



30 April 2021
Issue 161



John Robert Smith's
Grandma Hug is from the
exhibition *First Hugs* at
Artisanand in Aberfeldy.
See ARTS NEWS.

ARTISAN



FIRST HUGS COLLECTION
JOHN ROBERT SMITH
1ST MAY - 11TH JUNE



13-15 BANK STREET, ABERFELDY PH15 2BB
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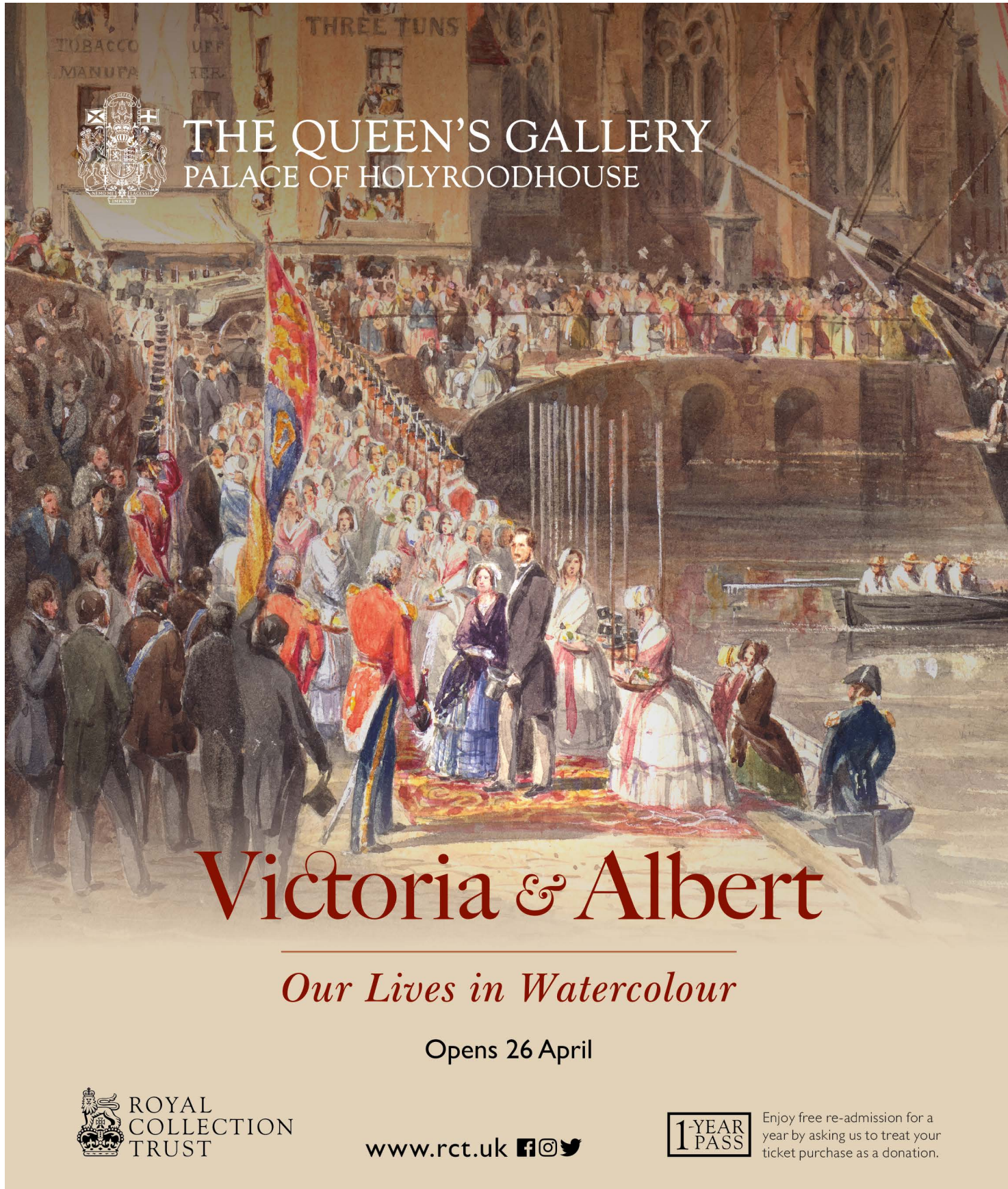
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John Robert Smith: First Hugs at **Artisanand** in Aberfeldy (May 1-Jun 11) features 20 oil paintings imagining what it will be like when families and friends are able to embrace each other again. Marking the reopening of the gallery, the series captures a variety of emotions, from relief and joy to gentleness and fragility.

A departure from Smith's usual landscape work, most of the images are also available as giclee prints. They follow last year's pandemic-related series on the theme of isolation and social distancing in which imaginary musicians in separate rowing boats met on lochs to play together under the moon. The collection sold out on the first day it was shown. www.artisanand.co.uk



John Robert Smith,
Ma Boys II



Detail of a pair of wings in ceramic and mixed media by Carol Sinclair (Scotland) & Rebecca Hannon (Canada)

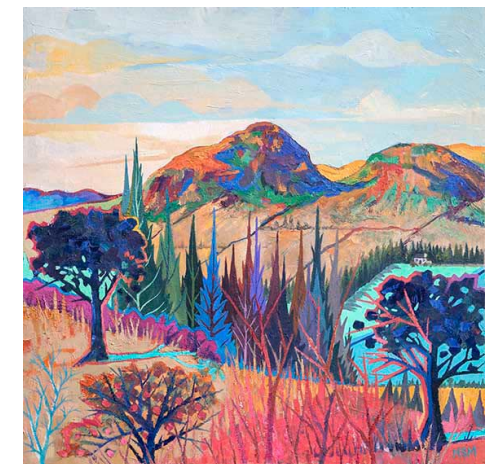
Inverness Museum & Art Gallery has reopened with **Meet, Make, Collaborate** (until Jun 19), a touring exhibition of new works created by craftmakers participating in the Applied Arts Scotland International Exchanges Project. Makers are responding to the themes of identity, sustainability and collaboration with objects in a range of disciplines, including textiles, weaving, ceramics, jewellery and basketry.

Also on display are works from two residency programmes. The Shift Canada project sees five Nova Scotia makers and five Scottish makers exploring one another's identity, environment, skills, materials and techniques, while the British Council Crafting Futures programme has brought together Scottish makers with their counterparts in Mexico and Thailand.

www.highlifehighland.com/inverness-museum-and-art-gallery

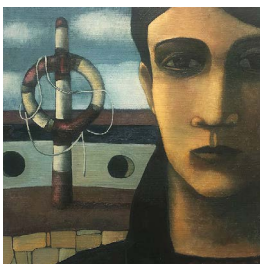
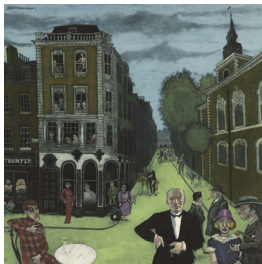
The **Glasgow Art Club** has reopened with its annual members' **Spring Exhibition** (until Jun 5). All works marked for sale on the club's website can be purchased online and, if required, delivered to the buyer when the exhibition closes.

www.glasgowartclub.co.uk



Mark Mulholland, *From the Road Above*
Blanefield, oil on board





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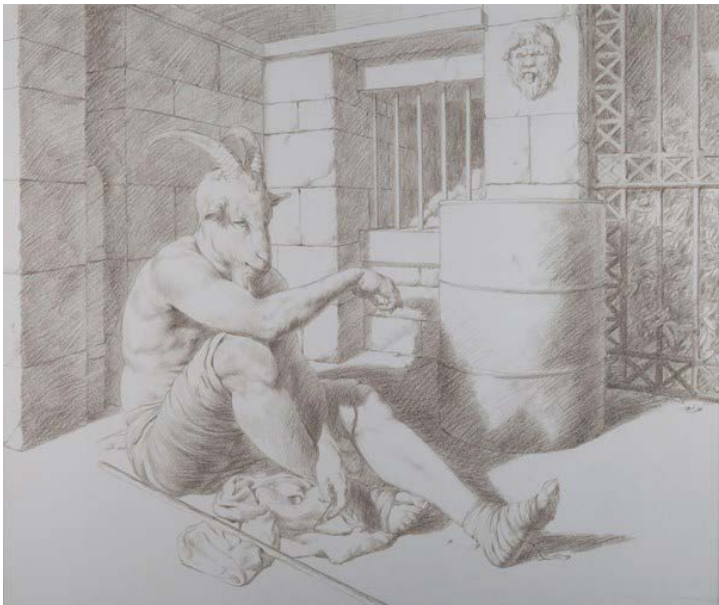
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Iona Leishman: Exploring the Thin Places at the Line Gallery in Linlithgow (May 1-25) features works inspired by her experience as Historic Environment Scotland's first ever artist in residence at Stirling Castle. The images emerging from layered oil and ink are suggestive of ancient lands and peoples. www.thelineonline.co.uk



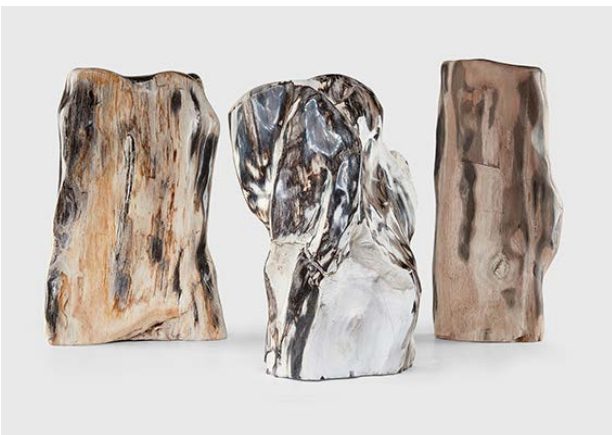
Iona Leishman, *Of Another Time and Space*, oil & mixed media on board



Paul Reid, *Pan*, Conté on paper

Fidra Fine Art in Gullane continues its Spring Exhibition (until May 23), which includes ten new pieces by George Birrell as well as work by new artists to the gallery Victoria Broxton, Julia McNairn and Pascale Rentsch. There is also sculpture and ceramics by Ronnie Fulton, Sarah Lawson, Alejandro Lopez, Leonie MacMillan, Arran Ross and Michel Rulliere.

