



5 March 2021

Issue 153



'Lay me a green sod under my head
And another at my feet;
And lay my bent bow by my side,
Which was my music sweet;
And make my grave of gravel and
Which is most right and meet.

The summer of autumn had been so wet
That in winter the corn was growing yet;

She has taken her two little babes,
Kiss'd them baith cheek and chin;
Fair ye wee, my ain two babes,
For I'll never see you again.

'Of your tongue of your weeping,' says he,
Will you now let me be;
Will you now let me be;
Will you now let me be;

and I'll forgive your sin,
My daughter! - Oh my daughter!

Pictured: Liz Kemp, *Lay me a green sod*, from the current exhibition at the Goldfinch Gallery in Comrie, Perthshire. See ARTS NEWS.

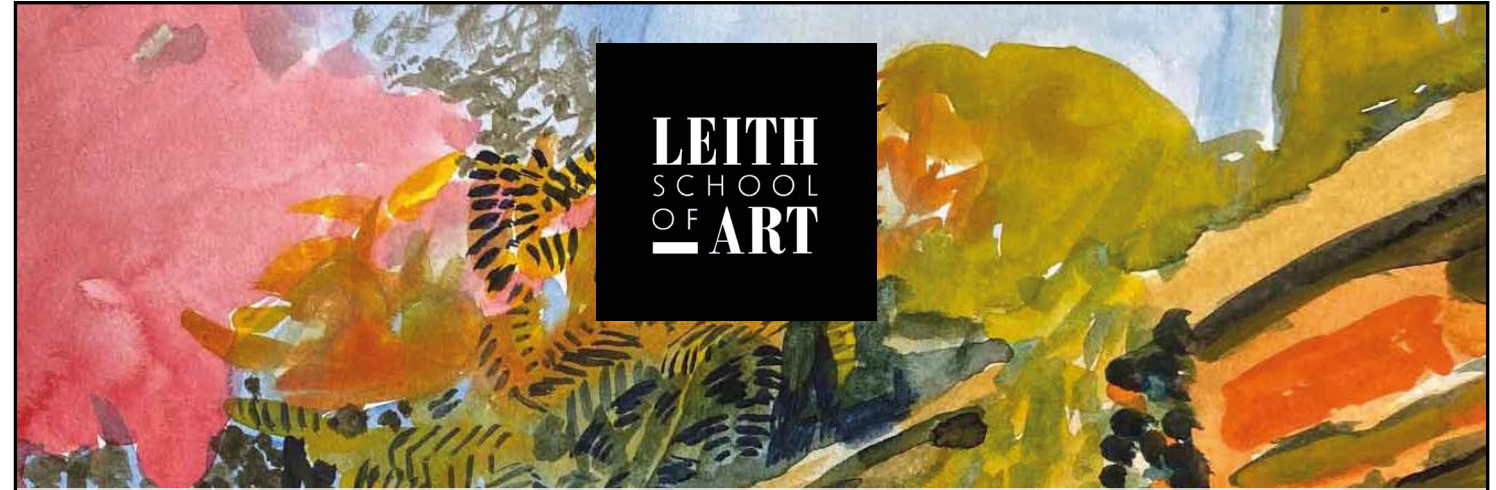
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Cuban Mist George Donald

ARTS NEWS

A Vincent Van Gogh painting from his time in Paris is to be auctioned off by Sotheby's after spending more than 100 years behind closed doors. *A Street Scene In Montmartre* has been owned by a French family ever since it came off the artist's easel in 1887. Sotheby's estimates it could fetch up to €8m (£6.9m) when it is sold on March 25.

Van Gogh expert Martin Bailey told BBC News: "It is a transitional work between Van Gogh's Dutch years, when he painted in dark, earthy colours, and the exuberant works that he did in Provence. It was in Paris that he discovered the Impressionists, and this led him to explore colour."

The painting is one of a series of works Van Gogh created while lodging with his brother Theo a short distance from the street depicted in it. It shows Montmartre when it was still a rural area to the north of Paris.



Blandine Anderson: *Shoreline* at **Castle Gallery** in Inverness (Mar 6-27) features ceramic sculptures and paintings inspired by the wildlife inhabitants on the margins of sea lochs and island shores and memories of places visited on the west coast of Scotland. The artist's distinctive style relies on her drawing skills and interest in mark-making, layering and texture, while 'line' in the exhibition title may suggest the drawn line. Some pieces have personal touches with hidden motifs which recall childhood memories, friends and experiences known only to the artist, leaving the meaning open. www.castlegallery.co.uk



Featured artist in the mixed online exhibition at **Gallery Q** in Dundee (until Mar 20) is recent Duncan of Jordanstone College of Art & Design graduate Erraid Gaskell, who paints landscapes in a modern abstract expressionist style. Inspired by folklore and the world of faerie, she says: "My art is my imagination coloured in on canvas. My mind's eye gazes through my dreams, feelings and memories to what I observe and leads me to paint as I do." Pictured: *Hilltop Croft*, mixed media

Also featured are works by Liz Myhill RSW, Margaret Evans, Gillian Westland, Morag Muir RSW, George Gilbert RSW, Helga Chart RSW RWS, Elizabeth Haines and Kate Henderson. www.galleryq.co.uk



The *Spring Exhibition* at **Fidra Fine Art** in Gullane is now online (until May 23), with a variety of subjects and styles by existing gallery artists and introducing a couple of new faces. There are also ten new pieces by George Birrell.

Pictured: Leonie MacMillan, *Contemplating the Void*, ceramic stoneware with photographic decals. This sculpture shows a figure standing on a shrunken planet contemplating the void, while images of whales look up at him. It is about the threat of mass extinctions and the need for humans to take urgent action.

www.fidrafineart.co.uk



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Marking the start of their 2021 exhibition programme, **New Beginnings**

at the **Whitehouse Gallery** in Kirkcudbright (Mar 6-Apr 24) features an uplifting mix of paintings, collage, ceramics, textiles and sculpture.

The gallery is showcasing a number of favourites, including still lifes and botanical studies by Jane Blair, Jemma Derbyshire and Jennie Ashmore, landscapes by Fiona Millar, Morag Lloyds and Sara Bor and new work by Moy Mackay, who 'paints' with Merino wool fibres.

Newcomers include biro specialist Nicola Ross, Karen Taylor with copper sculpture, Michelle Lowe with ceramic tableware

and Therese Johnson with hand-made silk scarves. Pictured: Karen Stamper, *Hooray all boats* www.whitehousegallery.co.uk



Victoria & Albert: Our Lives in Watercolour at **The Queen's Gallery**, Palace of Holyroodhouse in Edinburgh (Mar 5-Sep 5) reflects the couple's passionate patronage of watercolour painting. From a collection of thousands of works, 80 will be on display, some for the first time in Scotland and including several by Scottish artists.

The Scottish scenes include a depiction by William Leighton Leitch of the royal yacht sailing into Granton Pier in 1842,



Edinburgh with a distant view of the Palace of Holyroodhouse (1862, pictured) by Dunfermline-born Waller Hugh Paton and an Edinburgh scene by Glaswegian artist William Simpson showing Victoria at the unveiling of the memorial to Albert in Edinburgh's Charlotte Square in 1876.

