

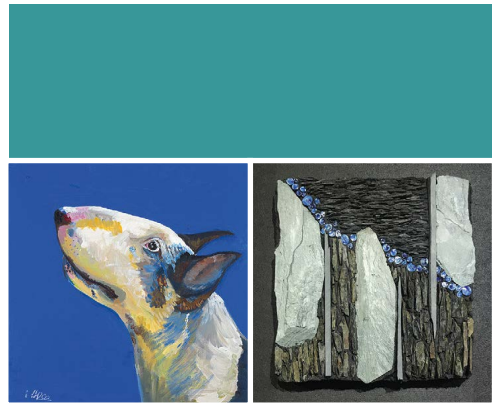


2 April 2021
Issue 157

Allan Wright, *Piscean Reeds*
(detail), winner of the 2020
Scottish Nature Photography
Awards - Abstract Category.
See ARTS NEWS.



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VIOLIN



Tuesday
27 April

Anna Lapwood
ORGAN



Tuesday
11 May

Rowan Pierce
SOPRANO

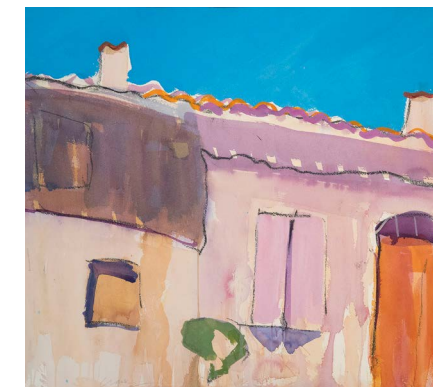
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Helga Chart *Sleep*



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Figures & Faces at **Gallery Q** in Dundee (until Apr 17) is a new mixed exhibition examining how 20 painters and sculptors, over half of whom are new to the gallery, take different artistic approaches to representing the human figure. Gallery regulars, including George Donald, Catriona Millar, June Carey and Karen Strang, are showing alongside newcomers such as Iain Holman, who brings a fresh, modern approach, Carl Chapple with dynamic studies of ballet dancers in rehearsal, sculptor Frances Clark and Pratima Kramer with a taste of India.
www.galleryq.co.uk



Stuart Moir, *Donate Badoer – Mrs Marco Polo*, oil on linen

*Please note:
Exhibitions are currently online only due to gallery closures during the pandemic.*

ADAPT

A digital exhibition of contemporary furniture, art and applied art
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www.scottishfurnituremakers.org.uk

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Photographer Allan Wright of **Zenwalls Gallery** in Peebles has won the Abstract Category in the 2020 Scottish Nature Photography Awards for his image *Piscean Reeds*, which he took at Woodhall Loch in Dumfries & Galloway. He says “I’d always thought the serendipitous arrangement of reeds suggesting Pisces symbols and curious, zen-like hieroglyphics was special.”

As well as Allan’s photography, Zenwalls Gallery has contemporary art, including landscapes, still lifes, abstracts and floral and wildlife studies by a wide range of artists, including Angela Lawrence, Ann Armstrong, Davy Brown, Jemma Derbyshire, Philip Gunn and Lynn Rodgie. www.zenwalls.scot

zenwalls gallery

New gallery in Peebles

Contemporary art gallery in Peebles, Scottish Borders. The space hosts regularly changing, engaging and thought-provoking exhibitions by established artists, photographers and exciting new talent.

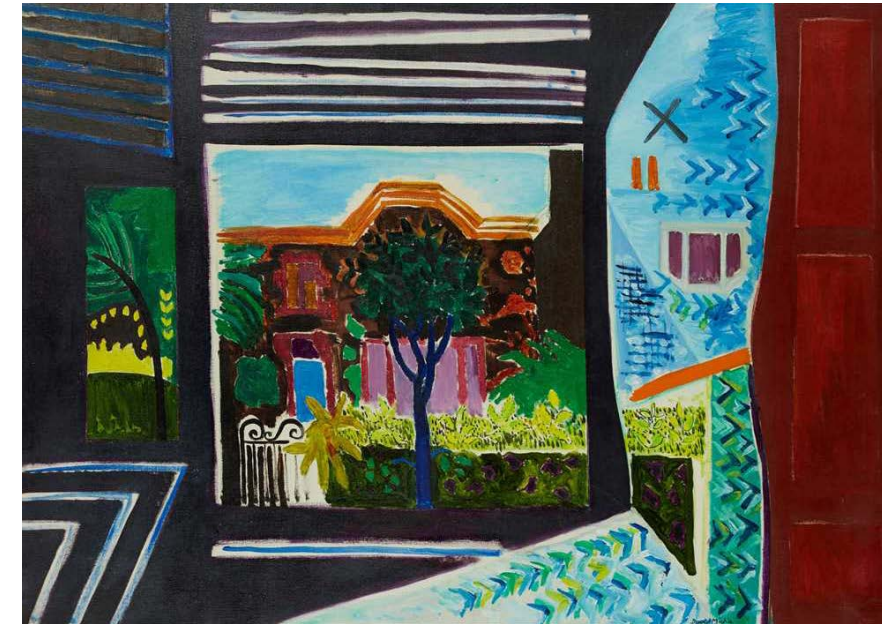
Come and visit from 26 April

Safety measures in place

68 High Street
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www.zenwalls.co.uk



Poppyfield Lynn Rodgie



The next online auction at Edinburgh's **Lyon & Turnbull** is **Contemporary & Post-War Art** (Apr 7), featuring works by around 50 artists from the period, including leading lights such as Leon Morrocco, Barbara Rae, John Bellany, Elizabeth Blackadder, Alan Davie, Pat Douthwaite and John Byrne. Pictured: David Michie (Scottish, 1928-2015), *Summer Window II*, oil on canvas, Lot 81, est. £1,000-£1,500 www.lyonandturnbull.com

Online Spring Exhibition

13 March – 30 April



THE GLASGOW GALLERY

All works are available to purchase online. Own Art option available (interest free over 10 months). Due to the current coronavirus lockdown, the gallery will remain closed until 26 April – however we remain open online.