The next live online auction at Edinburgh's Lyon & Turnbull is African & Oceanic Art, Antiquities and Natural History (May 5), featuring over 300 artefacts, some of them hundreds of millions of years old and many of them resembling abstract sculptural works. They include a woolly rhinoceros jawbone from the North Sea, a large nautilus shell from Madagascar and a trio of fossilised wood specimens. www.lyonandturnbull.com



Trio of fossilised wood specimens, Java, Indonesia, Miocene period (10 million years B.P.), Lot 18, est. £300-500



THE GLASGOW GALLERY

Online Spring Exhibition

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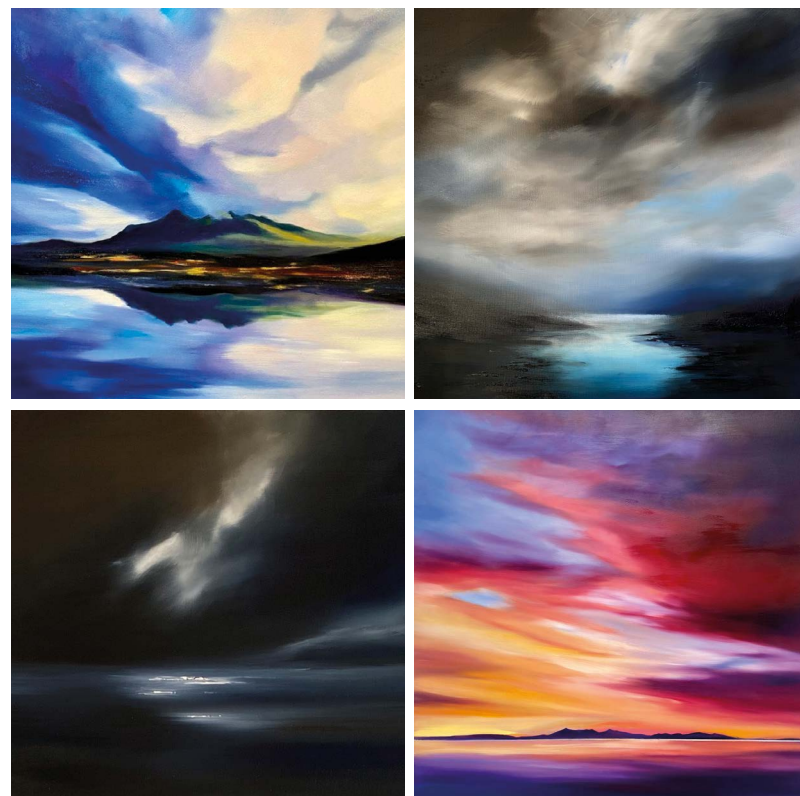
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Pete Morrison *Bright Day Sanna Bay*



Scottish land and sea

Two Perspectives
Sarah Anderson | Gill Knight
at Dundas Street Gallery

25-31 May 2021

6 Dundas Street
Edinburgh EH3 6HZ

www.sarahanderson.co.uk | www.gillknightart.co.uk

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Author and broadcaster Sally Magnusson and artist and designer Angie Lewin are backing a £100,000 Resilience Fund appeal for **Leith School of Art** to rebuild its resources after Covid, enabling it to expand its work in the community and enhance its curriculum. If successful, the campaign will also enable the school to progress its support for talented university post-graduates with the ultimate aim of developing a post-graduate centre for emerging talents at a crucial point when they are trying to make the transition from university to careers as artists.

Leith School of Art was founded in 1988 as an independent alternative to mainstream art colleges. Based in the former Norwegian Seamen's Church, it has a national and



Leith School of Art Principal Nick Devison with some of the students,
Photo: Colin Hattersley

international reputation for its foundation course, which has progressed many young people to quality degrees and on to successful careers.

Sally Magnusson said: "Two of my sons

benefited enormously from their time at Leith School of Art, producing a confident and creative start to their separate careers, one in film and one in drawing and producing comics."

Angie Lewin, who is known for her original prints and watercolours of plants in their native landscape and her St Jude's fabrics and wallpapers, added: "I have been aware of the school's unique atmosphere and qualities for some time. The courses are great for so many people, whether those who have never had the opportunity to be involved in art before, students leaving school in search of a

good foundation course before university or people returning to art after a break or later in life." Donations can be made to the Resilience Fund at

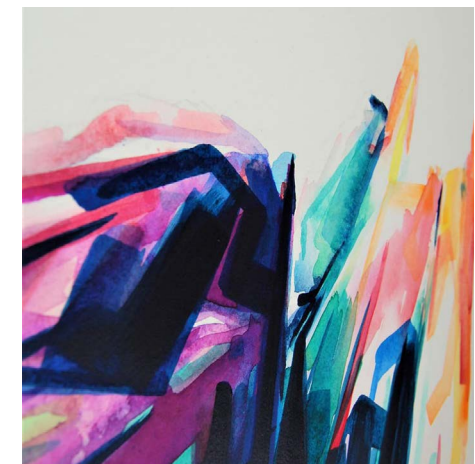
www.donate.leithschoolofart.co.uk



Gordon Mitchell, *Ex-Communicated*, oil on canvas

Roger Billcliffe Gallery in Glasgow has reopened with a group of new paintings by Gordon Mitchell (Apr 30-May 28). Mitchell's first solo show with the gallery was in 1993 and he has shown there every two years since, so the end of lockdown has continued that unbroken run.

www.billcliffegallery.com



Joanna Craig,
Lands beneath our feet, giclee print

Dock Street Studios in Dundee has a wide range of gifts, home accessories, vintage pieces, contemporary homewares, scents, soft furnishings and decorative objects by local makers and from around the world. Many items are ethically sourced to support charitable organisations, fair trade groups and social enterprises in developing countries.

Resident artists include illustrator Linda Brownlee with Dundee cityscapes on prints, postcards and as large, framed originals, David Joy with a series in oil on canvas of the Scottish east coast shoreline and Joanna Craig with contemporary and colourful fine art and silks. There is a new in-house cafe and the flexible space can host conferences, group meetings, exhibitions and performances. **FB**



Antony Clarkson

19, 20, 21:
The self-isolation
residency. Finding a
reason to paint.



dunoonburghhall.org.uk

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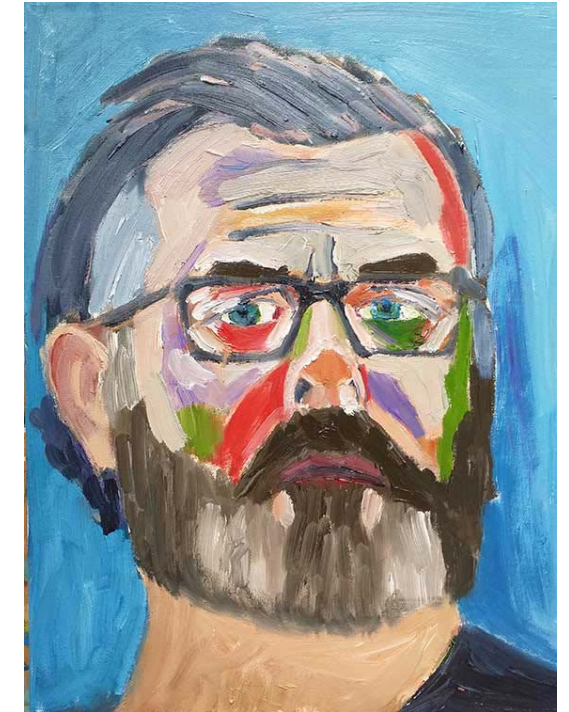


28 April – 16 May
10am – 4pm
Wed – Sun

dbh
Dunoon
Burgh Hall

The **Scottish Mental Health Arts Festival** returns for its 15th year with a Scotland-wide programme of hundreds of online and outdoor events (May 3-23). With a year of lockdown forcing us to re-evaluate what we think of as 'normal', the programme poses some poignant questions. Should things go 'back to normal' afterwards? Was the way we lived before 'normal' or was it damaging to our mental health? And if life does go 'back to normal', who is likely to be excluded from that? This year's festival will also explore the relationship between mental health and nature, the theme for Mental Health Awareness Week.

