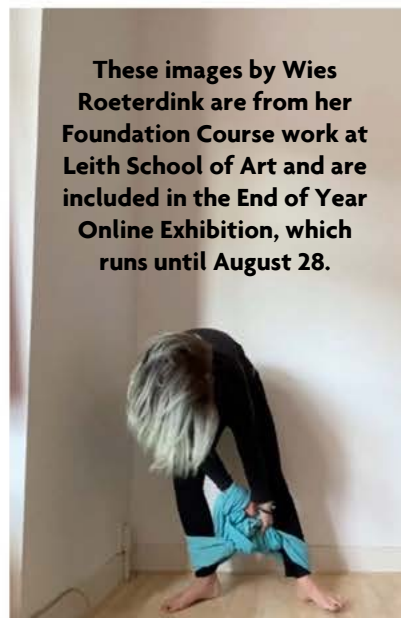




3 July 2020
Issue 120



These images by Wies Roeterdink are from her Foundation Course work at Leith School of Art and are included in the End of Year Online Exhibition, which runs until August 28.

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Looking Forward, Forward Looking is the name of the summer exhibition at **Tatha Gallery** at Newport-on-Tay in Fife (until Aug 22). The contrasting styles of landscape painters Nerine Tassie, John Brown, Eva Ullrich and Helen Glassford are shown alongside ceramics by Barry Stedman (pictured). The Tatha Gallery ethos is that art enhances the imagination and enriches the soul.
www.tathagallery.com



After being online for some time, the Mixed Summer Exhibition at **Fidra Fine Art** in Gullane can now be viewed “in the flesh” (until Aug 16). The show features some of the most popular painters, sculptors and ceramicists working in Scotland today and covers a wide range of styles and genres. For visitors making a special trip or who would prefer a set time, the gallery is taking daily appointments from 3-5pm. Pictured: Michael Durning PPAI PAI RSW, *Saltcoats Castle, Gullane*, oil on board
www.fidrafineart.co.uk



Fashion graduate Amelia Wang has designed a collection based on the memories of the Chinese Cultural Revolution and how these recollections can be preserved within clothing.

A new wave of creative talent is showcasing its skills in the first virtual Degree Show by graduates of **Edinburgh College of Art (ECA)**. Some 2,500 works by artists, film-makers, designers and architects are now online (until August 31), with – ironically – the potential to reach a wider audience than previous shows. The online hub will also feature a series of events, concerts and live performances, including players from the Scottish Chamber Orchestra airing work by music composition students and an online catwalk showcasing creations by fashion students.

In all, work from 28 degree programmes is on view along with online portfolios for each of the 300 graduating students. Senior ECA staff also remain committed to staging a physical show when circumstances allow.
www.degreshow.eca.ed.ac.uk

The **Smithy Gallery** in Blanefield has reopened with Summer Reunion (until Aug 9) with a host of invited artists celebrating new beginnings. They include

Sandy Murphy
RGI PAI, Joyce
Gunn Cairns MBE,
Cate Inglis,
Rosanne Barr,
Nicole Stevenson,
Michael Durning,
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(pictured: *Girl
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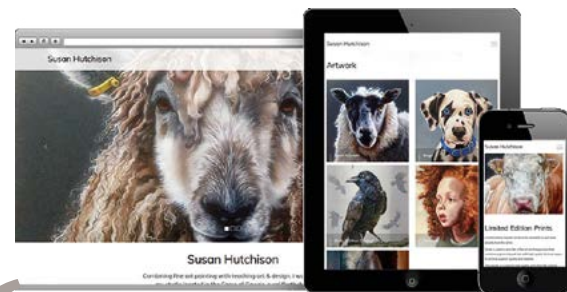
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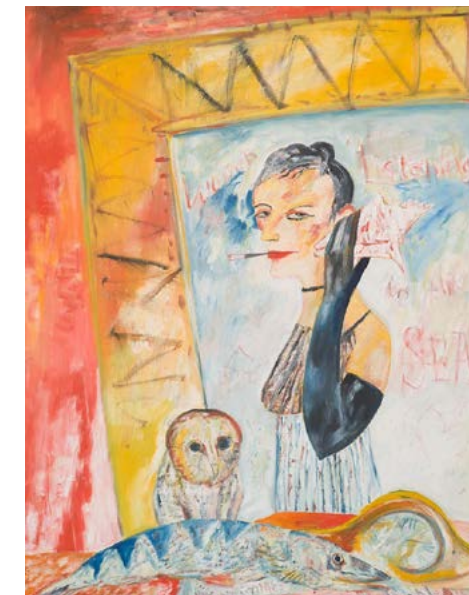
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A new body of work on aluminium, glass and paper by Beirut-born Ilona Szalay has moved from the virtual world to the real world with the reopening of Edinburgh's **Arusha Gallery**. Some Are Born to Sweet Delight, Some Are Born to Endless Night (until July 12) will still remain online for viewers who are not yet able or feel comfortable enough to visit the gallery in person, although all recommended sanitising and social distancing guidelines are strictly adhered to. Says the gallery's Creative Director Agnieszka Prendota: "With all of these measures in place, the atmosphere in the gallery can remain relaxed and open. It's certainly easier than navigating a supermarket!" Pictured: *Tank Top*
www.arushagallery.com

