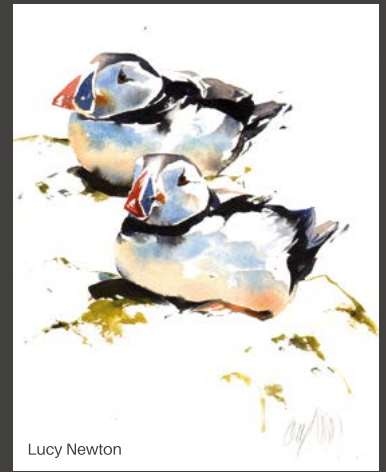


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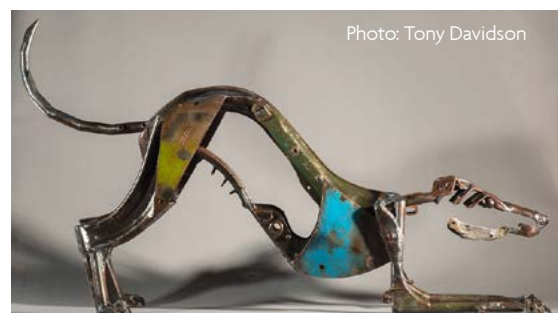
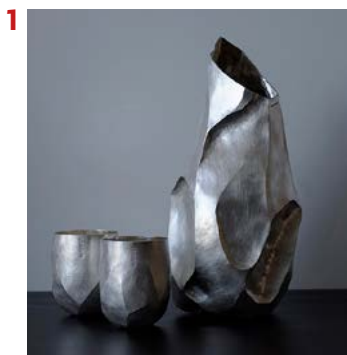
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Metalwork

A millennia-old craft is still practiced by modern masters



1 Inspired by the Scottish landscape, silversmith **Hamish Dobbie** balances traditional craftsmanship and digital design to create pieces which reflect the rugged shapes and textures found in nature. Pictured: *Quarried Decanter with Quarried Beakers* www.hamishtdobbie.co.uk

2 A First Class Honours graduate in Silversmithing and Jewellery Design from Glasgow School of Art, **Karen Westland** uses 100 per cent recycled precious metals and other responsibly sourced materials to create silverware and jewellery inspired by tools built to explore outer space. Pictured: *Caddy spoon* www.karenwestland.com

3 Working in mainly figurative forms, including human nudes and animals (where she expertly draws out the character and movement of different species), **Elizabeth Waugh** usually builds her irresistibly tactile sculptures in plaster and then casts them in bronze resin. Pictured: *Godiva's Day Off II* www.facebook.com/Elizabeth.Waugh. **sculptor**

4 Using centuries-old blacksmithing techniques, Kevin Paxton of **ArtFe** creates bespoke sculptures for private, commercial and public commissions. Primarily made from mild steel, they occasionally incorporate other materials such as recycled plough metal, wood and glass. www.artfe.co.uk

5 **John Creed** uses various metals and techniques to make small objects for the home, such as a coat rack, umbrella stand or fruit dish, or large, site-specific works such as gates, screens and bannisters as well as sculpture as public art or for the garden. Pictured: *Bronze flower holder* www.creedmetalwork.com

6 **Helen Denerley** combines meticulous observation and drawing skills, a love of the natural world and all the technical aspects of working in metal. The use of 'negative space' in her works makes them come alive, creating form where there is only air. She is best known for her full-size adult and young giraffes standing outside Edinburgh's Omni Centre. www.helendenerley.co.uk

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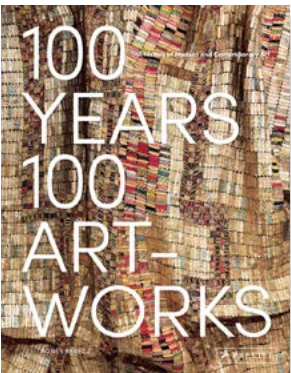
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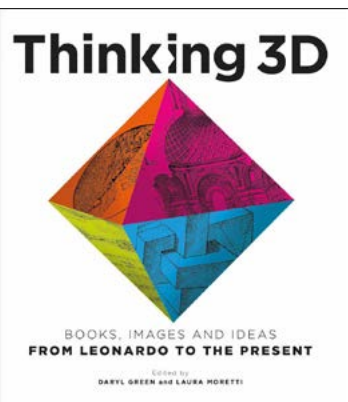
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art@eionstewartfineart.com

Read all about it!



