



art
mag

all the arts in
Scotland & beyond

22 January 2021

Issue 147

Pictured: Miss Bugs
(UK). *Die Old, Live Slow*
(silkscreen, aerosol & toy
cars float-cast in resin on
wood & aluminium) is one
of the many artworks on
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Exhibitions are online and in gallery when Government guidance allows.

An ongoing general exhibition at the **Flat Cat Gallery** in Lauder features work by both regular artists and newcomers to the gallery. The selection is always changing and includes oils, watercolours, mixed media, ceramics, wood and metalwork.

Pictured: Amanda Phillips, *Blackface Ewes, Soutra* After tutoring for over a decade at Edinburgh College of Art and Napier University in architecture, graphic design, product design and drawing, Amanda now paints full-time. An award-winner in both architecture and painting, she works mainly in acrylic, but also experiments in different media, often on the same painting. Focussing on landscape, she paints "the extraordinary in what may look an ordinary view".

www.flatcatgallery.co.uk



The annual **Small Paintings Exhibition** at Edinburgh's **Morningside Gallery** (from Jan 23, online Private View Fri Jan 22, 6:30pm) features over 300 unframed paintings no larger than 25x25cm and ranging in price from £100 to £500.

The gallery has made a film of the exhibition and will send out a link at 6:25pm on Friday with the password for the Private View access. All staff will be available by phone and email if you wish to make a purchase. An email with the details of any



The Morningside Gallery team of Adam Scott, Eileadh Swan (centre) & Sally Patrick

painting you would like to buy is enough to secure it and payment can be made on the night or later by BACS or over the phone. Delivery of small paintings within the UK is free of charge.

The gallery will donate 10 per cent of all small painting sales to Children 1st to support families and children who are facing financial hardship due to the pandemic. The gallery raised £1,000 for the charity from December sales.

www.morningsidegallery.co.uk



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An Tobar on the Isle of Mull is repeating two plays first presented last October as part of its Emergence season which were staged and filmed for a digital run (Jan 22-29). In *Strange Rocks* (pictured) by Oliver Emanuel two strangers recall their pasts and try to figure out what the future may hold, while *Undocumented* by Anita Vettesse is a hopeful love story about two people finding the strength to let go of the past and look to the future.

Both plays are performed by Ashley Smith (Scot Squad) and Simon Donaldson (Outlander and Scot Squad). Says Director Beth Morton: "Emergence is about the spaces in between a world we are familiar with and an unknown world of the future and our basic human need for one another."

www.comar.co.uk



Three watercolours by Graham Wands are among new work on Dundee's **Gallery Q** website. There are also ceramic pieces by Wayne Galloway, showing how his ongoing experiments with firings have brought a subtle, peachy pink effect to his feather and horsehair range, and elegantly shaped homeware with sleek glazes by Jaroslav Hrustalenko (pictured: Blue Funky Teapot).

www.galleryq.co.uk

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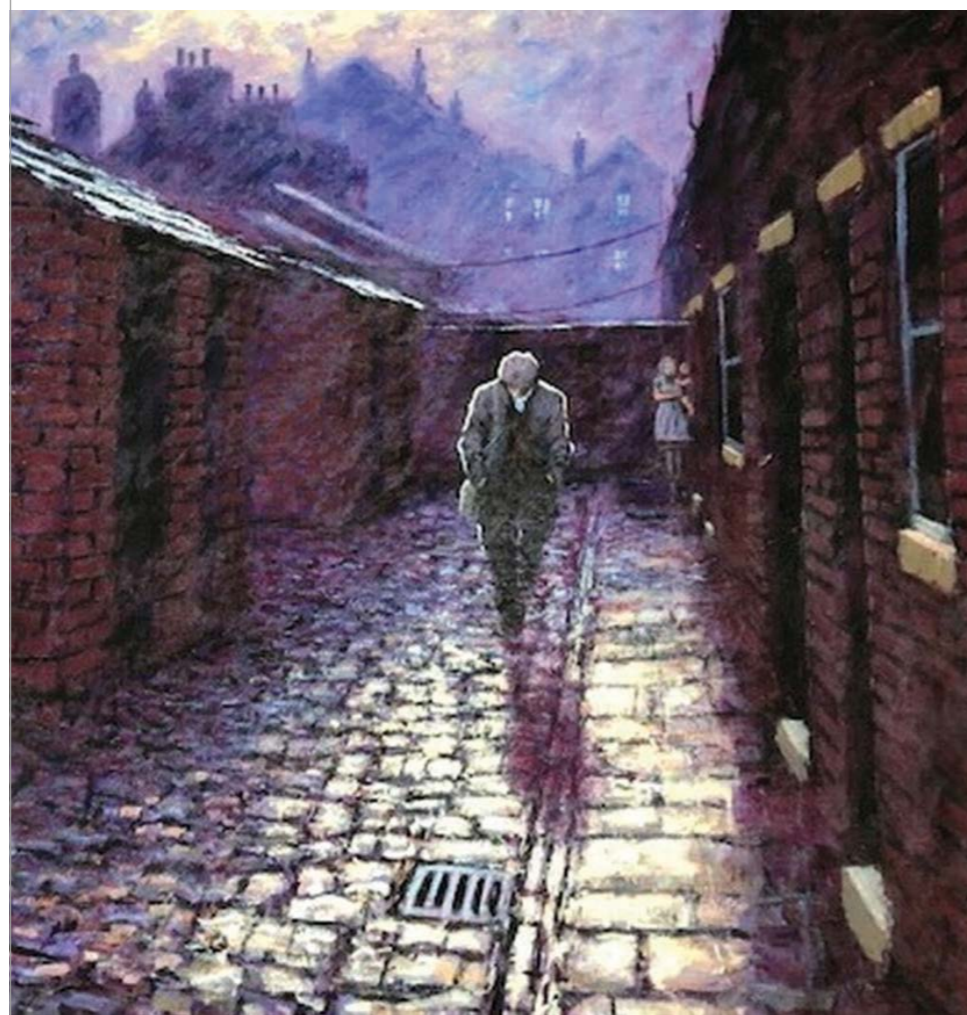
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Malcolm Appleby - Primrose Bangle

Limited edition print of the original painting 'Come Home Soon' by Alexander Millar

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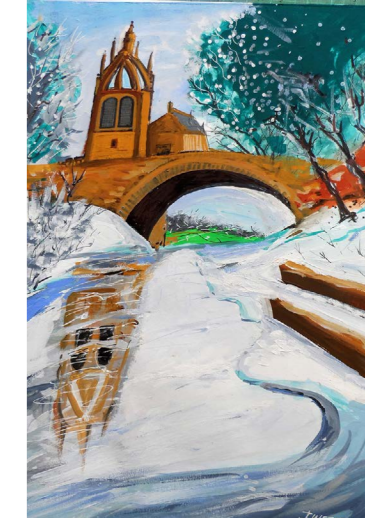
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ARTS NEWS

Following a national competition, works by a number of amateur and professional artists have been selected to feature in a new exhibit based on people's experiences of the Covid-19 lockdowns. **Reflections of a Nation** will show at the **Great Tapestry of Scotland** gallery and exhibition space, which is due to open in Galashiels later this year. Telling the story of Scotland from prehistory to the present day, the tapestry was the vision of the author Alexander McCall-Smith, who selected the winning submissions.

