



9 April 2021
Issue 158

Amy McLean, *Grace*, from
her first exhibition of work, at
Edinburgh's Art & Craft Collective.
See ARTS NEWS.



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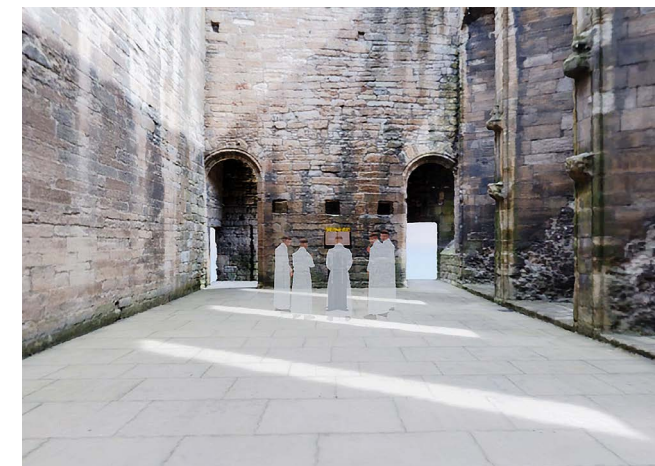


*Please note:
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currently online
only due to gallery
closures during the
pandemic.*

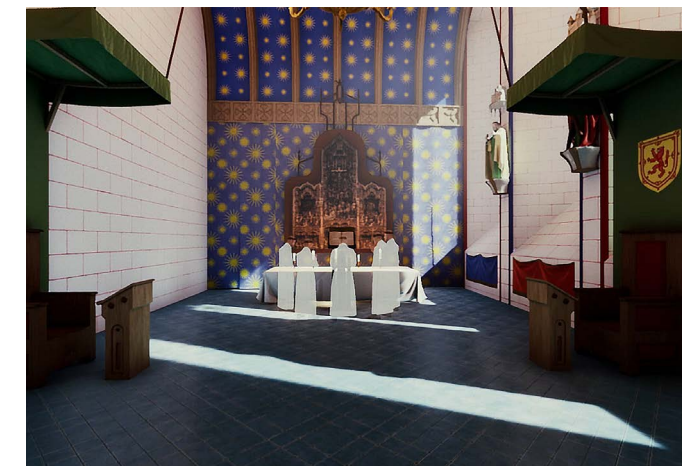


Amy McLean, *Rest*

Introducing Amy McLean at **Art & Craft Collective** in Edinburgh (until May 30) is the first exhibition of work by the 17 year old artist long-listed in the 2020 Scottish Portrait Awards. The works include sculpture, pencil and charcoal drawing and oil painting. The exhibition continues the gallery's policy of showcasing emerging talent. www.artcraftcollective.co.uk



Linlithgow Palace past and present. Images courtesy of University of Edinburgh researcher James Cook



Virtual reality and ground-breaking acoustic techniques are being used to recreate historical music performances which took place over 500 years ago, enabling listeners to hear how music would have sounded in the now ruined chapel at **Linlithgow Palace**. Researchers say it is the closest people will get to hearing music as it was performed for the royal household.

Scholars from Edinburgh College of Art and the universities of Birmingham and Melbourne have collaborated with Historic Environment Scotland to reconstruct lost performances at the palace, a royal residence of the Stewarts in the 15th and 16th centuries.

Researchers used a technique called LIDAR scanning – a rotating laser gun which takes measurements of the building – to capture the Chapel Royal of Linlithgow Palace as it currently stands. The team then consulted historical and architectural records and worked with historians at Historic Environment Scotland to virtually reconstruct what the chapel might have looked like when James IV visited for Easter celebrations around 1512. This included adding elements to recreate the acoustics

of the space, such as the roof, windows, a tiled floor, an altar, a throne and drapes.

The researchers then considered what music may have been performed and chose for the recording selections from the Carver Choir Book, one of only two large scale collections of Scottish church music to survive from pre-Reformation Scotland.

Professional singers from the Binchois Consort recorded the music in an anechoic chamber – which has close to no natural acoustics – which was then overlaid with the reconstructed acoustic modelling of the chapel. The virtual reality experience is available as a CD on **Hyperion Records** with companion apps in the Google Play Store and the Apple Play Store.