In **Not Normal: An Expression of the Self**, artist Jamie King is showing a new group of self-portraits painted during lockdown, a period when he has experienced schizophrenia. He says: "Observing lockdown rules led to isolation and separation from family, friends and groups that provide vital support with face-to-face contact. This has brought a new and unwelcome 'normality'. Finding coping strategies has been invaluable in dealing with hallucinatory voices and heightened anxiety. Fortunately, having the opportunity to paint and sculpt has led to a semblance of 'normality' for me." www.mhfestival.com



Jamie King, *Self-portrait*, oil on canvas

For his exhibition **19,20,21: The Self-Isolation Residency, Finding a reason to paint** at **Dunoon Burgh Hall** (until May 16) Antony Clarkson has used the challenges and tests of isolation as an opportunity to radically re-evaluate his work and practice, resulting in a brand new body of work. www.dunoonburghhall.org.uk

zenwalls gallery

New gallery in Peebles

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Poppyfield Lynn Rodgie



Max Baillie

Scottish Ensemble has premiered a new online concert filmed in Glasgow's Engine Works in collaboration with Guest Director Max Baillie. Featuring music by Haydn, Vivaldi, Jessie Montgomery, Steve Martland and Baillie himself, **First Light** symbolises the transition from darkness to brighter times.

A soloist, chamber musician, improviser and member of Lodestar Trio and ZRI, British-German violinist and violist Max Baillie is a graduate of the Yehudi Menuhin School, Cambridge University and Berlin's University of the Arts. His career reflects his interest in cross-pollinating musical styles, having led Björk's string orchestra at the Royal Albert Hall, recorded with guitar maestro John Williams and duetted with vocal maestro Bobby McFerrin in New York.

First Light is available to view for ticket-holders until Monday August 7, £10-20 + booking fee
www.scottishensemble.co.uk



Antony Clarkson, *Fragmented Vision*

The Maclaurin Gallery re-opens on **Monday 26th April**
With Digital Art on the Run by Ian McKinnell
Also selected pieces from the Maclaurin Collection.

From 15th May a new exciting exhibition
Close to Home featuring three popular local artists



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"Tree Line, Carrick Hills, Ayrshire."
John MacDonald



"Pink in a Landscape"
Bridget Hunter



"Snow Shadows, Stewarton, Ayrshire"
Margaret MacDonald

Saturday 15th May to Sunday 13th June 2021

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Filming Sophie Laplane's *Dive*, Photo: Andy Ross

Scottish Ballet is presenting two new dance films this spring. *Dive* by Choreographer in Residence Sophie Laplane, co-created with James Bonas and inspired by French artist Yves Klein's famous shade of blue, premiered on Thursday April 29 to celebrate International Dance Day, while *Odyssey* by Soloist Nicholas Shoesmith, which takes place against a game-like landscape inhabited by other-worldly beings, premieres on Tuesday May 4. Both films can be watched for free until May 31. www.scottishballet.co.uk



Wim Delvoye tattoo on Tim Steiner.
Photo courtesy of the artist.

The Oscar-nominated film *The Man Who Sold His Skin* is based on a real work by the Belgian artist Wim Delvoye in a story which takes a wry look at the contemporary art world. The Tunisian film, a contender in the best international film category, was inspired by Delvoye's 2007 work, *Tim*, for which he tattooed the back of a man named Tim Steiner and sold it to a collector. Steiner got a third of the purchase price on condition that he sit in galleries during exhibitions of the piece and that his skin be preserved and framed for the collector after his death.

In the film, a young Syrian refugee becomes the living canvas, tempted by the prospect of a visa to live in Europe. The role of Delvoye becomes that of the world's most expensive living artist, who "turns worthless objects into works that cost millions and millions of dollars just by signing them". Delvoye himself makes a cameo appearance as an art insurance agent, while his work appears in a gallery scene.

COLOUR and BALANCE



Lesley Birch Niall Campbell
Marta Utsler Siobhan O'Hehir



RENEWAL

Mixed spring exhibition

WFG
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15 May

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www.whitefoxgallery.co.uk
info@whitefoxgallery.co.uk
Tues-Sat 10am-5pm.
Wed by appointment

Plans have been announced to stage the first ever international art exhibition at Egypt's Giza pyramids and the surrounding plateau. Taking place in October this year, **Forever is Now** is the fourth annual show organised by Art D'Égypte and represents a merging of ancient heritage and contemporary art at the oldest and last remaining of the Seven Wonders of the Ancient World, which today survives as a UNESCO World Heritage Site.

Art D'Égypte said in a statement: 'We have worked tirelessly over the last few years to deconstruct the stigma around the "art exhibition" being an elite and distant thing by bringing art to the public spaces of Egypt and making it accessible for the community that lives in these spaces.'

www.artdegypte.org



Featured artist in May at **Larks Gallery** in Ballater is Carol Dewart, whose paintings are characterised by texture, pattern and light. She says: "The introduction of a specific texture or pattern can define the mood of the painting. By integrating both disciplines, my work can hopefully develop in many directions. I particularly like to work in watercolour and gouache because of the purity of the medium. It is direct, lively and very free. These qualities take you on a journey and often the outcome is nowhere near the original starting point."

www.larksgallery.com



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13 April**

Rachel Podger
VIOLIN

**Tuesday
27 April**

Anna Lapwood
ORGAN

**Tuesday
11 May**

Rowan Pierce
SOPRANO

Christopher Glynn
PIANO



Charles Monteith Walker, *Dundee Sunset*, pastel on paper

Eduardo Alessandro Studios in Broughty Ferry has reopened with **Spring into Summer** (until Jun 26), a mixed show featuring work by John Bell, Nael Hanna, Charles Monteith Walker and others. www.eastudios.com



Carol Dewart, *Bird's Eye View*



Wildlife Art & Sculpture

Esther Tyson, John Threlfall
Simon Griffiths

SOC
Waterston House, Aberlady
29 Apr - 30 May
Thurs - Sun (10-4)
www.the-soc.org.uk



George Birrell | The Harbour Rocks



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MIXED SPRING EXHIBITION

6 MARCH TO 23 MAY 2021

Featuring ten new paintings by George Birrell as well as work from; Victoria Broxton, Ann Cowan, Matthew Draper, Whyn Lewis, Leonie MacMillan, Julia McNairn White, Ann Oram, Paul Reid, Pascale Rentsch, Michel Rulliere David Schofield, Astrid Trügg, Christopher Wood and many more.

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THANK YOU!

Photo: Robin Mitchell

Huh?

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

(The artist's) images explore the abstract sequence marked in the heart of a map, the direct perception of what is imagined, to finally represent the memory of that instant.

(The artist's) connected research is concerned with the emotional impact and commanding power made by both the built environment and the miasma generated from neoliberalism.

(The artist's work is) concerned with the incremental progress of repetitious actions, of concealed forms, vernacular and non-human architecture, journeys to marginal places, and contorted observations based on urban existence.

(The artist's) work is often relational and takes into account the wider ecology of people and place.

(The artist's) practice is rooted in drawing as a vehicle for performativity.

The application of (the artist's) working methods reflects ethnographic or qualitative research without proselytising or conclusion.

ART & CRAFT COLLECTIVE

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Vintage Bordeaux

Famous for its wines, the capital of Nouvelle-Aquitaine also has a lot to offer art-lovers.

In the jostle for bragging rights as Europe's best city break destination, Bordeaux is on a lot of people's radar. A 15-year makeover has resulted in a redeveloped waterfront with a four kilometre-long quay hugging the curve of the broad River Garonne, and the city has been voted the favourite of the French. The TGV (Train à Grand Vitesse, or high speed train) now puts it at a little over two hours from Paris.

A ban on skyscrapers means that the city skyline has remained largely unchanged for 300 years. In the 18th century **St Pierre** district, the historic heart of Bordeaux, the waterfront facades

have changed little since they greeted merchants arriving down the river estuary from the Atlantic.

In a symbolic break from the medieval period, part of the old city wall was demolished to make way for the splendid **Place de la Bourse** (Stock Exchange Square). Cross the busy waterfront street to see the gorgeous buildings reflected in the water covering the **Miroir d'Eau** (Water Mirror), the world's largest reflecting pool.

Birthplace of 'animalière' (animal portraitist) and sculptor Rosa Bonheur, Symbolist Odilon Redon, Fauvist Albert Marquet ►►►

EION STEWART
FINE ART



Serendipity

Mixed Spring Exhibition

Available to view online now
eionstewartfineart.com

And in the gallery from
26 April



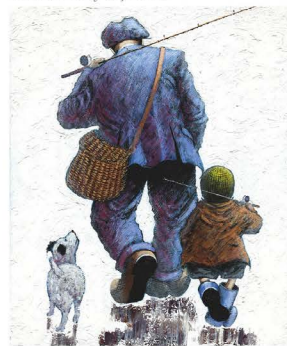
55 Allardice Street Stonehaven AB39 2AB
art@eionstewartfineart.com
01569 785606

MEMORIES OF MY CHILDHOOD

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

These three original oil paintings are now also available as signed, limited edition prints.