The competition winners are: Margot Montgomerie, an amateur artist from Galashiels who submitted an imagining of Arran from Prestwick seafront; Daisy Alderson, now aged 18, with a portrait of a senior respiratory staff nurse on the Covid-19 frontline at the Edinburgh Royal Infirmary (pictured); Chris Moody, a professional artist from Dumfries whose landscape of the view from her window, said McCall-Smith, "expresses the loneliness of these last months"; Heather Wilson, a professional artist and printmaker from

Edinburgh who submitted a range of wood engravings and small, editioned prints; and Ally Pritchard, now aged 9 from Tweedbank in the Scottish Borders, whose digital depiction of Shetland's Up Helly Aa festival captures a desire to return to Scotland's cultural events when restrictions allow.
www.liveborders.org.uk/gtos



The first (virtual) exhibition of the year at the **Harbour Arts Centre** in Irvine is John Wetten Brown's **Fishing Boats, Gable Ends and Highland Coos** (until Mar 1) featuring work on several themes: fishing villages and harbours of the East Neuk of Fife and the west coast, scenic places and sights and historic architecture in Glasgow's West End of Glasgow along with real and imagined subjects such as scenes in Burns' epic poem "Tam O' Shanter" and Highland cattle.
Pictured: *Winter Ice and Snow, River Kelvin*
www.thehac.co.uk

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ANATOMY OF A PAINTING



Analysing a Masterpiece

Lucy Whitaker is Senior Curator of Paintings at the Royal Collection Trust. Here she explains one of the most famous scenes in world art, Canaletto's *The Bacino di San Marco on Ascension Day*, c.1733-34.

We are looking at the most famous view of Venice on the day of the most important festival in the Venetian calendar – the 'Sposalizio del Mar', or Marriage of the Sea, held on Ascension Day to commemorate the Christian belief of the bodily ascension of Jesus into Heaven. Canaletto provides us with an exact record of the occasion, but – as always – transforms reality into a work of art.

THE VIEW

This was the first sight of Venice that visitors had of the city. From left to right are: the Zecca (Mint), the Library of St Mark, the famous Campanile and the Torre dell'Orologio (Clock Tower).

Two huge granite columns are surmounted by the symbols of Venice: a statue of the first patron saint of the city, San Teodoro (Saint Theodosius) and the winged lion of St Mark, forming a monumental 'gate' to the city for visitors approaching from the sea. (Ironically, today walking between the columns is the

Venetian equivalent of walking under a ladder – bad luck.)

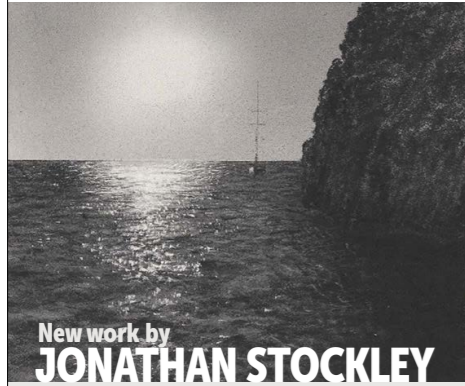
In front of the Basilica of San Marco are the Palazzo Ducale, the Prisons (Prigioni) and the Palazzo Dandolo (today the Hotel Danieli). This is the religious, administrative and political heart of Venice.

THE MARRIAGE OF THE SEA

The gilded Bucintoro, the ceremonial galley of the Doge, Venice's most senior elected official, was used once a year for the Marriage of the Sea festival. At the prow of the Bucintoro are the gold figure of justice, the ducal umbrella and the standards of the Republic. To the left is the Fusta, the Doge's galleon.

After AD 1000, Venice marked an important naval victory by a blessing of the sea on Ascension Day. In 1177 the Pope gave the Doge a gold ring and the right to marry the sea as a sign of his lordship over it. By 1267 the two ceremonies had been combined to symbolise Venetian domination over the Adriatic Sea. ▶▶▶

SOLO GALLERY



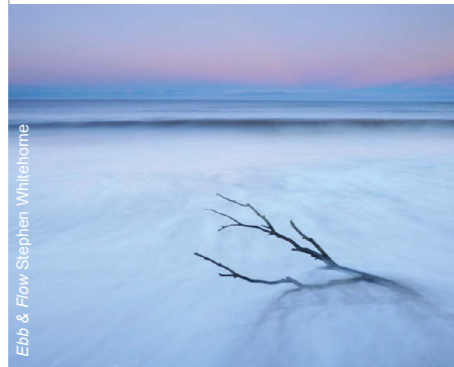
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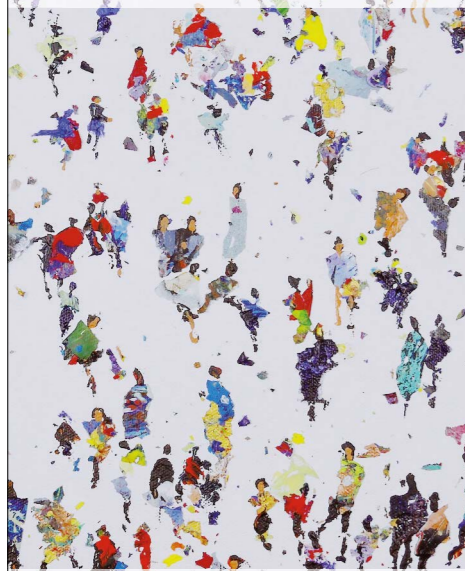
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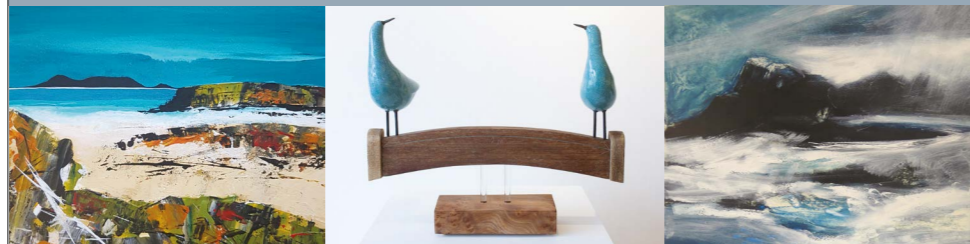
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THE CEREMONY

The day started with Mass sung in San Marco after which the Doge and his entourage of officials and foreign ambassadors embarked on the Bucintoro. It was rowed out onto the Lagoon, where the Doge dropped a ring into the sea with the words "We espouse thee, o sea, as a sign of true and perpetual dominion".