100 Years 100 Artworks, by Agnes Berecz, pub. Prestel
This year by year tour through a century of art from 1919 to 2018 is presented in two-page spreads, with the image of an iconic and influential work shown alongside lively and insightful analysis by the author, a noted art historian. Read in sequence, they summarise a

hundred years of styles and media, from painting, sculpture and photography to land art, installation, performance art and film.



Thinking 3D, ed. Daryl Green & Laura Moretti, pub. Bodleian Library

During the Renaissance artists and illustrators, notably Leonardo da Vinci with his groundbreaking drawings, developed techniques to communicate true, three-dimensional forms on the two-dimensional page,

elevating art skills to a new level, while influencing other disciplines such as architecture, mathematics, astronomy and depiction of the natural world.



Portrait of an Artist: Frida Kahlo, by Lucy Brownridge & Sandra Dieckmann, pub. Quarto
From a children's series which also includes Vincent van Gogh, Georgia O'Keeffe and Claude Monet, this illustrated biography follows the Mexican artist's life through her artworks, tracing her

tragedies and triumphs, from her childhood polio to the tram accident which resulted in life-long pain and disability (and led to her taking up art) to the lasting impact her surreal work had on art.



Street Art Las Vegas, by William Shea & Patrick Lai, pub. Smallworks Press
Photographers Shea and Lai have created a comprehensive photo-documentary about the Las Vegas street art and graffiti scene to highlight

the unseen exponents of the organic art form with over 250 images covering several years, including works by both well known street artists and anonymous practitioners without a signature style.



Art & Place: Site-Specific Art of the Americas, pub. Phaidon
From First Nation totem poles in British Columbia to Anish Kapoor's gleaming *Cloud Gate* in Chicago to the huge geoglyphs on the Pampas de Jumanas in Peru

this road trip through 15 countries of the American continent highlights over 500 eye-popping works from ancient times to the present, whether created for indoor spaces or urban, desert or mountainous settings, from cave paintings and contemporary sculpture to murals, stained glass, reliefs and land art.

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Germany's third largest city after Berlin and Hamburg, Munich has been voted the one most

Germans would prefer to live in.

An extensive, Italian-influenced building programme led by the art-loving King Ludwig I of Bavaria earned it the moniker of the "northernmost Italian city".

The 'Kunstareal' (Art Area), a two square-kilometre district around the Königsplatz (King's Square) is perhaps unique in the world for its concentration of art museums. Between them they encompass the entire history of art to the present day.

The **Alte Pinakothek** (Old Picture Gallery, from the Greek 'pinakothiki', a painted board or tablet) traces the development of art from the Middle Ages, through the Renaissance and Baroque to the end of the Rococo period around the mid-19th century. Housed in a massive, neo-classical building, the collection comprises over 700 works from the stellar eras of German, Flemish, Dutch, French, Italian and Spanish painting.

Featured artists include (deep breath) Dürer, Rembrandt, da Vinci, Rubens, Bosch, Cranach, van Dyck, Raphael, Titian, Bruegel, Canaletto, Guardi and many more, while subjects range from still lifes, religious tableaux and battle scenes to fantastical landscapes and portraits of the great and good. There is also a series of special exhibitions.

www.pinakothek.de/en >>>

Bavarian Rhapsody



Most of Munich's top art museums are clustered around a 19th century square

The rotunda in the Pinakothek der Moderne, Photo: Haydar Koyupinar



The Alte Pinakothek (Old Picture Gallery)

“Rediscover the 19th Century” is the mantra at the **Neue Pinakothek** (New Picture Gallery), which holds masterpieces by major pioneers of modern art such as Max Liebermann, Edouard Manet, Claude Monet, Vincent van Gogh and Paul Cezanne. It was originally founded by King Ludwig I as Europe’s first public museum dedicated to contemporary art. There are regular themed exhibitions. *Please note: The museum is currently closed*

for renovation. Meanwhile a selection of its 19th century works is on display in the **Alte Pinakothek**.

www.pinakothek.de/en

Sometimes referred to by locals as “die dritte” (the third), the **Pinakothek der Moderne** (Modern Picture Gallery) was opened in 2002 to consolidate into one collection works from municipal galleries throughout the city, effectively making it four museums under one roof.

