



29 May 2020

Issue 115

Art News

Keeping you in the picture

Craft & Design

Hand-made for you & your home

Art Books

Read all about it!

Art & Travel

Leiden & Amsterdam in the
footsteps of Rembrandt

Profile

Dovecot Studios Manager & Master
Weaver Naomi Robertson

Photo-Spread

The Super Ordinary Life of
photographer Yasumi Toyoda

Art & Health

Love the arts, live longer

Marketplace

Original artwork & posters for sale





Brown & Turner

www.browndturner.co.uk

Live Online



Frances Bell RP
(BRITISH B.1983)
Sadhur Market, Jodhpur
Guide £4,500 - £5,000



Frippy Jameson
(BRITISH B.1978)
Drumhorse in Gold
Guide £9,000 - £10,000



Anne Oram RSW
(SCOTTISH B.1954)
Still Life on a Pink Table
Guide £1,500 - £1,800



George Donald RSA RSW
(SCOTTISH B. 1943)
A Backward Glance
Guide £2,500 - £3,000



Georgina Bown SSA
(BRITISH B.1965)
Sub-Base 2
Guide £900 - £1,200



Helen Tabor
(BRITISH B.1960)
Evening Clouds
Guide £2,800 - £3,300

Contemporary Art Auction

Thursday 25th June, 6pm

Full catalogue online, viewing by appointment

01835 863445 | info@browndturner.co.uk | www.browndturner.co.uk

36 High Street, Jedburgh TD8 6AG

**ART
FAIR**
In partnership

COAST GALLERY

Welcoming
new artists with first
time exhibition of
Jackie Henderson
from Friday, June 5

Also including: Amanda Philips,
Sophie Mackay Knight, Linda Park,
Moy MacKay, Jackie Gardiner,
Fiona Miller and Jeweller,
Sheana M. Stephen

Future exhibitions: Aug/Sept
First Solo Show: Arturs Akopjans



Daisy With Daisy Jackie Henderson

Newly re-styled
interiors creating a safe
viewing space.

Until lockdown is
complete, two ways to
view - online or private
view by appointment.

Bespoke picture
framing is done on the
premises.



Fishing Boat Bobbing Jackie Henderson



07412 712 660
01368 865 141

144 High Street
Dunbar
East Lothian
www.coastart.co.uk





ON THE COVER

With his Super Ordinary Life series Japanese photographer **Yasumi Toyoda** finds a sense of wonder in the most mundane moments of everyday life.

PUBLISHED BY Instant Publications Ltd., 0131 661 0765, 07968 191032
 PUBLISHER Christie Dessy, publisher@artmag.co.uk
 EDITOR Ian Sclater, editor@artmag.co.uk
 BUSINESS DEVELOPMENT MANAGER Katrina Merrilees
 WEBSITE EDITOR/SOCIAL MEDIA MANAGER David White, david.artmag@gmail.com
 EDITORIAL & AD DESIGN/PRODUCTION Ian Farmer www.uprightcreative.com
 WEBMASTER David Marek, digital@artmag.co.uk
 ART BLOGGERS Julie Boyne, Andy Miles, Leo Sartain, Joanna Zuchowska
 © 2020 Instant Publications. Reproduction in whole or in part is forbidden without the written permission of the Publisher. Instant Publications does not accept responsibility for unsolicited material.

WWW.ARTMAG.CO.UK

Artmaguk @artmaguk @artmaguk

Artist **John Robert Smith** has completed a series of oil paintings showing how musicians have found an unusual way to play together, socially distanced. Depicted in rowing boats on a loch under a full moon, they express the need to be together to do the things we love. Available from **Artisanand Gallery** in Aberfeldy. Pictured: *Blood Moon* www.artisanand.co.uk



Inverleith House Gallery at the Royal Botanic Garden Edinburgh has been named as a joint-recipient of the £150,000 Outset Transform Award. This will see Inverleith House become **Climate House** and enter into a three-year partnership with London's Serpentine Galleries for artists to engage with ecology scientists to create contemporary art which is embedded in the natural world. In 2021 Climate House will highlight the global risk to biodiversity through an immersive installation in collaboration with Australian artist Keg de Souza. www.rbge.org.uk



Like many artists, **Senja Brendon** was only days away from the first of three solo shows planned this year, when everything was cancelled. She is now splitting her time between improving her online material and experimenting in her Argyll studio. She says: "Early on in the lockdown I read that it would be better not to count the hours, but to make the hours count."