Memories of My Dad



Couldnae Catch a Cold



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Newcastle
upon Tyne
0191 230 4440



Museum of Decorative Arts & Design

and Cubist Andre Lhote, Bordeaux is also where Goya drew his last breath in 1828 after spending his last four years there in voluntary political exile from Spain.

A good place to start a tour of the main art museums is the central Place Pey Berland, where three are clustered within a few minutes of one another. (The 16th century Pey Berland tower is actually the steeple and belfry of the adjacent Saint-Andre Cathedral, kept separate from one another to protect the cathedral from the vibrations of the bells.)

Occupying facing wings on either side of the Jardin de la Mairie (Town Hall Garden), the **Musée des Beaux-Arts** (Museum of Fine Arts) has over 300 paintings and sculptures dating from Titian to Picasso. Built in 1880, both wings adjoin the Town Hall, a former palace. The south wing of the museum is dedicated to 16th to 18th century classical painting, including religious and mythological scenes, while the north wing displays 19th and 20th century art. Along with leading

Bordeaux artists, the museum has works by French masters (Matisse, Renoir, Delacroix, Seurat, Dufy) and other big European names (Rubens, Kokoschka, Soutine, Veronese).

Information boards emphasis the French contribution to key movements, from the

mythological imagery and ancient history of 'academic art' to the violently bright palette of Fauvism and the passions, longings and human sufferings of Romanticism. Other genres represented include Impressionism, Naturalism, Symbolism and post-war art. A couple of blocks around the corner ►►►



CAPC shows contemporary art in a former 19th century warehouse.

GALLERY 2

Spring Tide | Helen Bruce

Jim Butler

In Harbour

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GALLERY HEINZEL

CONTEMPORARY ART

Spring Tide | Helen Bruce

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26th April to 6th June

Online from the 24th. Gallery from the 26th.

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Mixed exhibition with featured artist:

Nichola Martin

24 April - 15 May

Gallery OPEN from 28 April Wed to Sat

Glenfoot House, North Ayrshire

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01563 550 303 [f](#) Gallery2Kilmarnock
www.gallery2kilmarnock.co.uk



Bernard Magrez Institute of Contemporary Art

40 chateaux, Magrez supplements his own personal art collection, including works by Daniel Buren, Andy Warhol, Agnès Varda, Pierre Soulages, Sebastiao Salgado, Fernand Léger and many others, with loans from public and private collections.

There is a series of special exhibitions, some of which take place in the modern, marquee-like annexe. An artist in residence programme and La Galerie des Nouveaux Talents (The Gallery of New Talents) underscore Magrez’ support of emerging artists.

www.institut-bernard-magrez.com

In a lovely, two-story private museum, the former home of a fishing magnate, set in its own grounds in the southern suburb of Bègles, the **Musée de la Création Franche** has a collection of 14,000 works of ‘outsider art’, folk art and naive art. (The term ‘franche’, meaning in this case ‘frank’, ‘genuine’ or ‘real’, was chosen after the founder, the French artist Gerard Sendrey, was prevented for copyright reasons from using the more familiar term ‘art brut’, or raw art, as defined by the French artist Jean Dubuffet.) ▶▶▶

the museum’s beautiful annexe, the **Galerie des Beaux-Arts** (Gallery of Fine Arts), hosts special exhibitions.

www.musba-bordeaux.fr

Nearby is the **Musée des Arts Décoratifs et du Design** (Museum of Decorative Arts and Design), where objects from the 17th to the 21st centuries are spread out amid the antique panelling, chandeliers and parquet flooring of the 18th century Hotel de Lalande, one of the many fine buildings credited for the city’s Unesco World Heritage Site status. Despite being converted into a museum, the spaces in the mansion still capture the atmosphere of the family residence it once was, with the original furniture and decor offering a glimpse into the lifestyle of Bordeaux aristocracy at the time of the French Revolution.

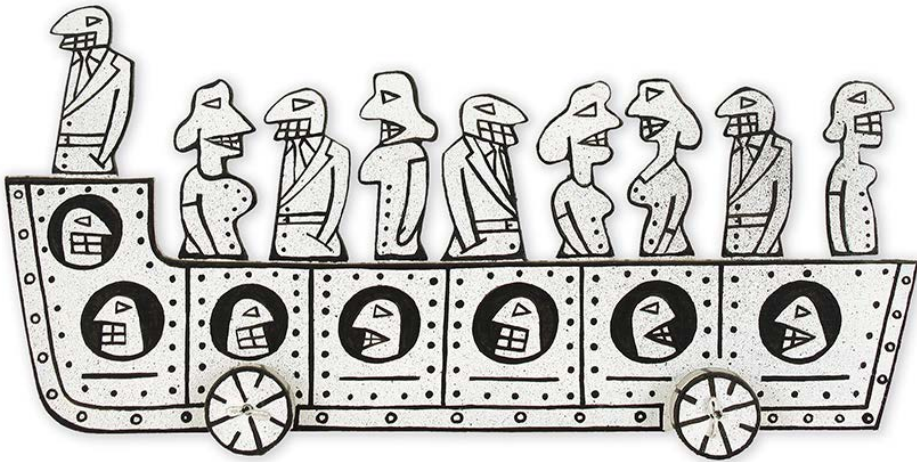
Antique objects are juxtaposed with works by contemporary French and international designers (the museum has one of the largest modern collections in Europe) to show the evolution of household furnishings, interiors, homewares and appliances. There is also a series of special exhibitions on a range of topics, from sneakers to industrial design.

www.madd-bordeaux.fr

Just off the waterfront to the north of the city centre, **CAPC** (formerly the Centre d’Arts Plastiques Contemporains, or the Museum of Contemporary Art), occupies a cavernous former 1820s warehouse once used to store imports from the colonies. Soaring sandstone walls, high arches and exposed wooden beams form an impressive environment in which to show temporary exhibitions and selections from the museum’s permanent collection of works by nearly 200 artists. A nice touch: Through the glass-sided lift you can see an untitled wall painting by Keith Haring unfold as you go up and down.

www.capc-bordeaux.fr

Named after its founder, a winery owner, the **Bernard Magrez Institute of Contemporary Art** occupies the beautiful Hotel Labottière, a private, 18th century mansion in substantial grounds. Owner of



Francois Monchatre, *Croisière pour tous (Cruise for everybody)*, 1990, sculpture on painted wood © Musée de la Création Franche



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Shown in rotating exhibitions, the collection emphasises the work of French self-taught artists and other marginal creators who make work outside the tradition of 'fine art'. Sometimes referred to in French as 'artistes singuliers', they often have mental health issues or are otherwise alienated from the mainstream.

www.musee-creationfranche.com

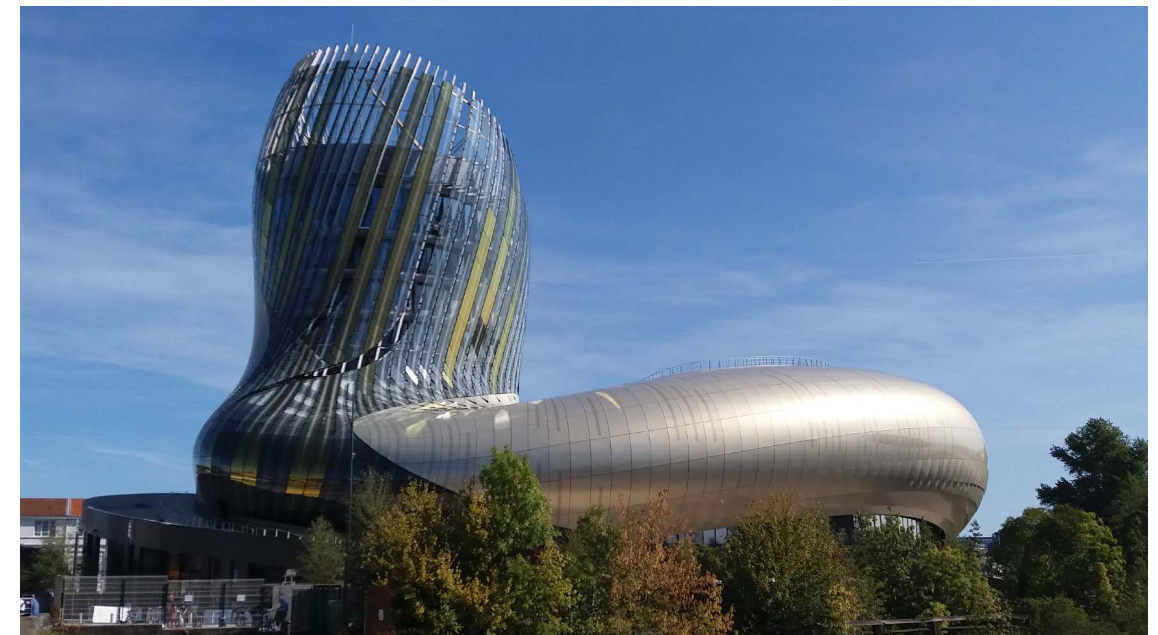
To experience the city's most unusual cultural centre head to Betasom, where a former WWII submarine base used by the Italian fleet has been developed into an awe-inspiring honeycomb for the **Bassins de Lumières** (Pools of Lights), the world's largest digital art centre. Monumental immersive exhibitions devoted to major historical and contemporary artists are projected onto the immense walls and ceilings and reflected in the waters of the enormous

submarine bays. Visitors make their way along gangways above the water and along the quays. www.bassins-lumieres.com

