



15 January 2021

Issue 146



Pictured: Janet Cleghorn, *Apples and Pears*. Janet is one of five new artists in residence at Marchmont House. See ARTS NEWS.

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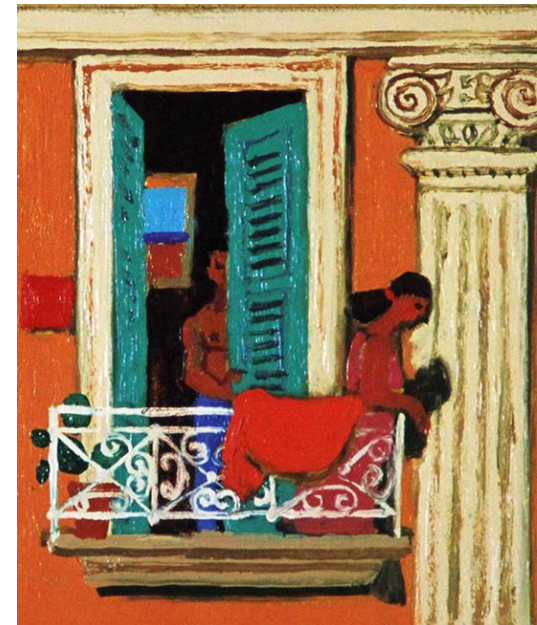


Exhibitions are online and in gallery when Government guidance allows.

The **Royal Scottish Academy** has two exhibitions showing concurrently. *Latitudes* (Jan 17-Mar 17) features recent work by recipients of the RSA Barns-Graham Travel Award (£2,000), the RSA David Michie Travel Award (£2,500) and the RSA William Littlejohn Award (£2,000) along with a selection by recipients of the RSA Pandemic Award (£2,500). The latter is a new award set up in response to the Covid-19 outbreak to assist artists with the creation of new work. Also showing is *Rare Prints and Monotypes* (Jan 17-Feb 14), featuring a selection of works by current and past RSA Members. Pictured: Lily Macrae, *Rule of Six*, oil on canvas (detail) www.royal.scottishacademy.org



Meet, Make, Collaborate at **Inverness Museum and Art Gallery** (Jan 16-Feb 27) is a touring exhibition of new works by craftmakers participating in the Applied Arts Scotland International Exchanges Project in which artists from Scotland, Canada and Mexico respond to one another's identity in a range of disciplines, including textiles, weaving, ceramics, jewellery and basketry. Pictured: Work in progress by Jennifer Green and Sarah Paramor www.highlifehighland.com/inverness-museum-and-art-gallery



The **Winter Sale** at **Eduardo Alessandro Studios** in Broughty Ferry includes 50 per cent off prints by Leon Morrocco, son of the renowned Scottish-Italian painter Alberto Morrocco. Drawn by a strong affinity with his Italian background, Leon captures the character of Mediterranean ports and landscapes and the relaxed style of the country's people. Pictured: *Balcony, Naples* www.eastudios.com



Torrance Gallery has a selection of oil paintings by the Scottish artist Fee Dickson in her first solo show in Edinburgh (until Jan 23). Based in North Berwick, she paints light-filled, atmospheric seascapes, primarily of the East Lothian coast. Pictured: *All about that Bass* www.torrancegallery.co.uk

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ARTS NEWS

The next live online auction at the Edinburgh branch of **Lyon & Turnbull** is **Modern Scotland: A Private Collection of Modern Art** (Jan 20), including works by George Leslie Hunter, Dame Elizabeth Blackadder, John Houston RSA, Adrian Wiszniewski, Glen Scouller RSW, Sir William MacTaggart and many more. Pictured: John Bellany CBE, *Albert Irvin and Harry Thubron CBE*, 1985, Lot 75, est. £5-7,000 www.lyonandturnbull.com

The **Smithy Gallery** in Blanefield north of Glasgow is currently having an **Online Affordable Art Show** of framed and unframed works priced at £500 and under. Any work can be paid for over six months interest-free. Exhibiting artists include Joyce Gunn Cairns, Helen Tabor, Carol Dewart PAI RSW, Rosanne Barr, Andy Heald, Paul Graham and many more. All works can be delivered to your door or collected at a later date. UK delivery is free. www.smithygallery.co.uk

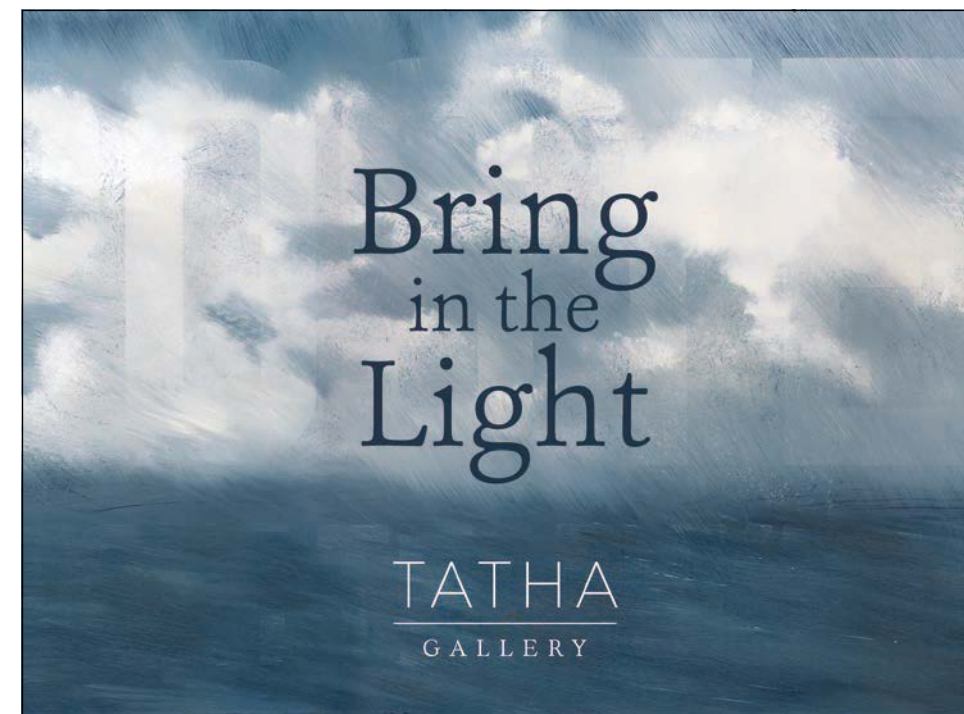


The owners of **Marchmont House**, the 18th century Palladian mansion near Greenlaw, have teamed up with the **Borders Art Fair** to create free, month-long residencies for five mostly Borders-based artists, who will be among the first to use the newly created Tower Studio in the grounds of the house.