Accordingly, she has been getting up at 4am to welcome the day. She says: "It truly is a magical time and has given me so much inspiration for new work. It is also wonderful to be able to create without a brief and to let the paint lead the way." Pictured: *Heaven Sent*, watercolour www.senja-art.com

While many people have used lockdown as an opportunity to bake bread, some are using it to make art, with Vincent van Gogh a particular inspiration. Boston's **Teri Culletto** has used herbs and vegetables to adorn her focaccia with sunflowers on a loaf she calls *Vincent van Dough* (the American pronunciation of Van Gogh helps), while chef **Tuan Rizwan** has used bands of red and yellow peppers to recreate the dramatic sky of Edvard Munch's *The Scream* with a carved eggplant to make the tortured figure (pictured).



LIVE

All The Young Nudes

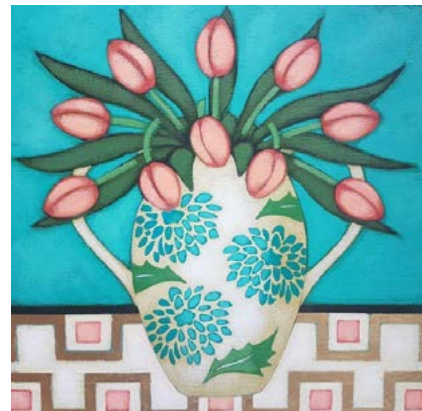
Join our online life drawing club...

atyn.co.uk

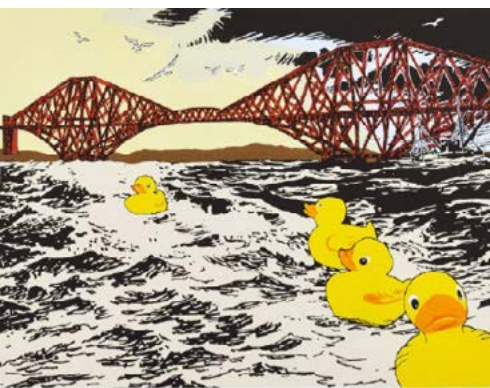
Mondays 7-9pm | £5 | Poses in HD | Live Tuition
 Unlimited Replays | Global Life Modelling Community



The new online exhibition at the **Moy Mackay Gallery** in Peebles is Blossom, featuring first-time exhibitors at the gallery Margaret Evans and mosaic artist Katy Galbraith along with new work by Janet McCrorie, Fiona Millar, Ludmilla Kosmina and Moy Mackay. Working in pastels, watercolours and oils, Margaret



Evans is also an internationally respected tutor and author of teaching art books and DVDs. Inspired by the landscape and flowers, Katy Galbraith makes 'decorative art' as well as mosaics with a more practical purpose, such as mirrors, table tops and garden items, incorporating recycled materials. Pictured: Fiona Millar, *Pink tulips*. www.moymackaygallery.com



The **Royal Scottish Academy** is launching an exhibition of work created by Academicians during lockdown (June 4-July 12). While Academicians with home studios have continued to work relatively unaffected, others have found unused corners of their homes and gardens to work in while their studios are closed. As a result, the exhibition features some works done with the simplest of media – pencil or pen on paper. All works are for sale. Pictured above: David Mach HRSA, *Floating Forth*, courtesy Royal Scottish Academy. www.academiciansgallery.org

The **Glasgow School of Art** has launched Graduate Showcase 2020, a digital platform of works by final year undergraduate and postgraduate students. You can then follow graduates' progress as each digital Showcase is updated into 2021. The platform will show a wide range of work, including sketchbooks, writings, video, audio and images and students will be able to link from the platform to their own websites and social media accounts. Pictured: Work by Painting and Printmaking student Samantha Harley. www.gsa.ac.uk



Check out the Events section of the **Scottish Potters Association** website to see – and buy – members' work in the Land, Sea and Fire Online exhibition (May 30-July 12). The SPA is open to all practitioners in the medium, both experienced potters and newcomers. Pictured: *Mini-pots* by Fran Marquis. www.scottishpotters.org



ARTAY
IS GOING ONLINE



Over 85 artists & 200 artworks

LIVE FROM
10 am Thurs 28 to
Midnight Sun 31 May

framesgallery.co.uk/artay-2020

PERTH FESTIVAL
ARTS

Land
Sea
& Fire
Online



Storm Pots by Julie Whatley

30 May - 12 July

www.scottishpotters.org

Check website for unique ceramic art to inspire & purchase

aberfeldygallery

MIXED EXHIBITION



FREE UK DELIVERY

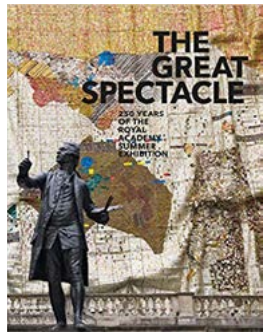
aberfeldygallery.co.uk

9 Kenmore Street, Aberfeldy, PH15 2SL
01447 829128

Read all about it!