Researchers are also working with Historic Environment Scotland to create an immersive, virtual reality experience for visitors to the reconstructed chapel. www.historicenvironment.scot
www.hyperion-records.co.uk



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**Tuesday
13 April**

Rachel Podger
VIOLIN



**Tuesday
27 April**

Anna Lapwood
ORGAN



**Tuesday
11 May**

Rowan Pierce
SOPRANO

Christopher Glynn
PIANO



Ian Ledward, *East Lomond in winter light*

Maisie & Mac in Cupar is celebrating its tenth anniversary with an exhibition of work by Nichola Martin, Lynsey Ewan, Pat Holland and Ian Ledward. Located in a curved, domed, street corner building which once housed the Burgh Chambers, the gallery specialises in contemporary art and craft by artists and makers from all over the UK, including painting, prints, textiles, ceramics, glass, jewellery and works in metal and wood. There is also a range of ethically sourced gifts and homeware items from larger UK companies, social enterprises and artisans abroad such as hand-made soaps, candles, mugs, scarves, bags, lamps, throws, mirrors and clocks.

Says owner and artist Alison Strachan: "These things are often no more expensive than mass produced, less well designed items and we can match or better the internet on price." Maisie & Mac opened a second shop in Dundee in 2018. www.maisieandmac.com

zenwalls gallery



Poppyfield Lynn Rodgie

New gallery in Peebles

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It is well known that contact with nature leads to increased well-being, and for many of us during the past year immersing ourselves in the landscape near or around us has been a vital escape from the confines of home, an antidote to lockdown.

Into the Landscape at **Tatha Gallery** in Newport on Tay (Apr 10-May 15) features three artists who each interpret landscape in contrasting styles. Anna King portrays the overlooked "edges and outskirts of places where nature and mankind collide", Dominique Cameron captures memories of a beautiful



landscape experienced through a walk in the countryside and Ian Kinnear takes inspiration from the immediate surroundings of a garden. www.tathagallery.com

Anna King, *Clearing, Dun Woods*, oil & pencil on paper & board



FORTHCOMING AUCTIONS

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The **Brunton Classical Online Series** continues with three concerts from the Ryedale Festival recorded in beautiful locations around Yorkshire. Available for streaming from April 13 is violinist Rachel Podger, a leading interpreter of early music, filmed in the chapel at Castle Howard. The first woman to receive the Royal Academy of Music/Kohn Foundation Back Prize, Rachel is also a former Gramophone Artist of the Year.

The series continues with organist Anna Lapwood (from Apr 27), recorded in St Michael's Church in Coxwold, and soprano Rowan Pierce (from May 11) accompanied by pianist Christopher Glynn, recorded at All Saints' Church in Helmsley. Each concert costs £10 plus booking fee and is available to view an unlimited number of times for two weeks from the start date.
www.eastlothian.gov.uk



Violinist Rachel Podger, Photo: Theresa Pewal




The 140th Annual Exhibition of the Royal Scottish Society of Painters in Watercolour

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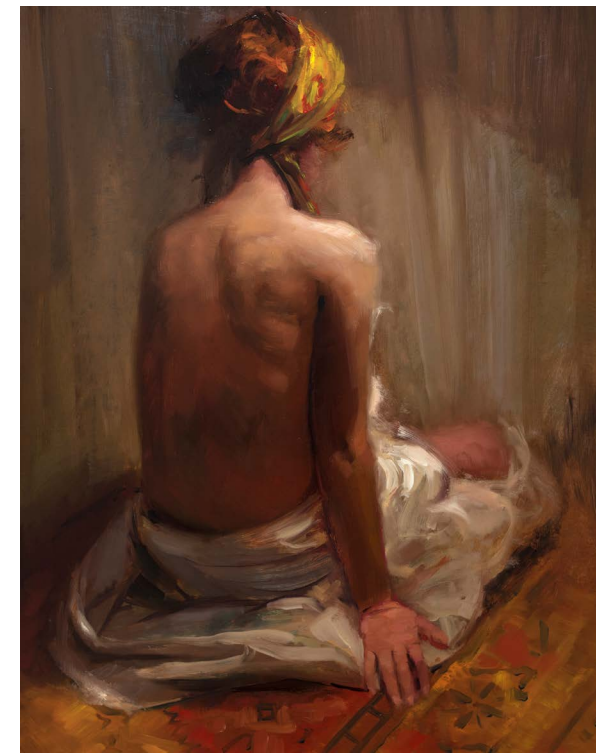
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Resipole Studios Fine Art Gallery at Acharacle, Argyll has two spring shows running concurrently.