The four corners of the

Le Corbusier-like building are connected by a central, domed rotunda, with each corner dedicated to a special collection: art, architecture, design and works on paper. It is one of the world’s largest museums for modern and contemporary art and craft and has a permanent exhibition of works by over a hundred goldsmiths on loan from the Danner Jewellery Collection.

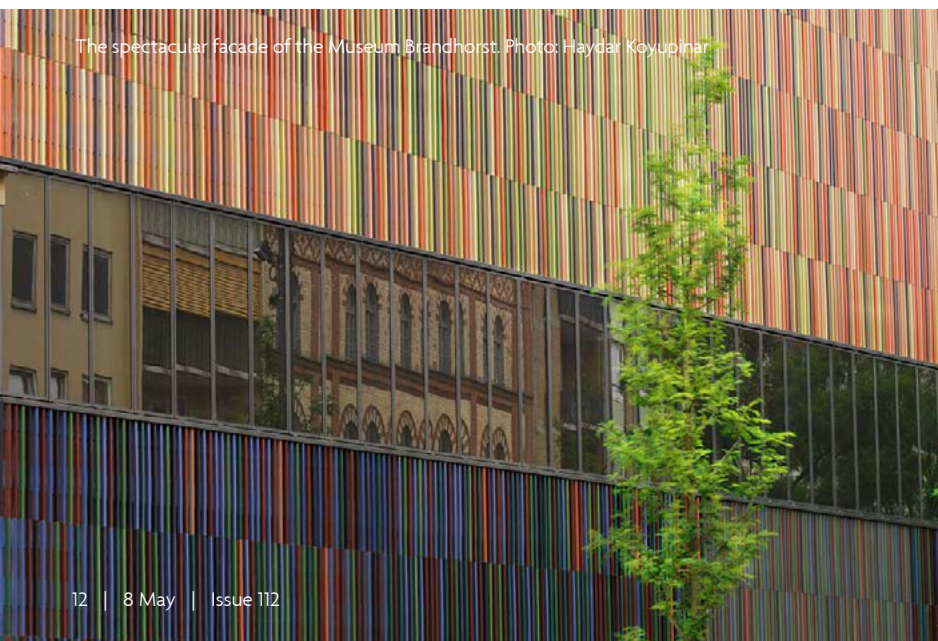
www.pinakothek.de/en

Many major 20th century painters, sculptors, photographers, installation artists and film- and video-makers are represented, while there are works on paper by the likes of Dürer, Rembrandt, Michaelangelo and da Vinci. Architecture is represented by drawings, blueprints, photographs, models and computer animations.

www.pinakothek.de/en

Established in 2009, the **Museum Brandhorst** is Munich’s newest art museum (not counting the Lehnbachhaus extension – see below). It is also the most spectacular, with its striking, multi-coloured facade composed of 36,000 ceramic louvres in two dozen different coloured glazes.

At any one time around 200 works from a collection of 700 are on display. These include about 100 by Andy Warhol and 60 by Cy Twombly (the largest collection outside the US). One of the rooms, an irregular octagon, was built especially to house Twombly’s 12-panel *Lepanto cycle*.



The spectacular facade of the Museum Brandhorst. Photo: Haydar Koyunlar

Other modern artists include Joseph Beuys, Georg Baselitz, Gerhard Richter, Bruce Nauman, Jean-Michel Basquiat and Damien Hirst. There are also works on paper by Kasimir Malevich, Kurt Schwitters, Joan Miro and others. www.pinakothek.de/en

Funded by the leading German portraitist Franz von Lehnbach (1836-1904), the **City Gallery in the Lenbachhaus** (or simply the Lenbachhaus) comprises a beautiful, Tuscan-style villa Lenbach built for himself and his collection and a striking, new extension with a gleaming gold facade and a spacious entrance hall dominated by a huge glass sculpture hanging down like a rainbow-hued stalactite.

The centrepiece of the Lenbachhaus collection is the world's largest Blue Rider collection, donated to the museum on her 80th birthday by Gabriele Münter, one of the founders of the movement along with her partner Wassily Kandinsky, Franz Marc and others. The acquisition of the collection in 1957 turned the Lenbachhaus into a world class museum virtually overnight.