Grinling Gibbons Master Carver, by Paul Rabbitts, pub. Shire Publications Once described as the “Michelangelo of Wood”, Grinling Gibbons (1648-1721) was one of Britain’s most renowned and prolific carvers, able to transform wood into something magical. His work can be found in some of the country’s best known buildings, such as St Paul’s Cathedral and Hampton Court Palace. Packed with detailed illustrations of Gibbons’ work, this pocket book will appeal to those interested in architecture, carving, statuary and the baroque.



The Great Spectacle: 250 Years of the Royal Academy Summer Exhibition, by Mark Hallett & Sarah Victoria Turner, pub. Royal Academy of Arts Since 1769 the Royal Academy’s exhibition rooms have been crowded for two months each year with paintings and sculptures by many of Britain’s leading artists and over the years these spectacular displays have attracted millions of visitors. Illustrated with works by many of the great names of British art, this history of the world’s longest running annual exhibition of contemporary art tells how many treasured artworks were first shown on the walls of the RA.



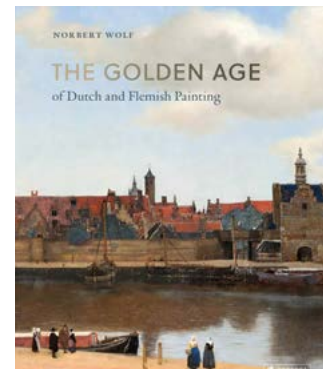
I Could Have Done That!, illustrated by Guy Field, pub. Michael O'Mara Books How many times have you looked at an artwork and thought, “I could do that”. Well, here’s your chance. This fun guided drawing series to some of the foremost

art movements, such as Cubism, Pop Art, Surrealism and de Stijl, will help you to try your hand at creating your own quirky pictures mimicking famous artists, from Picasso-style portraits and Kandinsky-like abstracts to Mondrian-ish colour fields and Matisse-y collages.



100 Sculptors of Tomorrow, by Kurt Beers, pub. Thames & Hudson Identified over the course of a year-long search through a variety of sources, including online calls for entry, art fairs, Instagram accounts and experts’ recommendations, artists from almost

40 countries were jury-selected as today’s most exciting emerging sculptors. Illustrated by quality reproductions of each artist’s work, the amazing diversity questions the very nature of sculpture today.



The Golden Age of Dutch and Flemish Painting, by Norbert Wolf, pub. Prestel The 17th century was one of the most prolific eras in Western art. Driven by newfound prosperity, the mythical Golden Age found artists such as Rembrandt, Vermeer, Rubens and Van Dyck catering to the increasingly wealthy merchant classes. Some of the most enduring works created during this period of enormous artistic output are luminously reproduced here, accompanied by revealing essays on the interplay between history, culture and art.

The Architectural Tourist 2
 A new book of superb sketches and essays by Ian Stuart Campbell for £14.95. Twenty-two European cities from 'Athens to Andalusia' via Venice, Vienna, Sicily, and Seville.

PUBLISHED BY
 The Royal Institution of Architects in Scotland
 Available from 1148 Building
 15 Rutland Square, Edinburgh EH1 2DE
 +44 131 228 7646
 or email books@ria.org.uk

gallery 27
 Art & Picture Framing

WE REMAIN OPEN & FOLLOW GOVERNMENT ADVICE TO KEEP EVERYONE SAFE & HEALTHY

Gallery27 offers professional and creative picture framing and an inspirational mix of original art.

A collect & deliver service available
 8 Spott Rd Dunbar Open: Mon to Sat 10am to 2pm
 07942 676804 (APPOINTMENTS WELCOME)
www.visitgallery27.com @visitgallery27

TORRANCE GALLERY

16th - 30th May 2020
 James Macaulay,
 Moy Mackay &
 Phil Edwards

6th June - 28th June
 Lynn Rodgie
 Solo Show

www.torrancegallery.co.uk
 36 Dundas St, Edinburgh
 EH3 6JN
 0131 556 6366
 mail@torrancegallery.co.uk

LEITH SCHOOL OF ART

DRAWING COURSE

This course explores drawing in all its forms and enables students to use it to inform work in other disciplines or as an end in itself. Students wishing to energise their art through a period of guided drawing activity will benefit from this course.

APPLICATIONS ARE STILL OPEN FOR OUR YEAR-LONG COURSES: FOUNDATION | PAINTING | DRAWING | CONTEMPORARY ART PRACTICE | FIGURE | LANDSCAPE | ONE DAY PAINTING | PRINTMAKING

Leith School of Art, 25 North Junction Street, Edinburgh, EH6 6HW
www.LeithSchoolofArt.co.uk | 0131 554 5761 | Enquiries@LeithSchoolofArt.co.uk

CONTEMPORARY ART PRACTICE

This is a studio based fine art course with an emphasis on enquiry and experimentation. Critical and practical engagement with ideas, materials and processes enable students to consider what it means to be making art in the 21st century.