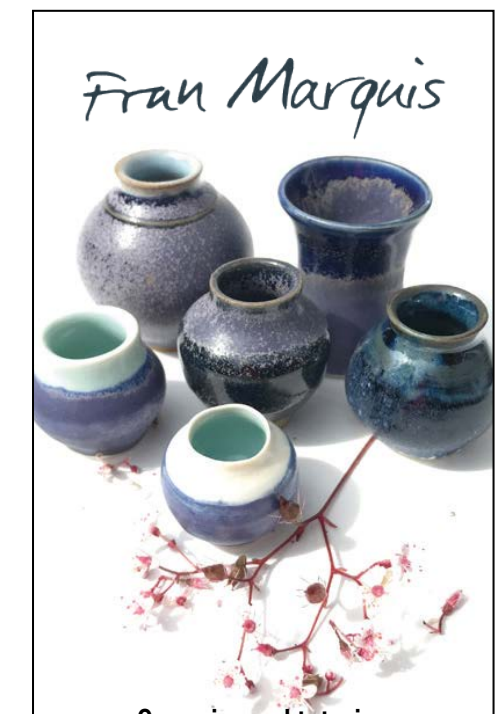
Landscape painter Claire Beattie (pictured: *Halfway Home*) will take up

residency in February followed by painter and sculptor Gill Walton and artist and documentary film-maker Rebekah Tolley-Georgiou in March then Rosemary Everett, who makes artist's books, and still life artist Janet Cleghorn in April.

www.marchmonthouse.com,
www.bordersartfair.com



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FORTHCOMING AUCTIONS

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The Ski Sale - Travel Posters | 20 JAN
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CORPORATE ART COLLECTIONS



The reception area in Deutsche Bank's London HQ features Anish Kapoor's stainless steel *Turning the world upside down III* (foreground) and Damien Hirst's *Biotin-Maleimide* (household paint on canvas).

Keeping up the image

Corporations and public bodies boost their profile through art

The next time you visit a major corporation, bank or Government office there is a good chance you will see a fine painting or interesting piece of sculpture.

Collecting artworks is a long-standing tradition in the business world and it shows no sign of waning. If their best works were gathered under one roof, it would make for one of the finest – and most valuable – art museums in the world.

The first corporate art collection is thought to have been formed during the Renaissance by the Monte dei Paschi bank in Siena. A 2014 exhibition at Bonhams in London of artworks owned by major companies was called *Modern Medicis* and their Art Collections in a reference

to the 15th century Italian banking family and political dynasty and patrons of artists such as Botticelli, Leonardo da Vinci and Michelangelo.

Exhibits were owned by companies from Britain (Canary Wharf, Clifford Chance law firm), France (HSBC), Germany (Aeon), Spain and Scandinavia (Norway's Statoil) and included works by Magritte, Delvaux, Cadell, Tracey Emin, George Grosz, Otto Dix and Cornelia Parker. The exhibition helped to

confirm the fact that the most important art patrons of the last 80 years or so have been not private collectors or art museums, but corporations.

Corporate art collecting is not just an ego trip by boardroom directors nor is it for investment purposes. Companies can find other, more secure ways to invest their funds than by buying art.

Peter Harris, co-author of *A Celebration of Corporate Art Programmes Worldwide*, explained: "The reality is that the percentage of a company's expenditure on art is

infinitesimally small, but the results are very large in terms of the image of an organisation. It is to tell the world and their staff things about them."

"If you go into any office before the staff arrives, they all look roughly the same – rows and rows of computers – and you think, 'What is this company all about?' The answer is on the walls."

Harris's co-author, Shirley Reiff Howarth, added: "In the business environment,

where it is often difficult to develop a public perception of why one service or product is better than any other, a corporation must find a way to stand apart from its competitors. An art programme can be a powerful marketing tool to

establish that distinction and to attract clients and customers who wish to buy into that identity."

"Art not only lends an organisation an increased air of cultural sophistication, it can also create an impressive visual

"If you go into any office before the staff arrives, they all look roughly the same – rows and rows of computers – and you think, 'What is this company all about?' The answer is on the walls."

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statement about the quality of work carried out by that company's employees."

One of the UK's most significant bodies of work, the Fleming Collection, was started by the merchant bank **Robert Fleming & Co**, which was founded in Dundee in 1873 by an ancestor of the James Bond author Ian Fleming. The first artworks were bought in 1968 when the company moved to new London offices and now comprises some 800 works spanning 300 years of Scottish art by the likes of S.J. Peplow, Anne Redpath, Allan Ramsay, William McTaggart and the Glasgow Boys. Now probably the finest



CORPORATE ART COLLECTIONS

private collection of Scottish art in the world, it was bought by a charity when the bank changed hands in 2000.

Since the late 1970s **Deutsche Bank** has been collecting work by international contemporary artists. The collection is on display throughout the company's offices. In its London buildings, for example, a hundred conference rooms are named after artists, with a wall plaque in each one providing a short biography of the artist alongside their work. Floors and corridors are also hung with the collection, while the reception area of the London HQ features large artworks by Keith Tyson and Damien Hirst and sculptures by Anish Kapoor and Tony Cragg.

Another financial corporation with substantial art holdings is the **Royal Bank of Scotland**. Step into their beautiful St Andrew Square banking hall in Edinburgh (you don't need to be a customer) and you will see Alan Davie's *Village Myths*, John Byrne's *Scottish Boy with Viper* (pictured) and George Vincent's *View of Edinburgh from the Calton Hill, Evening* among others.



In all, the RBS collection comprises around 1,700 original works of art spanning 250 years, making it similar in size to a medium-sized museum collection. Displayed in branches and offices in the UK and overseas, it includes paintings, drawings, prints, sculpture, ceramics and textiles.

Past masters include Sir Henry Raeburn, Allan Ramsay, Sir Joshua Reynolds, S.J. Peplow, F.C.B. Cadell, L.S. Lowry, William