Exhibiting jointly are Anna Bussot, a Barcelona-based artist whose long-held fascination with the west coast of Scotland is captured in evocative landscapes, and Gill Tyson, who depicts remote landscapes with cool, atmospheric colours in an abstract style.

Also showing is *Contrasts*, an exhibition of new works by Andrew Sinclair in his first solo show at the gallery. Inspired by the history, landscape and traditions of the west Highlands, the oil paintings in a 'chiaroscuro' style include depictions of antique books, delicate china teacups, local landscapes and intimate figurative works.

Apr 4-May 21, www.resipolestudios.co.uk

Andrew Sinclair,
At rest, oil on board

AYR PHOTOGRAPHIC SOCIETY

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Online Exhibition
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Wading Water Rail Ruth Hayton
Busy Bee Bob Nairn
Solar Power Alastair Swan
Bols Robert Collie
Underwater Fishing Lorna Hayton

There are two opportunities to view an e-catalogue of work by a still life painter of objects so realistic that you feel you can almost pick them up. **Ian Mastin: Artistic Licence** is running online simultaneously at **Eduardo Alessandro Studios** in Broughty Ferry and the **Torrance Gallery** in Edinburgh (until Apr 25).

Ian says: "I particularly enjoy working with items of simple utilitarian use – the detritus of life from earlier generations. My aim is to impart a sense of appreciation in reflecting upon old, everyday objects which have no intrinsic value except for the richness of their history and the hands through which they have passed. In this there is a thread running back to the life of the person who crafted and used the item, inviting future generations to pause a moment and consider those who have passed this way before and of the fleeting nature of life."

www.eastudios.com
www.torrancegallery.co.uk



Ian Mastin, *Chateau d'Angluet Margaux*

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INTO THE LANDSCAPE

Dominique Cameron
Anna King
Ian Kinnear

TATHA GALLERY



Tickets are now on sale for performances on **Rep Studios**, a new digital platform launched by Dundee Rep and Scottish Dance Theatre to showcase a season of theatre, dance and music. The first season includes *Smile*, a play about Dundee football legend Jim McLean, the musical *Islander*, two digital premieres from Scottish Dance Theatre (one of them live-streamed from the venue), a fresh focus on music events and a new, free to access mini-festival, This Is For You Dundee. Some of the highlights are from Dundee Rep's 80th anniversary season, cut

short by the global pandemic.

Dundee Rep and Scottish Dance Theatre are joined by over 80 Scottish and Scottish-based freelance arts professionals, ensuring much needed work over several months for skilled workers who have been hit hard by the pandemic. The first season is made possible by support from Dundee City Council and the Scottish Government's Performing Arts Venues Relief Fund through Creative Scotland. www.dundeerep.co.uk

Scottish Dance Theatre member Pauline Torzuoli will premiere her solo work *This h/as h/air*, inspired by two natural phenomena: itla-okla, a long, hanging moss growing on South American trees, and "hair ice", which appears on dead wood at northern latitudes, including Scotland.



50/50 revisited 21 Niall Campbell

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David Marshall, *Kirkcudbright Harbour*

The **Spring Exhibition** at the **Glasgow Gallery** (until Apr 30) features contemporary works by some of Scotland's best known artists, including bold landscapes by John Lowrie Morrison ("Jolomo"), swirling dancers by Janet McRorie, still lifes by Lex McFadyen and distinctive figurative work by Madeleine Hand. www.glasgowgallery.co.uk

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)



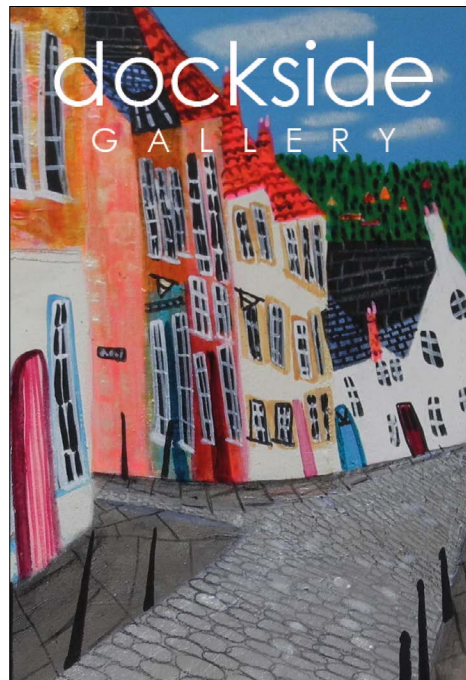
were drawn from the collection of Cardinal Scipione Borghese, nephew of Pope Paul V (who reigned from 1605 to 1621), and gathered in the late 16th and early 17th centuries.