Rembrandt statue at Lakenhal Museum in Leiden

Local boy makes good

THE CHARMING TOWN OF LEIDEN GAVE THE ART WORLD THE PRE-EMINENT ARTIST OF THE DUTCH GOLDEN AGE

Rembrandt Harmenszoon van Rijn Rembrandt (like Leonardo and Titian before him, he took to using only his first name) was born in Leiden in 1606, the ninth child of a miller, and it was there that he first started drawing, sketching and painting.

In the 17th century Leiden was the largest city in Holland after Amsterdam. Today it is still full of Dutch charm, with over 3,000 historic monuments and grand townhouses evoking the prosperous atmosphere of the Dutch Golden Age, a period of great wealth for Holland (then known as the Dutch Republic), when cities which sent trading ships to Asia, Africa and the Americas were among the richest in the country.

Art also flourished, not least because the nouveau riche were keen to display their wealth on the walls of their new mansions.

Commissions were plentiful, particularly of portraits, and Dutch painters such as Frans Hals, Johannes Vermeer and Jan Steen rose to fame. However, none rose higher than Rembrandt.

Leiden honours its most famous son with a number of landmarks. You can see some of them on the **Rembrandt Route**, a two-hour walking tour which links all authentic Rembrandt locations in the inner city, such as his birthplace, the studio where he studied and the Latin School where he was educated. Themed signs along the route describe the city in Rembrandt's time.

Located in a small, 17th century dwelling, the **Young Rembrandt Studio** is where he served an apprenticeship with the painter Jacob van Swanenburg, who had studied painting in Italy. There is a seven-minute video 'hosted' by Swanenburg in his reconstructed studio in which he talks about his famous pupil's skills and discusses painting materials and techniques of the time.

With a remarkable lack of foresight, Rembrandt's birthplace was demolished to make way for the apartments which stand there today. A memorial plaque on the wall marks the spot. However, it is worth dropping by to see a fine, Rembrandt-themed sculpture in the small square by the German artist Stephan Balkenhol. From here too you can see a replica windmill similar to the one Rembrandt's parents owned and

it is a short walk to the modern Rembrandt Bridge over the Rhine, the river which gave him his name.

Leiden's municipal museum of local history and the fine and decorative arts, the **Museum de Lakenhal** (the former cloth hall, the centre of Leiden's textile industry) reopened in spring 2019 after a major refurbishment of the 17th century building and the addition of new exhibition spaces.

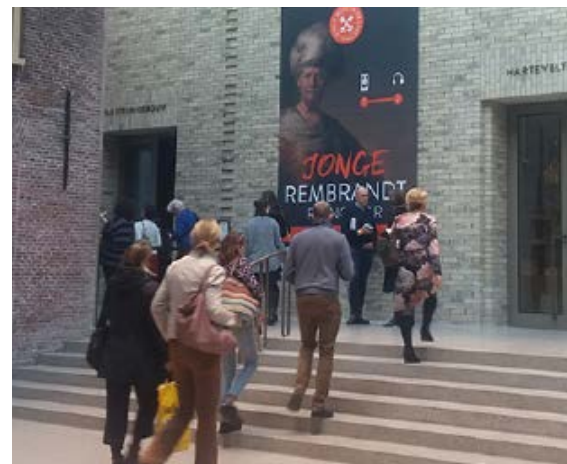
It has several early Rembrandts, notably *The Spectacles Salesman* (1623-24), painted when he was 17, and *History Painting with Self-Portrait* (1626), as well as works by his tutors Jacob van Swanenburg and Pieter Lastman and contemporaries such as Jan Lievens, Gerrit Dou, Lucas van Leyden and Jan Steen.

www.lakenhal.nl

Amsterdam
Rembrandt moved to Amsterdam some time in 1631 or 1632, lured by the demand by property owners to fill their homes with art. In modern parlance, he was an overnight sensation and he quickly became the foremost Amsterdam painter.

The **Rembrandt House** on Jodenbreestraat is where he lived and worked between 1639 and 1658. With a 17th century inventory as a guide, the house has been meticulously refurbished with furniture, art and objects from the period.

The house holds a virtually complete collection of Rembrandt's etchings, selections from which are on permanent display. There are also temporary exhibitions of work by some of his contemporaries and pupils along with Rembrandt-inspired work >>>



Upper left: The Latin School where Rembrandt received an education in the Classics

Lower left: Entrance to the new extension of the Lakenhal Museum

Above: Rembrandt van Rijn, *The Spectacles Salesman*, c.1623-24, Museum De Lakenhal, Leiden

Right: Stephan Balkenhol's sculpture opposite the site of Rembrandt's birthplace



by current artists.