JAMES FULLARTON

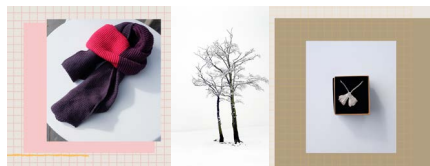
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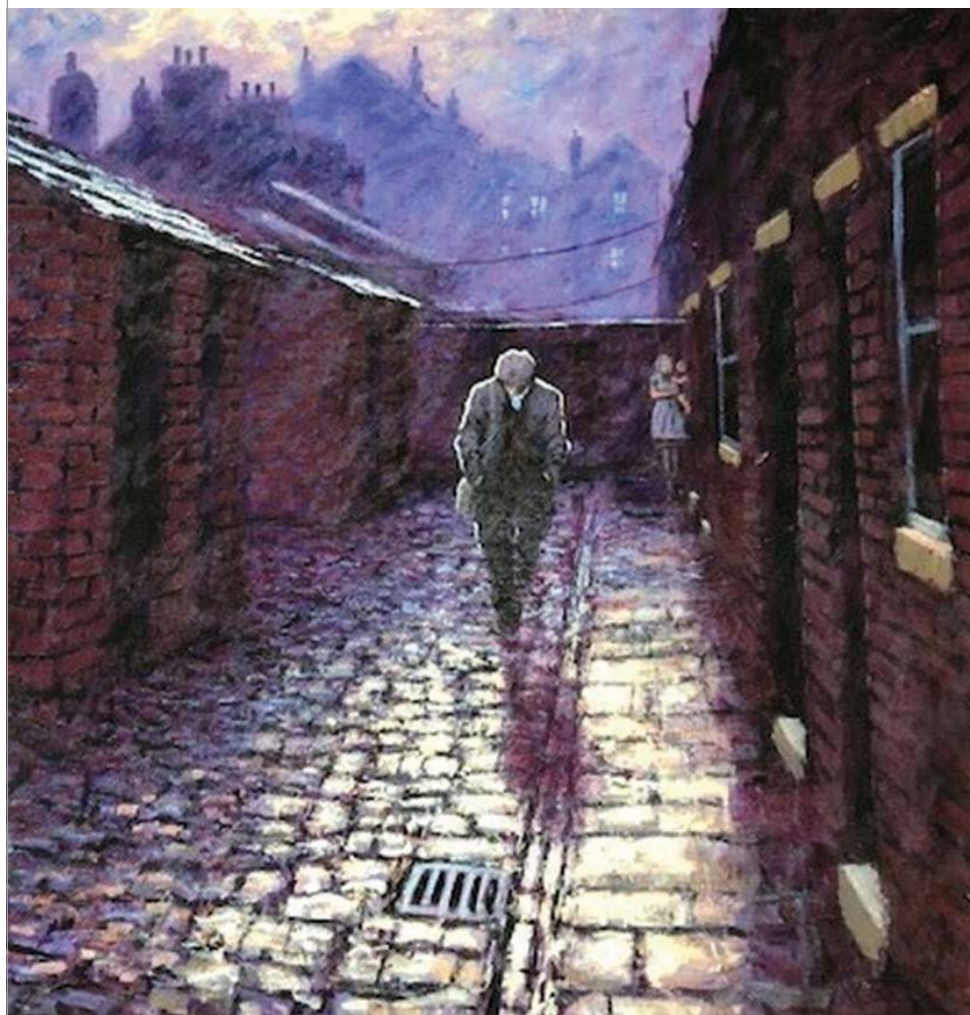
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CORPORATE ART COLLECTIONS

McTaggart, George L. Hunter, Sir James Guthrie and Sir William Gillies, while modern Scottish artists are also well represented, such as Peter Howson, John Bellany, John Byrne, Dame Elizabeth Blackadder, Anne Redpath and Sir Eduardo Paolozzi.



Howard Hodgkin, *Red* (Hiscox Collection)

In line with the original intention that the **Scottish Parliament** should embody the unique spirit and character of the nation, the artwork on display throughout the building is based around themes such as our relationship with the environment and the identity and history of people living in Scotland.

The collection represents 50 artists and craftmakers, including Ian Hamilton Finlay, Sir Eduardo Paolozzi, Christine Borland, Alison Watt, Callum Innes, Alison Kinnaird, John Bellany, The Boyle Family, David Mach, Kenny Hunter, John Lowrie Morrison ("Jolomo"), Ruth Nicol and George Wylie.

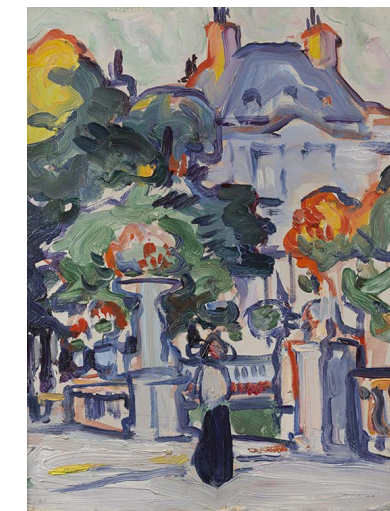
Comprising oil paintings, sculpture,

photography, textile, mixed media works and installations, the collection reflects the accessibility of the Parliament building and in keeping with its 'open display' policy, artworks are rarely behind glass or barriers. There is a free, one-hour guided tour, Discover the Art of Parliament.

One of the world's leading insurers of fine art, **Hiscox** has been collecting art since the early 1970s. Said curator Whitney Hintz: "The collection helps us stand apart from our competitors as collectors and connoisseurs of art. Not only do we insure art, but we also buy it, we support it, we promote it."

Owning art helps us understand that aspect of our business. Having contemporary art all over our offices shows that we're a forward-thinking, stimulating, vibrant, culturally minded company."

S.J. Peplow's *Luxembourg Gardens* (c.1910) is part of the Fleming Collection, formerly owned by the Robert Fleming & Co merchant bank.



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Reflections on Chicago

Anish Kapoor's *Cloud Gate* © Cesar Russ Photography

From ancient artefacts and Renaissance treasures to modern masterpieces and contemporary works, Chicago has something for every art-lover.

Art and design are woven into the fabric of Chicago. Monumental sculptures by top names dominate its downtown plazas. It boasts one of the world's blockbuster public galleries. Its contemporary art gallery has a long record of 'firsts'. A revered architecture and design

pioneer made his name there. And its built environment includes some of the world's first skyscrapers.

The **Art Institute of Chicago** is the second largest art museum in the United States after New York's Metropolitan Museum of Art and one of the world's powerhouse art museums. The main entrance, flanked by two huge bronze lions, leads into a beautiful, neo-classical building housing a world class collection covering 5,000 years of artistic output from around the world.

Along with works by giants of American art such as Whistler, Koons, Pollock, Sargent and Rothko you can see the largest Impressionist collection outside the Louvre with works by the likes of Cezanne, Pissarro, Gauguin, Sisley

and Monet.

The many highlights include Van Gogh's *The Bedroom*, Grant Wood's *American Gothic* (one of the nation's most famous images, and certainly the most parodied), Edward Hopper's *Nighthawks*, Picasso's *The Old Guitarist*, Caillebotte's *Paris Street*,



Visitors admire Grant Wood's *American Gothic* (Art Institute of Chicago)



Rainy Day, Chagall's stained glass triptych *American Windows* and Seurat's *Sunday afternoon on the island of La Grande-Jatte*. The museum is also strong in early 20th century photography from the United States and Europe, including works by pioneers and expeditionary photographers.

Famous among the institute's alumni is Georgia O'Keeffe, who studied art there and received her first ever museum exhibition there in 1943 from which it bought its first painting by her, *Black Cross, New Mexico* (1929). www.artic.edu

The **Museum of Contemporary Art Chicago** is one of the largest of its kind in the world and has a track record of firsts: the first museum to give a solo exhibition to the American sculptor Jeff Koons (famous for his stainless steel 'balloon' animals with mirrored surfaces) and the minimalist Daniel Flavin

(of fluorescent light bulb fame), the first to stage a US exhibition of work by the Mexican painter Frida Kahlo and the first US building to be wrapped by Christo.