Photo: John Sinclair



The contemporary art agency **ArtThou** is launching an online exhibition to raise funds for the cancer charity, **Maggie's Centres**. Both the title and theme of the exhibition, **No Borders** (July 4-September 30) features over 100 original pieces of affordable art by 30 Scottish artists. Prices range between £200 and £500 with 20 per cent of proceeds earmarked for Maggie's, a charity which provides free cancer support for patients and their families. The first centre opened in Edinburgh in 1996 and there are now 23 across the UK and three abroad, with more planned. Maggie's is funded by voluntary donations. Pictured right: Yasmin Moore-Milne, *Surprise Me*
www.artthou.co.uk/noborders
www.maggiescentres.org



Edinburgh's **Open Eye Gallery** is now open by appointment only with two exhibitions running until July 25. In the gallery, Chris Bushe RSW: *Light on the Land* features new paintings filled with texture and light and mainly centred on the landscapes of Bushe's childhood in rural Aberdeenshire.

Online is a selection of works by John Bellany from the late artist's estate chosen to reflect his celebration of Scotland. Dating from his early days at Edinburgh College of Art to the later 2000s, the works, many previously unseen, range from grand scale paintings in oil to drawings and works on paper. Pictured above: *Listening to the Sea*, oil on canvas, 1990s www.openeyegallery.co.uk



Fifty Scottish photographers have come together for a print sale to support mental health charity in the wake of COVID-19. The **Studies for Mind Sale of Photography** (until Jul 24) comprises unlimited edition A4 giclée prints on archival paper at the special price of £50 each, with all proceeds going to Support in Mind, a Scottish organisation providing crucial support and resources for those living with a mental health issue. The sale is organised in conjunction with *Studies in Photography*, the biannual journal published by the Scottish Society for the History of Photography. Pictured left: Oana Stanciu, *The raw – Beetroot #1*, 2019
www.studiesinphotography.com

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www.degreeshow.eca.ed.ac.uk/2020/

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Madeline Cline, Intermedia BA (Hons) 2020, Her Desires Are Proclaimed Mythic

Just reopened, the **Anthony Woodd Gallery** in Edinburgh specialises in 19th century oils, watercolours and prints covering a range of subjects, including Scottish landscape, sporting and military scenes, portraiture, caricatures and maps. There is also traditional contemporary work by Scottish-based artists and a selection of sculptures in bronze, ceramic and wood. The gallery also offers restoration and valuation services. Pictured: George Edward Lodge (1860-1954), *Stags on High Ground*, oil on canvas

www.anthonywooddgallery.com



It's show time It is estimated that most major art museums only have sufficient space to display about ten per cent of their collections at any one time, while the bulk of them languish in storage. (The Museum Boijmans Van Beuningen in Rotterdam is currently building the Depot, the world's first publicly accessible art storage facility, which will enable visitors to select and view the artworks rarely seen in the museum itself.)



So with gallery attendances almost sure to drop post-Coronavirus until public confidence is full restored and with revenues struggling to get back to their previous levels, perhaps lack of funds will bring an end to the era of expensive, bought-in blockbuster exhibitions and instead encourage museums to show us some of the ninety per cent of works which are usually kept out of public sight.

Time to take a breather? A group of scholars has published a study about the loss of original colour in Edvard Munch's two versions of *The Scream* in Oslo, one in the National Gallery and the other in the Munch Museum. They found that the usual culprit – ultraviolet light – was not to blame, but that the cause was the breath of visitors. So it seems that viewing some artworks does not take our breath away.

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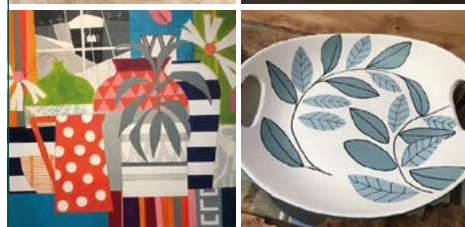
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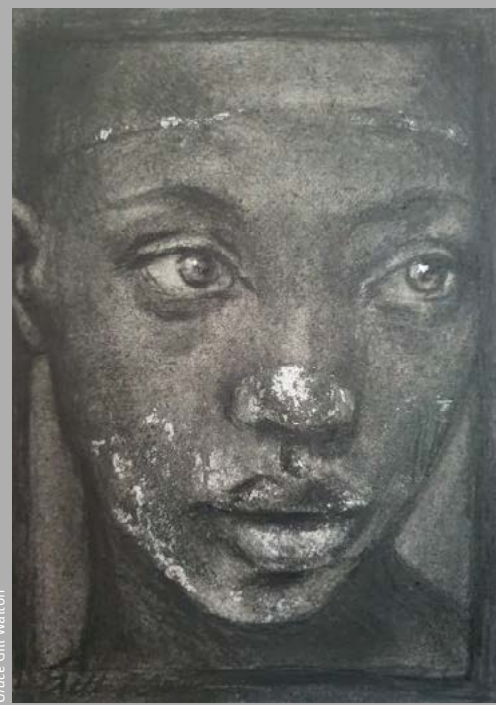


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As part of their Virtual Fridays series the **Scottish Arts Club** is showing a collection of paintings by Dumfries-based Gwen Adair, which goes live Friday July 3 at 6.30pm and runs until July 31. Gwen's main interest is in figurative work (she was a 2018 finalist in the Scottish Portrait Awards), but she also paints still lifes, birds, boats and, more recently, landscapes, using square brushes, palette knives and other tools to create colourful, vibrant work. Pictured: *August 6th 1945*, oil on canvas
www.scottishartsclub.com/virtual-fridays

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Names withheld to protect the guilty.