Demonstrations of etching and paint preparation show how Rembrandt and his apprentices worked (you can stand in the very studio where the great man painted), and a workshop lets visitors try their hand at their own etchings.

Rembrandt was declared bankrupt in 1656, brought down by a tangled love life which required him to pay the equivalent of alimony, an insatiable appetite to acquire expensive, exotic collectables and, crucially, a change in taste which made his artistic style less fashionable and thus lowered demand for his services.

The house is as close as you can get to Rembrandt the man. You can't even visit his grave. He was buried in a pauper's grave and twenty years later, as was the custom, his remains were dug up and disposed of in an unmarked



Entrance hall of the Rembrandt House in Amsterdam

mass grave.

www.rembrandthuis.nl

The **Rijksmuseum** possesses the largest collection of Rembrandt paintings in the world. It is also the most representative collection, with works from every decade except the 1650s.

Hanging in the magnificent Gallery of Honour, Rembrandt's

most famous and monumental painting, *The Night Watch* (1642), depicts an Amsterdam militia. Taking nine kilos of paint to complete, it hung at one time in the Amsterdam Town Hall. Before that, it was even bigger, but because it did not fit in the intended place, a section was cut off! www.rijksmuseum.nl

Visitors admire *The Nightwatch* in the Rijksmuseum. Photo: Erik Smits



MOY MACKAY GALLERY

All artists work can be viewed and purchased from our online gallery shop from the comfort of your armchair! These can be posted now or reserved for split later.

VIEW OUR CURRENT EXHIBITION & ONLINE GALLERY:
www.moymackaygallery.com

THE GLASGOW GALLERY

DAVID MARSHALL

'Changing Seasons Italy & Scotland'

Online exhibition extended until 30 May

info@glasgowgallery.co.uk
glasgowgallery.com
[@glasgowgallerytd](https://www.facebook.com/glasgowgallerytd)

WEEKLY ONLINE EXHIBITIONS SERIES

THE GLASGOW GALLERY

'Getting to know'

Auburn De Villa Unseen Works
Launches 3pm June 25-31
Live Q&A 6pm Thurs May 28

Marilisa Bonaventura Unseen Works
Launches 3pm June 1-7
Live Q&A 6pm Thurs June 4

FLAT CAT GALLERY and cafe

JULIE MORRIS

Unframed

Due to the current circumstances, Julie Morris's wonderful watercolours will be exhibited on our website.

The paintings are mounted only and the price includes delivery.

www.flatcatgallery.co.uk
2 Market Place
Lauder Berwickshire TD2 6BR

Contact us on
sales@flatcatgallery.co.uk

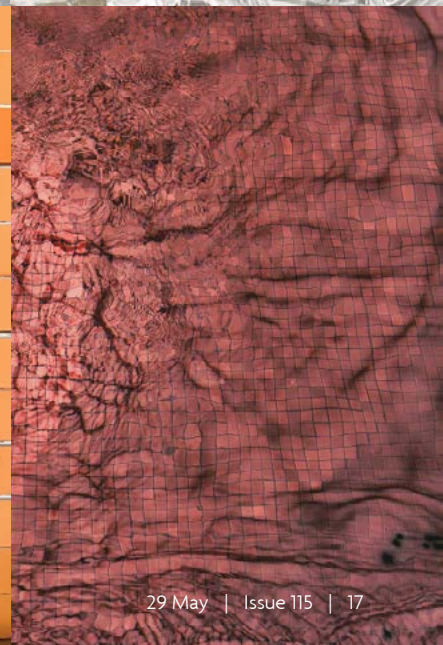
Lucy Doyle Unseen Works
Launches 3pm June 8-14

www.thedorwaygallery.com

VIEW THE ARTIST STUDIO AND HEAR WHAT THEY HAVE TO SAY



With his blog and Instagram series Super Ordinary Life, Japanese photographer **Yasumi Toyoda** challenges us to notice more in our surroundings and to reconnect with a sense of wonder in the most mundane moments of everyday life. By concentrating on colour, form, texture, emotion and context, we can all find countless “super ordinary” sights around us. www.superordinarylife.com



Weaving magic

Dovecot Studios Manager and Master Weaver **Naomi Robertson**

“I’m happiest when I’ve got a bobbin in my hand. I’m a maker. I like to use my hands and I always have this need to create. It feels like coming home when I’m weaving. I love the tactile element, the expressiveness. I like the energy it brings me. I can just shut myself off and get into it.