In the picture the Bucintoro has returned to San Marco after the ceremony, but the party is still on board. The High Admiral in red stands before the flagpole to give orders. Booths have been set under awnings on the Piazzetta as part of the Festa della Sensa, the 15-day festival celebrating the Ascension, which begins on this day.

THE SPECTACLE

In the 18th century Venice was a vital stop for travellers on the Grand Tour. They would flock to see this event. The Bucintoro was accompanied by gondolas filled with spectators, some in carnival masks. On the left a gondolier struggles to slow down to prevent a collision with another boat. People watch from every possible vantage point. At the top of the Campanile a man uses

ANATOMY OF A PAINTING

a telescope to get a better view. (Galileo, inventor of the telescope, also used it on the Campanile.)

COMPOSITION

Canaletto assisted his father as a painter of theatrical scenery, but soon turned to

Canaletto provides us with an exact record of the occasion, but – as always – transforms reality into a work of art.

painting light-filled views of Venice. His work became so famous that everyone's idea of Venice was then, and still is, based on his vision of the city. He recorded Venice so assiduously that at first sight his paintings can be dismissed as mere records of reality, whereas in fact in every painting he manipulates what he sees, rearranging and altering what he recorded and combining viewpoints.

MANIPULATING REALITY

The architectural setting has been altered for dramatic effect. The buildings in the distance

have been diminished and the Campanile shortened, while the Zecca and the Libreria on the left are enlarged. The Torre dell' Orologio has been moved to the left and the column with the lion of St Mark to the right, so that San Teodoro is silhouetted against the sky and more prominence is given to the Basilica. The Palazzo Ducale is reduced in width to accommodate the Prisons and the Palazzo Dandolo next door.

LIGHT

While meticulously planned and painted in great detail, the view is transformed by Canaletto's attention to the effect of the slight breeze, which flecks the waves and ruffles the hair of one of the passengers under the blue parasol. The reflected spring light illuminates this couple, while others, shaded by canopies, are in part-sunlight and part-shadow. The water is full of reflections and there are shadowy details of oars and posts below the waterline.

Image courtesy the Royal Collection Trust © Her Majesty Queen Elizabeth II

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Claude Monet, *Antibes, effet d'après-midi (Antibes, afternoon effect)*, 1888 © Museum of Fine Arts, Boston

Blue Heaven

Since the latter years of the 19th century the light, climate and lifestyle of the south of France have attracted some of the art world's legendary names and inspired them to create some of their best work.

As a result, there are now a dozen or so museums in the area dedicated to the work of individual artists who lived (and, in some cases, died) there as well as a clutch of galleries with world class collections.

Sometimes it seems that every town on the Riviera has its own art patron saint. There's Matisse and Chagall in Nice, Picasso

in Antibes, Bonnard in Le Cannet and Leger in Biot.

NICE

Nice is a bustling city with the Riviera's finest ocean-front boulevard, La Promenade des Anglais (named in honour of the vacationing English aristocracy who paid for its construction) and one of the best city views on the coast from La Colline du Chateau, or Castle Hill. (Take the elevator to the top and get set to go "Wow!" when the doors open to reveal the shimmering Mediterranean far below.) The city is second only to Paris for the most number of galleries and museums

The French Riviera has drawn countless artists over the years

in France.

Behind the trompe l'oeil facade of a 17th century villa, the **Matisse Museum** holds Henri Matisse's entire personal collection, which he bequeathed to the city. It includes his famous cut-outs, often of laurels, leaves and fruits, as well as paintings, prints, illustrated books, photographs, engravings, sketches, tapestries, ceramics, stained glass windows and all the bronze sculptures he ever made – in all, a visual history of the artist's work. www.musee-matisse-nice.org

The **Marc Chagall National Museum** is

housed in a modern building custom-built to display the largest public collection of the artist's works. At its heart is the Biblical Message cycle of 17 paintings illustrating Old Testament books. The artist himself decided the placement of the works on the walls.

Russian-born, Chagall created works in virtually every artistic medium, including paintings, book illustrations, stained glass, stage sets, ceramic, tapestries and prints. www.musees-nationaux-alpesmaritimes.fr/chagall/chagall

Located in a sumptuous 19th century building, the former residence of a Ukrainian princess, the **Fine Arts Museum** has a collection of paintings and sculptures spanning the 15th to the 20th century. Some of the rooms are among the largest of any museum on the French Riviera.

Along with the main attraction, a collection by the Fauvist Raoul Dufy, the French School is well represented by the likes of Degas, Boudin and Sisley, while Impressionist and post-Impressionist artists include Bonnard, Vuillard and Van Dongen. www.musee-beaux-arts-nice.org

The **Museum of Modern Art** (known by its French acronym, MAMAC) specialises in the main avant-garde art movements in France and the US since the mid-19th century.

Highlights include: a room dedicated to Yves Klein, the leading figure of the French New Realist movement; a collection of American Pop Art by artists such as



Roy Lichtenstein, Andy Warhol and Claes Oldenburg; and a large part of the French-American artist Niki de Saint Phalle's personal collection, including her rotund, larger than life figures, which she bequeathed to the city of Nice.

The building itself is a major landmark, with towers on all four corners linked by glassed-in walkways, leading visitors through the galleries on a circumference of the museum on each level. On the roof a series of arched bridges links viewing terraces with spectacular panoramas of the city. www.mamac-nice.org

ANTIBES

Fifteen kilometres or so along the coast from Nice, Antibes is the only fortified town on the French Riviera. Famous for its ramparts, it has been repeatedly depicted by painters over the years and you can see it through the eyes of artists such as Monet, Picasso and Boudin by following The Painters' Trail marked by illustrated lecterns standing on the very sites where the originals were painted.

Here the **Picasso Museum** perches over the Mediterranean. After spending the WWII years in Paris, Picasso moved to Antibes in 1946. Accepting an invitation from the city's mayor to use a room in a former chateau of the Grimaldi family (the rulers of Monaco), Picasso set to work painting on whatever materials were at hand in the austere, post-war years, including plywood, recycled sail canvas and concrete. Since the other museums dedicated to him – in Barcelona, Malaga and Paris – have no works made on these materials, the resulting collection is unique in the world.

Picasso subsequently donated the complete works from this period to the city of Antibes, and the chateau became the first national museum in France dedicated to a living artist. The works, which may only be shown here, are exhibited in rotation, so that almost the entire collection is shown over the course of a year.



Rooms in the Museum of Fine Arts in Nice are among the largest on the French Riviera.