Graphic artist **Anthony Burrill** has unveiled a 56-foot tall poster in London's Covent Garden as a love letter to the world. The artist's biggest artwork to date is emblazoned across a building made famous in the 1972 Alfred Hitchcock film *Frenzy*. 100 limited edition prints of the artwork are available for sale on Burrill's website, with all profits going to NHS Charities Together.
www.anthonyburrill.com

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After seven years Ros Walker of **Velvet Easel Gallery** in Portobello has retired and turned the business over to new owner Jane Grant. Here they are in a socially distanced key hand-over. The gallery has an eclectic range of contemporary art by local, Scottish and international artists working in a broad range of media, including painting, sculpture, pottery, ceramics and jewellery. There is also a regularly changing stock of limited edition prints and artistic greeting cards. velveteasel.co.uk

Art in isolation Today's artists are not the only ones forced to work in confinement. During WWII Henry Moore spent his nights taking cover from bombing raids in the London Underground, where he produced his Shelter Drawings series (pictured). Incredibly, artists in Nazi concentration camps continued to create. In Auschwitz, camp commandant Rudolf Höss opened a gallery and rewarded prisoners with food for their portraits, landscapes and horses (Höss's favourite subject). Some of them can be seen today on a visit to Auschwitz. More recently, the Chinese artist Ai Weiwei remembered his 81 days in solitary confinement with his six-part diorama S.A.C.R.E.D. (2011-13).

Culled from a variety of sources, including diaries, letters, notebooks and interviews, **Art is the Highest Form of Hope & Other Quotes by Artists** (pub. Phaidon) includes revelations, confessions and philosophies by hundred of artists through the ages covering a wide range of topics, from colour, routine, day jobs and inspiration to sex, drugs, failure and collaboration. The book's title is summed up by Vincent van Gogh: 'One must go on working silently, trusting the result to the future.'



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Seven Sisters

Every art-lover knows Frida Kahlo and Tracey Emin, but many important female artists still lack recognition



Until recently, art history has traditionally been written as the story of one great male artist after another. In 1985 in New York the Guerrilla Girls rephrased the classic question “Why haven’t there been more great women artists”, asking instead, “Why haven’t more women been considered great?”

While times are better for women artists, many biases still exist. For example, although women are believed to make up over half of visual artists practicing today, it is estimated that fewer than a third of major museum solo exhibitions have featured women. Here are some women artists worthy of more attention.

Rediscovered by feminist art historians in the 1980s and now considered among the finest Renaissance artists, Rome-born **Artemisia Gentileschi** (1593-1652/53) specialised in strong women characters. A follower of Caravaggio, she was introduced to painting in her artist father’s studio.

Raped as a teenager by a tutor, she endured a humiliating trial when her father pressed charges against the accused. She was also tortured with thumbscrews in the belief at the time that torture could “prove”

Artemisia Gentileschi, *Judith Slaying Holofernes*, c.1614-20, oil on canvas (National Museum of Capodimonte, Naples)

the difference between truth and fabricated charges.

Channeling her rage into her masterpiece, *Judith Slaying Holofernes*, Gentileschi focused on the biblical story’s gruesome and bloody climax, producing a potent symbol of female power. The Old Testament scene recounted the seduction and assassination of the Assyrian general who had invaded an Israelite village. Gentileschi’s painting differs from earlier depictions by emphasising the physicality of the heroine’s act rather than her virtuous or seductive qualities.

Gentileschi eventually became a successful court painter, enjoying the patronage of the Medici family and Charles I of England. She was in residence at the English court from 1638 to 1641, and may have gone there to assist her father in a massive project to decorate the ceilings of the Queen’s house at Greenwich. After civil war broke out, she returned to Naples, where she lived until her death, the

Eileen Agar, *Angel of Anarchy*, 1936-40



cause and exact date of which are not known.

London-born Surrealist painter, photographer and collage artist **Stella Snead** (1910-2006) first took up painting in her early twenties, inspired by watching an artist friend at work in Tenerife. She later wrote: ‘I watched her closely one day, applying the oil paint neatly with a brush and it stayed where she put it, quietly and obediently. That appealed to me and I had a strong and immediate conviction that I could do this. I did not have to be quick and dexterous as with watercolour and some other skills.’

She studied under the French abstract artist Amedee Ozenfant (for whom the Swiss architect Le Corbusier had built a house), and one of her fellow students was the Surrealist painter Leonora Carrington (of whom more later).

Snead moved to New York in 1939 to flee World War II. She had her first solo exhibition there, then went on to lead a semi-nomadic lifestyle travelling around the American Southwest,

where she would later settle for several years.