From the outside, everybody thinks we look quite calm and serene, but I always describe it like a duck paddling furiously underwater, thinking about

the next decision. It’s also quite physical, although it maybe doesn’t look it. You’re moving all the time, so I’ve got quite strong arms. My hands have a few bumps, but the wool keeps them soft.

We don’t dye our own wool. We buy in commercially dyed pallets of wool. That way we get a bit of guarantee of light fastness, plus it means we can always repeat a colour of we run out. It’s easier to repeat rather than having to dye it ourselves to the same tone.

The other thing is, we very rarely weave with just one colour on the bobbin. We might blend six to eight different strands of wool together within one bobbin to create colours. That gives depth to the colour and helps to get those painterly marks or nuances, so that you can blend from one colour to another easily by just changing a strand or two.

Sometimes we put something really unusual into a mixture, which makes the colour ‘pop’ and brings it to life. If you wove with flat colour, if you dyed every colour perfectly to the colour you wanted, the tapestry would look quite

dead. By blending, say, colours of blue together, maybe putting a purple in, it makes it ‘sing’. It’s almost like an artist mixing paint.

It’s not the artist that chooses the colours, it’s the weavers. We sample before we start to get an idea of what we’re going to use and, as the tapestry develops, we tweak them. We don’t believe what we’re doing is a copy. We’re doing an interpretation and what we would like is that the tapestry becomes a piece in itself. So it’s a new artwork that we’re creating. And because we don’t always work to the same scale as the piece – usually we like to enlarge it – that again changes it from just being a copy of something that we’ve been given.

We’re in a former swimming baths, so there’s a balcony where the public can come in at certain times of the day and watch us work. It helps people understand why tapestries take so long and why they’re so expensive. It has also brought a whole new interest to tapestry. When I first started 30 years ago, it was in the original building in Corstophine, and that was very much behind closed doors. All people ever saw was the completed tapestry. So for people to actually understand the process really helps their understanding of the medium.

Because we work with

different artists, every tapestry is different. You never get complacent or bored. Every piece is a new challenge. We think of ourselves as a fine art studio. We cross the barrier between craft and fine art. We see ourselves as an equal partner with the artist. We pride ourselves on having a collaboration with artists. The artist doesn’t just send us their artwork. We talk to them, we get to know them and they get to understand what we do. We look into their work, so often incidental marks that an artist will make we have to decide whether we’re weaving them in or leaving them out. So we’re analysing things in a very different way.

We start at the bottom and work our way up, so you can’t go back and redo something you did three weeks ago. It’s not like painting on a canvas, when you can add something in later. It needs to be planned. You’ve got to think about the whole thing. We need to make sure that we’re not going to change colour. Once it’s in, it’s in. So we’re constantly making decisions.

Often there are two or three weavers working alongside each other, so we’re always talking to each other. It’s got to look like one piece. That’s the art of being a studio weaver. We might be able to tell who wove which part, but you shouldn’t be able to. The mark-making has to be uniform. It’s got to look like one hand.”

Dovecot Studios was established in 1912 by the 4th Marquess of Bute, recruiting weavers from William Morris’ workshops in London to produce large tapestries for Mount Stuart House, his home on the Isle of Bute.

Today the studios collaborate with leading artists to create tapestry interpretations of their work. These have included: Chris Ofili’s *The Caged Bird Sings*, a three metre high by seven metre wide work in three pieces for the Clothworkers’ Hall in London which was shown at the National Gallery before being installed (“a massive moment for us”, recalls Naomi Robertson); *The Leathersellers’ Tapestry*, an epic, 52-square metre frieze tapestry with Victoria Crowe for the Leathersellers’ Company in

London which took three years to complete; and a large tapestry with Alison Watt for the Theatre Royal Glasgow.

The company has also worked on pieces by Eduardo Paolozzi, Sir Peter Blake and R.B. Kitaj (*If Not, Not*, at seven metres square their biggest tapestry to date, which hangs in the British Library in London) and is currently working on a piece by the American artist Walter Price.

Dovecot Studios also has three exhibition spaces, which later this year will host Mid-Century Modern, postponed due to Coronavirus, and in 2021 a retrospective exhibition on the weaver and the studios’ former artistic director, the late Archie Brennan.

www.dovecotstudios.com



Working on the *The Leathersellers’ Tapestry*

Love the arts, live longer

A trip to the theatre, a museum or an art gallery could help you live longer. And the more often you get that culture fix the better, a study suggests.