Its collection comprises thousands of post-WWII works in painting, sculpture, photography, video and installation by artists such as Jasper Johns, Andy Warhol and Alexander Calder, with many examples of late Surrealism, Pop Art, Minimalism, conceptual art and more.

www.mcachicago.org

In its landmark 1890s building, the **Chicago Cultural Center**, the city's official reception venue where the Mayor has welcomed Presidents and royalty, has three spacious galleries hosting changing exhibitions, often with a Chicago theme.

The nation's first free municipal cultural centre, it hosts over 1,000 performing, visual



Historic Water Tower

and literary arts events a year. Formerly the city's public library, the building itself is a work of art with its ornate decor, Tiffany stained glass domes and a marble staircase. www.chicagoculturalcenter.org

The **City Gallery in the Historic Water Tower**, one of the few buildings to survive the Great Chicago Fire of 1871 (making it one of the city's most treasured landmarks), is a small, ground floor space run by the city's Department of Cultural Affairs and Special Events for changing exhibitions of work by Chicago artists. www.cityofchicago.org

Across the square from the Water Tower, the **Loyola University Museum of Art (LUMA)** is dedicated to art based on spiritual issues, reflecting the university's Jesuit identity. Its mission is illustrated in the ground floor lobby by the *Windows of Faith* representing the five major worldwide religions.

The first floor *Works on Paper Gallery* hosts temporary exhibitions of prints, drawings and photography, mainly by Illinois artists, while the second floor is given over largely to the Martin D'Arcy Collection of European art from the 12th to 19th century, including paintings, sculptures, furniture, enamels and works in gold and silver which were once the possessions of prelates, princes and private citizens.

www.luc.edu/luma

Part of Columbia College, the **Museum of Contemporary Photography** has a permanent collection of over 10,000 works by

20th century American and international photographers, including Ansel Adams, Henri Cartier-Bresson, Dorothea Lange and Irving Penn.

Even passers-by can enjoy the work in the Cornerstone Gallery, which is actually two monitors showing digitally projected images to the



Museum of Contemporary Photography

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A section of the Windows of Faith at the Loyola University Museum of Art (LUMA)



Chicago Cultural Center



National Museum of Mexican Art

outside world in the museum's windows.
www.mocp.org

Out in the Hyde Park area on the University of Chicago campus (where Barack Obama taught law), with its ivy-covered, neo-Gothic buildings clustered around the main quadrangle, the intimate **Smart Museum of Art** has European art from antiquity to the 19th century and American art spanning the 1880s to the 1950s. Thematic clusters mix paintings, sculpture and decorative arts. The best known work is probably Mark Rothko's minimalist *Number 2*.

The centrepiece of the decorative arts selection is a superb oak dining table and six matching chairs by the pioneering American architect Frank Lloyd Wright (1867-1959) designed for the nearby Robie House, which is open to visitors (see ARCHITECTURE).
www.smartmuseum.uchicago.edu

In the university's Cobb Hall is the **Renaissance Society**, a single space gallery which since the 1920s has been committed to presenting ground-breaking contemporary art. Early exhibitions included works by the likes of Picasso, Brancusi, Mondrian, Chagall and Miro, often coming straight from the artists' studios. It also gave the first US solo exhibitions to Alexander Calder and Fernand Leger, while shows in more recent decades have included Bruce Nauman, Julian Schnabel, Louise Bourgeois and Jeff Koons.
www.renaissancesociety.org

Located in the Pilsen neighbourhood, home to one of the biggest Mexican populations in the US (and named by Forbes as one of the

"12 Coolest Neighbourhoods Around the World"), the **National Museum of Mexican Art** has a permanent, 10,000-piece collection of work from both sides of the border and from ancient Mexico to the contemporary Mexican-American art scene. Many of its exhibitions have toured nationally.
www.nationalmuseumofmexicanart.org

To see work by local emerging artists head for the **Chicago Artists Coalition (CAC)**, where exhibitions showcase work produced in-house by nine artists in residence. The CAC is located in the Western Loop, a thriving industrial area which is also home to a clutch of long standing galleries as well as alternative venues showing art in a more laid back atmosphere.
www.chicagoartistscoalition.org

Renaissance Society.



Frank Lloyd Wright, Dining Table and Six Side Chairs (Smart Museum)



An opening night at the Chicago Artists Coalition

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ARCHITECTURE

Tours The 1871 Great Chicago Fire destroyed half the city, built as it was mainly of wood. What followed between the 1870s and the 1930s was the biggest building boom in US history, producing the world's first highrises thanks to the introduction of metal frames and elevators. As a result Chicago is considered the birthplace of the skyscraper, some of which have at various times been the tallest structures in the world.

Volunteer guides from the **Chicago Architecture Center** lead a range of themed tours by foot, bus, boat, trolley, bicycle, Segway or the El (Chicago's elevated train line), telling the stories behind some of the city's architectural gems.

Highlights include: The Rookery, with a Romanesque entrance, Moorish

ornamentation and a remarkable central court designed by Frank Lloyd Wright using goldleaf-incised Carrara marble facings; the Marquette Building, with Tiffany glass in the hallway and mother of pearl mosaics; the Board of Trade building, with a statue of Ceres, goddess of harvests, which was made in Paris and shipped over in pieces; and the weirdly handsome, block-long Harold Washington Library, with an owl, the Greek symbol of wisdom, perched on each corner. www.architecture.org

Frank Lloyd Wright Chicago is also where the pioneering architect and interior designer Frank Lloyd Wright (1867-1959) made his name and several of his landmark structures are open to visitors. These include his first home and studio, the de facto

birthplace of an architectural revolution called the 'Prairie style' because the designs complemented the land around Chicago. The surrounding Oak Park district has over 20 Wright-designed homes, the largest number anywhere.

Over in Hyde Park on the edge of the University of Chicago campus is the Robie House (1908-10), considered the building which sparked the revolution and named by the Architecture Institute of America one of the ten most important 20th century buildings.

Wright sought to bring exterior and interior into harmony with one another, saying: "It is quite impossible to consider the building as one thing and the furnishings another, its settings and environment still another." www.flwright.org ▶▶▶



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PUBLIC ART

Thanks to a city ordinance obliging developers to set aside costs for public art, Chicago has more than 500 works by over 300 artists in public spaces and municipal facilities, so you don't even have to set foot inside a gallery to see works by some of the top names in the history of art.

Over in Millennium Park there usually a small crowd clustered around Anish Kapoor's bulbous, shiny *Cloud Gate* (known locally as "the Bean"), straining to spot themselves in its undulating, mirrored surface. A symbolic gateway to the city, it reflects the

surrounding skyscrapers.