By now her paintings, as she put it, ‘had taken a jump towards fantasy,’ featuring fantastical landscapes and mystical, semi-human creatures. She wrote: ‘My paintings are not truly abstract. They are showing a place, nearly always three-dimensionally real, yet a fantasy.’

Snead stopped painting in the 1950s due to the onset of depression, with which she would struggle for the rest of her life. She did not exhibit



Dame Elizabeth Frink, *Goggle Head*, bronze, 1969
© The Elizabeth Frink Estate & Archive. All Rights Reserved, DACS 2019

between 1950 and 1999. She later took up photography and published several books of images, many captured with a surrealist’s eye. She returned to painting in the late 1980s, when her failing eyesight made developing prints difficult. She completed her last painting in 1995. She died in New York.

The Argentine-born British artist **Eileen Agar** (1988-1991) was one of the few women artists to embrace Surrealism in a cultural world dominated by men, when in 1936 she joined the British Surrealist Group and signed its inaugural manifesto. In that same year she exhibited at the International Surrealist Exhibition in London, which marked the emergence of the movement in Britain and was organised in collaboration with French surrealist pioneers such as Andre Breton and Paul Eluard.

A painter, photographer and sculptor, Agar was a friend of Henry Moore and would accompany him on visits to the ethnographic collections >>>

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at the British Museum in London, where a collection of African sculpture influenced both artists.

In her sculptural practice Agar worked primarily in plaster, which she chose because 'bronze was too expensive'. Her *Angel of Anarchy* comprises a plaster cast head covered with found materials and objects such as embroidered silk fabric, feathers, seashells, African beads and diamante stones.

Art historian Patricia Allmer, who curated a 2009 exhibition of women Surrealists at Manchester City Art Gallery, noted that the work addresses issues of gender identity by 'enacting a man's becoming woman', adding that 'the angel is one of the key symbols of women surrealists', enabling them to 'challenge patriarchy'.

Featured recently in the Birds and Beasts exhibition at Gracefield Art Centre in Dumfries, **Elisabeth Frink** (1930-1993) is one of Britain's most celebrated female modern sculptors, turning her signature energetic style to a range of subjects, including male figures, disembodied heads, religious motifs, horses, eagles and other animals. Gracefield holds one of her bronze creatures, *Boar*, in its own collection.

Frink belonged to a post-WWII group of young British sculptors, including Eduardo Paolozzi, dubbed the Geometry of Fear group. The term was coined in 1952 by the art critic Herbert Read to describe work characterised by tortured, battered or blasted-looking human and sometimes animal figures.

Never compromising her own style, Frink ignored commercial trends throughout her career. A favourite theme was tall, male nudes, which



became known as her 'running men'. She said: "I have concentrated on the male, because to me he is a subtle combination of strength and vulnerability. My running men are not athletes. They are vulnerable, they are running away from something, or

Leonora Carrington, *I am an Amateur of Velocipedes*, 1941 © The estate of the artist, DACS, 2020



towards it."

A Lancashire-born Surrealist who spent most of her life in Mexico, **Leonora Carrington** (1917-2011) was an unruly child in the eyes of her strict, Catholic Irish mother. Expelled from two boarding schools, she spent time at finishing schools in France and Italy before eventually being allowed to attend art school.

Many of Carrington's works feature horses, birds, half-animal/half-human beings and coven-like groups of women, all evoking mystery, myth and magic. Although since the 1940s her work has been shown around the world, in Britain she remains far less well known than Surrealist friends such as Man Ray, Joan Miro and Salvador Dali.

Carrington's mental health, never particularly strong, broke down after >>>

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a failed love affair with the German Expressionist Max Ernst (while living with him in France, he was arrested during the Nazi occupation before escaping to America – with his new lover, the heiress and art patron Peggy Guggenheim) and following a spell in a psychiatric hospital in Spain (she escaped by climbing out of a window) she sought the help of a Mexican diplomat (and friend of Picasso), whom she married. Later divorced, she spent the rest of her life in Mexico.

Sweden's **Hilma af Klint** burst onto the art scene with her 2018 exhibition *Painting the Unseen* at London's Serpentine Gallery – over 70 years after she died. Written out of art history at her own request (she stipulated in her will that her works should not be made public until at least 20 years after her death) af Klint (1862-1944) is now being touted as the original pioneer of abstract art.

Af Klint studied landscape, portraiture and botanical painting – subjects acceptable for a woman at the time – at the Royal Academy of Art in Stockholm. Privately, with a group of others she would meet every week for seances. Her abstract work was driven, she believed, by a higher power.

She left over a thousand paintings, many made years, if not decades, before the accepted leaders of abstraction, such as Kandinsky, Mondrian and Malevich. Said Lizzie Carey-Thomas, Head of Programmes at Serpentine Galleries: "The argument with Hilma af Klint is that she was making abstract paintings. But of course, they were all part of a conversation that she wasn't part of. Ultimately, she was making these works for herself and this passion to

make them was not diminished by the fact that they were not being seen by anybody else."