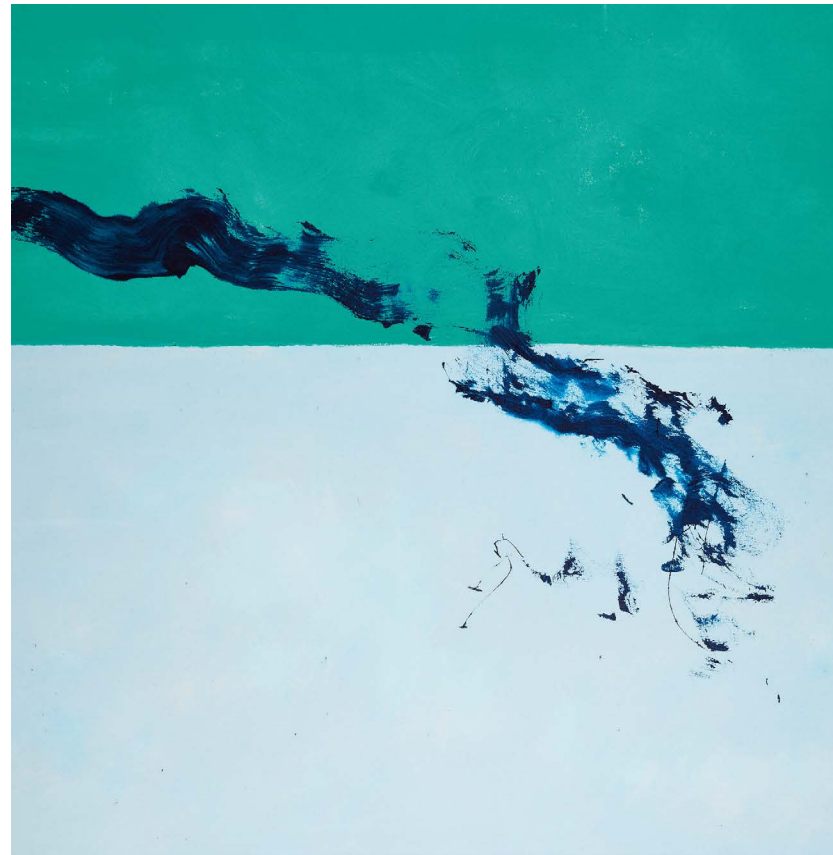
Own art

182 BATH STREET GLASGOW G2 4HG 0141 333 1991 INFO@GLASGOWGALLERY.CO.UK WWW.GLASGOWGALLERY.CO.UK

Pete Morrison, Bright Day, Sanna Bay

To celebrate its 25th anniversary, London-based art consultancy **ArtLink** has launched The Big Blue, a free, 14-part online video series offering guidance to artists on how to sell their works on the international art market within the US\$50,000 price bracket, which accounts for over 60 per cent of all art sold globally. The series of short videos covers subjects such as an overview of the current art market, the state of the gallery sector, an insight into today's buyers and ArtLink founder Tal Danai's 'six golden rules' for selling art successfully. Pictured: A piece from Les Robes Géographiques, a series of delicate dresses and shirts constructed out of meticulously folded antique maps by Elisabeth Lecourt, one of the artists with whom ArtLink has recently collaborated www.artlink.com/the-big-blue





FORTHCOMING AUCTIONS

A CELTIC VISION: A Private Collection of Scottish Paintings | 25 FEB

Jewellery, Watches & Silver | 09 MAR

Paintings & Works on Paper | 10 MAR

Contemporary & Post-War Art | 07 APR

Design since 1860 | 21 APR

Select Jewellery & Watches | 22 APR

Lalique | 29 APR

Modern Made: Modern British & Post-War Art, Design & Studio Ceramics | 30 APR

African & Oceanic Art & Antiquities | 05 MAY

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HALEYS COMET [DETAIL] | To be auctioned 07 April

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Filmhouse Cinemas, which include Edinburgh's **Filmhouse** and Aberdeen's **Belmont Filmhouse**, have launched **Filmhouse at Home**, a new online streaming platform with a hand-picked selection of award-winning films.

The first of over 20 titles include the award-winning *Stray*, a documentary about stray dogs on the streets of Istanbul which was premiered at the London Film Festival, the Holocaust survival drama *Persian Lessons*, the documentary *Poly Styrene: I am a Cliché* about the counter-culture icon and punk pioneer, and the first documentary entirely in Scots Gaelic, *Iorram (Boat Song)*, a portrait of a fishing community in the Outer Hebrides past and

present. The future programme will include the Sundance-winning and Oscar-nominated *Minari* (pictured).

The films are priced from £3.50 with a percentage of the online ticket price going directly to Filmhouse Cinemas. Audiences will have 30 days to watch a film once purchased and 48 hours to watch a title once they click 'Play'. (Some exceptions apply). In the 48 hours, the film can be watched multiple times. Some films are only available to rent a limited number of times, so audiences are encouraged to book early.

www.filmhouseathome.com



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Founded in 1905, the **Ayr Photographic Society** is one of the oldest camera clubs in Scotland. The Curator's Prize for this year's annual exhibition at the **Maclaurin Art Gallery** in Ayr (until May 28) goes to Janice Gibson's *The Pack* (pictured) for what the society's Chairman John Walker called its "outstanding movement and energy."

www.themaclaurin.org.uk
www.ayrps.com

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OWN ART

Edinburgh's **Nomads Tent**, a warehouse of tribal goods imported directly from Iran, India, Afghanistan, Turkey, the Caucasus, Pakistan and the Himalayan kingdoms, is offering clearance discounts of up to 66 per cent off carpets, rugs and kilims as well as homewares, textiles and furniture. They also have ceramics, jewellery and a range of artefacts for home and garden.

Trading since 1983, Nomads Tent is dedicated to supporting tribal and village craftmakers. As well as selling goods they present a series of exhibitions, talks, readings and music recitals. Starting in late November there is a Christmas bazaar and some of their activities help support the work of international charities such as Mercy Corps.

www.nomadstent.co.uk



Sacha Jafri at work on his magnum opus. Photo: CNN

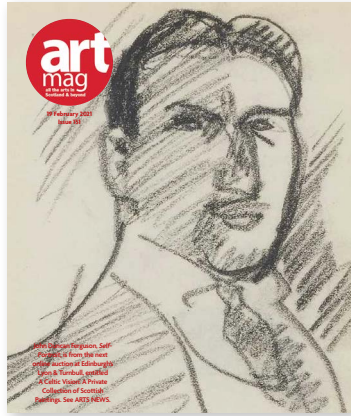
The world's largest canvas painting has sold at a charity auction in Dubai for almost 228 million Dirham (approx. £45.66 million), putting it among the most expensive artworks ever to go under the hammer. Measuring over 17,000 square feet, *The Journey of Humanity* by British painter **Sacha Jafri** is roughly the size of four basketball courts. The artwork was created in a hotel ballroom in Dubai, where Jafri was based when the United Arab Emirates went into lockdown last year. It took seven months to complete in a drip painting style and incorporates artworks emailed by children around the world and printed out.

Jafri created the work to raise money for children affected

by the Covid-19 pandemic and had cut it into 70 panels to sell separately in the hope of making a combined \$30 million. Dubai-based businessman Andre Abdoune offered more than double that to buy them all. Proceeds from the auction will be donated to UNICEF, UNESCO, the Global Gift Foundation and Dubai Cares children's programmes.

The sale puts Jafri among the world's most expensive living artists, beaten at auction only by Jeff Koons for his stainless steel sculpture *Rabbit*, David Hockney for *Portrait of an Artist (Pool with Two Figures)* and, most recently, the digital artist Beeple for the NFT image *Everydays: The First 5,000 Days*.

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This year's **Annual Exhibition** of the **Royal Scottish Academy** – the 195th – will again be available to view entirely online (Apr 2 April-May 30). Last year Scotland's most extensive exhibition of contemporary art and architecture was viewed online by over 28,000 visitors and hundreds of artworks were sold in a wide range of media. Income raised in the Annual Exhibition directly assists artists and the RSA's not-for-profit work.