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. ▶▶▶



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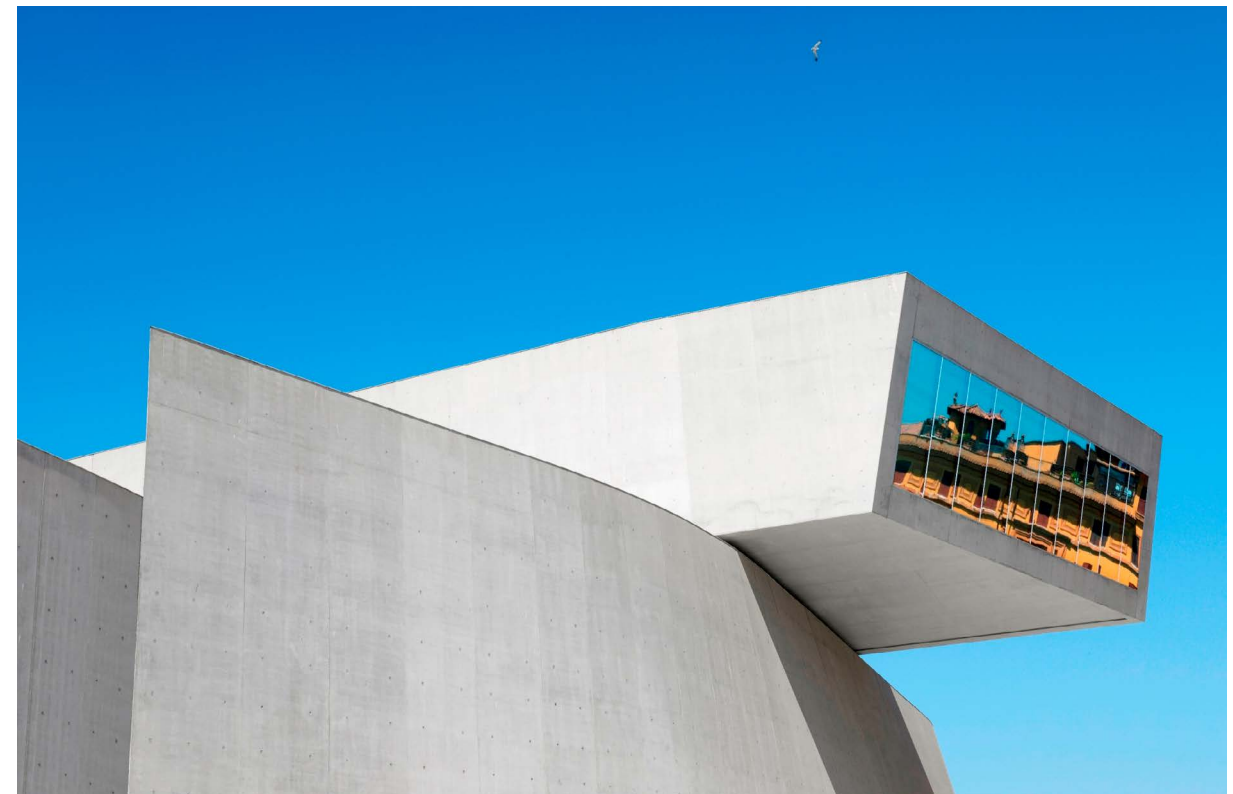
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The Zaha Hadid-designed MAXXI, Photo: Bernard Touillon

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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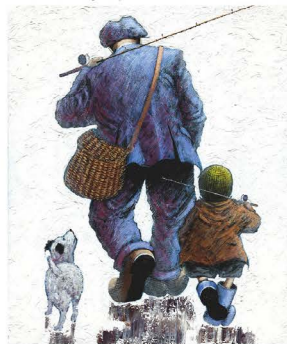
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MEMORIES OF MY CHILDHOOD

Ayrshire born Alexander Millar has used 'lockdown' to relive happy memories of his childhood.