Picasso painted *War and Peace* on the walls of the chapel in a former Renaissance priory in Vallauris.

As well as the Picasso works, there is a permanent collection by the Russian-born emigré Nicolas de Stael, known mainly for his abstract landscapes, as well as changing exhibitions of work from the main 20th and 21st century art movements. On the terrace overlooking the sea are sculptures by Miro and others. www.antibesjuanlespins.com (search 'Picasso')

VALLAURIS

A short distance inland the town of Vallauris is also closely associated with Picasso. Pottery first appeared there around 1500 and rapidly become its main activity. Picasso learned ceramic techniques in the Madoura workshop of Georges and Suzanne Ramié between 1948 to 1955. Breaking down the barriers between painting, sculpture and ceramics, he produced more than 4,000 works over the next 20 years and many of them are on display in the **Magnelli Museum** and the **Ceramics Museum**, both housed in a former Renaissance priory.

This is also home to the **Picasso War and Peace Museum**, named after the two remarkable murals which are permanently installed in the former chapel, turning it into a kind of 'peace temple'.

War and Peace was part of the 1950s movement rediscovering sacred art, when Matisse was finishing The Chapel of the Rosary in Vence and Chagall was working on his Biblical Message series in Nice. A far cry

from a busy gallery, it is difficult to sit in the quiet intimacy of the tiny museum, literally surrounded by a cry for peace from the master's soul, and remain unmoved.

In the marketplace in front of the museum stands the bronze statue *L'Homme au Mouton* (*Man with a sheep*, 1943), which Picasso gifted to the city of Vallauris, his first sculpture to be installed in a public place. www.vallaurisgolfjean-tourisme.fr

LE CANNET

Pierre Bonnard is perhaps best known as a founder member of a group of post-Impressionist avant-garde artists known as Les Nabis. ('Nabi' means 'prophet' in Hebrew and Arabic.) Spanning the 19th and 20th centuries, the movement set out to revitalise painting, paving the way for the development of abstract art.



The Picasso Museum in Antibes, Photo: J-L Andral

Occupying a former hotel in Le Cannet, the **Bonnard Museum** has a permanent collection of paintings, sculptures, drawings and photographs, with other pieces on loan from museums and private collections. A series of exhibitions explores different aspects of Bonnard's work.

Bonnard's compositions are typically sunlit interiors and gardens populated with friends and family members. He also painted self-portraits, landscapes, street scenes and still lifes, usually of flowers and fruit. Bonnard owned a small house in Le Cannet and died there in 1947. www.museebonnard.fr

While in Le Cannet seek out *The Lovers' Wall*, a Chagall-like mural by Raymond Peynet and Guy Ceppa depicting a newly wed couple flying over the Garden of Eden.

MOUGINS

With its medieval streets dotted with galleries and artist studios, Mougins has been home to Fernand Leger, Jean Cocteau, Man Ray and Pablo Picasso, who died there in 1973.

With some 700 works spanning 5,000 years, the **Museum of Classical Art** demonstrates how modern artists have been influenced by ancient art. This is shown by the juxtaposition of ancient and modern exhibits, such as a Roman Venus next to Salvador Dalí's surrealist *Venus de Milo*, a blue Venus cast by Yves Klein and Andy Warhol's *The Birth of Venus* or Egyptian tomb reliefs and a painted sarcophagus displayed alongside Alexander Calder's colourful pyramids and a sphinx by Jean Cocteau.

Other exhibits demonstrate how ancient monuments, coins, mosaics, paintings and sculptures are reflected in work by a virtual roll-call of modern greats, from Matisse, Dufy, Cézanne, Rodin, Cocteau, Hirst and Chagall to Modigliani, Giacometti, Toulouse-Lautrec, Moore and Braque. Outside two cast iron figures by Anthony Gormley stand guard over the road leading up to the village.

www.mouginsmusee.com



The Fernand Leger National Museum in Biot

BIOT

Unlike other artists who have museums dedicated to them on the French Riviera, Fernand Leger never actually lived in Biot, although he bought a villa there, but died soon afterwards. His wife Nadia decided to create a museum on the property and the **Fernand Leger National Museum** was inaugurated in 1960.

The vast murals in primary colours covering the outside walls demonstrate why Leger is considered a forerunner of Pop Art, while inside the spacious, white-walled

galleries make his works pop out. With almost 350 of the artist's original paintings, drawings, oils, stained glass windows and mosaics, it is the largest collection of Leger's works in the world. www.musees-nationaux-alpesmaritimes.fr/fleger

VENCE

In its walled Old Town, Vence has preserved amazing souvenirs of its rich history: Roman ruins, ramparts, watchtowers, the remains of the Bishop's Palace, the chateau of the Lords of Villeneuve, squares, fountains and the

treasures in its cathedral.

A long-time refuge for artists, Vence has been depicted by the likes of Soutine, Dubuffet and Dufy. In 1943 Henri Matisse left Nice to escape the bombing and lived in the villa Le Reve (*The Dream*) until 1949, painting some of his finest works there. The house can be visited and it is even possible to paint in one of the studios.

It was also in Vence that Matisse dedicated three years to the design of a masterpiece of sacred art, the *Chapelle du Rosaire*, which he created to honour ▶▶▶



Henry Matisse's *Chapelle du Rosaire* in Vence was the first building to be entirely designed by an artist.



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Joan Miro's *Labyrinth* at the Maeght Foundation near Saint-Paul de Vence features 250 mythological creations crafted in marble, concrete and metal.
Photo: Roland Michaud



ART & TRAVEL

Pierre Bonnard, *L'amandier (The almond tree)*
© Musée Bonnard

the Dominican sisters who treated him during an illness. Matisse worked on the plans for the building and all aspects of its decoration, including stained glass windows, ceramics and furniture – the first time an artist designed an entire building. Although not a religious person, he considered it his masterpiece. www.chapellematisse.com

SAINT-PAUL DE VENCE

Utrillo, Derain, Soutine, Signac, Modigliani and Matisse were all bewitched by the beauty of Saint-Paul as were other artists, writers and showbiz stars. Today the town is still an artists' mecca, albeit the many galleries have a ritzy, glitzy air about them.

On an overlooking hill the **Maeght Foundation** has hundreds of outdoor sculptures by the likes of Henry Moore, Alexander Calder, Jean Arp, Joan Miro and Alberto Giacometti. This private collection was a true collaboration, many of the artists working with the Maeght family (Aimé Maeght was a French art dealer, collector, and publisher) and the architect Josep Lluís Sert to create site-specific works for the museum building and grounds.

www.fondation-maeght.com

FURTHER INFO: www.cotedazurfrance.fr



Andy Warhol's *The birth of Venus*, (1984) is one of many modern works inspired by ancient art in the Museum of Classical Art in Mougins.