Following on from last year, this year's exhibition will include more video, image-based and written content providing insights into artists' practices. The exhibition is the oldest surviving open platform for artists living and working in Scotland.

www.royal.scottishacademy.org

Oana Stanciu (Romania),
 Searmics: Guardian

Following a successful pilot last Christmas, the artist studios provider **WASPS** (it stands for Workshop & Artist Studio Provision Scotland) has now opened its ecommerce platform permanently. Hundreds of items by independent artists and makers are for sale via Wasps Shop, including artwork, home furnishings, jewellery and sculpture. Many of the items are hand-crafted and one of a kind, as opposed to mass produced products available from global retailers.

At this time of year many artists would be selling through exhibitions, makers' markets and fairs, which has not been possible due to the closure of non-essential retail outlets. Curbs on non-essential travel have also impacted tourism-linked commercial



Four Houses Cushion by Fiona Matheson

opportunities. By purchasing from Scottish-based artists and makers online, shoppers will be supporting creative talent who currently find it difficult to bring their work to market.

WASPS currently houses approximately 900 artists as well as dozens of creative industry organisations and cultural charities at 20 sites throughout Scotland. To date they have raised around £37 million to redevelop redundant, historic buildings into beautiful facilities for arts use, in the process creating jobs and often regenerating deprived communities.

www.waspsstudios.org.uk/shop

Image analysis

E. A. Hornel, *The Dance of Spring*, c.1891, oil on canvas © CSG CIC Glasgow Museums Collection

A line of girls skip and dance, laughing and singing, gaily waving petticoats and colourful scarves, creating a rhythmic pattern as they wend their way down a hillside blooming with azaleas and rhododendrons. Full of energy, colour and twisting movement, this celebratory painting by “Glasgow Boy” E. A. Hornel radiates the gaiety of youth and exuberance of spring.

The Glasgow Boys had been creating a storm in the Scottish art world in the 1880s with their paintings of prosaic rural life. By the late 1880s Hornel’s work was becoming increasingly decorative, inspired by the painterly poetic landscapes of French artist Adolphe Monticelli that he had seen at exhibitions in Edinburgh (1886) and Glasgow (1888). Japanese prints were another important influence, encouraging the use of a high horizon line, as here, which flattens the picture plane.

Contemporary critics expressed admiration for Hornel’s use of colour, but did not understand the lack of perspective or the decorative stylisation of figures and landscape. Hornel’s brushwork merged girls and hillside in an almost abstract pattern and critics felt that the way colour weaved in and out was more appropriate to textile design.

Hornel was deeply affected by the criticism. There was a particularly hostile reaction to *Summer*, also painted in 1891, and there was a public outcry when Liverpool Council bought it for the city. In 1893 Hornel exhibited *The Dance of Spring*, then part of a much larger composition entitled *Springtime*, at the Royal Glasgow Institute of the Fine Arts and the Royal Scottish Academy. The Glasgow Herald described it as a ‘bewildering chaos (which) subordinates draughtsmanship, atmosphere, everything to colour’. Hornel, low on confidence after the Liverpool debacle, cut the painting down at the top, lower and left sides, losing about half the composition.

However, the publicity also brought Hornel to the attention of progressive, anti-establishment artists in Europe. This resulted in an invitation to exhibit in Brussels along with avant-garde Symbolist artists such as James Ensor, Paul Signac and Henri de Toulouse-Lautrec. Glasgow dealer Alexander Reid, an important champion of the Glasgow Boys, financed Hornel and George Henry to visit Japan in 1893–94, where Hornel learned about decorative design and spacing, and encouraged Glasgow stockbroker John A. Holms to purchase *The Dance of Spring*.

The painting is now displayed in the Glasgow Boys gallery in Kelvingrove Art Gallery and Museum. It represents Hornel at his best – joyful, vigorous and, above all, modern – and is just the painting to celebrate this season of new beginnings and the reopening of Glasgow museums after lockdown. – *Dr Jo Meacock, Curator of British Art, Glasgow Museums*



Edward Atkinson Hornel (1864–1933) was born in Victoria, Australia of Scottish parents and was brought up and lived practically all his life in Scotland after his family moved back to Kirkcudbright when he was a young child. He studied for three years at Edinburgh College of Art, then for two years in Antwerp under the Belgian painter Charles Verlat.

Returning to Scotland, he met George Henry and became associated with the Glasgow Boys. Hornel and Henry collaborated on *The Druids Bringing in the Mistletoe* (1890) and on further boldly colourful works, Hornel achieving textural effects by scraping, roughening, smoothing and staining.

In 1901 Hornel acquired Broughton House in Kirkcudbright, which became his main residence for the rest of his life with his sister Elizabeth. He added a gallery for his paintings and designed the garden taking inspiration from his travels in Japan. Broughton House is now in the care of the National Trust for Scotland.

There are examples of Hornel’s works in museums in Aberdeen, Bradford, Edinburgh, Leeds, Manchester, Hull, Bath and Liverpool and in the United States in Buffalo, St Louis, Toronto and Montreal.



The eternal art city

Art in Rome spans 3,000 years.

Once the cultural centre of one of the largest empires in history, Rome has museums dedicated to virtually every aspect of humanity. There are archaeological museums, historical museums, religious museums, military museums, scientific museums, anthropological museums – and, of course, art museums.

In few cities are traces of the past so palpable. From antiquity to the Renaissance, from marble statues to Michelangelo frescoes, Rome created the best art and harvested it



in great abundance. But the celebration of art in the “Eternal City” did not stop a few centuries ago. Following the 1861 unity of Italy, museums began to appear dedicated to Roman, Italian and international art and the 21st century has already welcomed two new museums dedicated to modern art. With no Louvre to offer one-stop museum-viewing, museums are fairly spread out – all the more reason to explore this beguiling city.

Opened in 2010, the **MAXXI** (the name derives from the Italian for the National Museum of Art of the 21st Century) is Italy’s first national museum dedicated entirely to contemporary art. The permanent collection includes paintings, photography and multi-media installations by Italian and international artists such as Ed Ruscha, Gilbert & George, Anish Kapoor and Gerhard Richter.

The building itself, by the late Iraqi-British architect Dame Zaha Hadid, is a curving, jutting, eye-popping structure of glass, steel and concrete which visitors find their way around through a labyrinth of bridges and ramps. It won Hadid the Stirling Prize for Architecture for the best new European building built or designed in Britain.

www.fondazionemaxxi.it

They don’t build them like the **National Gallery of Modern and Contemporary Art** any more. The monumental building with immense pillars has 75 rooms housing the world’s largest collection of works by 19th and 20th century Italian artists, including de Chirico, Modigliani, Canova and many others, as well as an assortment of works by international artists such as (deep breath) Calder, Renoir, Klee, Kandinsky, Mondrian, Klimt, Miro, Braque, Degas, Cezanne, Monet, Rodin, Giacometti, Goya, Van Gogh, Pollock, Warhol, Klein, Duchamp and Moore. The entrance hall with its mirrored, ‘crazy paving’ flooring reflects a real sense of magic which the collection does not fail to deliver.

www.lagallerianazionale.com

Nearby in the Villa Borghese Park is the **Galleria Borghese**, one of the oldest and most famous museums in Rome. Housed in a sumptuous, 17th century villa, the works

Antonio Canova, *Hercules and Lica*
(National Gallery of Modern and Contemporary Art)



were drawn from the collection of Cardinal Scipione Borghese, nephew of Pope Paul V (who reigned from 1605 to 1621), and gathered in the late 16th and early 17th centuries.