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ART & TRAVEL



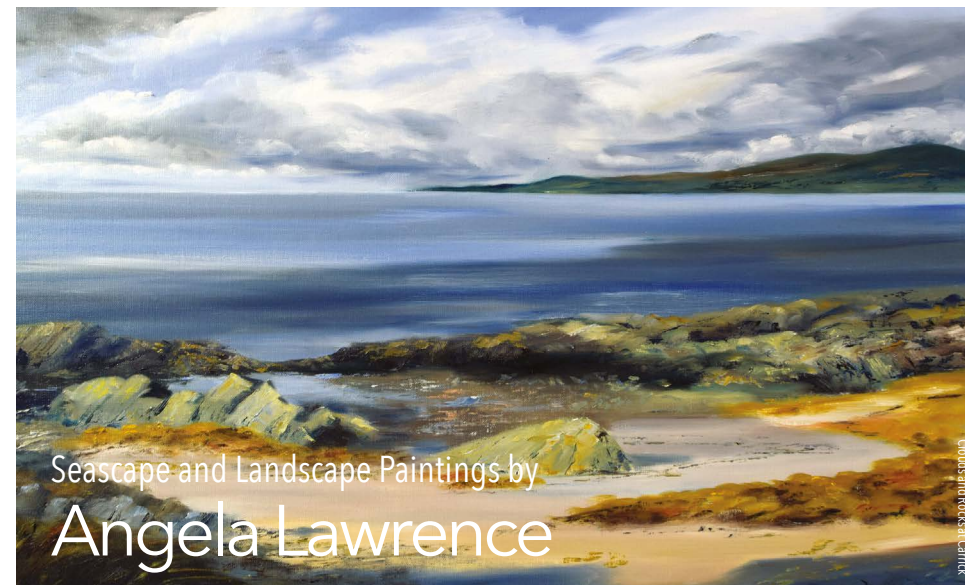
Pascale Marthine Tayou, *Plastic Bags (MACRO)*

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 ▶▶▶



Seascape and Landscape Paintings by
Angela Lawrence

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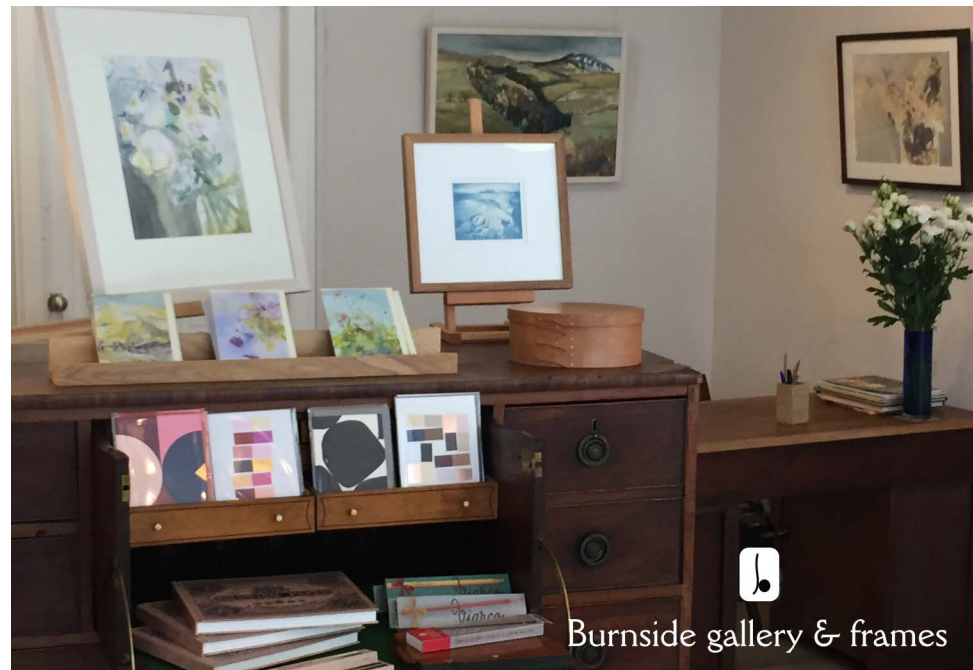
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www.palazzoesposizionei.it