Nearby is *Crown Fountain*, two 50-foot towers of glass bricks onto which are projected the giant faces of 1,000 Chicagoans filmed by designer Jaume Plensa. In summer water spouts from their mouths. (If you like your fountains looking more traditional, head to the adjacent Grant Park, where the Buckingham Fountain, modelled after the fountain in Versailles – and twice its size – shoots water 150 feet into the air.)

Downtown Chicago is in effect an urban sculpture garden and a stroll around the Loop, the city's central business district so called for the rail system encircling it, takes in

some monumental works.

Look out (and up) for Picasso's 50-foot high, untitled Cubist work in Daley Plaza (Is it a bird, a woman or the artist's Afghan hound?) and across the street Joan Miro's 39-foot sculpture *The Sun, the Moon and One Star*. Alexander Calder's huge, red steel *Flamingo* can be seen stalking across Federal Plaza, while Jean Dubuffet's jigsaw-like *Monument with Standing Beast* stands guard outside the James R. Thompson Center. There's also a large mosaic by Marc Chagall entitled *Four Seasons* in Chase Tower Plaza.



Joan Miro, *The Sun, the Moon and One Star*



Jean Dubuffet, *Monument with Standing Beast*



Pablo Picasso, *Untitled*

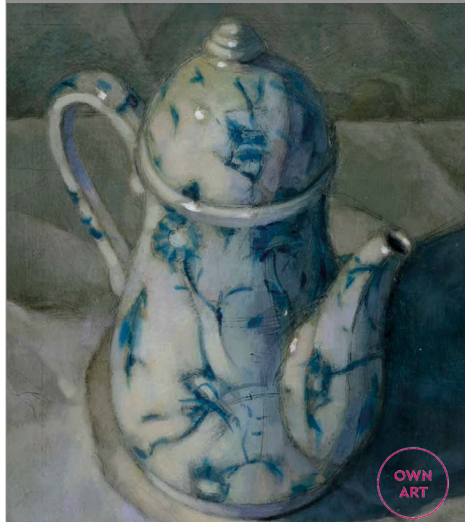


Alexander Calder, *Flamingo*



Marc Chagall, *Four Seasons*

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Paleolithic wall paintings in the caves in France may be the earliest examples of wildlife art.



Brush with nature

Artists
have been
depicting
wildlife for
thousands of
years

The first artists were wildlife artists. The Lascaux caves in the Dordogne area of France are famous for over 600 detailed wall paintings, primarily of large animals. Done over many generations, the oldest are estimated to be around 17,000 years old. View a prehistoric depiction of a horse alongside a bull by Picasso and the similarities are striking.

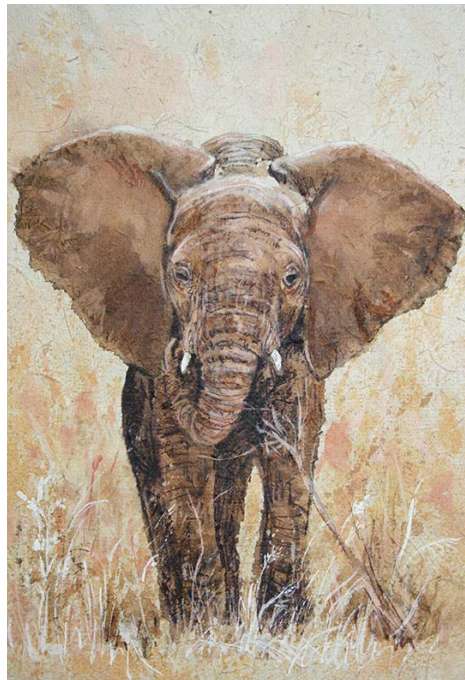
Today's wildlife artists know their subjects as intimately as their Paleolithic ancestors. Passionately interested since childhood in birds, animals and aquatic life, these artists also often have a biology or conservation background. Stalking their quarry like hunters, they photograph, sketch,

paint and sculpt in a variety of styles and media to capture the essence of the creature or freeze a fleeting moment.

“Good art is not just an imitation of nature, but offers an understanding of its creation.”

Marine wildlife sculptor
Sam MacDonald





The sale of Carol Barrett's *Kora* (coffee & gouache on elephant dung paper) was gifted to the David Sheldrick Wildlife Trust.

The doyenne of African wildlife art, Edinburgh-based **Carol Barrett** travels to Africa to study, sketch and photograph wildlife in its natural habitat. She has also added a collection of marsupials, birds and other unique Australian wildlife from time spent in protected bush areas in that country. Formerly artist in residence for the Royal Zoological Society of Scotland, she is a four-time winner of the David Shepherd Wildlife Foundation's Wildlife Artist of the Year award.

Barrett paints on a wide range of textured papers, from native tree bark paper to hand-made elephant dung paper ("The rough surface makes it ideal for capturing the texture of elephant skin") and also paints with coffee.

She says: "There is nothing better than being near a water-hole or river bank to sketch antelope and zebra herds coming

down to drink or elephant wallowing in the muddy water. Or the anticipation of going out on a night drive can be electrifying, when there is the chance of seeing some nocturnal species and predators at work, including the elusive leopard."

"My aim is to showcase the majesty of the natural world and encourage viewers to empathise and connect with the animals in my paintings and reawaken an interest in and enjoyment of these wonderful creatures and to think about their future."

And yes, she has had some close shaves, including being chased by an angry elephant while clinging for dear life to the roof of a jeep and escaping the gaping jaws of a hippo when she was a passenger in a small speedboat. She says: "I have definitely used up all my nine lives over the years!"

www.carolbarrett.co.uk

Paul Bartlett originally studied Zoology and Biology before realising that he preferred to appreciate nature aesthetically rather than analytically and decided to make painting his career. He is mainly known for specialising in collage.

He explains: "I wanted to find something that could define me. I was ripping up watercolour paper to create texture, then sticking the paper that I'd ripped back on. That gave me the idea of going into collage."

As with many wildlife artists, Bartlett's home, surrounded by woodland and close to a nature reserve, is his inspiration. In the field he sketches and photographs his subjects before returning to his studio and enhancing his work through experience and imagination. He often takes kayak trips along the west coast of Scotland, which he finds is the best way to see otters and access seabird islands.

Uniquely, he incorporates bits of text torn from magazines and newspapers into



his work, chosen for their relevance to the subject, to add an extra element of interest to his work. He also uses papier-mâché to create texture, such as in a stormy seascape.

Many of my paintings are of birds. "This," he explains, "is partly because they're easier to observe, but also because they are colourful, live in groups and form interesting shapes with their bodies. This all contributes to making aesthetically pleasing compositions which are full of life and intrigue. Another favourite subject are fish for exactly the same reasons."