Victoria herself was a talented amateur watercolourist, tutored by William Leighton Leitch, one of the most celebrated Scottish landscape painters of the 19th century.

The Summer School programme at Edinburgh's **Leith School of Art** (Jul 12-Aug 20) is now available to book online. Courses include painting (oil and watercolour), drawing, printmaking, mixed media, jewellery-making, collage and mark-making as well as Portfolio Preparation and Young Artists courses. Book before March 31 to receive an early booking discount of £25 off each course.

www.LeithSchoolofArt.co.uk



Scottish women artists feature prominently in the next live online auction at Edinburgh's **Lyon & Turnbull**. **Paintings and Works on Paper** (Wed Mar 10) includes works by Jeanette Lassen (pictured: *Still Life With Birds*, Lot 2, est. £300-500), Marion Drummond, Shona Barr, Victoria Crowe, Ann Oram RSW, Pam Carter, Sylvia von Hartmann RSW, Liz Knox, Kate Wylie, Joyce Gunn Cairns, Irene Halliday RSW and many more



Their male counterparts include Alexander Goudie, John Houston RSA RSW SSA, Andrew Geddes, Robert Colquhoun, Sir Robert Philipson, John Bellany, Jack Knox, Paul Furneaux, Hugh Munro and a host of others. www.lyonandturnbull.com

Emerge at **An Talla Solais Gallery** in Ullapool (Mar 6-Apr 3) is this year's exhibition of work by students who have attended the Portfolio Course at Bridge House Art. The course has been attracting students from all over Scotland and further afield for 25 years, many of whom have gone on to become fully fledged artists. The title of the exhibition reflects both the students' emergence as artists as well as society's emergence from a difficult time.



Based in Ullapool, Bridge House Art is a non-residential school offering a summer programme of weekly courses and weekend courses as well as the four-month Portfolio course in winter, which is unique to the west coast of Scotland. Pictured: Penny Wemyss, *Winter morning, Ullapool* www.antallasolais.org www.bridgehouseart.co.uk

At the Beginning of a New World (Series) at the **Goldfinch Gallery** in Comrie, Perthshire (Mar 5-Apr 16) features a new collection by Liz Kemp, who explores the relationship between nature and the modern world with collage-based works which include acrylics, inks, pastel crayon and gold leaf.

The paintings in the exhibition are an interpretation of the disruption caused by the pandemic and a sense of impending menace arising from a neglected



Throughout the month of March the **Royal Scottish National Orchestra** (RSNO) is presenting four weeks' of free content featuring four Principal musicians. **RSNO Principals Month** will focus each week on a different instrument and Principal player. Every Monday features a beginner instrument guide video, followed by an In Conversation With video every Wednesday and concluding on the Friday with a pre-recorded concerto performance. All videos will be available for free on the RSNO

Glasgow's **Gallery of Modern Art** (GoMA) turns 25 this year. Housed in a neoclassical building in Royal Exchange Square (built in 1778 as the townhouse of a tobacco merchant who made his fortune through the slave trade), the gallery met with a mixed public reaction when it first opened, as seen in a BBC documentary produced at the time which is now shown in



YouTube channel.

Performance dates are: Flute with Katherine Bryan (Fri Mar 5, Mozart Flute Concerto No.1 in G Major), Oboe with Adrian Wilson (Fri Mar 12, Mozart Oboe Concerto), Bassoon with David Hubbard (Fri Mar 19, Mozart Bassoon Concerto) and Trumpet with Christopher Hart (Fri Mar 26, Haydn Trumpet Concerto). Pictured l. to r.: Adrian Wilson, Katherine Bryan, David Hubbard, Christopher Hart www.rsno.org.uk

the gallery. GoMA has since staged over 200 exhibitions by artists from all over the world and now attracts up to 600,000 visitors a year. Some of the earliest purchases include works by Jo Spence, Bruce Lacey, Bridget Riley and Niki de Saint Phalle which are now recognised as key acquisitions for Glasgow Museums. www.glasgowlife.org.uk

relationship between humans and the natural world.

Kemp initially trained as a sculptor at Edinburgh College of Art, then studied Fine Art at the University of Edinburgh with a particular interest in Renaissance artists of the 14th and 15th centuries. As well as collage paintings, she works with found images and recycled materials to make sculptural paper bowls and wearable art brooches. Pictured: *Magpie*

www.goldfinchgallery.co.uk





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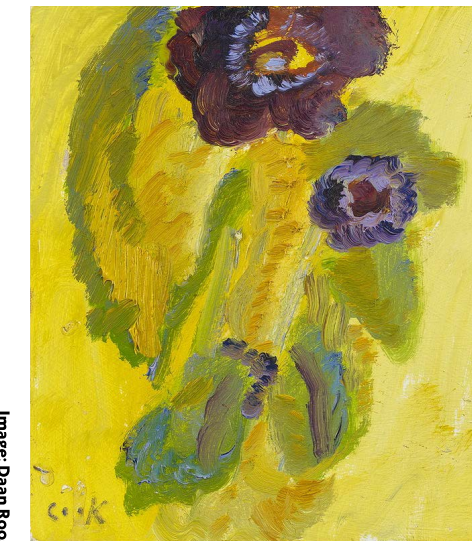
A new online exhibition spotlights the work of five leading contemporary artists selected from their residencies at **Edinburgh Printmakers**. **Choose to Challenge** (Mar 5-Apr 11) features new prints by Maya Hollis and Jenny Pope and the first opportunity to see works created in Scotland by Norwegian artist Kristin Nordhøy along with works by Ruth Ewan and Moyna Flanigan (pictured: *Belladonna*). Prices start at £120 and all the works featured can be paid for in interest-free monthly instalments as part of the Own Art scheme. Choose to Challenge is part of International Women's Day 2021

celebrations. Although great progress has been made in recent years in championing women and other minority groups in the art world, today less than 14 per cent of living artists represented by galleries in Europe and North America are women, while only four per cent of art sales at auction between 2008 and 2019 accounted for work made by women.

Edinburgh Printmakers publish original fine art prints in limited editions, each one signed by the artist. Their archives are currently home to over 4,000 prints. www.edinburghprintmakers.co.uk



The Dutch technology company **Studio Roosegaarde** has launched the world's first Urban Sun based on research finding that far-UVC light can reduce the presence of viruses by up to 99.9 per cent without the harmful effects of traditional UV light. Located next to Rotterdam's iconic Erasmus Bridge, the first urban sun shines a large circle of light onto a public space made safe for human gatherings. It is hoped that the technology will aid the return of cultural gatherings and sporting events.