The Borghese is renowned for its collection of classical sculptures by the likes of Bernini (especially his *Apollo and Daphne*) and Canova, many of them displayed in the very spaces they were intended for, and paintings by Renaissance masters such as Rubens (a spectacular *Pieta*), Titian, Raphael, Caravaggio (is his *Sick Bacchus* a self-portrait?) and Correggio. ▶▶▶



Basia Roszak
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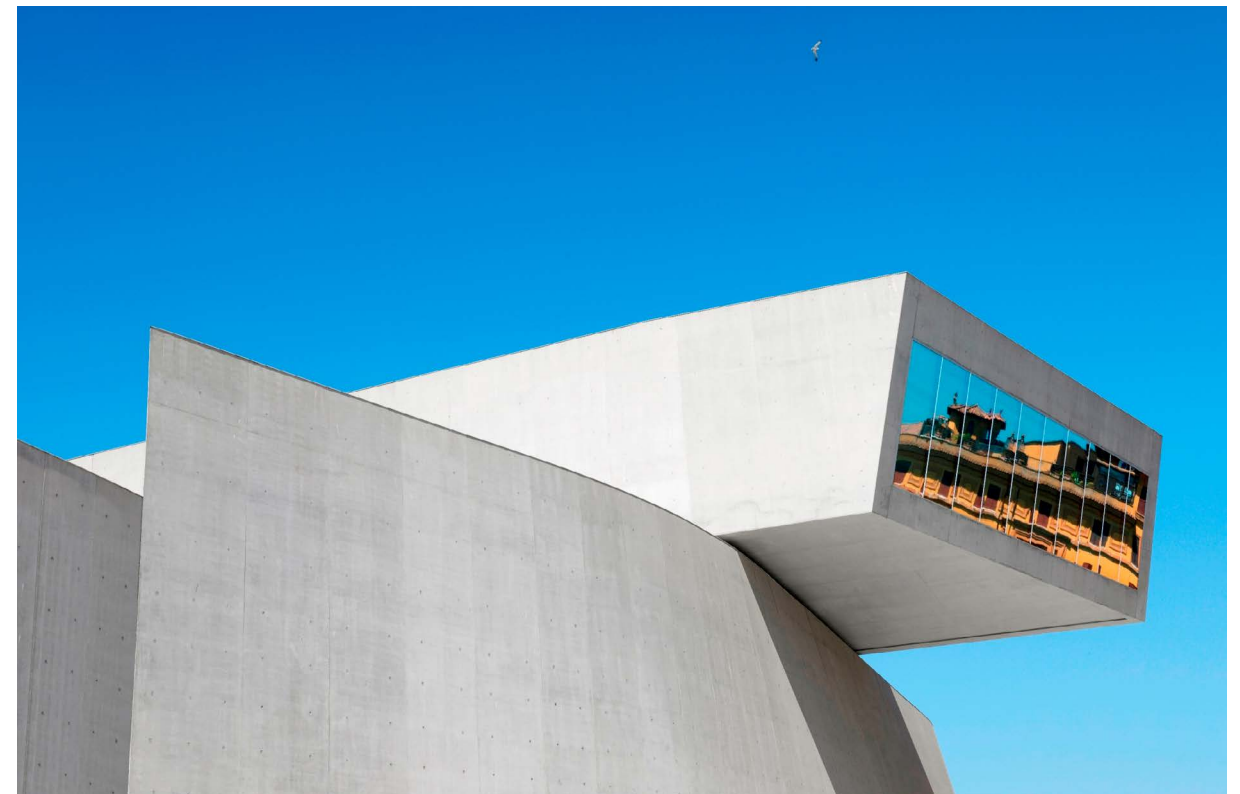
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The Zaha Hadid-designed MAXXI, Photo: Bernard Touillon

You can book a time-slot in advance or try your luck and join the queue to get a ticket in the event of a no-show. At the very least you may be able to sneak a peek at the imposing entrance salon with its Roman statuary and fourth century floor mosaics showing gladiators fighting wild animals.

www.galleriaborghese.it

On the other side of the Villa Borghese Park in a residential neighbourhood of 19th century apartment buildings is the Museo d'Arte Contemporanea de Roma, or **MACRO**. Housed in a converted Peroni beer plant, the cavernous rooms of its industrial past are put to good display use. The permanent collection includes important Italian works from the 1960s onwards and there is a changing programme of themed and showcase exhibitions.

The public spaces are swathed in shiny, colourful surfaces and the sense of fun is

carried over into the restrooms, with their mirrored walls and translucent sinks which flash different neon/UV colours when in use.


Outside you can see the remains of an

ancient Roman house unearthed during the reconstruction, while Pascale Marthine Tayou's hotair balloon-like *Plastic Bags* seems ready for lift-off. ▶▶▶


www.museomacro.it



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A contemporary art gallery in St Andrews

Ian Leckward Stormy Spring Tide at St Andrews



Pascale Marthine Tayou, *Plastic Bags (MACRO)*

In the heart of the old city just off the Piazza Navona, one of Rome's busiest squares, you'll find a peaceful oasis in the **Chiostro del Bramante**, the Renaissance cloister of the Santa Maria della Pace church. The beautiful exhibition space hosts changing exhibitions, which in the past has shown work by artists from Bruegel to Banksy and including Turner, Tissot, Chagall, Warhol and Basquiat. Bonus: For a quiet moment in this super-busy city, find a seat on one of the stone nooks overlooking the central courtyard and admire frescoes by none other than Raphael.

www.chiostrodelbramante.it

Built in 1883 in the centre of Rome, the **Palazzo delle Esposizioni** (Exhibition Palace) was the first monumental public construction after the unity of Italy, with Rome as its capital. Today the city's most prominent, multi-disciplinary cultural centre, it hosts exhibitions, film screenings, theatre and music performances, conferences and other events.

Retrospectives on 20th century American avant-garde and socialist realism have included Mark Rothko, Stanley Kubrick, Bill Viola, Giorgio De Chirico and Alexander Calder, while photography has a major part in the programme with exhibitions ▶▶▶

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VIEW ONLINE



Fiona Matheson



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The Graduates: Four Pillars

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Spring Awakening

The Line Gallery



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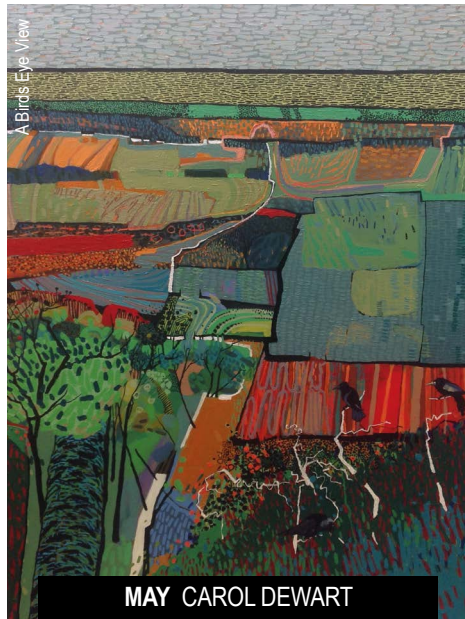
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www.palazzoesposizione.it

The **Scuderie del Quirinale** is housed in the former carriage house and stables ('scuderie' is Italian for stable) of the Quirinale Palace, the official residence of the President of the Italian Republic. Revamped and reborn as an art gallery in 1999, it hosts on average three exhibitions a year, which have included 100 Masterpieces from the Hermitage, Masterpieces from the Guggenheim and exhibitions devoted to Botticelli, Tintoretto,



A Raphael exhibition at the Scuderie del Quirinale-

Palazzo delle Esposizioni



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Paola Gandolfi, *Ambra Jovanelli*, 2000 (Gallery of Modern Art of Rome)

Sistine Chapel



Titian, Vermeer, Rembrandt, Velazquez, Bernini, Dürer, Titian and many others.