The sole woman associated with the Berlin Dada movement, **Hannah Höch** (1889-1978) was one of the originators of photo-montage, her constructions provocative critiques of Weimar-era perceptions of gender and ethnicity.

While still at the School of Applied Arts in Berlin, Höch supported herself by working part-time at a magazine publishing house, writing articles and designing patterns for "women's" handicrafts. This position gave her access to an abundant supply of images for her artwork, which often focuses on archetypes and myths, yet always with humour amid their political content.

Openly bisexual and particularly interested in the representation of women as objects for mass consumption (dolls, mannequins), she also criticised the Nazi party's obsession with racial purity by using non-Aryan figures such as African and South Pacific islanders.

Julie V. Hansen contributed to this article.

Hannah Höch, *Dompteuse (Tamer)*, collage, c.1930 (Kunsthhaus, Zurich)



Continuing its century-long history of showcasing female artists, **The Scottish Gallery** is presenting a major show of women who made contributions in an era when sexism was routine and women were regarded as models, mistresses and muses rather than candidates for the Royal Scottish Academy. They are accompanied by contemporary Scottish artists whose work is admired in an age when the art world may be said to be leading society into an age free of gender bias.

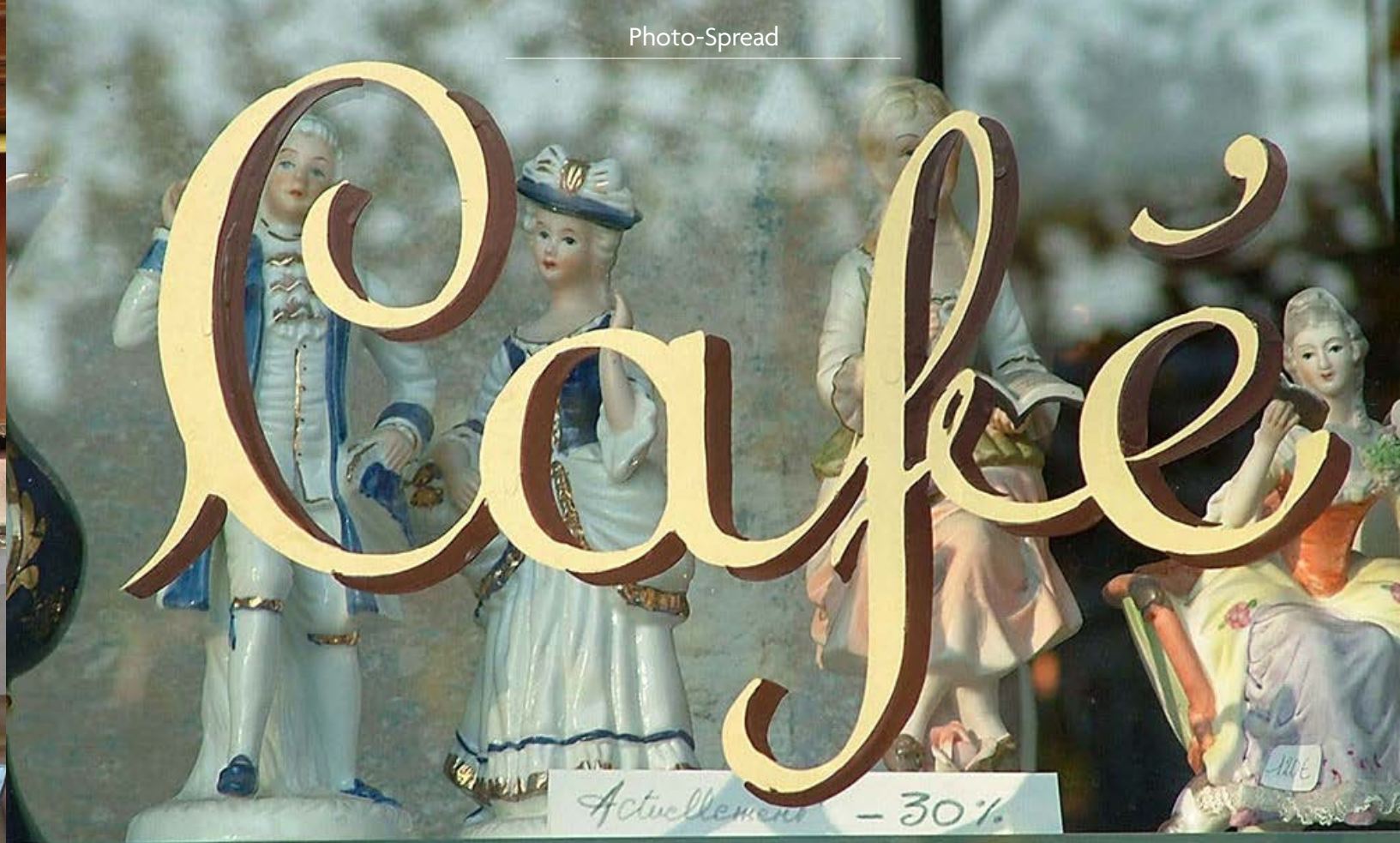
Christina Jansen, Managing Director of The Scottish Gallery, says: "For the collector, the gender of the artist is of little concern, and the initial reaction to a work of art is devoid of the prejudice



that led many women writers in the previous century to adopt male noms de plume."