Spring is in the air at **The Scottish Gallery** in Edinburgh with **Earth Shaker**, the fourth solo exhibition by David Cook, whose vibrant oil paintings of his wild, seaside garden between his Aberdeenshire cottage and the rocky coast depict a fertile acre thrumming with life, as flowers and long grasses grow untamed, threatening to engulf his studio. Pictured: *Flower Study III*

Also showing are scenes of city life in Scotland by Michael McVeigh, a new collection in fine parian porcelain by Lara Scobie and a new jewellery collection by Shelby Fitzpatrick made from laser-cut plastic and based on emerald cut shapes and facets. **Until Mar 27**, www.scottish-gallery.co.uk



Image: Daan Roosegaarde

Studio Roosegaarde has won numerous international design awards for projects such as the Van Gogh Park, a light-emitting bicycle path which charges during the day and glows at night. Made of thousands of twinkling stones, it was inspired by Van Gogh's *Starry Night*. www.studio Roosegaarde.net

The mixed spring exhibition at **Eion Stewart Fine Art** in Stonehaven is **Serendipity**, in which the meaning of the title – 'The occurrence and development of events by chance in a happy or beneficial way' – refers to a selection of works, by twelve Scottish artists, which might never have been assembled had it not been for Covid diverting them from other exhibitions for which they were originally made. This unintentional curation of paintings has resulted in a diverse range of Scottish landscapes, still lifes and abstract subjects in a variety of styles. Pictured: Andy Cross, *The Blue Table*, oil on board www.eionstewartfineart.com



THE
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ANATOMY OF A PAINTING

Analysing a Masterpiece

John Duncan (1866-1945), *The Riders of the Sidhe*, 1911, tempera on canvas, Dundee Art Galleries and Museums

Riders of the Sidhe is considered John Duncan's masterpiece. It is certainly his most ambitious painting and his first major work in tempera. His adoption of this ancient medium, in which coloured pigment is combined with egg yolk, demonstrates his admiration for Renaissance painting. (For his family, however, this presented a problem. Not only did the house stink of egg yolks and varnish, but as his daughter Bunty said in recalling the efforts to use up huge

volumes of egg white: "We ate meringues for breakfast, lunch and dinner.")

The timeless image was the distillation of a period in which Duncan was exposed to wildly different sources. This work was part of the Celtic Revival in Scotland. In Celtic mythology the Sidhe (pronounced 'Shee') are fairy folk. They are shown in procession, riding out on the Gaelic May Day festival of Beltane to initiate mortals into their faith. Duncan intended the pose and expression

of each rider to reflect the qualities of the Celtic symbols they carry. From left to right they are the tree of life for wisdom, the grail cup for love, the sword for power and the stone of quietness for will.

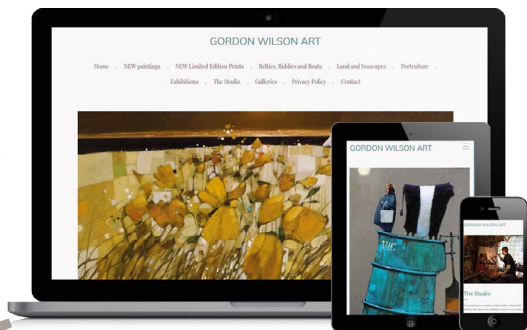
Duncan's talent was to blend many sources to create a modern depiction of an ancient culture. The painting was clearly influenced by Pictish and Celtic source material. The shield is loosely based on the British Museum's Battersea Shield, while the shield-bearer's sword has similarities to Bronze Age swords. His steed's mask is likely based on the Iron Age pony cap from Torrs, Aberdeenshire, which is now in the National Museum of Scotland.

The work also shows Duncan's study of Italian Renaissance artists and he also acknowledged the drapery, while he acknowledged the pre-Raphaelite artist Edward Burne-Jones' *King Cophetua and the Beggar Maid* (1884) as an inspiration. Duncan was also aware of developments in

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Autumn at Dalquahandy Farm – Deborah Phillips

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France, spending time with J.D. Fergusson in Paris in 1910 as the latter's dynamic frieze *Les Eus* (now in the collection of The Hunterian at the University of Glasgow) was taking shape. Duncan was also inspired by the originality of Gauguin, Rousseau and Matisse, particularly their use of strong colour.

Though Duncan was a successful artist, *Riders of the Sidhe* was the only one of his Celtic Revival paintings to be sold during his lifetime. It was exhibited at the Royal Scottish Academy in 1911, when it was purchased by businessman, politician and philanthropist J. Martin White. Presented to Dundee's art collection in 1912, it immediately went on display and has remained one of the treasures of Dundee's nationally significant fine art collection ever since. It has resonated with visitors for over 100 years and remains one of the most popular paintings in the building's historic Victoria Gallery. It is also admired internationally, as demonstrated by loan requests from France, Mexico and Japan.

www.mcmanus.co.uk

ANATOMY OF A PAINTING

John Duncan's art has parallels with Gustav Klimt and can be seen as a valued Scottish contribution to European Symbolism.



John Duncan's artistic journey began in Dundee, where he trained, and in 1890 he became a founder member of Dundee's Graphic Arts Association. This became Dundee Art Society, which remains one of the longest established art associations in the UK.

Duncan was no parochial figure, spending much of his career in Edinburgh after stints in Europe and the USA. In 1941 he was awarded the then unprecedented honour of a major retrospective exhibition at the National Gallery of Scotland. His art has parallels with that of the Austrian master Gustav Klimt and can be seen as a valued Scottish contribution to European Symbolism. His work on Edinburgh's Ramsay Gardens murals was inspired by the Celtic knotwork in the Book of Kells.

Today Duncan appears as a solitary figure, out of step with Scottish art history. He was described as 'a man apart, living in a world of his imagination.' In fact, he was a popular and supportive mentor to a number of Scottish artists and his Thursday afternoons 'at home' were attended by Edinburgh's cultural community.

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The **Museo Nacional del Prado** is Madrid's best known attraction. Housed in a gigantic, neo-classical building opened in 1819 to display the royal art collection, the Prado is one of the world's first public art museums.



The Prado Museum on the Paseo del Arte

An ambitious expansion programme in recent years has resulted in a remodelled annex and a controversial, cube-shaped building to host temporary exhibitions.

The core of the collection reflects royal tastes and political alliances from the 15th to the 17th centuries. Works by court painters Velazquez and Goya are well represented, while political ties with France, Italy and Flanders have resulted in works by the likes of Poussin, Titian, Botticelli, Artemisia Gentileschi, Caravaggio, Rafael, Rubens, Breughel, Dürer and Van Dyck. The Prado also has the world's greatest Hieronymous Bosch collection, including his surreal triptych

The Garden of Earthly Delights, which King Felipe II had hanging on his bedroom wall.

Among the Prado's greatest attractions are the Velazquez rooms, where pride of place goes to *Las Meninas (The Hand Maidens)*, often described as the greatest painting in the world for its complex interplay of perspectives. Velazquez depicts himself at work on the painting, while the king and queen are reflected in a mirror at the far end of the room, but in whose place every viewer also stands, observed by Velazquez, the little Infanta Margarita and other figures.

There are more rooms dedicated to Goya

than to any other artist. The works cover every stage of his career, including his images of war, such as *The Third of May, 1808*, depicting executions carried out by French troops in Madrid.