In the southwestern suburb of Pessac, Les Quartiers Modernes Frugès, or **Cité Frugès**, is

a 1920s housing estate of 50 properties built by the industrialist Henry Frugès to house his sugar refinery workers. Frugès commissioned the then rising avant-garde urban architect Charles-Edouard Jeanneret-Gris, now known as Le Corbusier (1887-1975) to design ▶▶▶

La Cité du Vin ressemble a wine decanter



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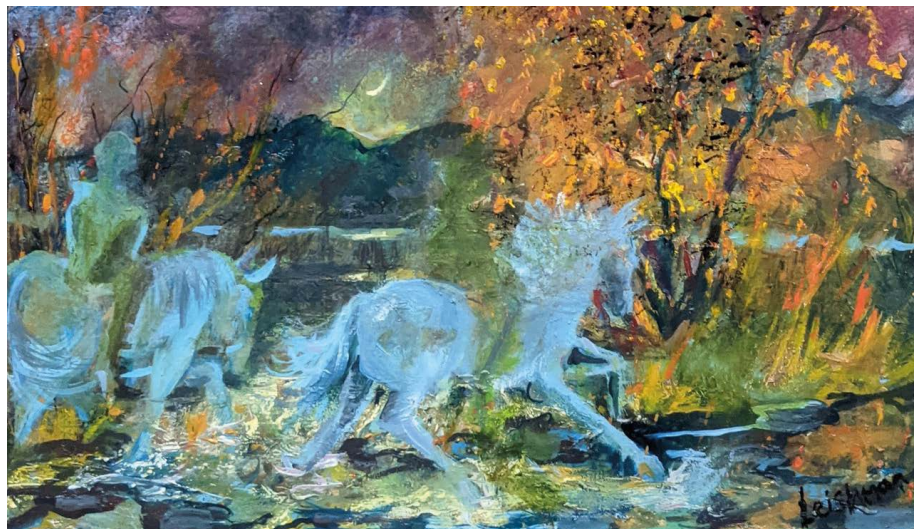
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a new form of inexpensive living quarters – economic, standardised, mass-produced properties which were geometrically sparse, minimalist and functional.

Cité Frugès was Le Corbusier's first large scale urban project and one of France's first social housing projects. Identically sized, prefabricated modules came in six variants and innovations included isothermic walls (to regulate temperature), suspended gardens and integrated garages. Outside, Le Corbusier added dashes of colour to brighten up the neighbourhood. Today this UNESCO World Heritage Site houses fashionable apartments, and curious tourists and architectural students have become a common site.



The Le Corbusier-designed Cité Frugès © Nikolas Ernult

Even the region's most famous product has 'crossed over' into the art world, with many famous artists commissioned to design Bordeaux wine labels. The Pauillac estate, for example, has featured work by the likes of Salvador Dali, Henry Moore, Wassily Kandinsky, Pablo Picasso, Francis Bacon and Lucian Freud on its vintages.

Oenophiles will want to head for **La Cité du Vin**, the gleaming waterside temple to the grape. Shaped like a decanter, the modernistic, metal and glass structure is riven with streaks of colour to suggest swirling wine and the River Garonne flowing by.
www.laciteduvin.com

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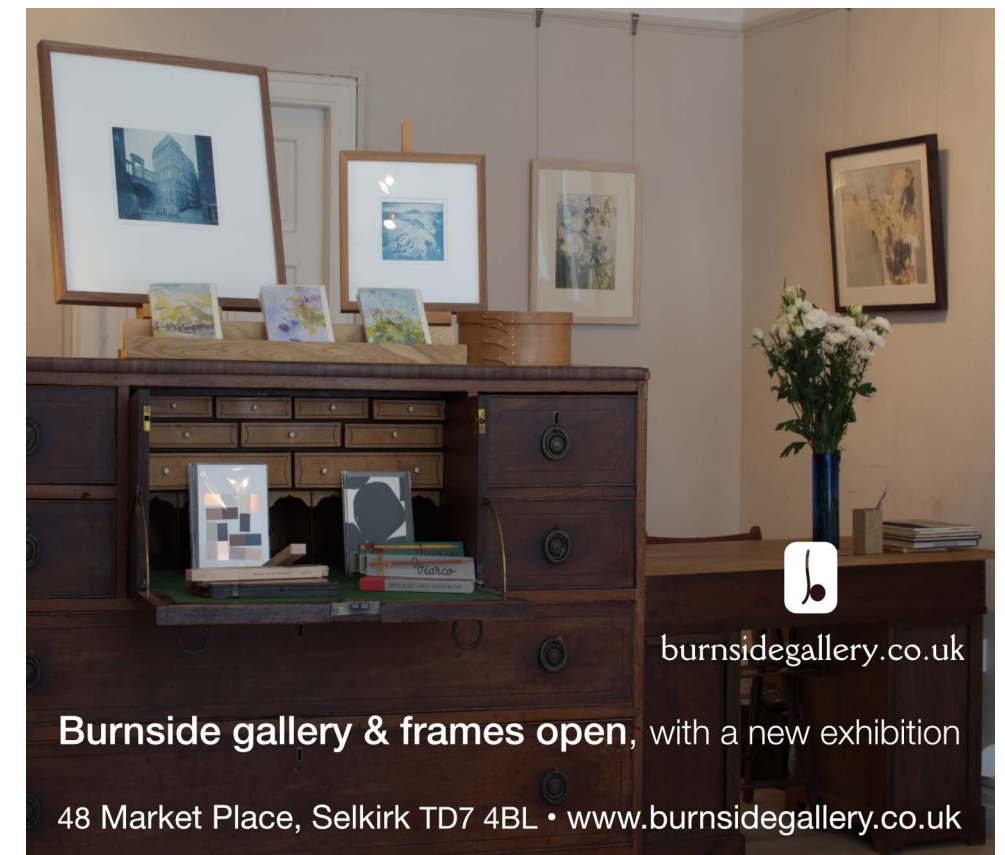


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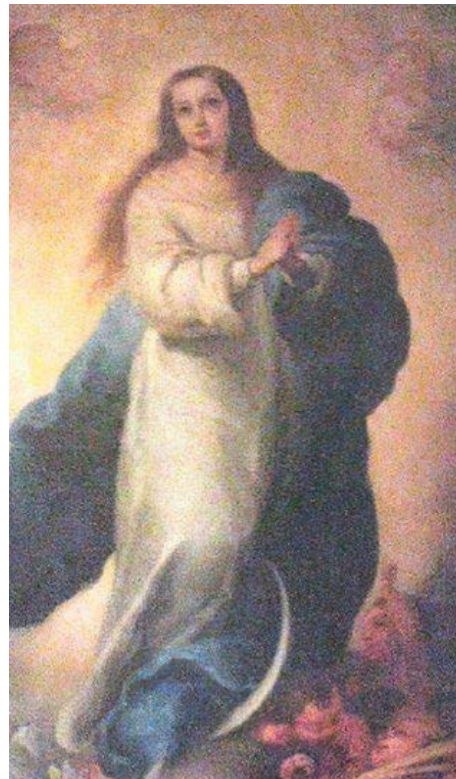
From restoration to ruination

Restoration is an art in itself, requiring training, experience and skill to help preserve artworks for posterity. But not every job passes muster. Even work done between 1980 and 1994 on Michelangelo's Sistine Chapel in Rome divided experts over the bright colours revealed. Other intended 'improvements' have ended in outright disaster.

Spain seems to have been particularly badly affected by botched "improvements". There is no law there prohibiting people from restoring artwork even if they lack the necessary skills. The country's Professional Association of Restorers and Conservators stated: "This lack of regulation translates into an absence of protection of our heritage. In recent years, conservation and restoration professionals have been forced to emigrate or leave their professions due to a lack of opportunities." It warned that the industry was at serious risk of disappearing in Spain.

Here are some of the world's most infamous restoration failures.

When good intentions turn out bad



A Spanish art collector gave the job of restoring a copy of a painting by the Baroque artist Bartolomé Esteban Murillo to...a furniture restorer. Despite two attempts to fix the botched job, the picture of the Immaculate Conception has been left unrecognisable.



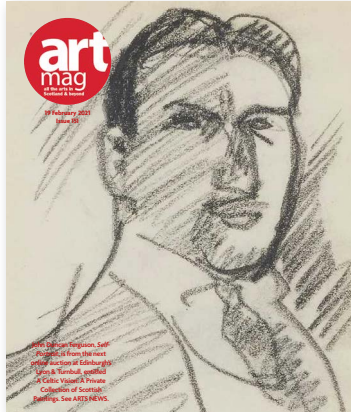
In Borja near Zaragoza an elderly parishioner attempted to restore a fresco of Jesus Christ at her local church, but her paint job led to the painting being dubbed the "monkey Christ". The finished product had the unexpected result of attracting thousands of visitors eager to see the infamous restoration job for themselves and the incident even inspired an opera.