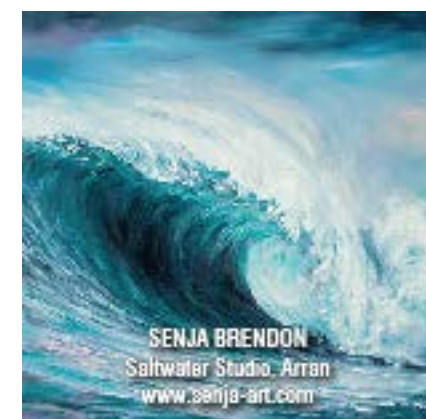
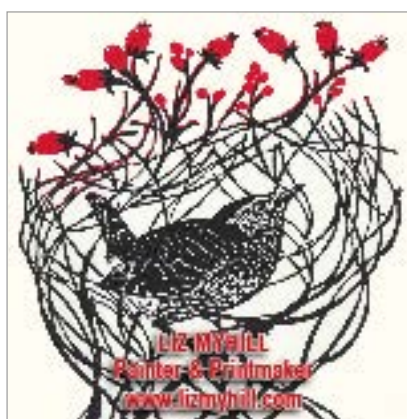
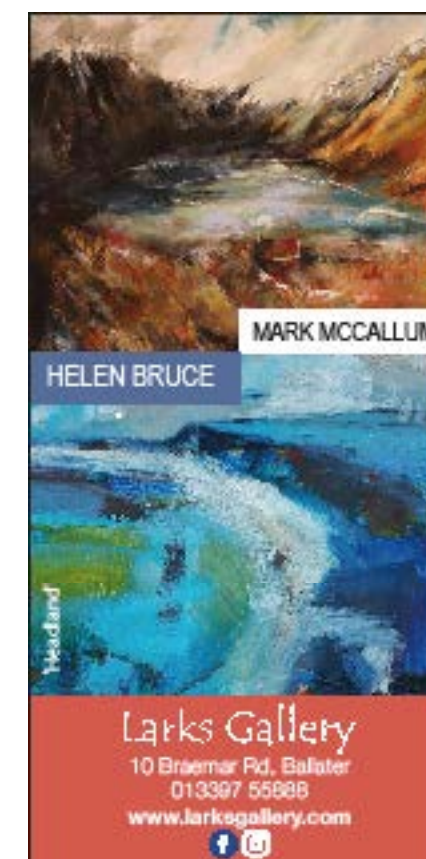
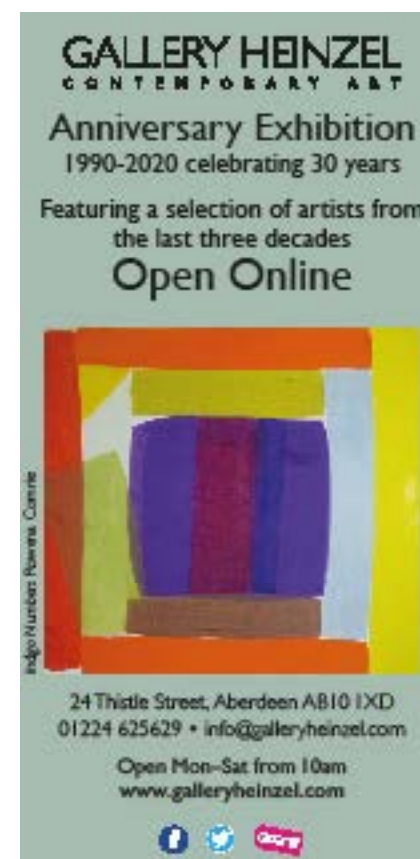
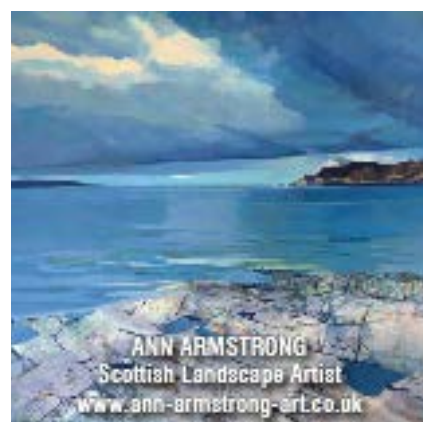
Researchers from University College London (UCL) found that people who engaged in the arts more frequently – every few months or more – had a 31 per cent lower risk of dying early than those who did not. Even going to the theatre or a museum once or twice a year was linked with a 14 per cent lower risk.

“Leisure and pleasure activities that people don’t think as health-related do support good health and longevity,” said Daisy Fancourt, an associate professor at UCL’s Research Department of Behavioural Science and Health and an author of the study, published in the British Medical Journal.

She added that engaging with the arts can act as a buffer against stress and build creativity, which allows people to adapt to changing circumstances. It also helps people build social capital,

accessing emotional support and information which helps people age more successfully.