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A free map will guide you to the 'must sees', while the museum's website offers some suggested itineraries which will enable you to see the main masterpieces, depending on how much time you have.

www.museodelprado.es

Further up the Paseo del Prado, the **Thyssen-Bornemisza Museum**, or simply the Thyssen, holds the private collection of the late Baron Hans-Heinrich Thyssen-Bornemisza, widely considered among the most important in the world. Housed in a former ducal palace, it comprises some 800 works arranged chronologically to tell the story of eight centuries of Western art, from Duccio di

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Buoninsegna's 13th century *Christ and the Samaritan Woman* to Roy Lichtenstein's 1963 *Woman in Bath*. Thanks to a major refurb involving terra cotta pink walls, marble floors and skylights, the works can be enjoyed in perfect conditions.

The baron's collection is supplemented by works bequeathed to his wife Baroness Carmen "Tita" Cervera (a former Miss Spain), which span the 17th to 20th century and are housed in a modern extension. These include works by the likes of Fragonard, Courbet, Monet, Renoir, Gauguin, Rodin, Corot, Van Gogh, Mondrian, Klee, Ernst, Picasso, Braque and American artists such as O'Keeffe, Hopper and Rauschenberg.

www.museothyssen.org

Completing the 'golden triangle' is the **Museo Nacional Centro de Arte Reina Sofia** in a great slab of a building flanked by exterior glass lift shafts.

The Reina Sofia's great jewel is unquestionably *Guernica*, Picasso's large painting denouncing war and fascism, which commemorates the destruction in 1937 of the Basque town of Guernica by German bombers flying in support of Franco's forces in the Spanish Civil War.

Picasso refused to allow the painting to be exhibited in Spain under the Franco regime, and it was only in 1981 that it was finally brought to Spain from the Museum of Modern Art in New York. It has hung in the Reina Sofia since 1992. (The artist had intended the painting to be housed in the Prado and his family opposed the change of location. The Basque Country also failed in its attempt to have it exhibited in the Guggenheim Museum in Bilbao.)

The Reina Sofia's permanent, 20,000-piece collection contains works by practically all the major Spanish artists of the 20th century. Dali and Miro have rooms to themselves, while others include Gris, Gonzalez, Tapies, Ponce de Leon and Saura. There are also works by non-Spanish artists such as André Breton, Man Ray, Henry Moore, Dan Flavin, Anish Kapoor, Bruce Nauman, Tony Cragg, Ellsworth Kelly and Julian Schnabel. ▶▶▶



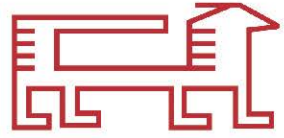
Palacio de Velasquez



Palacio de Cristal

Hieronymus Bosch's *The Garden of Earthly Delights* is a major visitor draw at the Prado Museum.

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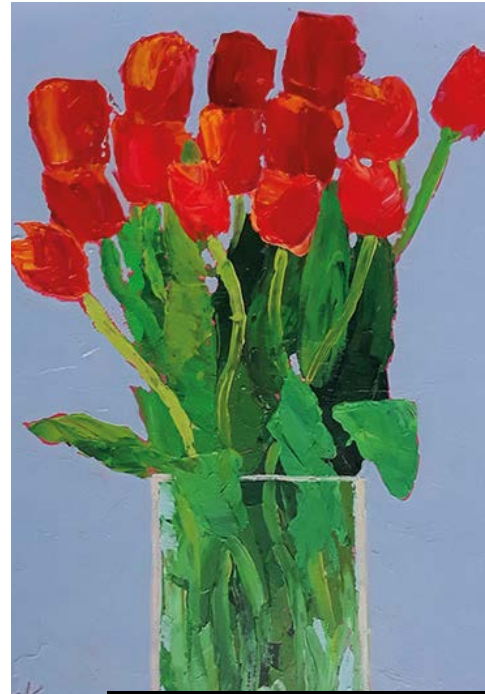


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MARCH FIONA STURROCK



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ART & TRAVEL

The museum is built around a peaceful inner courtyard with trees, giant shrubs and an unmistakable, girder-like sculpture by Alexander Calder. The Reina Sofia also curates exhibitions in the **Palacio de Cristal** and the **Palacio de Velazquez** in the Retiro park. www.museoreinasofia.es

Covering over 2,000 square metres, **CaixaForum** encompasses exhibition halls, an auditorium, various multi-purpose conference rooms, a cafe, a shop/bookstore and a restaurant. As well as exhibitions of ancient, modern and contemporary art, the building hosts music and poetry festivals, multimedia art, debates on current affairs, social conferences and educational workshops. www.caixaforum.ed/madrid

A short walk over from the Paseo del Arte is the **Parque del Retiro**, a 300-acre public park where Madrileños come to play, relax or take a boat onto the lake. Here you will also find two annexes of the Reina Sofia.

Pablo Picasso's anti-fascism Guernica is the Reina Sofia's top attraction.

The CaixaForum Madrid seems to levitate next to its vertical garden.



The glass and wrought iron **Palacio de Cristal** is a luminous space under a soaring roof ideal for viewing large scale installations and sculpture, while the **Palacio**

de Velasquez is a spacious brick and tile building which hosts regular exhibitions of contemporary art.

FURTHER INFO www.esmadrid.com

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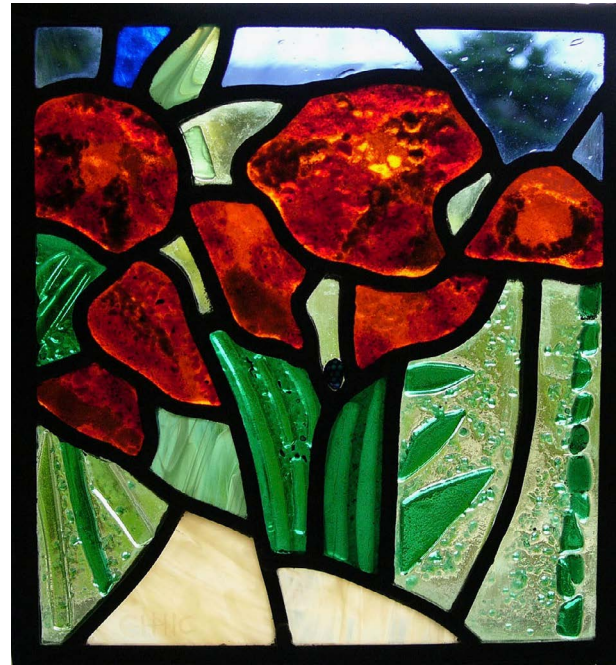
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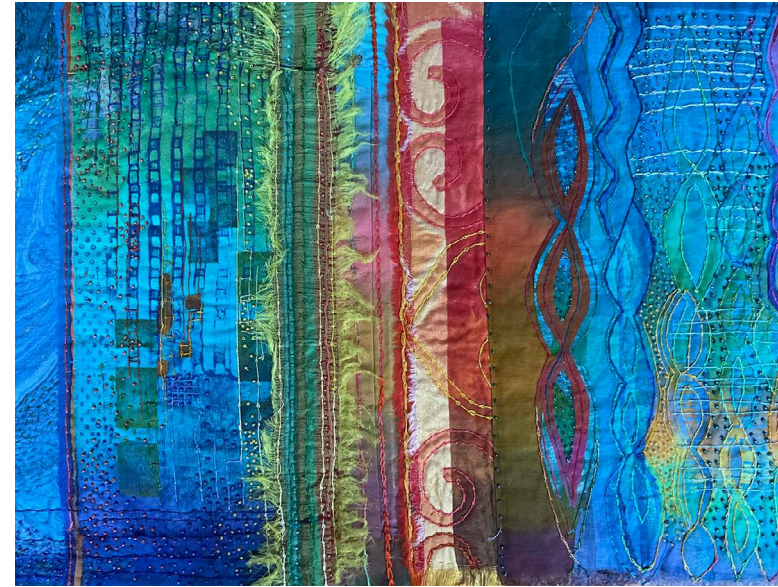