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,



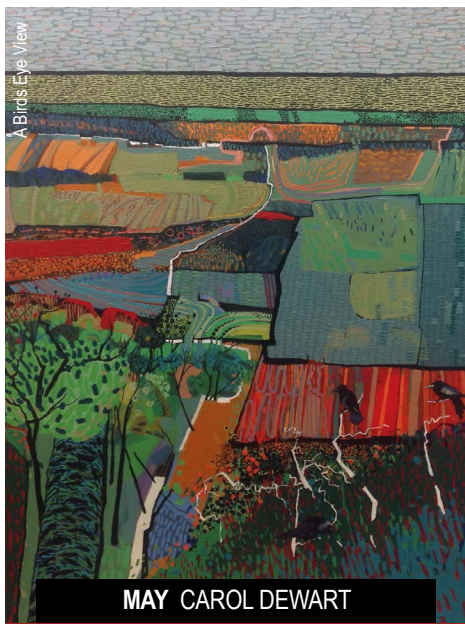
A Raphael exhibition at the Scuderie del Quirinale-

Palazzo delle Esposizioni





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

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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.

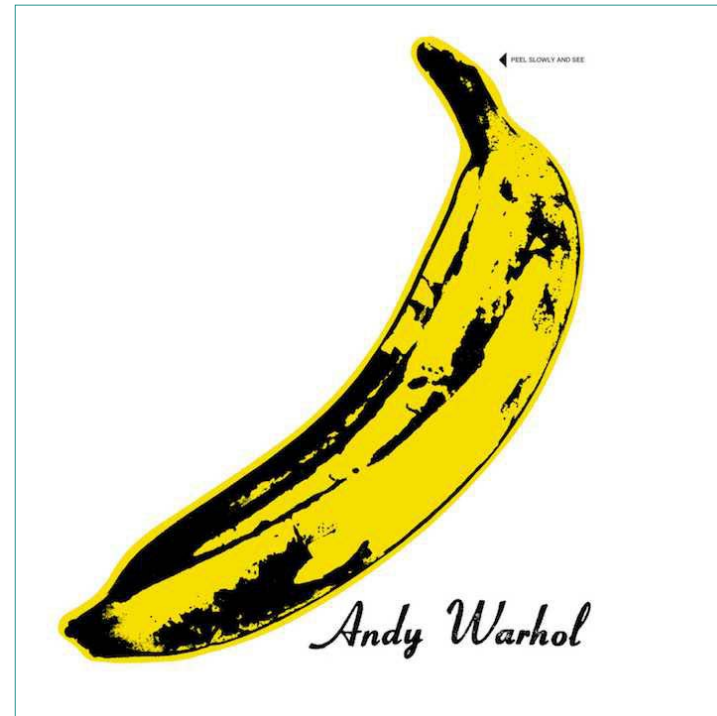
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The art of music

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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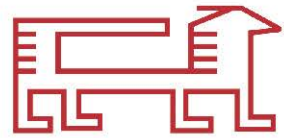
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ALBUM COVER ART



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.

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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

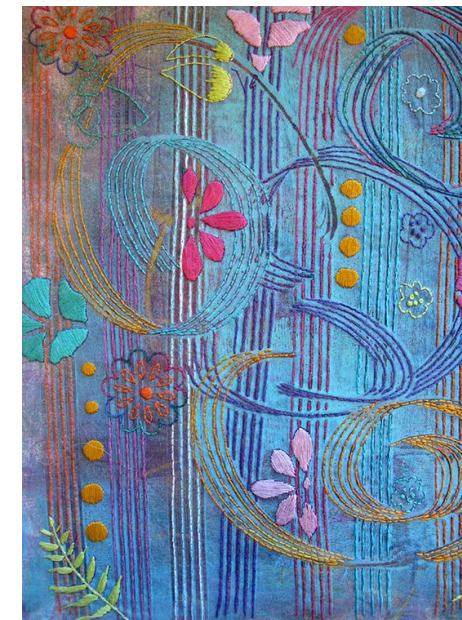
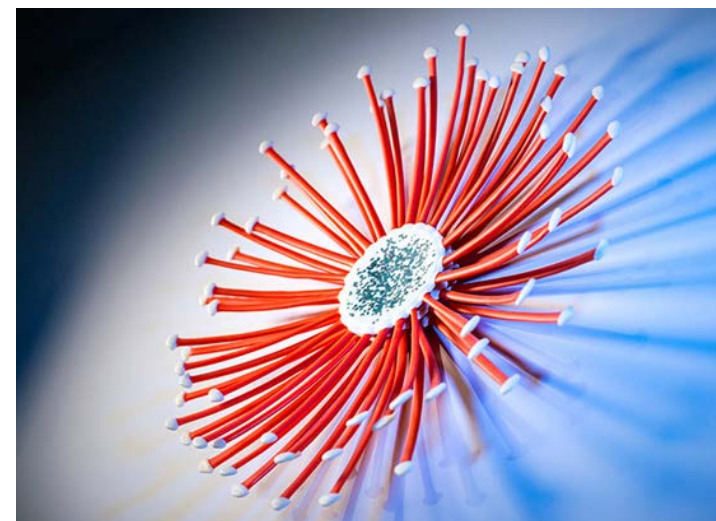