Other highlights include 19th and 20th century Munich paintings, sculptures by Josef Beuys, Romantic German landscape painting, nature studies by the French Barbizon school, Pop Art by Andy Warhol and an 800,000-piece photographic collection.

Entered by the stairs down

to the Königsplatz U-Bahn (Underground) station (and just as long and wide as one), the **Kunstabau** (Art Building) is an annex of the Lenbachhaus and presents special exhibitions of contemporary art.

www.lenbachhaus.de

Completing a trio of museums on the same busy intersection is the **Glyptothek** (Sculpture Gallery, from the Greek word for to carve), which houses the State Collection of Greek and Roman Antiquities.

The many busts include the

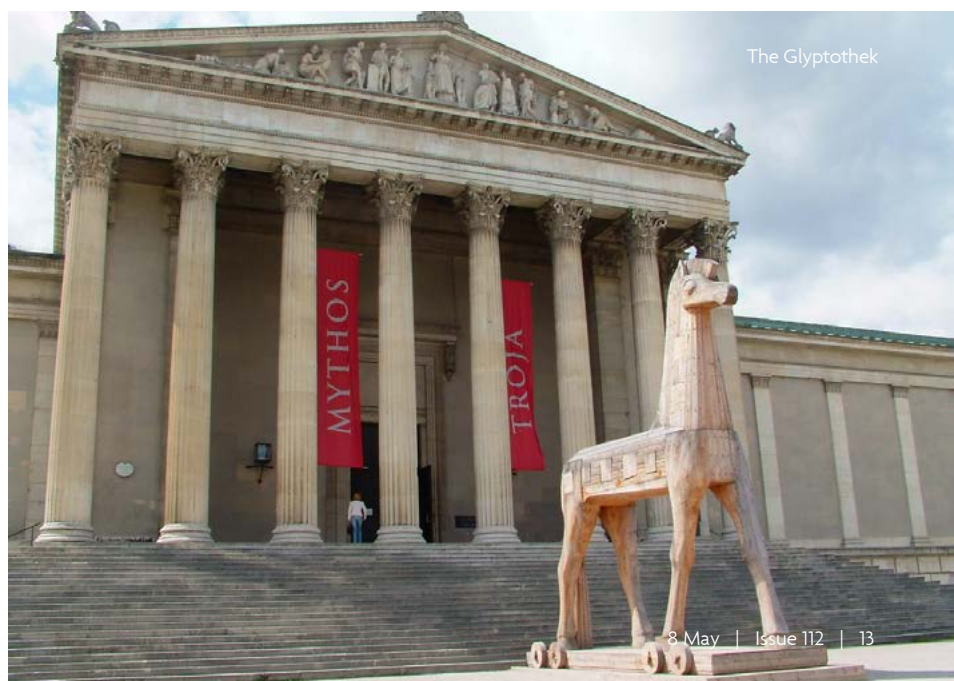
Emperors Augustus, Nero and Caligula, while statues include an enormous Apollo from a Roman villa in Tuscany. Other works include Roman sarcophagus reliefs, mosaic floors and a bronze head of a youth forged around the time of the birth of Christ. www.antike-am-koenigsplatz.mwn.de *Please note: The Glyptothek is currently closed for restoration.*

Further info

www.muenchen.de/en



Pop Art in the Lenbachhaus



The Glyptothek



All fired up for the arts

Matthew Shelley is one of Scotland's most experienced and respected publicists specialising in arts and culture. His company, Scottish Festivals PR, represents a variety of arts organisations and events, including the Wigtown Book Festival, Spring Fling, Perthshire Open Studio and the artist studios network WASPS.

In this wide-ranging conversation with Artmag he discusses what it takes to be a successful publicist, the challenges facing artists and arts groups

due to the pandemic and what the Scottish Government and the art sector must do to rebuild the cultural economy.

What is your background, what do you do now and what skills set do you need to do it? I was a journalist for many years and now I work with arts and culture clients to raise their profile and get their stories in the media – newspapers, magazines, radio, TV and, increasingly, social media.

I also teach people to do their own PR, which is especially

valuable for sole traders. How to write a press release, have the confidence to put it out, do follow-up calls and recognise the importance of good photography. It's something which everybody working in the arts should be aware of and able to do a little of themselves.