A member of Perthshire Artisans, jeweller **Derek Allan** works with metals such as silver, bronze and gold along with set stones to add dimension and properties. Pictured: A sterling silver petal design set with tiny black rough diamonds to represent the stamen
www.perthshire-artisans.scot/derekallan

A member of the Scottish Glass Society, stained glass expert **Elizabeth Cull** has designed and made doors, windows, skylights and sculptures for private houses in the UK, Ireland, France, the USA, New Zealand and Australia, while her commercial clients include Glenturret Distillery in Crieff, Balerno Parish Church and St Columba's Hospice.
www.scottishglassociety.com/author/cull

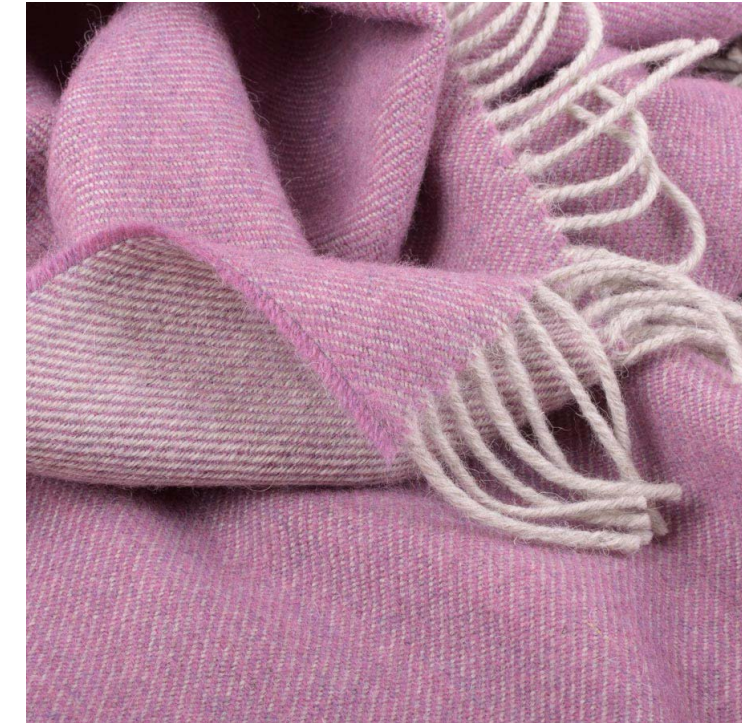


A member of the Scottish Furniture Makers Association, Mike Whittall of **Ochre & Wood** in Aberdeenshire turns his hand to anything from a coffee table to a full kitchen. A graduate of the Chippendale International School of Furniture in East Lothian, his eye for detail results in meticulously hand-crafted pieces built to last for years to come.
www.ochreandwood.com



A member of Edge Textile Artists Scotland, **Pam Westwick** looks to the east for her design sources, drawing inspiration from jewellery, buildings, architectural patterns, carpets, tiles, animals and colours. Pictured: *Colours of Lockdown* (detail)
www.edge-textileartists-scotland.com/edge-artists/pamela-westwick

Using bicycle pedal-powered looms in a small weaving shed next to an old croft house, **Skye Weavers** produce a variety of woollen products, including scarves, blankets, throws and wraps. They also make tweed, which they sell as lengths and make up into garments, cushion covers, bags and accessories. www.skyeweavers.co.uk



Working in bronze and stone, Isle of Skye-based **Laurence Broderick ARBS FRSA** draws inspiration for his figurative and abstract work from the female figure and wildlife, in particular the otter (he is joint-President of the International Otter Survival Fund) and endangered species. The scale of work ranges from small bronze maquettes to monumental outdoor sculpture.
www.laurencebroderick.co.uk

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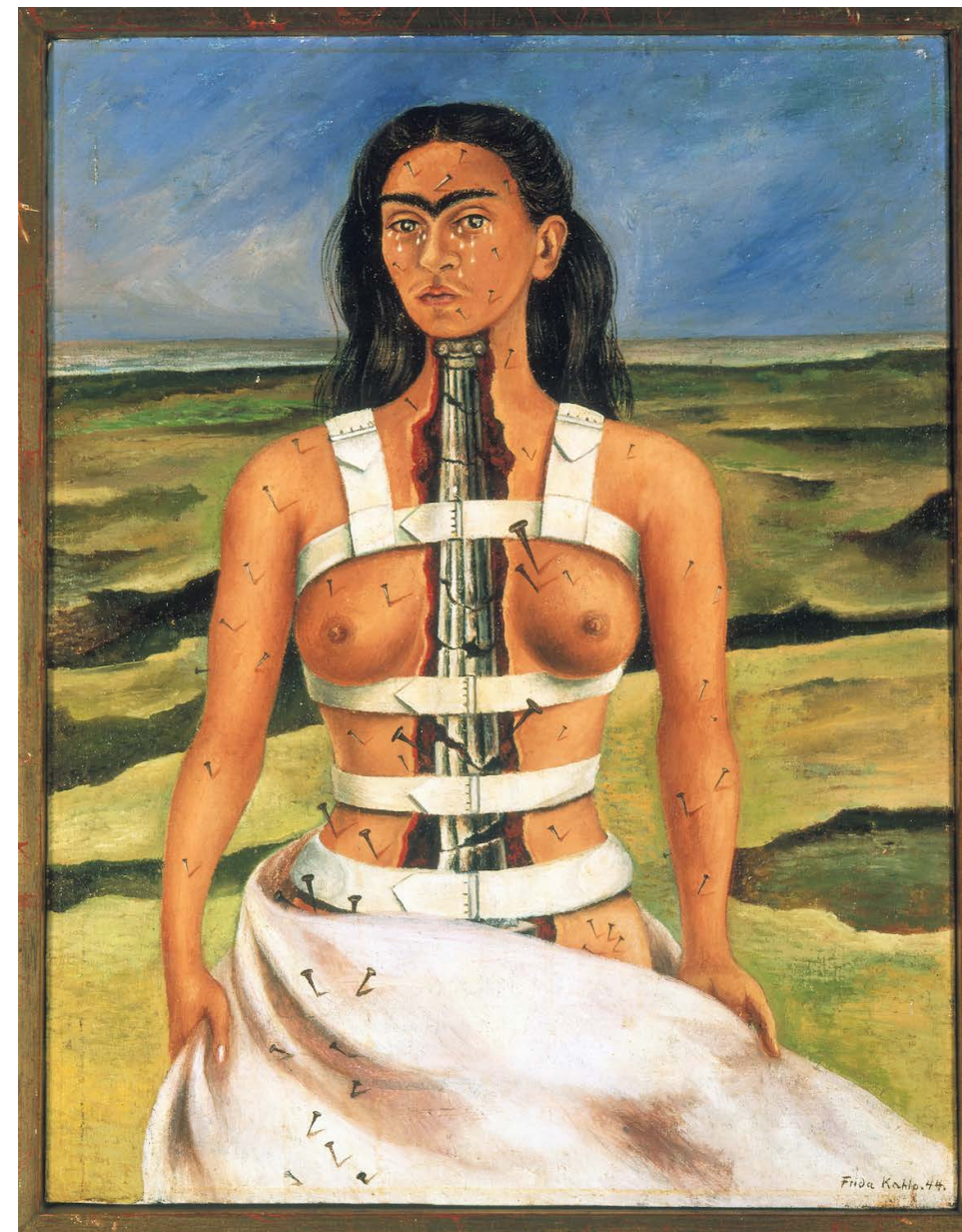
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It's art, virtually