Bartlett often hides things in his works. In a piece called *Four Chaffinches*, for example, only one bird in a thicket is obvious, so that the viewer has to work a little to find the others. He says: "I like to be a bit more playful and blend the animals in. Very often that's how you spot them in the field. You won't notice them at first." Pictured: *Elusive*
www.naturalselectiongallery.co.uk

Based in southwest Scotland, printmaker **Lisa Hooper** was a conservationist with the Countryside Commission before pursuing a career in art. She is skilled in a variety of printmaking techniques, such as woodcut, linocut, Japanese woodblock, collagraph and monotype. She explains: "To me it's important to have a varied toolbox of approaches to a subject. Then I can choose the right look and feel for the image I have in mind."

In the field Hooper photographs birds with a relatively modest, hand-held camera with a telephoto lens. This supports her work exactly as a sketchbook would. She then lets the design process take place back in the studio, ending up with something which bears little relationship to the initial images. If there is a photo composed of several birds, she might draw them in different poses or rearrange them (this, she says, is when the image begins to "gel") in

order to decide which print medium or technique depicts it best.

A fan of Inuit art, which often depicts birds standing alone against a white background, she says: "I am trying to abstract from and simplify what I see with the minimum of clutter without losing anything essential to the essence of the creature in its environment and the expression of character."

Hooper was recently selected by the South of Scotland Golden Eagle Project to design a poster as part of a campaign to raise awareness about the low numbers of



golden eagles in the area. The image is also available to buy as a print (pictured) from her website with a portion of each sale going to support the project's conservation efforts. www.hoopoeprints.co.uk

A trained silversmith and metalworker, marine wildlife sculptor **Sam MacDonald** is inspired by his love of fishing (he has cast for bonefish, permit, tarpon and barracuda in Venezuela, the Bahamas and the Dominican Republic and for salmon and trout in Iceland and Pakistan) to capture the complexities of game fish in a variety of metals, including pewter, gold leaf, aluminium, copper and brass.

He says: "I spent all of my childhood in streams, rivers and at the sea, so fish have always been a source of aesthetic beauty to me. Their ability to stay motionless effortlessly in a strong current is contrasted with their explosive speed of turn and strike. Their form is one of pure aerodynamics. Hard and glinting – the same attributes as metal – they have a superb sculptural form and beauty, including their skeletal structure. Metal is the ideal medium for them."



"My work hopefully conveys a beauty and an emotional response to something very private, a moment shared between man and nature. Good art is not just an imitation of nature, but offers an understanding of its creation."
www.sam-macdonald.co.uk



Trevor Leat takes traditional willow basket-making techniques and a keen understanding of form and translates them into depictions of animals, bending and taming the branches to create muscular sinew. He grows his own willow organically at his workshop in Dumfries and Galloway, harvesting it at the beginning of the year, loosely bundling and stacking it to season before manipulating it to bring his creatures to life. Pictured: *El Toro*
www.trevorleat.co.uk

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Clockwise from left: Deborah Phillips, Sonas Maclean, Lindsay Turk

Uganda-born, Borders-based artist **Chris Rose** specialises in ultra-realism. His depictions of wildlife have made him internationally recognised and a multiple award-winner and a book of his paintings, *In a Natural Light*, was chosen by The Guardian newspaper as the Natural History Book of the Year. He works mainly in acrylics 'en plein air', these field paintings becoming both finished works and studies for studio-based paintings.

He says: "I am passionate about wildlife and wild places and I take huge delight in observing birds. They are such incredible beings and often lead the most extraordinary and difficult lives. Watching them is a window to a different world."

The natural patterns and colours in the landscape – ripples in the sand, the rhythm of wind-blown clumps of grasses, patterns of reflections in a river – are often the starting point for a picture

rather than the wildlife itself.

He continues: "In my paintings I want people to see what I see and to be as excited by it as I am. I think that's why I paint in a realistic way. I hope that the viewer will recognise what they see in the work as something they too have witnessed, but have never really paid attention to before."

Woodhead has a particular interest in depicting water, exploring its myriad effects of translucence and reflectivity, whether a calm loch, the tumbling waters of a fast-moving river or the lumbering motions of the



sea. He says: "Water also presents a challenge to paint convincingly, as it is essentially a transparent and reflective medium. You can see reflections on the surface and see through it at the same time." Pictured: *Winter moorhen*, acrylic on board
www.chrisrose-artist.co.uk



The David Shepherd Wildlife Foundation's Wildlife Artist of the Year 2021 competition is now open for submissions. A selection of entries will be shown in an online selling exhibition with a portion of sales supporting wildlife and park protection, education, outreach and undercover investigation work. Pictured: *Umberto's Bison* (bronze) was an entry in the 2020 sculpture category.
www.davidshepherd.org

Best known for *Dreaming spires*, her life-size giraffe sculptures on Edinburgh's Leith Walk, **Helen Denerley** bends, twist and welds scrap metal into remarkably realistic creatures. The result of meticulous observation, skilled drawing and mastery of

metalworking, her forms are never whole. Instead she makes her subjects come alive using 'negative space' to create form where there is only air. Pictured: *Amur leopard* www.helendenerley.co.uk



Huh?

Talk about giving art a bad name.
(Names withheld to protect the guilty.)

Through drawing, painting, animation and three-dimensional making (the artist) articulates internal narratives as visual poems or associative ruminations, based on her own experience, memories and psychological projections.

Through methodologies synonymous with phenomenology, self-psychoanalysis and meteorology the artist evokes the object of a person's perception – phenomena.

Notions of accumulation, connection and context inform (the artist's) work.

(The artist) investigates the ontological constraints that furniture and, more widely, objects today pose.

(The artist's) works are installations of objects and videos which uses (sic) the language of the mass market in alternative syntax, questioning veiled acts of making and fleshing out the shape, role and agenda of a universal body.

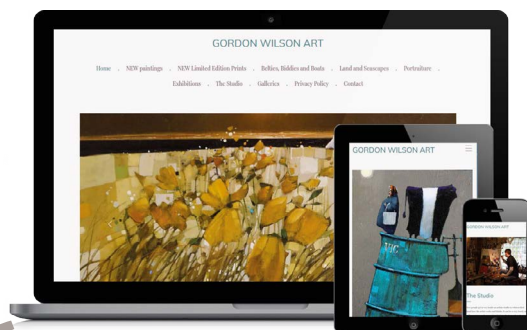
(The artist's) work is focused on exploring the idea that the contemporary culture of late capitalism is haunted by the lost futures of modernity and that the past notions of the 'future' have in some way failed, resulting in a disruption of time in an orderly sequence of past, present and future.

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Setting the scene

Bringing background painters to the foreground



A detail from head scenic artist Fiona Clark's backdrop for the Royal Lyceum Theatre's production of *Glory on Earth*, Linda McLean's play about Mary, Queen of Scots. Photo: Drew Farrell

Whether working for stage, film or TV, scenic artists are for the most part unsung heroes, happy for their work to remain literally in the background. Artmag spoke to some of them about a role in the creative industries that not many people know about.