The exhibition, entitled *Modern Masters Women* (July 30-August 29), comprises works by nineteen women artists past and present, including Anne Redpath, Wilhelmina Barns-Graham, Joan Eardley, Pat Douthwaite (pictured: *Woman with a Terrapin*, oil on board), Elizabeth Blackadder, Victoria Crowe, Kate Downie, Claire Harkess and Frances Walker.

www.scottish-gallery.co.uk



While Parisians are beginning to enjoy their legendary cafes and cafe-bars again, it may be some time before we can safely join them. In the meantime from the Artmag photo archive here is quite literally a sign of what to look out for on your next visit. A votre santé!

Read all about it!

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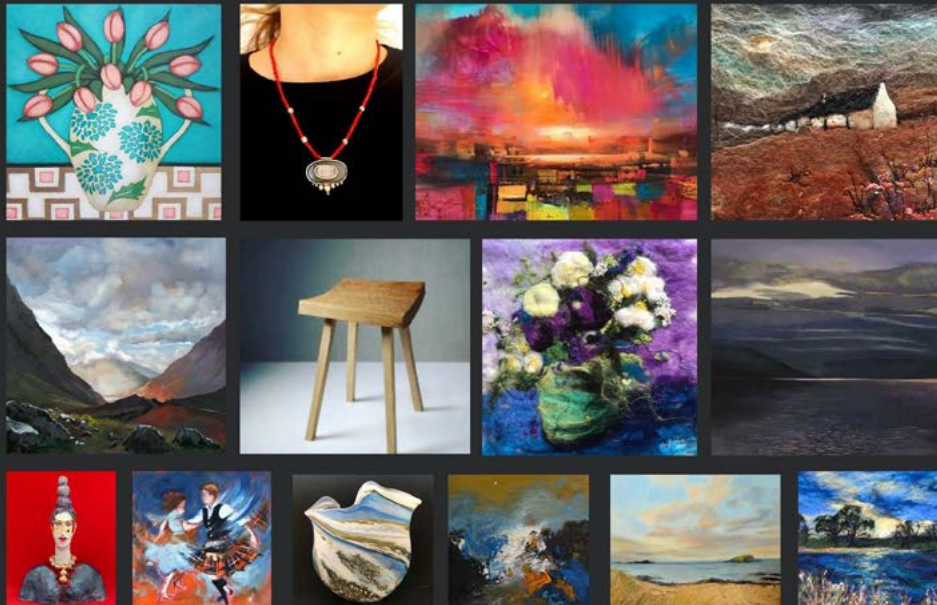
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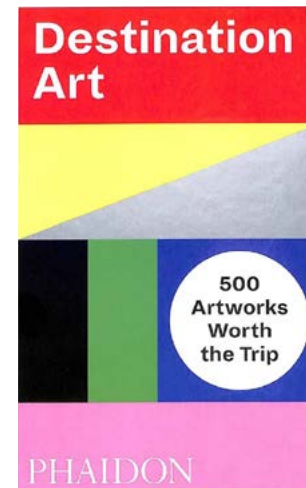
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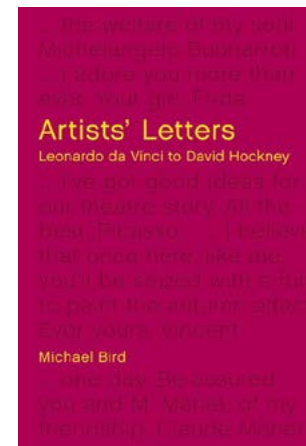
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We are delighted to be welcoming our customers back to the gallery in Peebles. Please refer to our website for opening hours or call ahead as we are operating with reduced opening hours or by appointment initially: www.moymackaygallery.com



Destination Art, var. eds., pub. Phaidon With the help of this global guide to 500 permanently installed works of modern and contemporary art, including GPS coordinates, addresses, websites, and symbols indicating the degree of possible access, you can discover hidden gems in city centres, sculpture parks or remote locations by some of the world's best known artists from the past century.

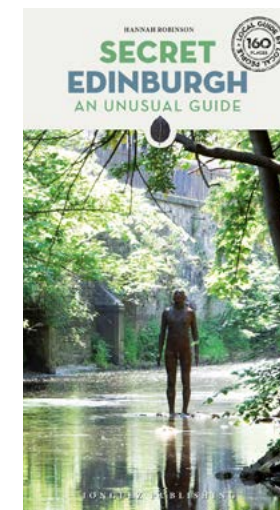


Artists' Letters – Leonardo da Vinci to David Hockney, by Michael Bird, pub. White Lion Publishing Arranged thematically, these insights into artists' characters and intimate glimpses into their lives include musings on love, work, daily life, travel and the creative process. Many of the letters are illustrated by sketches and doodles – or, in Frida Kahlo's case, a lipstick kiss. Michelangelo advises his nephew on how to choose a wife, Mondrian worries about his teeth and Picasso sends Jean Cocteau get well wishes.