Niki de Saint Phalle's *La Toilette* (1978, paper maché & var. materials) is from the French-American artist's personal collection, which she bequeathed to the city of Nice. (Museum of Modern Art)

A visitor to the Marc Chagall National Museum in Nice admires a work from the Biblical Message cycle of paintings.





Working to commission and for exhibition, Brian Waugh of **Cobweb Stained Glass** in Glasgow designs and makes original works for windows, doors and skylights in homes, offices or churches as well as being expert in restoration, repair and installation. Pictured: Red Griffin www.cobwebstainedglass.com



Photo: Tina Sorensen

Tom Cooper combines function and style to create what he calls “usable sculpture” for a range of clients, including the Royal College of Surgeons, Dunfermline Abbey, Innis and Gunn brewery and Edinburgh’s Lord Provost. Pictured: Deco Flow office desk and chair in Scottish walnut with sycamore details www.tcfinefurniture.co.uk

Helensburgh-based **Caitlin Hegney** creates contemporary silver and wooden jewellery inspired by ancient patterns. She first sketches her designs before using hand-made tools to translate them into precious metals and onto wooden surfaces dyed from her own pigment recipes. www.caitlinhegney.co.uk



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Stuart Whatley of Skye-based **Edinbane Pottery** developed a passion for ceramics after the chance discovery of boulder clay when his father was digging a drainage ditch. Playing with it became a hobby then a business specialising in a variety of finishes and glazes on a wide range of homeware. www.edinbane-pottery.co.uk



Rachel Bower of **Woven Willow** makes contemporary basketry using ‘stake and strand’, a traditional technique believed to have been introduced by the Romans in which ‘stakes’ are pushed into a base to create a structure around which material (the ‘strand’) can be woven. www.wovenwillow.co.uk



This Bubble Bowl in recycled window glass by **Kate Henderson** is from a range of clear and coloured, kiln-textured bowls and dishes. Kate has also created the Summer Shadows, Shelter and Community series of framed, standing panels made of stained, sand-blasted, etched and layered glass. www.katehenderson.co.uk



ART CRUISES

All at sea

Viking Cruises has the largest private collection of Edward Munch artwork outside Oslo

Some luxury cruise ships are also floating art galleries

Some of the world's finest contemporary art galleries can be found in Amsterdam. Or Barcelona. Or Monte Carlo. Or Lisbon or Copenhagen or Tallinn or St. Petersburg or Hong Kong or Miami or... Wait, you ask, they're in all these places? Well, yes, if one of several luxury cruise ships happens to be in port.

Cruise lines are increasingly turning to art to boost their image with a particular kind of clientele and have amassed multi-million pound art collections which, if housed in a building with a 'Gallery' sign outside, would have art-lovers queuing around the block. The biggest cruise ship in the world, the 9,000-passenger Symphony of the Seas operated by Royal Caribbean, has over 13,000 works valued at some \$8 million.

A big advantage cruise passengers have over 'landlubbers' is that they are on board

for anything from a few days to a few months, so they have a far longer encounter with the works than in a conventional art gallery. (It is estimated that the average viewing time most artworks in museums and galleries get is a few meagre seconds.) Here are some other 'floating art galleries'.

Norwegian-owned **Viking Cruises** has the largest private collection of Edward Munch artwork outside Oslo, with 28 original pieces displayed on its ships. Through an exclusive relationship with Oslo's Munch Museum, Viking has also been granted the digital rights to the artist's entire collection. This forms the basis of Munch Moments, a daily audio-visual presentation on Munch's art and life for passengers to enjoy.

Guests can also download a free app for an on-board self-guided tour of each ship's collection. Art is also included in daily guest

lectures on a wide range of topics, while most shore excursions include visits to art galleries.

Viking has a number of cultural partners around the world where they sponsor exhibitions. These have included the British Museum (Edvard Munch: Love and Angst), the V&A (Ocean Liners: Speed & Style) and the Royal Academy of Arts (Picasso and Paper and Tracey Emin/Edvard Munch: The Loneliness of the Soul, which was curtailed due to the pandemic).

Viking also offers art-focussed itineraries such as The Waterways of the Tsars, which explores the Russian art scene from Moscow to St Petersburg, and The Viking Shores & Fjords, which takes in Skagen in Denmark, a place of inspiration for generations of artists, and Oslo, where through a partnership with the Munch Museum guests can enjoy Privileged Access experiences, including special admission to the private collection of Munch's printing plates and the museum's conservation department.

Introduced at the beginning of lockdown, Viking-TV includes art-related programmes,

such as behind the scenes peeks into the Munch Museum, the Royal Academy of Arts and the heritage Museum. Launching this year, the next ocean ship in the line, Viking Venus, will also feature its own collection of original artwork, including pieces by Munch.

Regent Seven Seas Cruises has a \$5 million art collection permanently displayed throughout the Seven Seas Splendor. Comprising some 300 pieces of 20th and 21st century art by over 200 artists, it includes works by Pablo Picasso and Joan Miro, whose *The Bullfighter Move* is displayed alongside Eduardo Arranz-Bravo's *Bull in...* the ship's steakhouse. The works were previously shown together in Barcelona's Sala Gaspar Gallery in 1969.

Founded in 1873 in Rotterdam (some of its earliest passengers were emigrants to the United States, and the original terminal is now the New York Hotel), the **Holland America Line** considers art an important component of its fleet and traditionally the ships have been filled with works ranging from museum-quality antiques to contemporary pieces by both recognised and emerging artists.

ART CRUISES

Sister ships the MS Koningsdam and the MS Nieuw Statendam both have collections based on themes of music and performance in a variety of media. With works by artists from over two dozen nationalities, the collections were each valued at around \$4 million when first acquired, with prices

Cruise lines are increasingly turning to art to boost their image

ranging from £500 to over £600,000. Some of the larger works were completed on-site by the artists.

The Koningsdam collection in particular features artists in the early stages of their career (it is estimated that, by value, 90 per cent of all art sold globally is by emerging artists) and together the artworks weigh over 20 tons.

The centrepiece installation on both ships is *Harps*, a three-storey, 7.5-ton stainless steel sculpture with giant spokes

blending art, architecture and engineering. Soaring above passengers' heads in the ships' Atriums, it is designed to emulate the feeling of being inside and surrounded by a giant musical instrument, with the perspectives changing as guests move around and through it. On the Nieuw Statendam the atrium is capped by a skylight which acts as a backdrop for high definition projections changing from wispy cirrus clouds floating in an azure sky to light playing on water to starlit constellations in a night sky.

As with all the on-board installations, key factors had to be taken into consideration, such as the ship's vibrations (which can loosen screws), its movement in the water



Joan Miro's *The Bullfighter Move* is displayed on the Seven Seas Splendor.