Head scenic artist at Edinburgh's Royal Lyceum Theatre, **Fiona Clark** has a modest attitude to her work. "Basically," she says, "it's

painting and decorating."

She describes the hierarchy a scenic artist works under. "The director, designer and lighting designer are the Holy Trinity. You're there to support that. It's about managing expectations and making people happy. That's the hard bit. The actual painting work itself is a joy."

In describing the end result of her work, she repeats the credo of a former colleague: 'Nice from afar, but far from nice'. She explains: "That's all you need onstage a lot

of the time. It's in the background. Our job is helping to create a picture and helping the audience believe what the actors are doing. If people are sitting looking at the set, we're in big trouble. It's there to support the drama. I'm here to provide a service for somebody else."

One of Britain's busiest freelance scenic artists, **Alison Irwin** has racked up a lengthy list of credits such as the Edinburgh Fringe show *Meet Me At Dawn*, ▶▶▶

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SCENIC ARTISTS

the Traverse Theatre's production of *Grain in the Blood*, the Olivier award-winning *Five Guys Named Moe* and the BBC TV children's drama *Teacup Travels*.

She outlines one of the challenges facing traditional scenic artists: technology. "Painting cloth for the theatre is a lovely thing to do, but they are few and far between now, because it's a very expensive thing to do. A lot of companies get stuff printed now. You still get the occasional cloth, but it's a big investment for a theatre company in terms of the cost of the cloth and the materials and the time it takes, and you need a big space to do it in."

On the other hand she says: "Prints don't light as well, because you're not using high-pigmented paints designed to be used on theatre sets and react with the lighting. For example, with the Rosco* paints we use, a lighting designer will know how his gels (filters) affect the colours of the paint when it's lit. You have to consider that when you're painting. Not what it looks like in the workshop, but what it's going to look like onstage." *brand name

Scenic artists need a range of tools, such as trowels, rollers and sprayguns, not to

"Our job is helping to create a picture and helping the audience believe what the actors are doing."

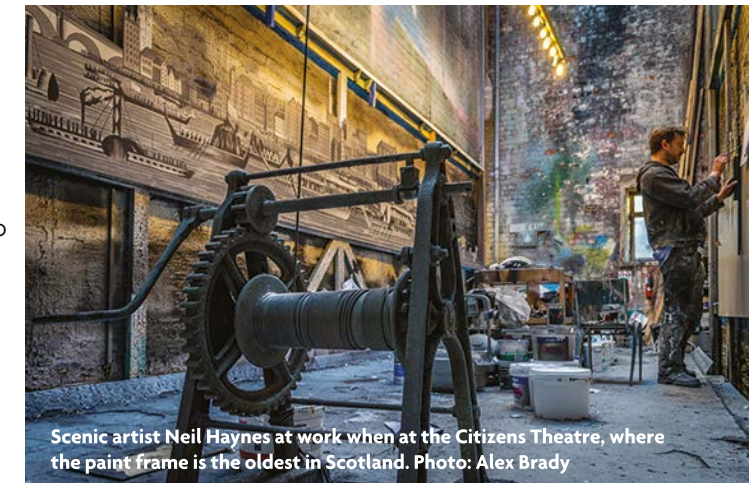
Scottish Opera's scenic artist **Neil Haynes** is shy about calling himself an artist. He says: "An artist is someone who comes up with an original idea, whereas a scenic artist's job is to interpret someone else's idea for the stage and make it real."

"It's absolutely fine being in the background. It's not necessarily about getting any recognition for it. It's not a piece of fine art on the wall. I think the general public will

mention a Personal Protection Equipment (PPE) kit, including gloves, masks, goggles and steel-capped shoes. Says Alison: "I'm like a tradesman. I have a bank of knowledge of what a material will do, so I will know what I need for a particular job. It's a bit of an alchemy. There's a lot of mark-making to bring life to something."

go to a show and not think about the work that's gone into the set and just accept it as being a piece of theatre."

Neil shares Alison Irwin's views on printed versus painted backdrops. "When a printed backdrop is onstage, it's not got any artistic input to it. You can always tell under stage lighting that it's just a printed cloth. There's no life to it. Whereas a painted cloth has the painter's hand, brushstroke, your particular technique of doing it. It's very



personal. You couldn't ever replace scenic art in the theatre."





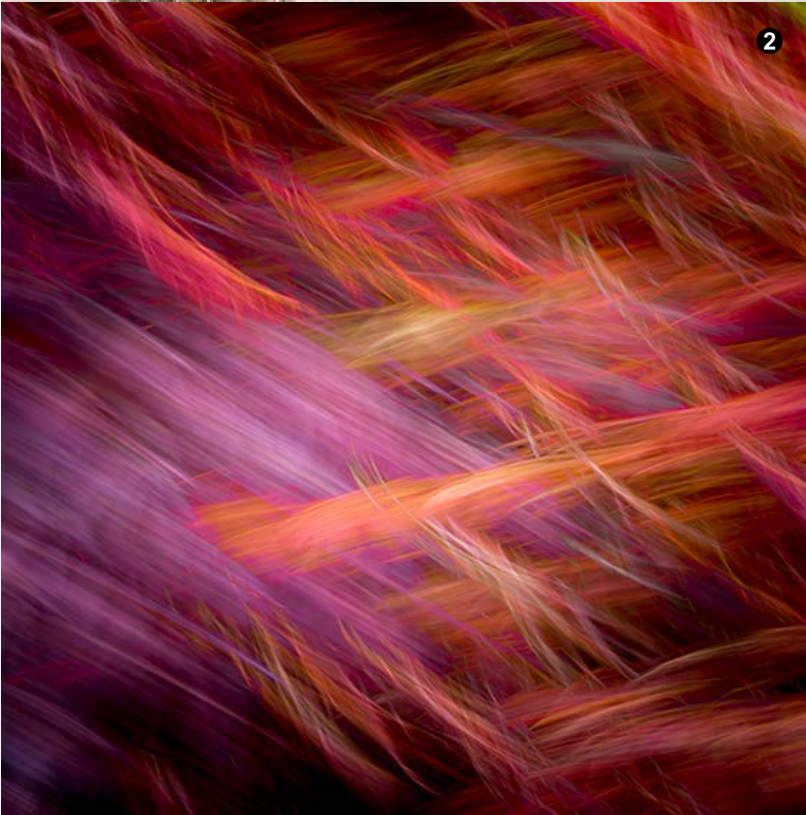
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The **International Garden Photographer of the Year** competition is run in association with the Royal Botanic Gardens in Kew. Here is a selection of previous entries to the Abstract Views category. www.igpoty.com