A member of the Scottish Furniture Makers Association, Edinburgh-based **Isabelle Moore** creates free-standing pieces shaped by a love of hand skills and materials and a fascination with the possibilities of a fusion of structure, craft and body-centred design. Her work has been exhibited widely and 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 ART MUSEUM IN MODERN TIMES

CHARLES SAUMAREZ SMITH

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 have been donated to Social Bite's 'Feed the Nation in Isolation' fund and Too Gallus's Black Scottish Business Fund.

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.

ART BOOKS

Fig. 11 Daniel Oron, *Frontispiece with a portrait of Charles Equiano for Equiano's autobiography, The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, the African* (London, 1789)

Fig. 12 Sir Thomas Lawrence, *William Wilberforce* (1820) (oil on canvas, 96.5 x 109.2 cm) (National Portrait Gallery, London)

Fig. 13 Thomas Jones Barker, *The Secret of England's Greatness*, c.1862-3 (oil on canvas, 107 x 213 cm) (National Portrait Gallery, London)

Fig. 14 Unknown maker, *Skull, Cornwall Island, New South Wales, and Wilkes Bay (before 1770)* (red mangrove wood, bark) (Height: 97.3 cm (38 1/4 in), width: 23.3 cm (9 1/4 in), depth: 12 cm (4 3/4 in)) (British Museum, London)

ART BOOKS

Fig. 15 *Self-Portrait at Home* (oil on canvas, 100 x 100 cm) (The Alchemy Experiment)

Fig. 16 *Self-Portrait at Home* (oil on canvas, 100 x 100 cm) (The Alchemy Experiment)

ART BOOKS

4. The Museum Reimagined

Renzo Piano himself describes the project in purely architectural terms: 'The design for the new museum emerges equally from a close study of the Wilsons' needs and from a response to this remarkable site. We wanted to draw on its vitality and at the same time enhance its rich character. The first big gesture, then, is the cantilevered entrance, which transforms the area outside the building into a large, sheltered public space. At this gathering place beneath the High Line, visitors will see through the building entrance and the large windows on the west side to the Hudson River beyond. Here, at all times, you have the water, the park, the powerful industrial structures and the exciting mix of people, brought together and focused by this new building and the experience of art.'

THE BROAD, LOS ANGELES (2015)

The Broad Museum is a phenomenon of 21st-century Los Angeles. Renzo Piano is a wealthy Los Angeles entrepreneur and property developer. Born in New York in 1932, he is the son of an Italian immigrant; the family moved to Detroit in 1939, where Broad was educated. After studying economics at Michigan State University he became an accountant, taught night classes at the Detroit Institute of Technology, and set up an accountancy firm in the office of his wife's cousin, Donald Kaufman. They started housebuilding together in 1956, selling cheap houses first in Detroit and then, from 1960, in Phoenix, Arizona. By 1962, the Kaufman and Broad Home Corporation (later KB Home) had moved to Los Angeles and was listed on the Stock Exchange. It was an immensely profitable business. In the early 1970s, Broad moved into life insurance: he bought the Sun Life Insurance Company in 1971 for \$52 million, transformed it into SunAmerica and sold it in 1999 for \$1.8 billion.

Broad started buying art in the early 1970s, beginning with a Van Gogh drawing. He soon moved on to buying more contemporary work, becoming the founding chairman of the Museum of Contemporary Art, Los Angeles in 1979, and establishing the Broad Art Foundation in 1984. It was expected that Broad would give his collection to the Los Angeles County Museum, of which he is a life trustee and where he helped to fund the Broad Contemporary Art Museum (BCAM), a new building designed by Renzo Piano and commissioned in 2002 to stand alongside the existing 1960s museum. It opened on 14 February 2015. But, for whatever reason, perhaps just worried that his collection would sit in the store of LACMA and



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