There are great views over red-tiled rooftops from the glass-encased staircase between floors, while in the square outside you can gawp at *Horse Tamers*, two gigantic marble statues depicting the twin brothers Castor and Pollux. www.scuderiequirinale.it

Founded in 1925 in a former 16th century monastery, the **Gallery of Modern Art of Rome** includes over 3,000 paintings, sculptures, drawings, graphics and engravings dating from the first half of the 19th century to WWII and is particularly strong in documenting the artistic environment in Rome during that period.

www.galleriaartemodernaroma.it

A short walk from St Peter's Basilica, the stunning collections in the **Vatican Museums** represent the artistic tastes of a succession of popes from 1506 onwards. In lavish room after lavish room you will find Egyptian artefacts, Greek, Roman and Etruscan art, classical statuary, frescoes, Flemish tapestries – enough to fill a whole day, if you are so inclined.

Of course, most visitors make a beeline for the world's most famous fresco – Michelangelo's masterpiece which covers the ceiling and one wall of the Sistine Chapel. As you gaze at the vast tableau of biblical legends and Old Testament prophets, imagine the obsessive artist at work on his opus for four years, lying on his back on high scaffolding, paint and plaster dripping on him.

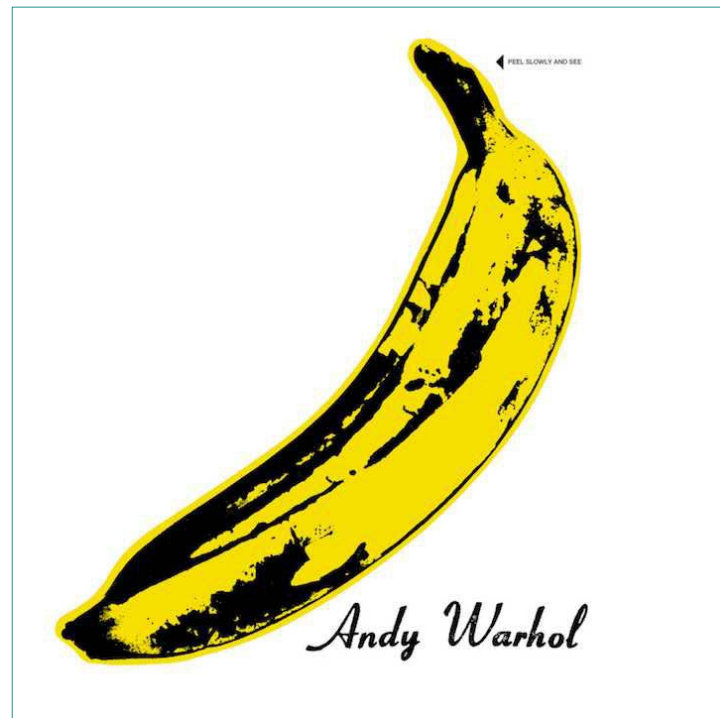
www.museivaticani.va

FURTHER INFO www.turismoroma.it

The art of music

When artists and designers joined with musicians to create a new genre

Andy Warhol's cover for *The Velvet Underground & Nico* (1967)



The Beatles, *Sgt. Pepper's Lonely Hearts Club Band* (1967)



Between the 1950s and the 1980s, the 12" LP (that's Long Playing, kids) record and the 45rpm (revolutions per minute) record were the major formats for the distribution of popular music. Beginning in the late 1960s, the cardboard LP sleeve cover (actually, 12.375" square) became the main canvas for a rising species of artist, particularly British, specialising in a genre which captured the imagination of a young, record-buying public and popularised visual art among an audience which had hardly set foot in a museum or gallery. Album cover art flourished.

While album covers had many innovative and imaginative designs throughout the 1950s and into the '60s, with jazz artists and labels leading the way, it was not until the era of psychedelia that it exploded into the public consciousness. (It is no coincidence that music and album art evolved simultaneously under the influence of mind-altering substances.) Album covers became as abstract and colourful and varied as the records and artists became more and more interested in marrying music and design.

The first major and still the most important milestone was Peter Blake's legendary work for The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (1967). Then the floodgates opened, as the likes of Cream (with *Disraeli Gears*), The Moody Blues (*In Search of the Lost Chord*) and The Jimi Hendrix Experience (*Axis Bold as Love*) vied to out-psyche one another.

More 'serious' artists got in on the act. Andy Warhol famously designed the banana cover for *The Velvet Underground & Nico*, Robert Mapplethorpe shot Patti Smith's portrait for *Horses* and later collaborations paired Jeff Koons with Lady Gaga, Gerhard Richter with Sonic Youth and Damien Hirst with *The Hours*. (Mick

Jagger was less successful in his attempt to commission the perspective-bending Dutch artist M.C. Escher for a Rolling Stones cover. Citing a heavy workload, Escher wrote in a reply to the singer's representative: 'Please tell Mr Jagger I am not Maurits to him.' Ouch.)

Most artful album cover art is associated with 'hard' and 'progressive' rock. (More mainstream music artists, for whom personality is a key factor in their public profile, tend to favour photography portraits.) For example, one of the deans of the genre, Storm Thorgerson (1944-2013), worked with the likes of Pink Floyd, Led Zeppelin, Black Sabbath, UFO, Peter Gabriel, ELO, AC/DC and Genesis.

Thorgerson was co-founder of the graphic art group Hipgnosis, which became the 'go to' design company for groups and record companies wishing to make an impact with cover art. Their most famous work – and one of the world's most instantly recognisable album covers – was for Pink Floyd's *The Dark Side of the Moon* (1973).

Many of Thorgerson's designs are notable for their surreal elements, with objects often placed out of their traditional contexts. He explained: "I like to mess with reality, to bend reality. Some of my works beg the question, 'Is it real or not?'"

Thorgerson's fellow artist and close friend Roger Dean (b.1944), is mainly associated with the group Yes, although he also produced artwork for Asia, Uriah Heep, Gentle Giant and many others.

Yes also incorporated Dean's imagery into their stage sets (aided by the artist's brother Martyn), surrounding themselves with a creation myth scene of stone arches and floating islands which perfectly complemented their symphonic-like music. Yes guitarist Steve Howe acknowledged: "There is ▶▶▶



Cream, *Disraeli Gears* (1967)



Patti Smith, *Horses* (1975)

Yes, *Relayer* (1974)



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Pink Floyd, *The Dark Side of the Moon* (1973)



a pretty tight bond between our sound and Roger's art."