Why are people at the creative end of the arts generally so poor at blowing their own horn? It's not necessarily unique to the arts, but you do find it, particularly with artists, who are >>>

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reluctant and embarrassed to do self-promotion. Craftmakers have a more practical approach. People don't go into the arts to do PR and business. That's not necessarily their skills set. The more time they do that or spend time filling in applications for funding keeps them from doing what they're really good at and love doing.

Is there a general lack of appreciation in the art world for the need for promotion, publicity and marketing? One of the things that has concerned me over the years is the decline in the number of specialist journalists in the arts and the decline of arts and culture publications. So it's difficult to know how artists and makers and organisations are going to get their messages through to people. And one of the problems that they face is the 'noise' in social media, which is so great. The level of competition they're facing makes it difficult.

Artists and arts organisations need to think about what they can do to promote themselves. One of the things I often say to clients is that you need people to see your name several times before they register it, so you need a rounded approach. Ad revenues are going through the floor and unless people put some money into advertising, the publications that they need to get their messages out are at risk and may simply not be there in the future, which will create enormous difficulties.

I speak to a lot of artists and makers at grassroots level and

a lot of arts organisations and events and it is an incredibly difficult time for them, not least because they have faced declining funding and income for years. There was the banking crisis followed by austerity and cuts in public funding and now this new crisis. For some people I have no doubt it's going to be the final straw.

That creates enormous difficulties for the future for Scotland, which has to think about what it values and what it's good at. And we are very good at arts and culture. We're not going to have a future based on low cost manufacturing. We need an

“The arts are a brilliant way to regenerate economies.”

economy based on high value, high quality products and services with hopefully rewarding jobs and careers for people. That means we have to look at rebuilding our cultural and creative economy in a fully sustainable and rounded way. Some artists and makers are falling through the cracks due to Covid-19 and they don't seem to have been thought about in terms of the provision that's needed.

One of the things I'm also concerned about is, when the economy does start coming back, will the people who normally commission artwork be looking to cut costs? Will educational establishments and community organisations that often employ

tutors have the money to rebuild things? And is there going to be the kind of media infrastructure that's needed to get the message out about the quality of art available? And when are the events that people have been depending on to sell their art and craft going to come back? Will the visitors be there?

Do you think that arts and culture are undervalued as visitor attractions? I think the Scottish Government takes arts quite seriously, but in light of what's happened now, I think they should work with various organisations around the country to say, "What can we do very specifically as a joined up, national strategy to not just put money in, but raise the profile, do the marketing and have a coherent approach to arts and culture in this country?"

I work with smaller festivals around the country, and if you really want to get the flavour of what goes on in Scotland, it's not just the big festivals you need to go to. There are some fantastic smaller ones that really give you an opportunity to get under the skin of contemporary Scotland.

One thing we really know is that the arts are a brilliant way to regenerate economies. We've seen that in Wigtown and with studio providers like WASPS, who have repurposed buildings all over the country and provided people with opportunities for careers and practice. Things like that are vital to our future.

www.scottishfestivalspr.com

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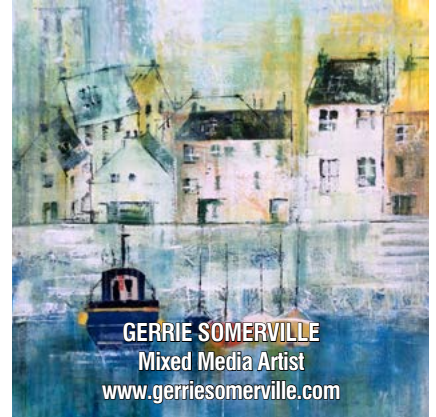