In the Church of San Miguel de Estella in the same Spanish region of Navarre a 16th century statue of St George underwent "restoration" at the hands of a local teacher and emerged looking like a Disney character. Fortunately, after three months' of work, the work was successfully re-restored to its original appearance.



Attempts to conserve ancient Buddhist frescoes in China's Yunjie Temple turned into a technicolour nightmare, with new, storybook-style paintings completely replacing the original Qing dynasty-era works. According to an expert on fresco restoration the result amounted to nothing less than the "the destruction of cultural relics, since the originals no longer exist".

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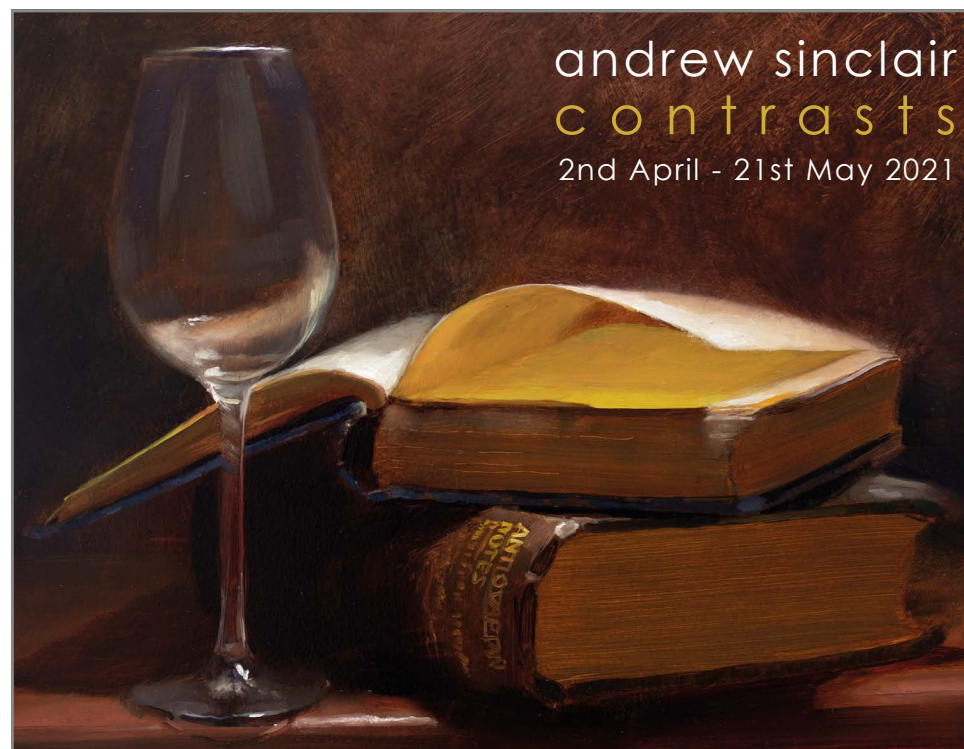


Devil's Cottage Davy Brown

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After restoration work was done at the Hatay Archaeology Museum in Antakya, Turkey on mosaics dating from the 2nd to the 6th centuries, the delicate figures emerged looking that they had gone several rounds with Muhammad Ali, their fine features appearing battered and swollen.

After vandals repeatedly decapitated a statue of Mary holding the baby Jesus in a Canadian church, a local artist offered to replace it free of charge. The church happily accepted, but what they got was a spiky-headed, lobster-faced Lisa Simpson lookalike. The artist (name withheld to protect the guilty) claimed that the terracotta face was just temporary while a stone replacement was carved, but thanks to the media attention, the penitent thief returned the original head.



In the Santa Cruz da Barra Chapel in Brazil an overzealous restorer tarted up a wooden statue of Santa Barbara, giving her flat, white skin, eye-liner and a garishly coloured robe. A shocked historian, Milton Teixeira, a frequent visitor to the church, declared: "They turned Santa Barbara into Barbie!"

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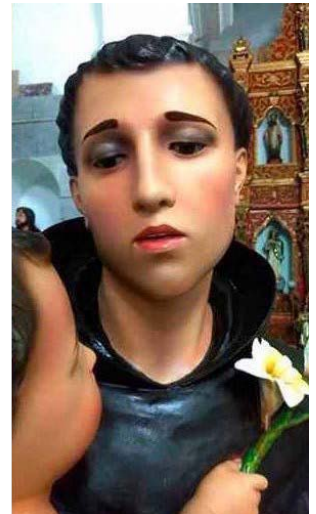
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Hockey Pitch by Maryann Ryves



The picturesque ruins of the 2,000-year-old Ocakli Ada Castle in Sile, Turkey was completely rebuilt with modern materials, transforming the crumbling edifice into something looking like a prop in a computer game. The more unkind social media commentators likened it to the cartoon character Spongebob Squarepants.

When a church in Colombia sent out a wooden statue of Saint Anthony of Padua holding baby Jesus for repairs due to termite damage, what they got back was a glammed-up version which appeared to have undergone a gender change.



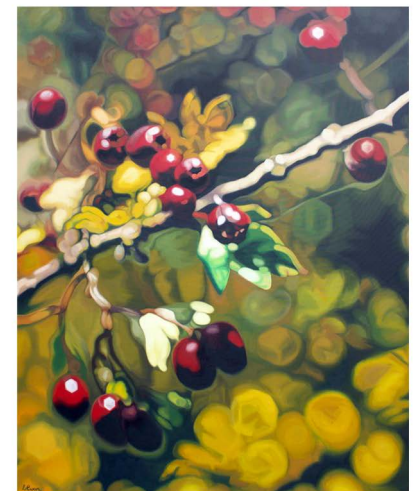
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Image analysis

*The Death of Marat (1793) by Jacques-Louis David
(Royal Museums of Fine Arts of Belgium)*

What an extraordinary time it was to be a leading establishment painter in France. Jacques-Louis David straddled the revolution and then the rise and fall of Napoleon Bonaparte. Next time you are able to visit the Louvre, seek out his works. They are monumental in so many ways.

But it is a work now in Brussels (although a decent copy by Serangeli is at the Louvre) which is the archetypal history painting. Showing an actual event and painted in the days and weeks after it happened, it is perhaps the most famous painting of the French Revolution. First, the history.

The French Revolution of 1789 was a bloody affair and its violence increased and spread throughout the early 1790s. Joseph Guillotine's invention was but one example of the torture and death which accompanied the fall of the monarchy and the ensuing chaos.

Born in 1748, Jacques-Louis David had a wealthy upbringing, despite his father having died as a result of a duel when his son was nine years old. By his early 50s at the height of

the revolution, David had become an ardent rebel and part of a group called the Jacobins which also included Georges Danton and Maximilian Robespierre. During what is now known as the Reign of Terror, one of David's friends, the publisher, journalist and politician Jean-Paul Marat, was murdered by a female assassin, Charlotte Corday. Murdered, as you can see, in his bath – with Corday's letter of introduction in his hands.

Corday later claimed that she blamed Marat for countless deaths and that killing him was killing one man to save 100,000. David, on the other hand, held him in high esteem as a great speaker and thinker. David had been in that very room only 24 hours earlier – the room where his friend is now depicted taking his last breath.