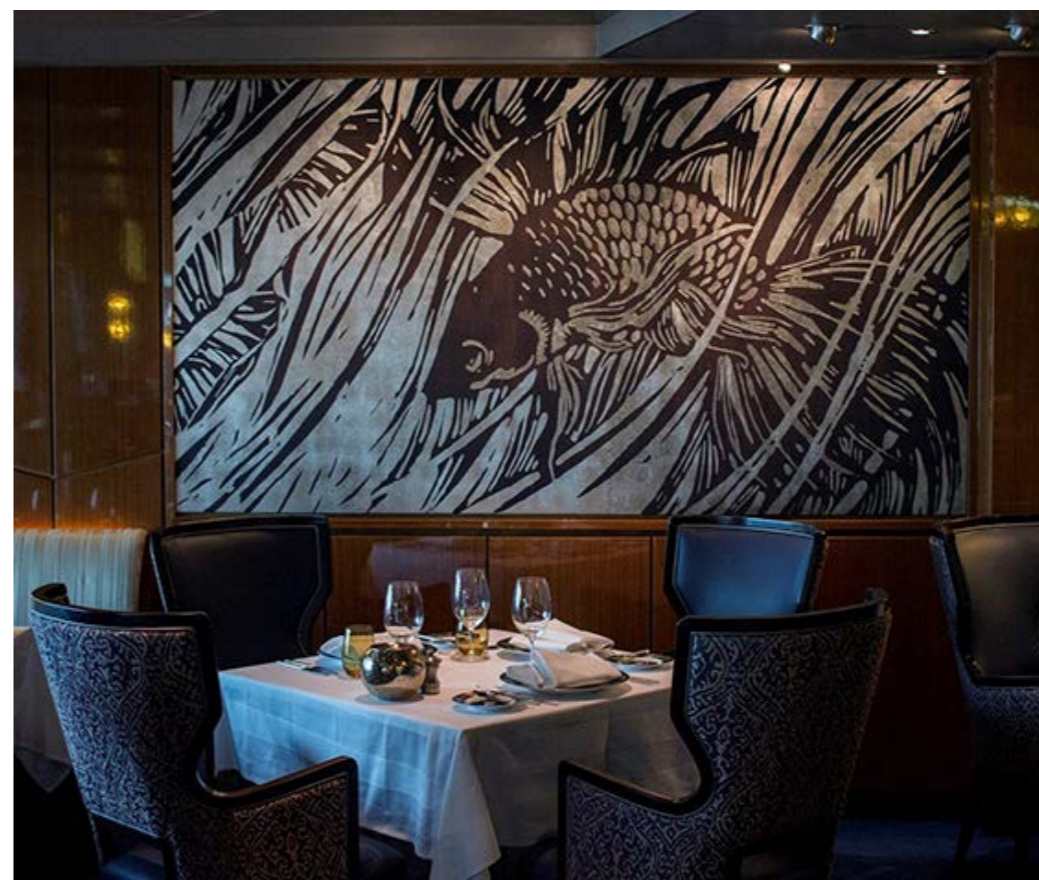
and 'hull bending', a characteristic which allows a vessel to cope with stresses on the structure.

The ships' multi-level stair towers are treated as galleries, which passengers can browse as they go from deck to deck. Those who choose to take the lift can tell which deck they are on by the art they see when the doors open.

A new ship arriving later this year, the MS Rotterdam, will also have art on board.

The small scale Italian cruise line **Silversea Cruises** has a fleet of nine ships. One of them, the Silver Shadow, has a museum-quality collection curated by the art collector and dealer Michael Judge, which includes works by Dali, Picasso, ▶▶▶

This work by the German-born, New York-based Sandra Spannan hangs in a restaurant on the Holland America Line's Nieuw Statendam. Photo: Alessandro Passerini





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The Newcastle-born graffiti artist Carl Hush has created three installations for the Scenic Eclipse.

Chagall, Miro, Modigliani and others. Judge himself leads art tours on selected cruises.

A sister ship, the Silver Muse, features an Arts Cafe with an eclectic display of art, as have the refurbished Silver Spirit and the fleet's newest addition, the Silver Moon. You may also find a library of large "coffee table" art books to browse through on a leisurely day at sea.

Operated by **Scenic Luxury Cruises & Tours**, the Scenic Eclipse features three custom installations by the Newcastle-born graffiti artist Carl Hush, who draws inspiration from graphic novels, animation and street art. In a style described as 'urban abstract Pop', his central focus is the female form, from the geisha to anime manga.

The newest flagship of **P&O Cruises**, the Iona will showcase over 4,600 works in

what will be the world's largest floating art collection. Taking inspiration from the sea and nature, the multi-million pound collection by mainly British artists will include paintings, photography, mixed media, reliefs, glasswork, sculpture and textiles.

Featured artists include: Sebastian Chaumeton, who has been commissioned to produce computer-generated wall panel designs; painter Johnny Morant, whose large scale works of flora and fauna from the Mediterranean region are designed to 'bring the outside in'; and Natalie Muir, who has created a series of hypnotic disks finished by mostly using a blow torch rather than a paint brush.

Artmag writer and cruise industry expert Vivien Devlin contributed to this article.

Natalie Muir has been commissioned to create 400 circular pieces of art for the three main staircases on the new P&O Cruises flagship Iona.



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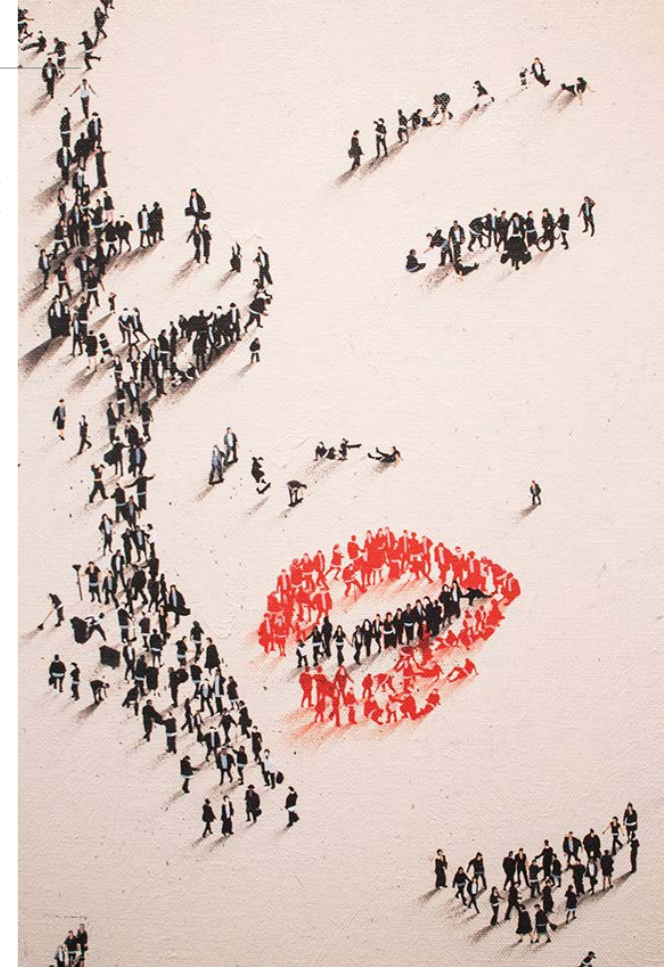
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Craig Alan (USA), *Looking Over Shoulder* (detail, mixed media), one of the many artworks on Holland America Line's MS Koningsdam

Holland America Line's Nieuw Statendam



Look out for Part 2 of our Art Cruises feature in the Friday February 5 digital issue of Artmag.