The research looked at data given by more than 6,000 adults in England age 50 years and older, who were taking part in a wider study on ageing. How often an individual engaged in art activities was measured at the start of the study in 2004 to 2005. Participants were then followed up for an average of 12 years, during which time deaths were recorded using data from the NHS. >>>



“We also thought that a greater sense of purpose could play a role,” she said. “If this (study) is added to the larger body of evidence, we are getting an increasingly rich picture on how arts can benefit health and it’s not about one single outcome. It can have wide-ranging benefits

and support healthier lives lived longer.”

Another report, by the World Health Organisation, found that both receptive participation, like visiting a museum, and active participation, like singing in a choir, had health benefits.

An editorial accompanying the

WHO paper said that everyone should have the chance to take part in cultural activities and that the study added weight to growing concerns about the decline in arts subjects in schools and universities.



EDINBURGH ART SHOP

www.EdinburghArtShop.com

FOR LOCAL DELIVERIES & MAIL ORDER

CONTACT US

info@EdinburghArtShop.co.uk

GALLERY 2

Iain Faulkner: Sanna Sands

By appointment only 07527 494965 or wrowan64@icloud.com

Gallery 2 offers a complete range of mouldings, original art and contract picture framing for hotels, pubs and restaurants. With a large selection of limited editions and unique gifts.

72 John Finnie Street, Kilmarnock
01563 550303 | [Gallery2Kilmarnock](https://www.gallery2kilmarnock.co.uk)
www.gallery2kilmarnock.co.uk

Maisie & Mac
Gifts, Art & Contemporary Craft

prints . ceramics . textiles . paintings
metalwork . woodwork . glass . clocks
cards . kits . jewellery . lights . throws

1 St. Catherine St., Cupar, Fife, KY15 4LS
2 High St., Dundee, DD1 1SX
www.maisieandmac.com

ART 'N' JOY

ART PRINTS
FOOTBALL SHIRTS
MEMORABILIA
TAPESTRIES

PICTURE FRAMERS AND GALLERY

You name it, we frame it!

EXPERIENCE 39 YEARS EXPERIENCE

TEL 01294 472 222
WWW.ARTNJOY.CO.UK
52 HAMILTON STREET, SALTCOATS KA21 5DS

Seascape and Landscape Paintings by
Angela Lawrence

The main theme of this artist's gallery and studio is Galloway; Western Isles, dramatic Highland and Lake District. Angela paints in mainly oils and a variety of sizes. See also a wide selection of signed archival prints and select art gifts online. Safe delivery to your door arranged! Special commissions at no extra cost, and all inquiries welcome.

GALLERY OPEN ONLINE.

Cience Studio 212 King St. Castle Douglas DG7 1DS
Normally Open All Year 07902301883.
www.ciencestudio.co.uk
f [angela.lawrence.ciencestudio](https://www.facebook.com/angela.lawrence.ciencestudio)

ADVERTISE WITH US!

art mag

Art News: Keeping you in the picture
Craft & Design: Woodwork: They make beautiful frames
Art Books: Read it about it!
Art & Travel: See the world through art
Features: Meet the artist
Profile: Meet the artist
Marketplace: Original artwork & prints for sale

April 24 2020 Issue 110

50% DISCOUNT DURING LOCKDOWN!

ENQUIRIES: 07968 191032
publisher@artmag.co.uk



'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



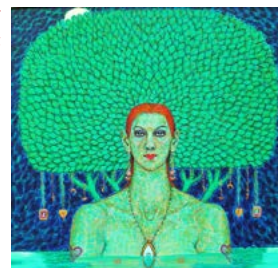
'Lilac Skirt', oil on panel

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.

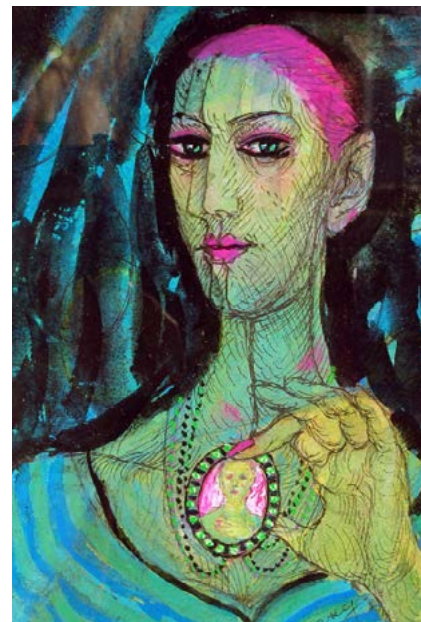


'Forbidden Love', gouache & acrylic

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



'Sweet Thoughts of You', gouache



To view our full selection & prices go to WWW.ARTMAG.CO.UK/SHOP