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Frida Kahlo's *The Broken Column* features in VOMA's exhibition *Reclaiming the Body*, which also includes work by Artemesia Gentileschi, Sandro Botticelli, Peter Paul Rubens and others.

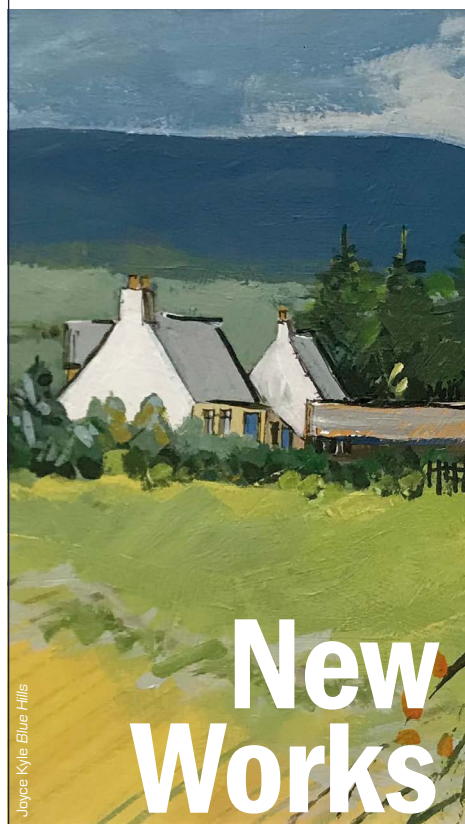
The pandemic has forced art galleries big and small throughout the world to take a closer look at how they can reach an audience online while their physical premises are closed. At the same time, software developers have come up with a variety of options for art-lovers to view exhibitions virtually.

If there is a silver lining for arts promoters to this tragic time, it may be that an improved digital element to their business might enable them to reach a larger and more widespread audience than ever before. Here are a few developments which have come to our attention.

Responding to museum and gallery closures worldwide, **VOMA** – the Virtual Online Museum of Art – is the world's first virtual museum. Opened in June 2020, it presents curated exhibitions featuring some of the best known artworks from major institutions around the world, such as the Musée d'Orsay in Paris and the Art Institute of Chicago. There is also a Discoveries wall featuring work by emerging talents. In its first two weeks VOMA attracted users from over 50 countries who accessed it via a range of devices, including computer, tablet, phone and Virtual Reality (VR) headset.

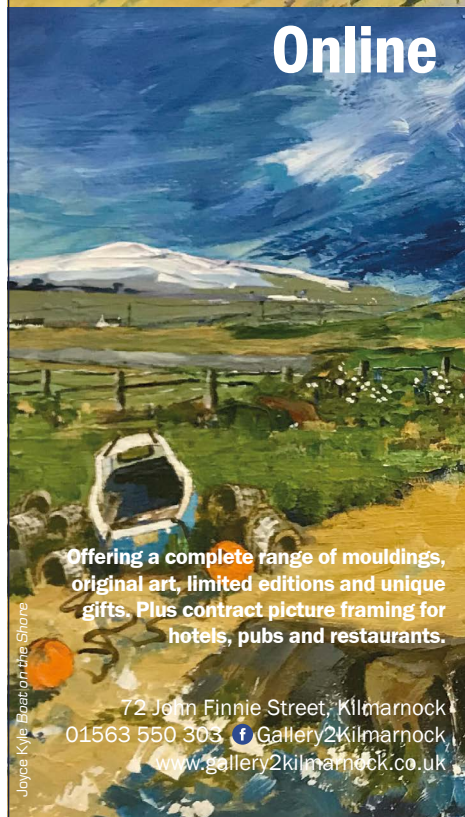
It would be virtually (sorry) impossible to bring these artworks together ▶▶▶

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Dual Narratives Part 1 Marta Utsler

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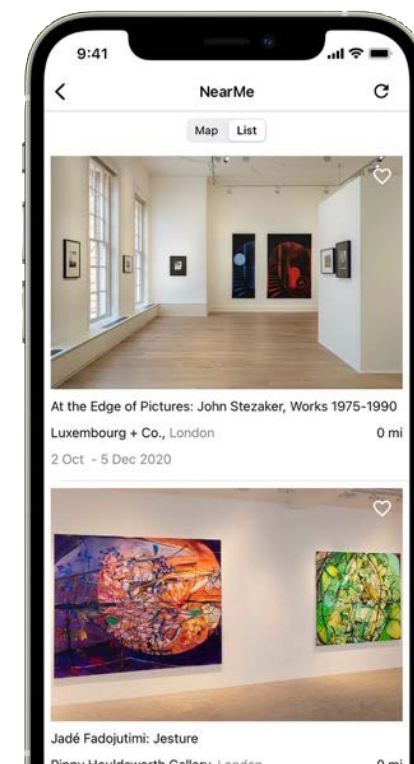
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The 'Near Me' option on the ArtPassport app searches galleries local to users anywhere in the world.



in the real world, given the logistics and costs of gathering them in one place, so this may be an example of a new paradigm enabling more people around the world to enjoy art that they might otherwise never have the opportunity to see. Says British artist Stuart Semple, who conceived VOMA: "It's going truly viral in a way the art world hadn't in the past."

www.voma.space

One of the first apps on the market to enable virtual tours of worldwide galleries is **ArtPassport**, which provides a realistic viewing experience accompanied by a detailed history and explanation of each artwork. It features over 500 galleries in over 40 cities, including most of the world's top 50.