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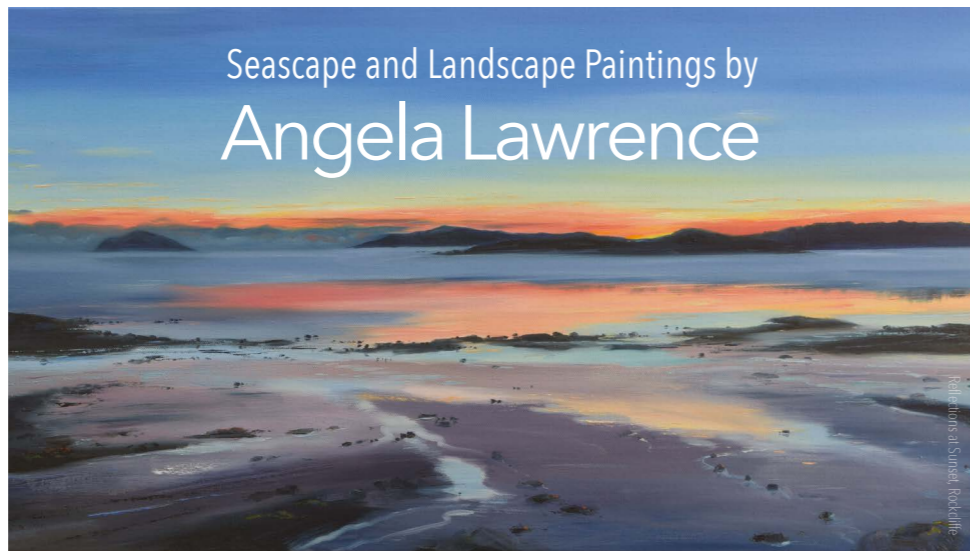
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Seascape and Landscape Paintings by Angela Lawrence



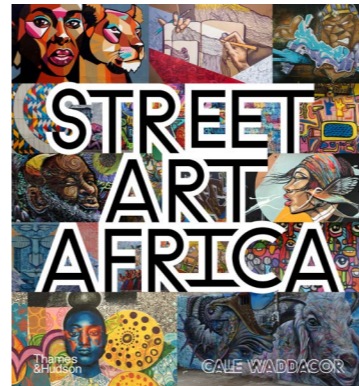
Clience Studio

Highlands, Islands, Galloway and Cumbria feature at this artist's studio and gallery.

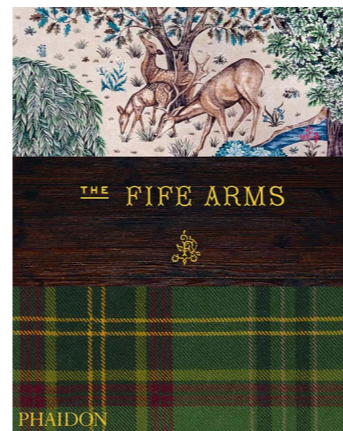
Angela works in a variety of sizes and also presents a wide selection of signed archival prints as well as art gifts and calendars from her Galloway painting.

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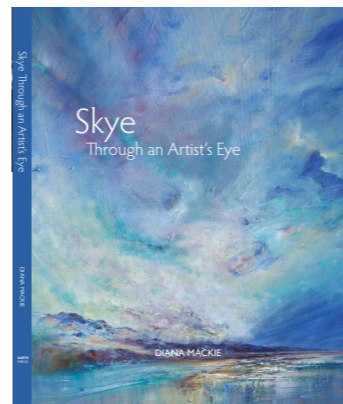
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Street Art Africa, by Cale Waddacor, pub. Thames & Hudson This visually rich survey, the first of its kind, showcases recent work by over 200 artists and details the continent's major street art projects, collectives and festivals. Taking readers on an introductory tour of the cultural influences and idiosyncrasies of individual street art scenes from Kenya, Morocco, Senegal and South Africa to Tunisia, Angola and Egypt, the fully illustrated book elaborates on styles, processes and contemporary visual cultures and puts the explosion of street art in Africa into a social and cultural context.



The Fife Arms, text by Dominic Bradbury, photography by Sim Canetty-Clarke & Ben Addy, pub. Phaidon The Swiss husband and wife superstar gallery owners Manuela and Iwan Wirth have transformed an inn near Braemar in Aberdeenshire into one of the world's most enchanting hotels, decorating and appointing it in exquisite detail with bespoke wallpaper and soft furnishings, custom-made furniture and specially commissioned art and crafts along with works by Lucian Freud, Louise Bourgeois, Pablo Picasso and others. This lavishly illustrated guided tour is the next best thing to staying there.



Skye Through an Artist's Eye, by Diana Mackie, pub. Luath Press Skye-based artist Diana Mackie tells of her love affair with the island in words and dramatic oil paintings in response to the weather's ever-changing moods by both day and night. Painting skies, waterfalls, woodland, shorelines and moonscapes, she captures rays of sun penetrating through a storm cloud, isolated moonlit paths and spume rising from a turbulent sea. She also recounts the story of the series of moon paintings she created in memory of those who took part in the perilous Arctic Convoys during WWII.