A graduate of London's Royal College of Art, Dean has described himself primarily as a landscape painter, working primarily with watercolours as well as ▶▶▶

The Moody Blues, *In Search of the Lost Chord* (1968)



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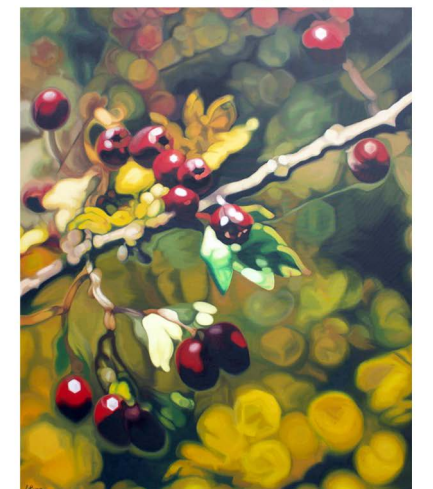
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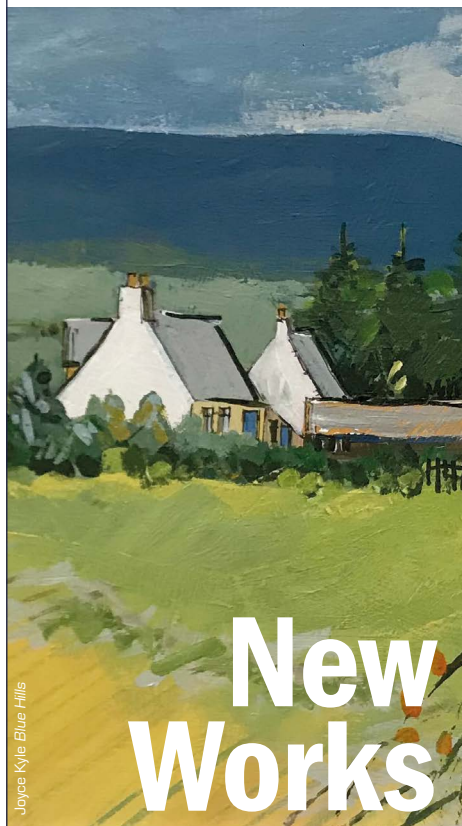
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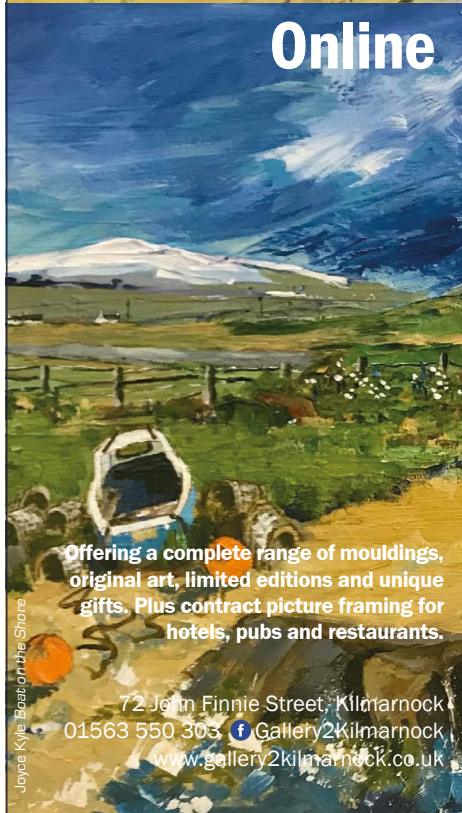
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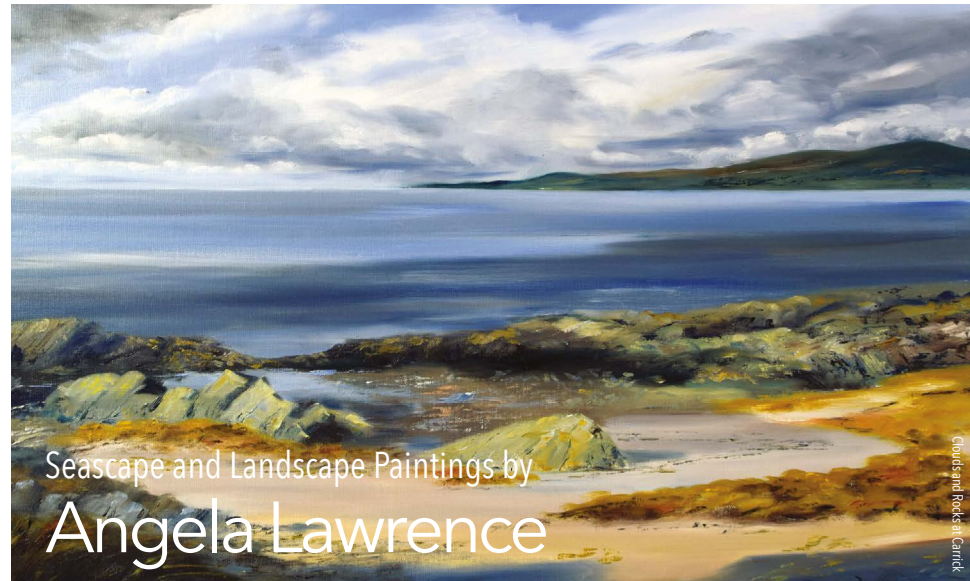
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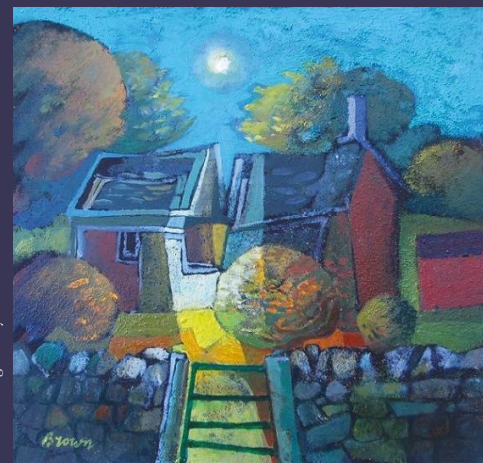
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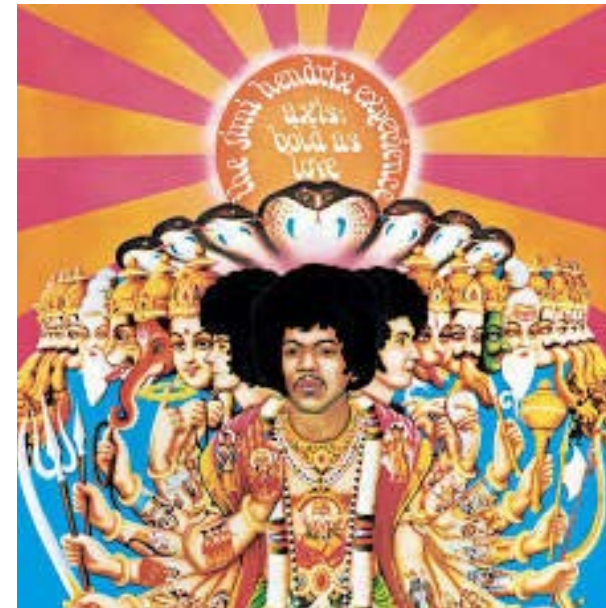


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ALBUM COVER ART



The Jimi Hendrix Experience, *Axis Bold as Love* (1967)

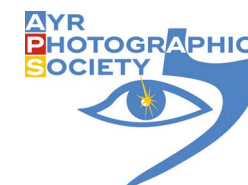


Santana, *Abraxas* (1970)

gouache, ink, enamel, crayon and collage. His best known work shows the influence of Chinese landscape art as a result of spending his childhood years in Hong Kong, where his father was stationed with the British Army.