Features include an option to share favourite examples with friends, a

'Saved' section where you can create a scrapbook of your favourite artworks and exhibitions and a 'Near Me' option to search galleries local to users anywhere in the world.

The technology works by taking 360-degree photo spheres – multiple images taken from a single viewpoint with an extremely wide angle lens – which are then processed, joined together and viewed through a special interface, via the app or on the website or in full

VR. ArtPassport has a dedicated team of specialist VR photographers in London, New York, Los Angeles, Paris, Berlin, Hong Kong and Zurich.

Says CEO and founder Tristram Fetherstonhaugh: "At a time like this, art is an escape and it helps to relieve stress. Tapping into creativity in ▶▶▶"

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our day to day lives will help us process the instability of life and come together collectively." www.galleriesnow.net/artpassport-app

Another growing phenomenon – video streaming – is now one of the most popular tools enabling people to access the arts. Ironically, from being criticised for the impact it could have on live performance venues, it is also creating opportunities for more diverse audience development and might encourage more arts and culture organisations to embed streaming video within their programming strategies.

Said Dr Adrian Leguina of the School of Social Sciences and Humanities at Loughborough University, who is conducting research into the impact of video streaming: "From live-streamed performances through online film festivals to guided tours of galleries, online video has helped physically sited

arts and culture institutions stay 'open.'" "Creative alternatives to performances and exhibitions have also lifted former geographic and economic constraints on who can access arts and culture. The lessons being learned could

help ensure the survival of arts and culture organisations struggling to adapt their business models to a post-Covid landscape."

Image courtesy Loughborough University

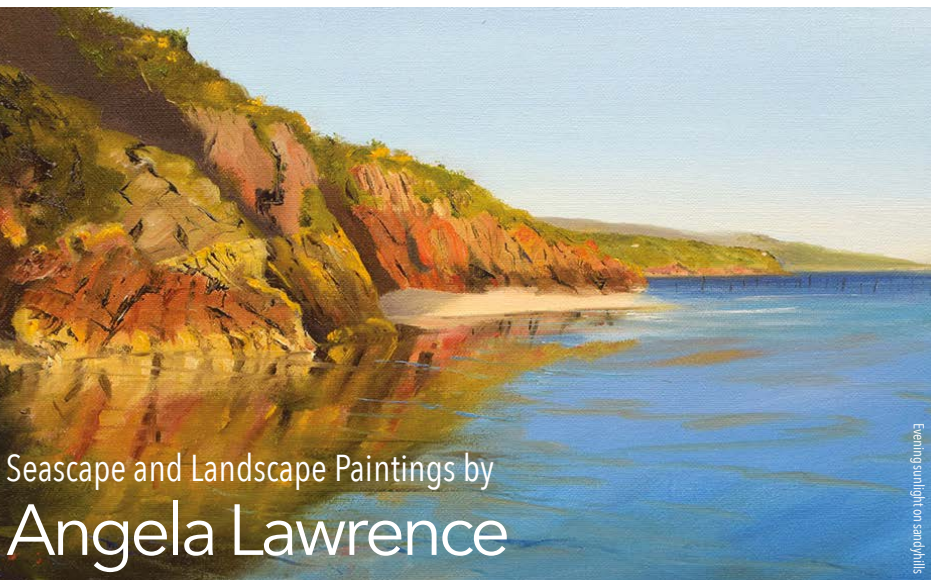


Ann Armstrong



Loch Achtrachdan, Autumn 60x 60cm

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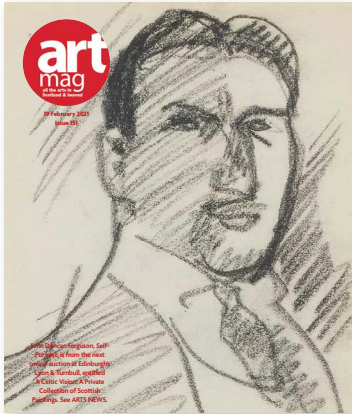
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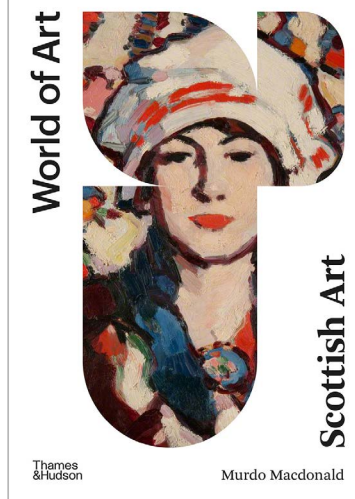
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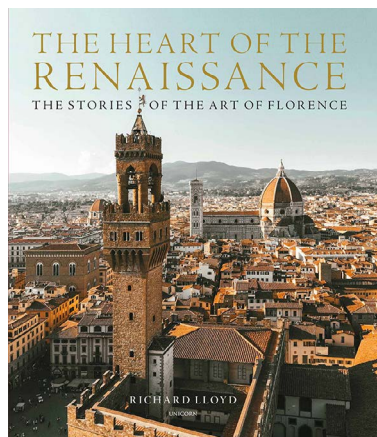
A contemporary art gallery in St Andrews

Spring awakening

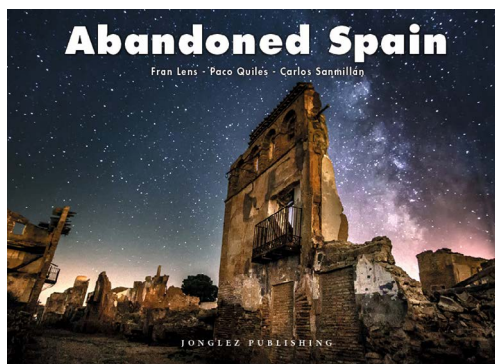
ART BOOKS



Scottish Art, by Murdo Macdonald, pub. Thames & Hudson In this latest installment from the excellent World of Art series, the Emeritus Professor of History of Scottish Art at the University of Dundee explores the distinctive characteristics of Scottish art over the centuries, from Neolithic standing stones, the intricate patterns of Celtic design and the tumultuous centuries of the Reformation to the importance of landscape (particularly the Highlands and the sea), Scotland's close connection with France and art produced since 1900. Colour illustrations include the Book of Kells and works by Charles Rennie Mackintosh and Joan Eardley.

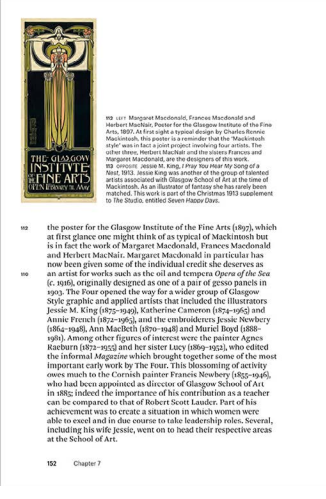


The Heart of the Renaissance: The Stories of the Art of Florence, by Richard Lloyd, pub. Unicorn This art-lover's guide to the history, art and architecture of Florence describes the Christian traditions and Greek myths shown in the great works of the Italian Renaissance. Giving precise locations of the city's works of art and notable buildings, the book describes the lives of art patrons and artists and shows how and why Florence became the centre of the revival of Greek and Classical culture, making the city the heart of the Renaissance.