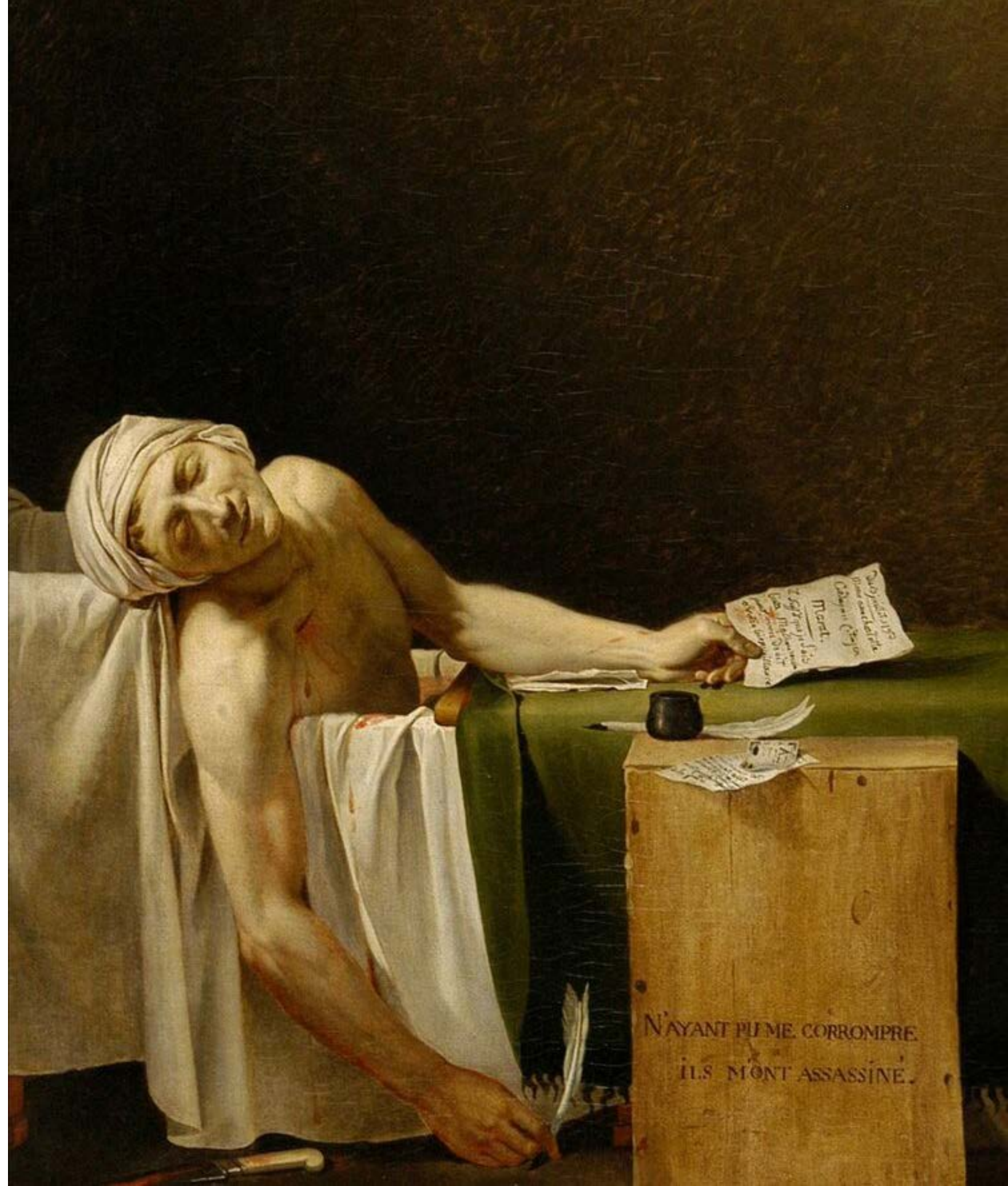
It is therefore a painting of a murder which has just happened, a raw painting, showing the vulnerability of someone in their bath having been stabbed to death, almost Christ-like, at a time when religion had been banned, with the open gash visible to all. Marat was apparently in his bath because the cold water eased an itchy skin disease. Perhaps Corday knew that Marat would be bathing and defenceless. Although the knife is on the

floor, in reality it was left in his chest. Corday herself apparently did not attempt to flee, although David chooses not to paint her in the scene.

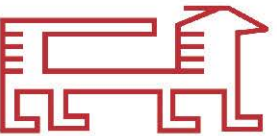
Showing all the drama of a great novel, this neo-classical work has something of Michelangelo about it. It may not be accurate – there are no unsightly skin rashes on view, for example – but the composition, detail, drama and lighting combine to tell a gripping story.

By 1794 the Jacobins themselves were on the run. David only just survived by renouncing his association with them and, after being imprisoned in the Louvre (the former royal palace), was fortunate that his skills as a painter were recognised by a young Corsican army general by the name of Napoleon Bonaparte. He was released and the rest, as they say, is history.

Phil Grabsky is a British documentary filmmaker. His company Seventh Art Productions has produced documentaries for television and cinema on art, history, social issues and classical music. All films are available on DVD and to download:
www.seventh-art.com/shop.



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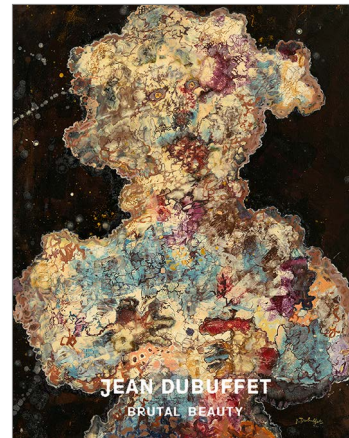
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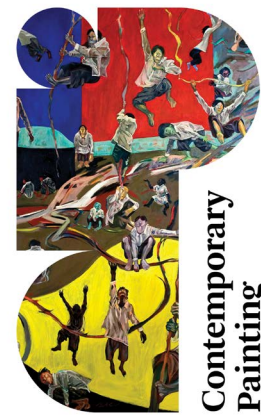


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BERNARD LEACH: DISCOVERED ARCHIVES
EDITED BY SIMON OLDING
FOREWORD BY DAME MAGDALENE ODUNDO OBE

World of Art



Contemporary Painting

Thames & Hudson
Suzanne Hudson

Jean Dubuffet: Brutal Beauty, by Eleanor Nairne, pub. Prestel One of the most provocative voices of the post-WWII avant-garde, Jean Dubuffet began to champion his progressive vision for art in 1940s occupied Paris. Rejecting classical notions of beauty in favour of a more visceral aesthetic, he pioneered an approach to materiality and technique, blending paint with sand, glass, tar, coal dust and string. He also began to assemble a collection of 'art brut' (outsider art) made by self-taught artists who worked outside the tradition of 'fine art'. These artists often had mental health issues and Dubuffet visited psychiatric wards to collect work by patients.

Bernard Leach: Discovered Archives, ed. Simon Olding, pub. Crafts Study Centre/University for the Creative Arts Celebrating the centenary of the founding of the Leach Pottery in St Ives, this new study on Bernard Leach (1887-1979), considered the father of British studio pottery, explores the meanings of his personal collection of ceramics and describes the newly acquired archive of drawings, etching and paintings he donated to his friend Alan Bell, including previously unseen works. There is also analysis of a cache of letters Leach wrote during his influential trip to Japan in 1934-35 which offer new insights into his practice there. A passion for travel made him a precursor of today's artistic globalism.

Contemporary Painting, by Suzanne Hudson, pub. Thames & Hudson Painting is a continually evolving medium. The radical changes which have taken place since the 1960s have incited debate on its place in contemporary culture and led to its reinvigoration as a practice. Part of the excellent World of Art series, the book explores how painting is being reimagined by over 250 contemporary artists from around the world, including Cecily Brown, Jenny Saville, Zhang Xiaogang, Takashi Murakami and many others. It also delves into issues such as queer narratives, race, activism and climate.



BERNARD LEACH: DISCOVERED ARCHIVES



3 Bernard Leach, A bridge at Hallow Lake, oil on wood, 1911, h. 22cm x w. 27.5cm. Leach seems to have been dissatisfied with the painting and matted over the paint as if to reject it. Crafts Study Centre, ABL/2/3/3. © Courtesy of the Bernard Leach Estate

CHAPTER 2: ALAN BELL'S BERNARD LEACH ARCHIVE AND COLLECTION



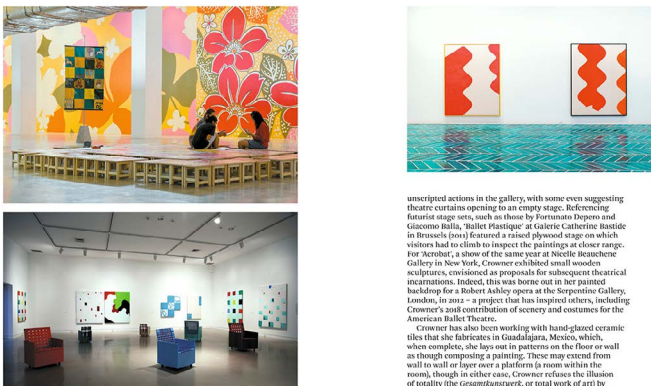
4 Bernard Leach, A landscape near Hallow Lake, oil on wood, 1911, h. 22.7cm x w. 28.4cm. The painting is on the reverse of figure 3. Crafts Study Centre, ABL/2/3/2. © Courtesy of the Bernard Leach Estate

scenes in London as a source of imagery, and this oil painting seems to be an effort to bridge the gap between the highly accurate rendition of the working scene in etchings such as the unpublished print from West India Docks, London, also in the Alan Bell archive (figure 2), and more atmospheric treatments of the river scene such as the Whistlerian work Chelsea Embankment, Nocturne of 1908-9.³

The three oil paintings in the Alan Bell archive (figures 3, 4 and 5) were done in Japan in 1911. They demonstrate his preference to work directly from nature and in the field. They are unpublished, and they reveal something of Leach's struggle with colour and his context with oil paint. Leach entered the Slade in 1903. He was 16 and failed to recall that he was the same age as Augustus John, who had entered the same art school in 1894. John was a figure to look

up to. Leach had met him in London (introduced by his friend, the artist Henry Lamb), and highly regarded his etchings and his facility with fresh and vital colour in oil painting. Leach was also, I believe, influenced in painting by the works of his great friend Reginald Turvey, whom he had met on his first day at the Slade. Leach remarked about their different artistic strengths: 'I was interested in line ... and Reggie in colour texture. He loved painting in itself and was a born colourist.'⁴ Leach and Turvey later went on a painting trip to Wensleydale with their fellow student Reginald Brundrit, and they painted assiduously, but, looking back, I cannot recall a single picture of mine of any real merit.⁵

When in Japan, Leach continued to make strenuous efforts to improve his painting and feel more comfortable and incisive



296 Chapter 5

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unscripted actions in the gallery, with some even suggesting theatre curtains opening to an empty stage. Referencing futurist stage sets, such as those by Fortunato Depero and Giacomo Balla, Ballet Plastique at Galerie Catherine Bastide in Brussels (1904) featured a raised plywood stage on which visitors had to climb to inspect the paintings at close range. For Atrorbait, a show of the same year at Nicette Heacche Gallery in New York, Crowner exhibited small wooden sculptures, envisioned as proposals for subsequent theatrical incarnations. Indeed, this was borne out in her painted backdrop for a Robert Ashley opera at the Serpentine Gallery, London, in 2012 – a project that has inspired others, including Crowner's and contribution of scenery and costumes for the American Ballet Theatre.