The rise of the compact disc in the 1980s brought an end to the heyday of album cover art. The small plastic jewel case deprived artists of the visual impact, while the disappearance of both the gatefold and the inner sleeve detracted from what

had often originally been created as an overall concept.



The exhibition can be viewed on www.themaclaurin.org.uk

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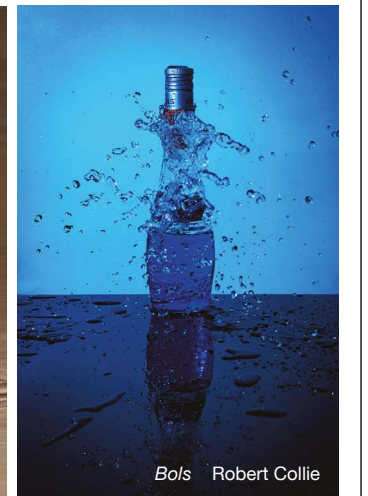
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The Gallery remains closed just now in line with government lockdown restrictions.

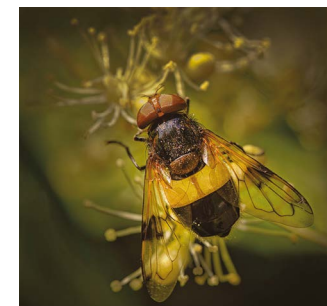
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Kathleen Lindsley of Skye-based **Raven Press Gallery** specialises in wood engraving, an original relief printing process, to interpret and record the local landscape and wildlife. The blocks are usually end-grain boxwood, sometimes lemonwood, and she editions her prints on fine papers using an Albion hand press. Pictured: *The Fishers*
www.ravenpressgallery.co.uk

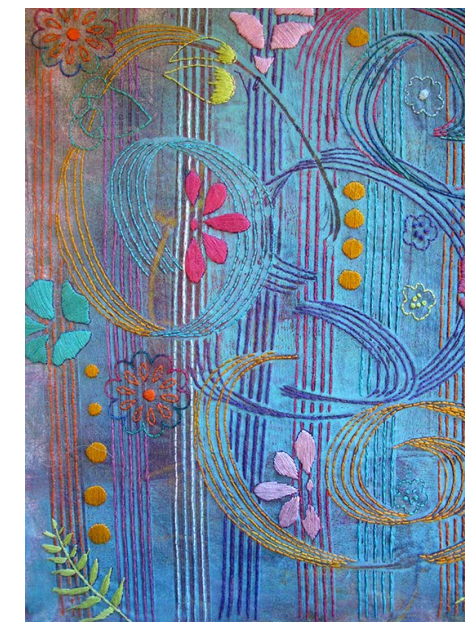
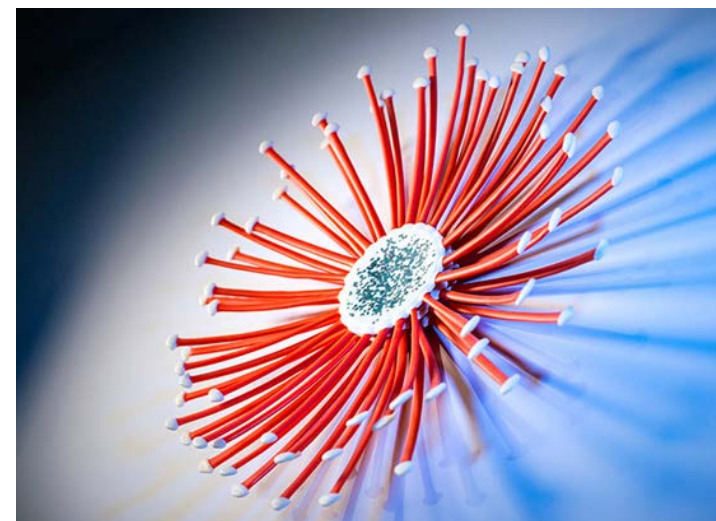


A member of the Scottish Furniture Makers Association, Edinburgh-based **Isabelle Moore** creates free-standing pieces shaped by a love of hand skills and materials and a fascination with the possibilities of a fusion of structure, craft and body-centred design. Her work has been exhibited widely and is in collections in the UK and abroad. She also offers in-house short courses and online tuition.
www.isabellemooredesign.com



This sterling silver Ruchill Brooch is produced by Cairn Scotland, who make jewellery inspired by the work of Charles Rennie Mackintosh – in this case Ruchill Church Halls, which were built in 1899. Available from Glasgow's **Mackintosh at the Willow** giftshop and online.
www.mackintoshatthewillow.com

Glasgow-based **Cressa McLaren** produces decorative contemporary glasswork for the home, including tableware, lighting and her Glass Meadow series of sculptural works as well as one-off commission pieces. Inspired by her love of flowers and vibrant colour, her pieces draw on botanical forms combined with a playful interpretation of the stylised retro designs of the 1950s. www.cressamclaren.com



A member of Edge Textile Artists Scotland, **Mary Webster** is influenced by landscapes, seascapes and buildings. Based in the Fife fishing village of Crail, she often incorporates found objects from the seashore in her work and particularly likes to layer fabrics for texture and depth of colour. She also paints and prints on fabric to achieve different effects.

www.edge-textileartists-scotland.com/
edge-artists/mary-s-webster

Isle of Skye-based **Heather McDermott** specialises in contemporary jewellery inspired by the tideline, a treasure trove of objects discarded from the urban environment and deposited by the power of the Hebridean swell, with rope, wood and plastic assuming a subtler identity as wind and wave shape and reshape form and colour.