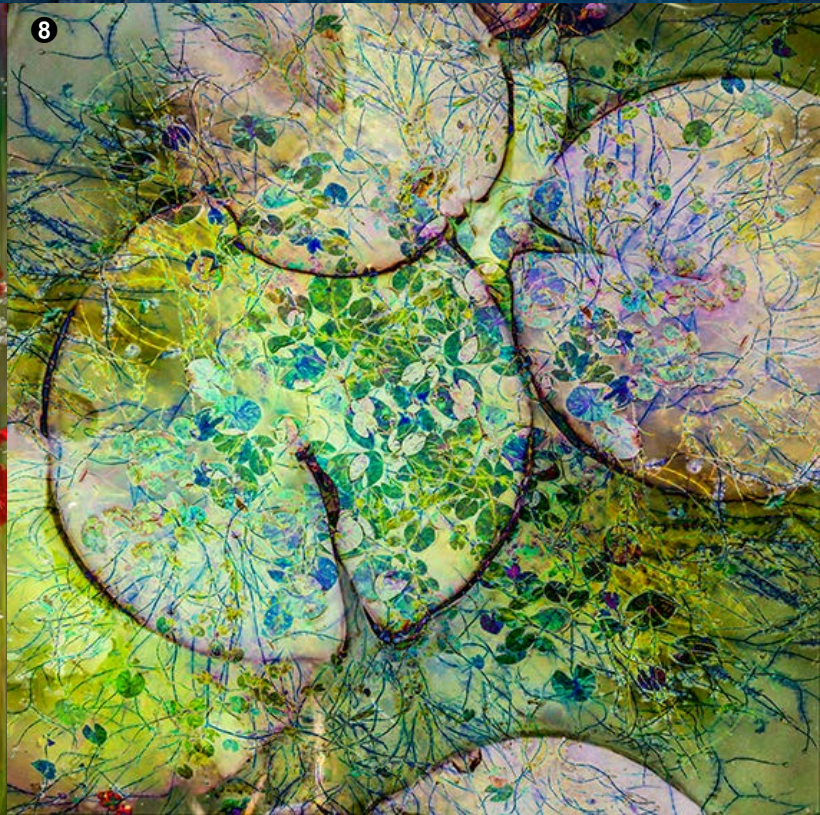
1. Giuseppe Satriani, *Lake of the Arboreal Swans*
2. Cathryn Baldock, *Azaleas*
3. Jocelyn Horsfall, *Crocsmia Abstraction*
4. Ron Tear, *Afterlife of Plants*
5. Greg Vivash, *Floral Dreams*
6. Annemarie Farley, *Tulip Abstract*
7. David Nicholas Davies, *Summer Evening*
8. Cathryn Baldock, *Lily Pads*

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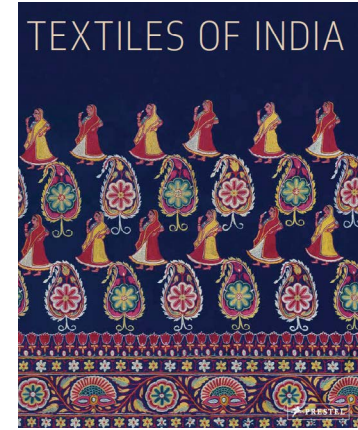
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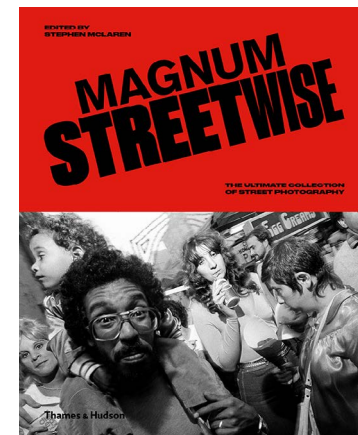
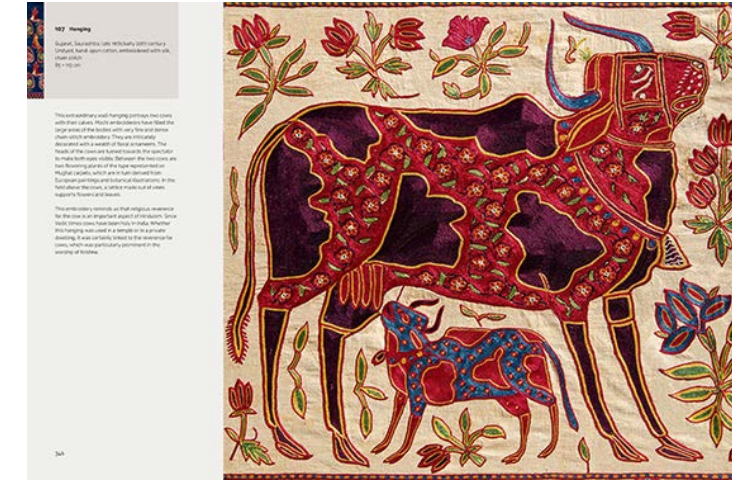
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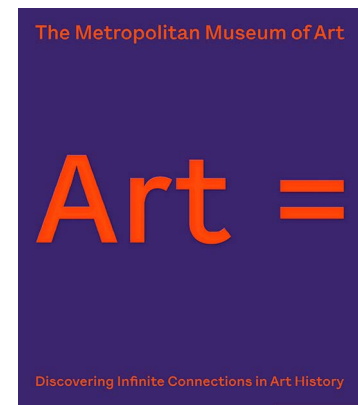
ART BOOKS



Textiles of India, by Helmut & Heidi Neumann, pub. Prestel This lavishly illustrated book takes the reader on a journey throughout the Indian sub-continent to explore the history and traditions of its textiles. Dating back to the fifth millennium BC, Indian textiles were made using a wide range of techniques and show an extraordinary level of artistry. Each section of the book focuses on a different region of India, examining not only distinct patterns and processes, but also the roles textiles have played in daily life, from household, dowry and devotional pieces to exquisite materials crafted for rich patrons.



Magnum Streetwise: The Ultimate Collection of Street Photography, ed. Stephen McLaren, pub. Thames & Hudson Founded in 1947 by legendary photographers such as Robert Capa and Henri Cartier-Bresson, Magnum is a collective of photo-journalists working on news-driven assignments. However, while documenting historic events such as the 1968 student insurrection in Paris or the “troubles” in Northern Ireland, they have also observed and captured the street’s capacity for creating micro-dramas which can produce arresting and mysterious images and elicit a range of emotions, from wit and compassion to intrigue and even awe.



Art =, by The Metropolitan Museum of Modern Art, pub. Phaidon Exploring 6,000 years of art through almost 900 works from the Met’s collection, this magnificent tome shows how artists from different eras and places have explored common themes and inspired one another. Flowers, for example, have been seen in art for millennia, from Tutankhamun and the Dutch Golden Age to Van Gogh’s studies and Georgia O’Keeffe’s close-ups. Accompanying the illustrations are 160 essays by the museum’s experts, leading you on your own personal tour through the world renowned collection.