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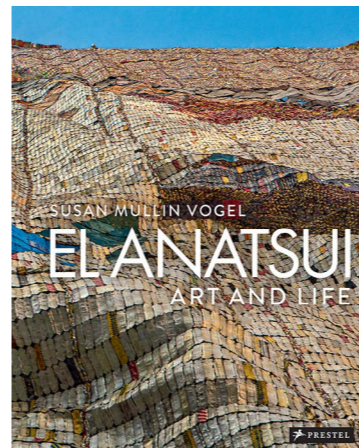
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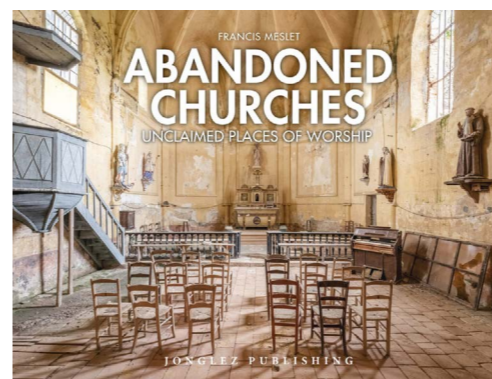
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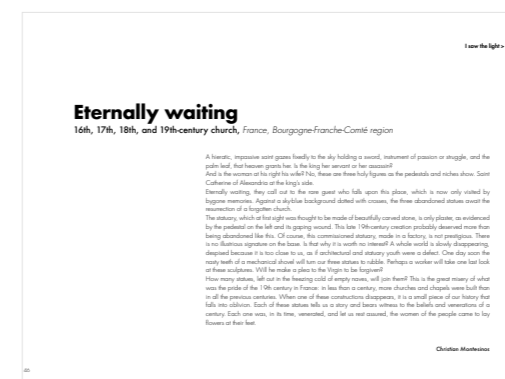
ART BOOKS



El Anatsui: Art And Life, by Susan Mullin Vogel, pub. Prestel Born in Ghana and based in Nigeria, El Anatsui is best known for his remarkable tapestries made from thousands of bottle tops sourced from alcohol recycling stations and sewn together with copper wire. The resulting metallic, cloth-like wall sculptures are in the permanent collections of many of the world's great museums. Accompanied by 180 images, the book traces El Anatsui's exploration of media leading to his bottle top art form, his two decades of art-making and and his desire to express Africa's history.



Abandoned Churches, by Francis Meslet, pub. Jonglez Publishing Francis Meslet travels the world in search of places which have fallen into disuse. For this book he photographed places of worship across



Europe, from a crypt in the Italian mountains to a tomb in a former convent in Portugal. Where once Latin prayers were recited in a German church or a children's choir filled a French Catholic college, there is now silence



interrupted only by an occasional gust of wind whistling through broken stained glass or the rhythmic drip of water leaking through a dilapidated roof.



A Year in the Art World: An Insider's View, by Matthew Israel, pub. Thames & Hudson This tell all book by a curator and art historian takes the reader on a worldwide journey through a notional calendar year in the fast lane of art, a world long perceived as closed and obscure, to uncover the working lives of artists, curators, gallerists, institutions, auction houses, art advisors and critics and find out what they actually do. Along the way Israel explores what drives an interest in working with art, how artworks acquire value and how technology has transformed the art world.



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(Names withheld to protect the guilty.)

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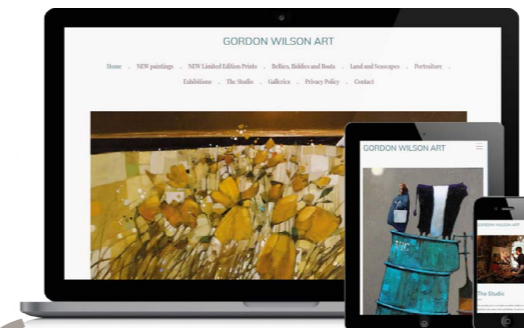
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- 1 Cambridge Gulf and Estuary, Western Australia
- 2 Detroit, Michigan, USA
- 3 Lake Eyre, South Australia
- 4 Betsiboka River, Madagascar
- 5 Mount Taranaki, Egmont National Park, New Zealand
- 6 The Arkansas river running through the Holla Bend National Wildlife Refuge, USA
- 7 Ugab River, Namibia
- 8 Syrian Desert



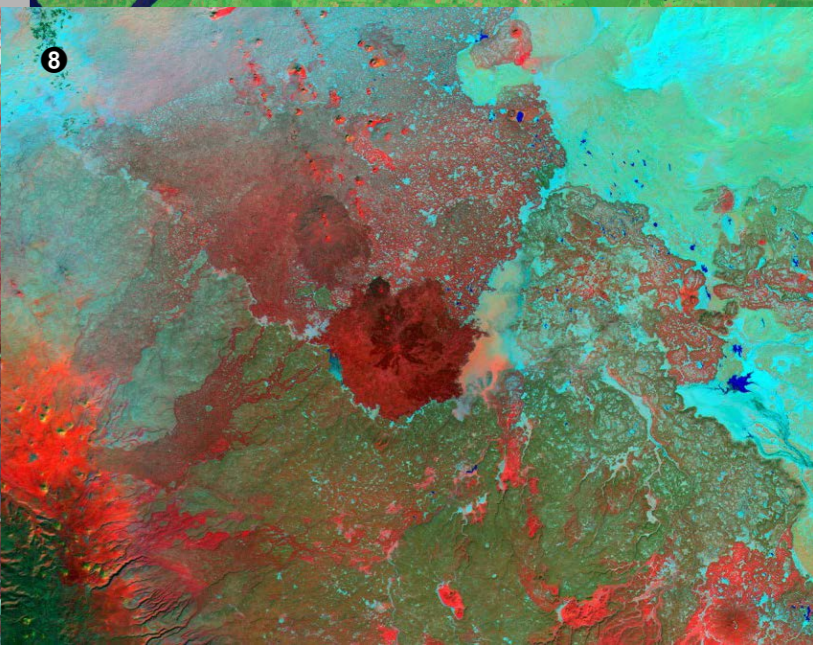
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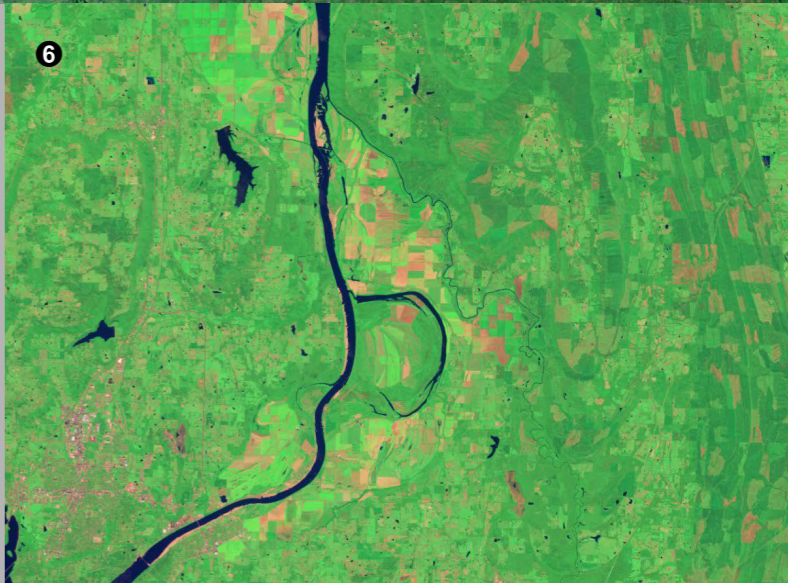
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