Pictured: Small Buoy Brooches
www.heathermcdermott.co.uk



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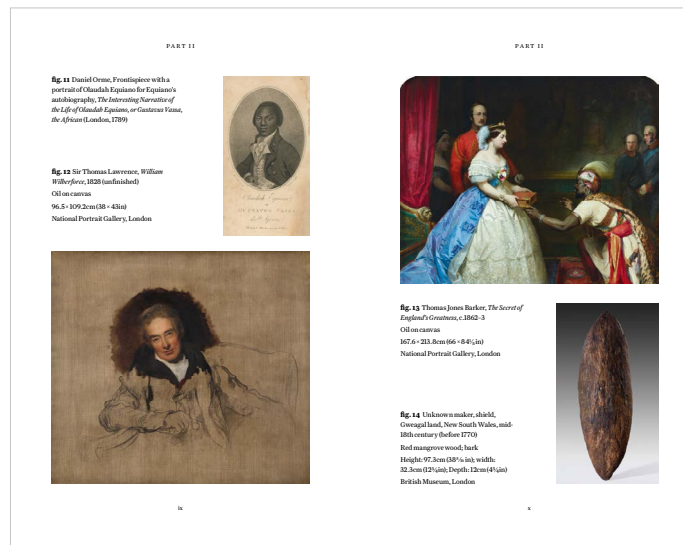
The Whole Picture

The colonial story of the art in our museums & why we need to talk about it

Alice Procter

LOVE IN THE TIME OF COVID

The Whole Picture: The colonial story of the art in our museums, by Alice Procter, pub. Octopus Books The colonial history of art and artefacts in some UK museums is a thorny topic. The issue of whether the British Museum should return the so-called Elgin Marbles to Greece is well known, but here Alice Procter, creator of Uncomfortable Art Tours, which aims to show how the Empire still exerts a hold on British galleries, sheds light on some of the lesser known items, such as a propaganda painting that the East India Company used to justify its rule in India and the tattooed Maori skulls collected as 'art objects'.



Love in the Time of COVID, var. contributors, pub. The Alchemy Experiment An exhibition space and cafe on Glasgow's Byres Road, The Alchemy Experiment has created this compilation of the shared experience of lockdown as seen through the eyes of poets, photographers, painters, illustrators and graphic artists as they reflect on themes of home, city, community, creating and movement. Proceeds from the book's sales will be donated to Social Bite's 'Feed the Nation in Isolation' fund and Too Gallus's Black Scottish Business Fund.



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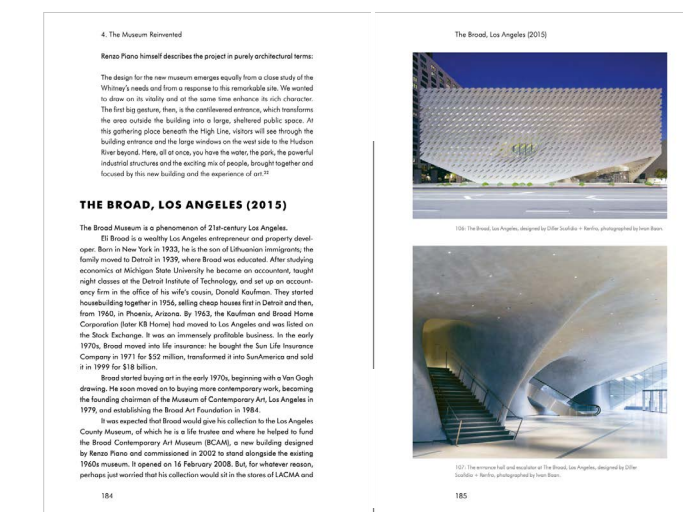
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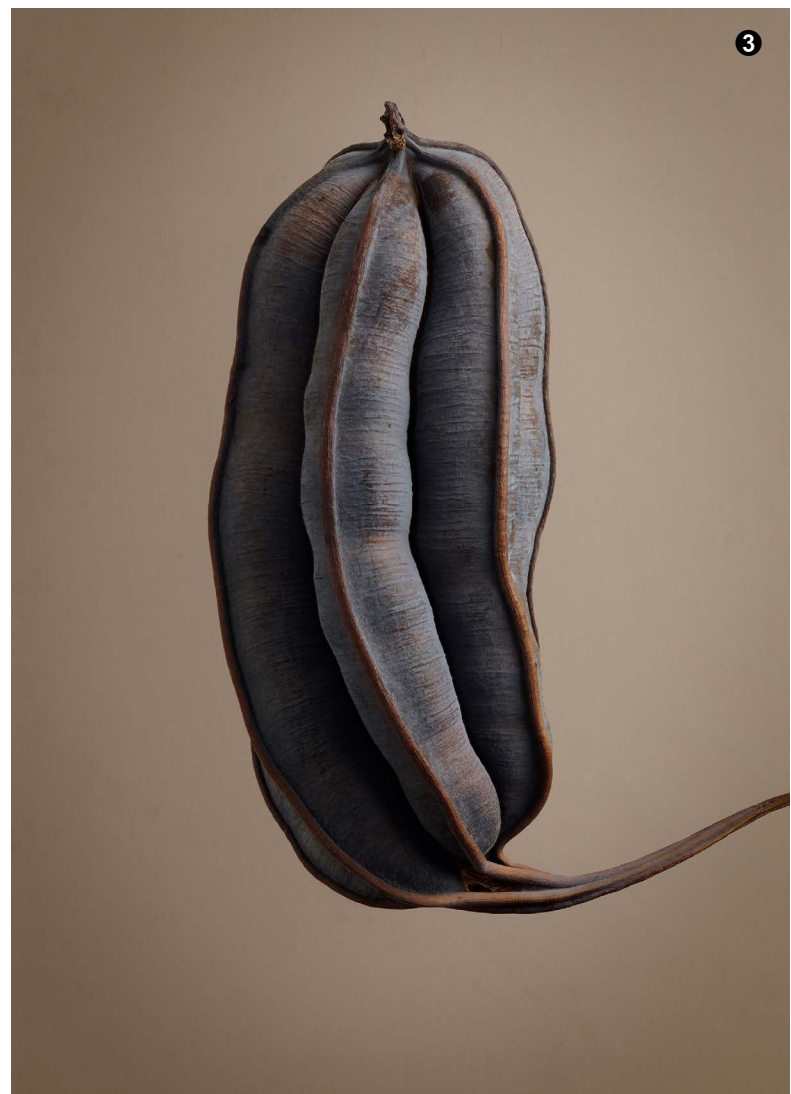
THE ART MUSEUM IN MODERN TIMES

CHARLES SAUMAREZ SMITH

Thames & Hudson

The Art Museum in Modern Times, by Charles Saumarez Smith, pub. Thames & Hudson Drawing on his experience at the helm of three major British art institutions – the Royal Academy of Arts, the National Portrait Gallery and the National Gallery – the author traces how art museums around the world have changed over the past 80 years and reflects on how they may develop in the future. Starting with the 1939 modernist building of the Museum of Modern Art in New York, a stark contrast to the neoclassicism of earlier museums, he traces the evolution of over 40 renowned international institutions.





Organised by the World Photography Organisation and now in its 14th year, the Professional competition for the Sony World Photography Awards 2021 has attracted a remarkable body of work for subject matter, composition and technical excellence. The Photographer of the Year will be selected on April 15 in a live-streamed programme. Here is a small selection of short-listed and finalist entries along with their categories. www.worldphoto.org

1. Ilka Franz, Germany, Professional Creative
2. Fyodor Savintsev, Russian Federation, Professional Landscape
3. Levon Biss, UK, Professional Nature & Wildlife
4. Tomas Vocelka, Czech, Republic, Professional Architecture & Design
5. Michelle Watt, USA, Professional Creative
6. Lorenzo Pennati, Italy Professional Still Life
7. Ilka Franz, Germany, Professional Creative
8. Mark Hamilton Gruchy, UK, Professional Creative