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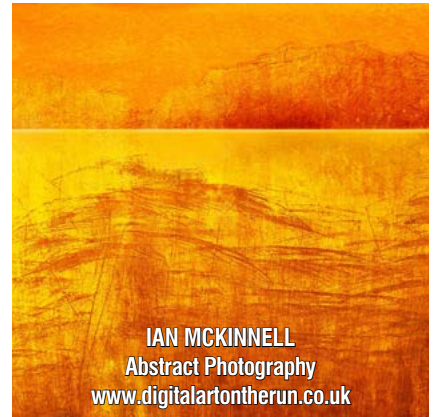
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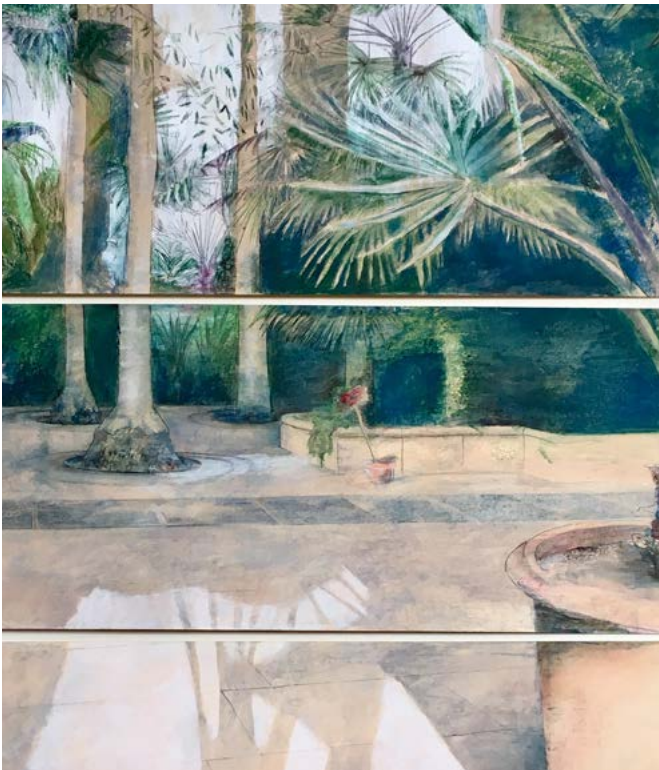
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'Winter Borders One', watercolour on paper
'Winter Borders Three', watercolour on paper

Evocative landscapes by **Simon Rivett** from his recent Borderlands series of the Scottish Borders in which he captures the graphic rhythms of the fields and walls, using colour and shape to create works which are full of harmony, playfulness and joy.



'Winter Borders Two', watercolour on paper

Intimate figurative paintings by **Kevin Low** from his Women and Men series. For several years a photographer of stage performances, Kevin's understanding of lighting, drama and the precisely chosen moment have resulted in a resonant collection of images.



'Pink Dress', oil on panel



'Pink Shorts', oil on panel



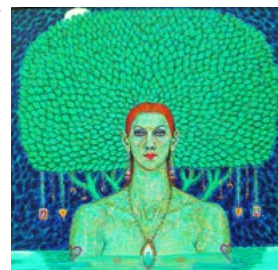
'Lilac Skirt', oil on panel

June Carey RSW RGI PAI is a multiple award-winning artist whose work has been featured in numerous solo and group exhibitions in the UK and abroad. Her work is in many public and private collections, including the Royal Bank of Scotland, Oxford University, BBC Television, Highland Region and Dundee District Council.

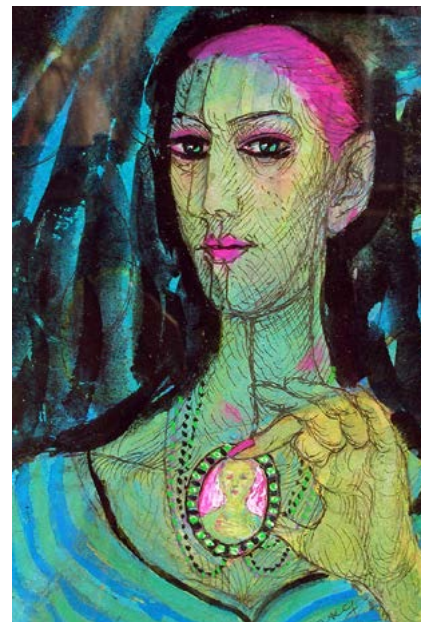


'Forbidden Love', gouache & acrylic

'The Night Pool', acrylic & mixed media on panel



'Sweet Thoughts of You', gouache



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Seascape and Landscape Paintings by Angela Lawrence



Light through the Mist, Glencoe



The Serenity, Mossyard



Evening Light, Carrick

The main theme of this artist's gallery and studio is Galloway; Western Isles, dramatic Highland and Lake District.

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