Crowner has also been working with hand-glazed ceramic tiles that she fabricates in Guadalajara, Mexico, which, when complete, she lays out in patterns on the floor or wall as though composing a painting. These may extend from wall to wall or layer over a platform (a room within the room), though in either case, Crowner refuses the illusion of totality (the Gesamtkunstwerk, or total work of art) by ensuring there are positions from which the outside of the scenario remains in view. 'The Wave', Crowner's 2014 show, also at Nicette Heacche Gallery, featured a shimmering turquoise paragon, a mosaic of more than a thousand tiles set into a Wiener Werkstätte herringbone pattern. Five

References

38 | 30 April 2021 | Issue 161

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Stained glass artist **Aimee McCulloch** makes work inspired by an interest in 'numinous' (spiritual, mysterious) spaces such as mountains, cathedrals and night skies as well as completing more traditional commissions. She has featured in CBBC's Junk Rescue and made windows for the set of the Outlander TV series. Pictured: *Moon over Munros*
www.aimeemcculloch.com

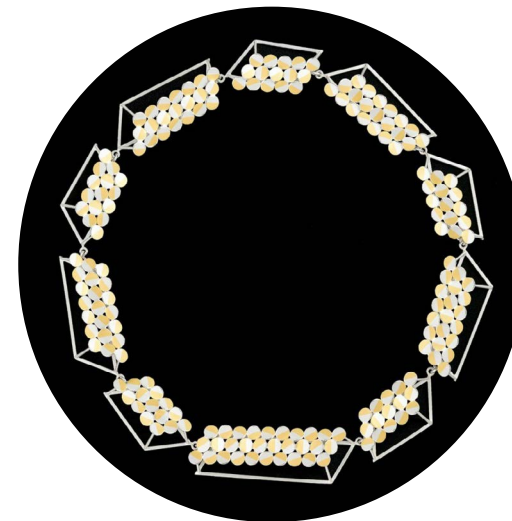


A resident artist at the Glasgow Ceramics Studio, **Melanie O'Donnell** experiments with raku firing to make often highly coloured pieces ranging from small wall pieces to large figurative sculpture. She is inspired by many sources, including religious iconography, architecture, statuary, Mexican and European domestic "shrines" and women's adornment in different times and cultures. Pictured: *Berlin Boy*
www.glasgowceramicstudio.com/melanie-odonnell



Andrea Chappell of **Acme Atelier** combines traditional kiltmaking and printmaking crafts to create bespoke kilts in both contemporary and traditional designs, using modern and vintage fabrics, historic tartans and classic tweeds. Often commissioned to celebrate a special life event and designed to last more than one lifetime, each uniquely personal kilt is entirely hand-made in Scotland.
www.acmeatelier.co.uk

Edinburgh-based jewellery designer and maker **Misun Won** is inspired by the traditional wrapping cloth 'jogakbo' from her native South Korea. She pierces out patterns by hand from a single sheet of silver and shapes it to symbolise the ritual of the patchwork-making process. Pictured: Rhombus 3D chain necklace in sterling silver and 24-carat gold
www.misunwonjewellery.com



A member of the Scottish Furniture Makers Association, Deeside-based **Tom Addy** makes bespoke pieces from mainly locally sourced hardwoods, often revisiting historical vernacular design to tell a story of place through furniture. He can often trace his timber "back to the stump", with the lived history of the tree becoming integral to the character of the works. Pictured: *Isolation Chair*
www.scottishfurnituremakers.org.uk/makers/tom-addy

A member of the Society of Scottish Artists, Polish-born and now Glasgow-based artist and designer Karolina Franceschini of **More is More** uses her oil painting as a base for textile designs transferred onto fabric by the Centre for Advanced Textiles at Glasgow School of Art for cushions, clutches and framed wall hangings.
www.moreismoregallery.com





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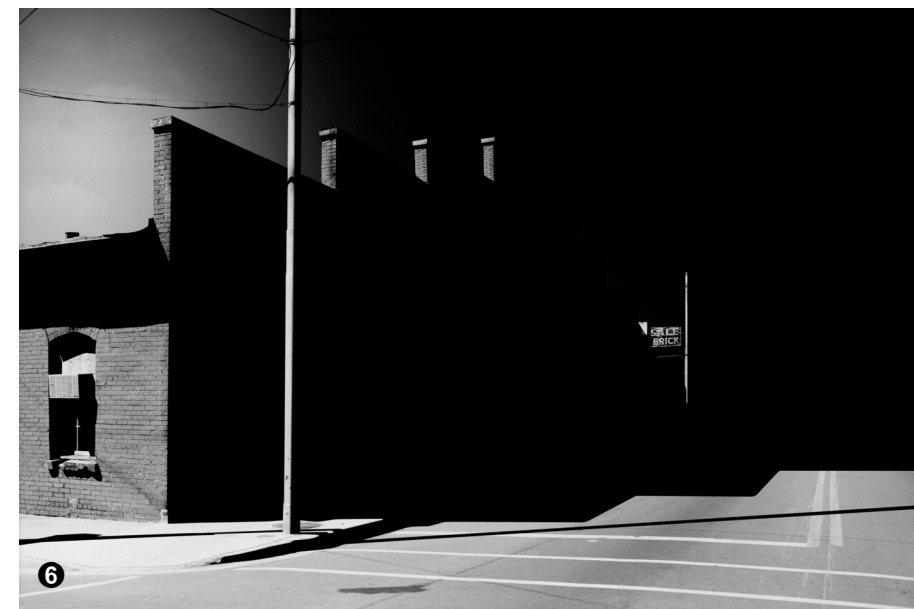
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Organised by the World Photography Organisation and now in its 14th year, the Professional competition for the Sony World Photography Awards 2021 has attracted a remarkable body of work for subject matter, composition and technical excellence. The Photographer of the Year was 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

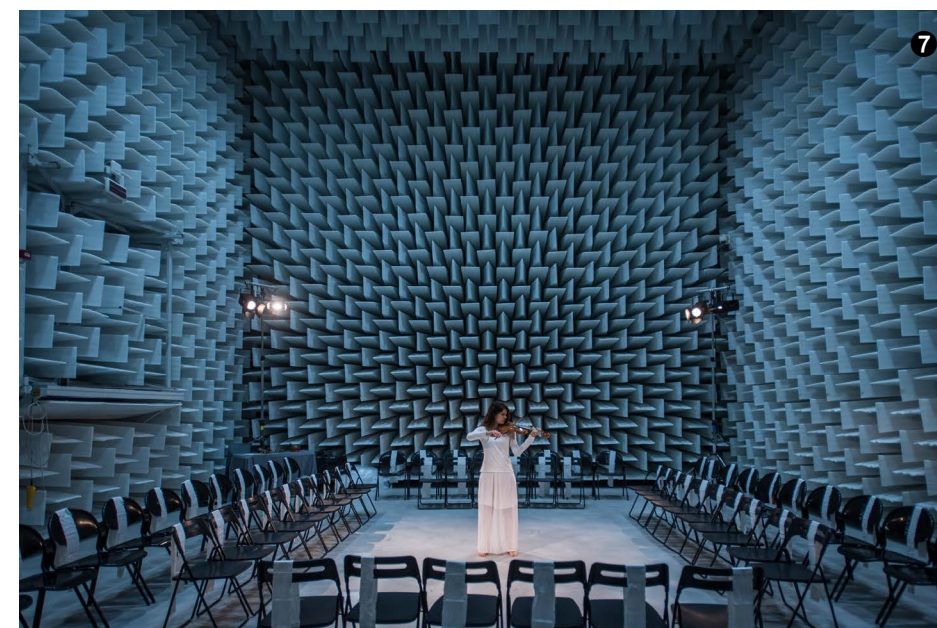
1. Berenice Riu, Spain, Still Life
2. Dolores Laboureau, Argentina, Portfolio
3. Carlos Lopez, Spain, Sport
4. Kyung-Hoon Kim, South Korea, Creative
5. Majid Hojjati, Iran, Landscape
6. Peter Franck, Germany, Architecture & Design
7. Alessandro Gandolfi, Italy, Portfolio
8. Marvin Grey, Philippines, Landscape



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