Abandoned Spain, by Frans Lens, Paco Quiles & Carlos Sanmillán, pub. Jonglez Publishing Towns bombed during the Spanish Civil War and never rebuilt. A railway station once teeming with Nazi and Allied

double agents and now concealing a research laboratory. A former munitions dump hewn out of the mountainside. Laboratories which have closed down, their experiments frozen in time. These and many other historic sites



The Glasgow Institute of Fine Arts, 1893-1945, by Margaret Macdonald, Frances Macdonald and Herbert MacNair Margaret Macdonald in particular has now been given some of the individual credit she deserves as an artist for works such as the oil and tempera *Opera of the Sea*, which originally depicted as one of a pair of gesso panels in 1903. The Four opened the way for a wider group of Glasgow-style graphic and applied artists that included the illustrators Jessie M. King (1877-1940), Katherine Cameron (1874-1961) and Annie French (1872-1961), and the embalmers Josie Peabody (1867-1940), Ann Maclellan (1870-1940) and Mabel Boyd (1869-1940). Among other figures of interest were the painter Agnes Easton (1875-1940) and her sister Lucy (1869-1940), who edited the informal *Magazine* which brought together some of the most important early work by The Four. This blossoming of activity owes much to the Cornish painter Francis Newbery (1826-1946), who had been appointed as director of Glasgow School of Art in 1886. Indeed the importance of his contribution as a teacher can be compared to that of Robert Scott Lauder. Part of his achievement was to create a situation in which women were able to excel and in due course to take leadership roles. Several, including his wife Jessie, went on to head their respective areas at the School of Art.



Modernity and Revival, by Richard Lloyd This book explores the relationship between the modern and the traditional in the art of the Italian Renaissance. It examines the ways in which artists of the period sought to reconcile the new with the old, and how this led to the development of the High Renaissance style. The book also discusses the role of the patron in the revival of art, and how this led to the creation of the great works of the period.



The railway clay station, by Frans Lens, Paco Quiles & Carlos Sanmillán This book explores the history of the railway clay station in the region of the mountainside. It discusses the ways in which the station was used during the Spanish Civil War, and how it has been preserved as a historical site. The book also discusses the role of the station in the development of the region, and how this led to the creation of the great works of the period.

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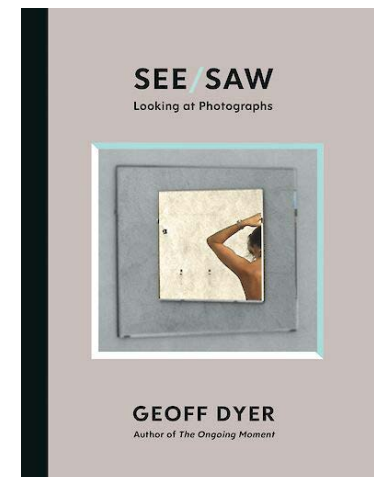
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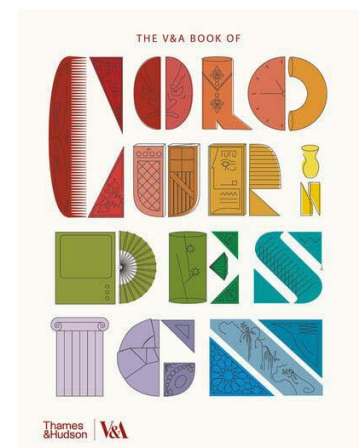
EDINBURGH ART SHOP




Venice Deserted, by Danielle and Luc Carton, pub. Jonglez Publishing
During March, April and May 2020, after the coronavirus outbreak, Venice was in lockdown and totally deserted for the first time in its history. Danielle and Luc Carton, who have lived in “La Serenissima” for some years, were lucky enough to be able to photograph this most atmospheric city in such exceptional circumstances, creating a rare record of this extraordinary time. The couple have been made honorary citizens of Venice and even have their own ‘sandolo’, which they learned to row standing up, Venetian-style.



See/Saw – Looking at Photographs, by Geoff Dyer, pub. Canongate This collection of essays reflecting on the unique ability of photography to shape the way we see and think about the world takes single images by important photographers to show us how to read a photograph, refreshing the way we look at images and making the invisible visible. The author also shows how a photograph can simultaneously record and invent the world and emphasises how, in an era when we are bombarded by visual information, the ability to understand and decode what we see is more important than ever.



The V&A Book of Colour in Design, by Tim Travis, pub. Thames & Hudson
Structured by colour, each chapter in this attractively simple book begins with a brief introduction on the history, symbolism and use of an individual colour and illustrates it with objects – from jewellery, textiles and glassware to ceramics, costumes and furniture - in the collections of London’s Victoria and Albert Museum, with fascinating insights into the choices made by designers and makers around world. Different objects in each section are united by their common colour, revealing surprising connections between them.



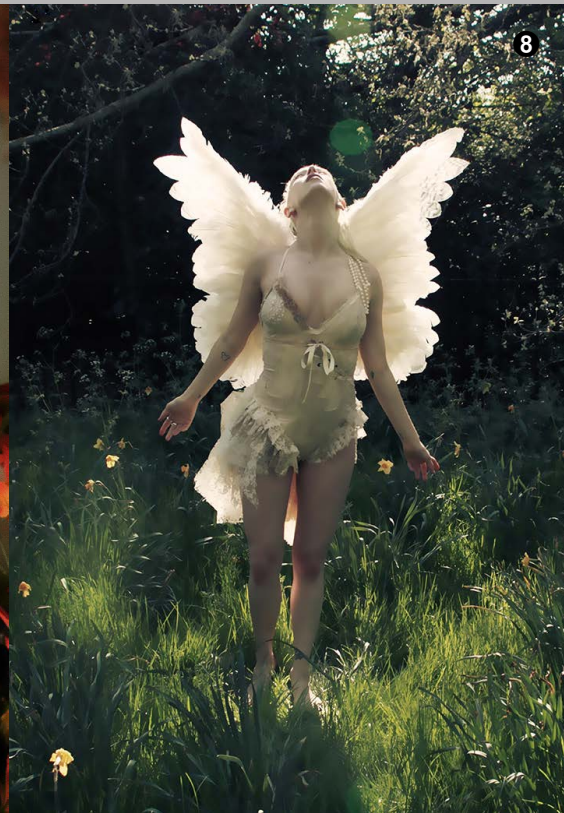


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PHOTO-SPREAD

Photographer **Nivine Keating** focuses mainly on people and narrative. She works across a varied spectrum of fields, including film and theatre production, events, fashion, portraits and fine art. Previous clients include

BBC Scotland, London's Barbican Theatre, Dance London and the Evening Standard.

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- 3 Rosenkrantz

- 4 Lee
- 5 Cupcake Melodies
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- 9 In Memoriam