Modern Vintage Illustration, by Martin Dawber, pub. Batsford Inspired by everything from Art Deco and Soviet poster art to comic books, punk and record sleeves on the Blue Note jazz label, this visual feast plunders the past

to inspire today's designers and illustrators. Artists such as Klimt and Warhol are parodied in hundreds of new artworks from all over the world by both experienced artists and new graduates working in a range of media, including collage, painting, sketches and digital art.



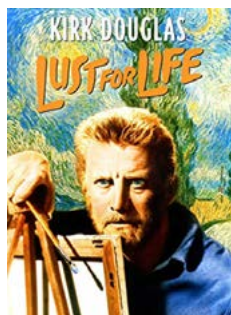
Secret Edinburgh – An Unusual Guide, by Hannah Robinson, pub. Jonglez Publishing Scotland's capital has treasures hidden away in unexpected places, many of them of interest to lovers of art and craft. They include sculptures by land artist Andy Holdsworth, a huge canvas by Alison Watt, an installation by the late George Wyllie MBE and a set of six life-size bronze figures by Sir Antony Gormley modelled on himself. This fascinating guide with maps and numbered locations will help you find these and many more discreet discoveries.



World of Art: Monet, by James H. Rubin, pub. Thames & Hudson Launched in 1958 to bring art books to the masses, World of Art is the publisher's longest-running series and now includes 20 titles on art, architecture, design, photography and fashion. This fully illustrated study of one of the world's most popular painters traces Monet's early practice as a caricaturist to the revolutionary, 'impressionist' approach which gave birth to modern art to his late paintings of waterlilies and his garden at Giverny.

Frame by Frame

Artists' lives have provided rich material for film-makers



Vincent van Gogh: “Lust For Life” (1956), starring Kirk Douglas and Anthony Quinn
Michael’s dad chews up the scenery in this Hollywood ‘biopic’, abetted by Anthony Quinn as Vincent’s brutish friend and mentor, Paul Gauguin. Parts of the film were shot in Auvers-sur-Oise, where van Gogh died. Douglas had his hair cut in the style of the artist and dyed to a similar reddish tint, making some of the town’s older inhabitants believe that Vincent had returned. The film is based on a 1934 biographical novel of the same name written by the American writer Irving Stone, which itself is largely based on over 800 letters that Vincent wrote to his brother Theo.

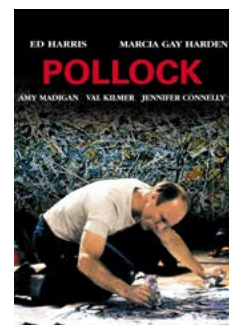


Pablo Picasso: “Surviving Picasso” (1996), starring Anthony Hopkins & Natascha McElhone
The survivor in question is the painter Françoise Gilot, the only one of Picasso’s lovers to withstand his ferocity and move on with her life after ten years and two children (Claude, who became executor of his father’s estate, and Paloma, best known for her fragrances and jewellery designs). It is Françoise who is seen with Picasso in the famous beach shot, with him walking behind holding a huge parasol to shade her. In the course of the film Françoise meets the other women whom Picasso has left battle-scarred, including the French artist, Dora Maar, played by Julianne Moore.

Jean-Michel Basquiat: “Basquiat” (1996), starring Jeffrey Wright
Directed by painter Julian Schnabel, “Basquiat” traces the young artist’s meteoric rise to fame, starting out as a Brooklyn street artist living in a cardboard box to being “discovered” by Andy Warhol (played by a white-wigged David Bowie) and becoming a star of the art world with his graffiti-inspired, primitive/neo-expressionist paintings. Despite his enormous success, heroin addiction led to his death by an overdose aged 28. Additional cast members include Gary Oldham, Dennis Hopper, Courtney Love, Tatum O’Neal and Benicio del Toro.



Jackson Pollock: “Pollock” (2000), starring Ed Harris
In the late 1940s, after years of low-rent living, excessive drinking and exhibiting the occasional painting in group shows in New York City, the American abstract expressionist meets artist Lee Krasner, who puts her career on hold to champion his. After a move to the country, now sober and surrounded by nature, Pollock achieves a breakthrough in style, resulting in a front page feature in Life magazine. Pollock’s most famous paintings were made during his ‘drip period’ between 1947 and 1950, but at the peak of his fame he abandoned the style. Within a decade, drunk, he killed himself and a passenger in a car accident.



Frida Kahlo: “Frida” (2002), starring Selma Hayek
Mexico’s most famous film actress (in an Oscar Best Actress-nominated role) portrays Mexico’s most celebrated woman artist, who poured her pain into tortured self-portraits during years of suffering from injuries sustained in a tram accident. Kahlo’s tempestuous marriage to painter husband Diego Rivera (played by Alfred Molina) also fuelled her work. Hayek is made for the role, as she shows Kahlo storming through life, including an illicit affair with Leon Trotsky and romantic entanglements with women, to leave her mark as a political, artistic and sexual revolutionary.

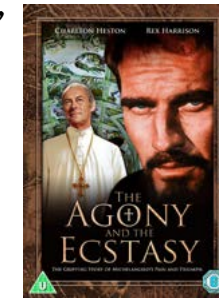


Paul Gauguin: “Paradise Found” (2003), starring Kiefer Sutherland
This Australian-made film charts Gauguin’s life from being a Paris financier to an itinerant artist most famous for his paintings of ample Polynesian women amid lush landscapes. Leaving both his middle class lifestyle and wife and four children behind, he eventually settles in Tahiti, where a hedonistic lifestyle sees him dead at 54 of booze and syphilis.



Gustav Klimt: “Klimt” (2006), starring John Malkovich
Klimt’s lavish, sexual paintings, famously incorporating gold leaf, became symbolic of the Art Nouveau style. In the film Klimt, dying in hospital from a flu-induced stroke, recalls in a series of reveries his decadent younger days in fin de siècle Vienna. We see him in his studio, we meet his mother and sister (who suffer from mental illness) and witness his encounters with ministers (“Here, decadence is synonymous with diabolical”), waiters and women willing to indulge his pleasures. A rich exposé of the state of the mind of the artist and the sources of his art.

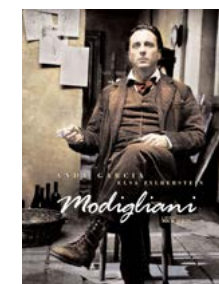
Michelangelo: “The Agony and the Ecstasy” (1965), starring Charlton Heston
In another scenery-chewer, Heston portrays the Florence-born genius tangling with Pope Julius II (played by Rex Harrison) after being commissioned to paint frescoes on the Sistine Chapel ceiling depicting the Twelve Apostles. After convincing the Pope to let him paint the entire vault, Michelangelo labours for years over the work and is accused of blasphemy and heresy for portraying Pagan symbols and myths. The commission is given to Raphael who, impressed by the work done, has the commission returned to Michelangelo. The conclusion is a mass where the congregation is shown the completed ceiling.



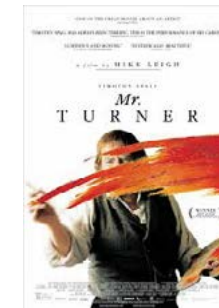
Johannes Vermeer: “Girl With a Pearl Earring” (2003), starring Colin Firth & Scarlett Johansson
A young peasant maid working in the house of the 17th century Dutch master becomes his assistant and the model for one of his most famous works. Based on a fictional novel about the events surrounding the creation of the painting, the film tells how Vermeer’s wealthy patron commissions him to paint the girl, Griet, with the intent of having her for himself before it is finished. To escape his advances, Griet must secretly pose for the painting (without the knowledge of Vermeer’s wife) and avoid gossip. While little is known about the girl in the painting, Johansson brings her to life and every scene of the film seems to capture Vermeer’s colours and light.



Amedeo Modigliani: “Modigliani” (2004), starring Andy Garcia
Set in Paris in 1919, the film tells of the tragic romance between the Italian painter and sculptor (a Jew) and Jeanne Hebuterne (a Catholic). They have an illegitimate child, which Jeanne’s bigoted parents send to a convent to be raised by nuns. Distraught and needing money to rescue and raise the child, Modigliani decides to enter Paris’ annual art competition. All that stands in the way of winning the prize money is his friend and rival, Picasso (played by the British Iranian stand-up comedian and actor Omid Djalili). The film is an insight into the remarkable colony of artists living in Paris at the time, as the likes of Utrillo, Soutine, Max Jacob, Diego Rivera and Jean Cocteau pop up to portray the energy and eccentricity of the most important ever gathering of artists in one place.



J.M.W. Turner: “Mr Turner” (2014), starring Timothy Spalding
Director Mike Leigh explores the last 25 years of the great, if eccentric, English Romanticist landscape painter’s life, as his increasingly abstractionist work causes controversy among his fellow Royal Academicians and the public alike. One character remarks: “Mr Turner seems to have taken leave of form altogether”, while another wonders if he is losing his eyesight. Spalding, who learned to paint for the role, grunts his way through the film, as we see him walking beaches, tramping hills and even strapped to a ship’s mast in a storm in order to grasp his subject.



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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 One', watercolour on paper



'Winter Borders Two', watercolour on paper



'Winter Borders Three', 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



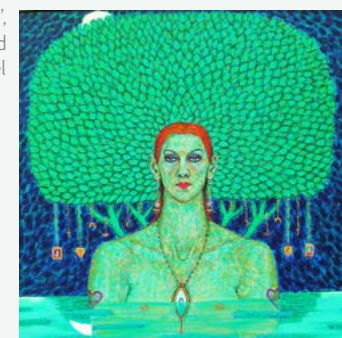
'Lilac Skirt', oil on panel

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.

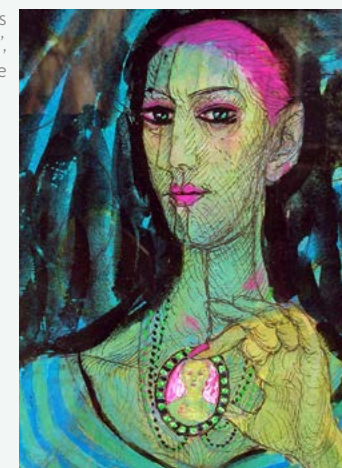
'Forbidden Love', gouache & acrylic



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



'Sweet Thoughts of You', gouache



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