



SSA | VAS
OPEN

22 DECEMBER 2019 — 30 JANUARY 2020



SSA | VAS OPEN

Welcome to OPEN 2019.

It is with great pleasure that we introduce you to the second collaborative venture between Scotland's two leading arts organisations: the Society of Scottish Artists and Visual Arts Scotland. We've joined forces once more, with one common vision and clarity of purpose, resulting in a combined annual show which we believe to be the very best in contemporary art and design.

This year both societies are proud to uphold their commitment to championing the work of their respective memberships and that of outstanding invited recent graduates from across the art schools and colleges of Scotland. Alongside this work we have developed and maintained within the exhibition certain projects and partnerships unique to each society.

The SSA is delighted to present a new collaboration with artist-led organisation CutLog, to showcase the work of 67 national and international artists working in the medium of moving image, with a programme of daily screenings and monitor loops. In tandem they present new site specific work by Quebec-based artist Ilana Pinchon, as part of their ongoing SSA Engramme Exchange Programme; a new edition of lithographs by Julie Bellavance, the outcome of her SSA Eichstätt Lithography Residency; and new work by 2018's SSA Invited Artist Award winner, Orkney-based Louise Barrington. This year they are also honoured to include an artwork by the late SSA Artist Wilhelmina Barns-Graham, in celebration of a new SSA prize awarded by the Wilhelmina Barns-Graham Trust for a work of merit by a recent graduate.

For SSA | VAS OPEN 2019, Visual Arts Scotland has invited the Cordis Trust to curate a selection of artworks that explore wider applications of the woven form. They have created a significant presentation of six national and international artists called *Over Under : Under Over*, which aims to 'explore the fundamentals of weaving through scale and material', creating new dialogues around current perceptions of weaving.

VAS has also worked once again with the Inches Carr Mentoring Award to present three shortlisted artists and makers for this prestigious prize: furniture designer and maker Simon James Whatley, textile artist Janet Hughes and jewellery maker Stefanie Cheong. The award is £5000 for a maker, plus an additional £2000 for a well-chosen mentor. They are exhibiting their work alongside last year's winners — Highland duo Yellow Broom — who have been working with

ceramicist Myer Halliday to expand their practice, introducing cast ceramic elements to their body of architectural lighting.

VAS is also delighted to host a new award for furniture and design from the Scottish Furniture Makers Association, with a focus on sustainable and ethically produced furniture. Makers showing include London-based furniture designer, maker and environmentalist Sebastian Cox and Edinburgh-based designer and maker Isabelle Moore.

We would like to sincerely thank everyone who has worked tirelessly to bring this exhibition to fruition: our selection, hanging, arranging and installation teams, SSA and VAS council members and of course our wonderful volunteers. As always everyone has contributed immense levels of time, enthusiasm and passion to all aspects of the production of this show. We would also like to extend deep gratitude to each and every one of our generous prize givers, who add so much to the exhibitions and whose contributions are so meaningful to the exhibiting artists.

We hope you will enjoy the opportunity to read more about the exhibition and associated events.

Many thanks.

Sharon Quigley SSA President
Andrew Mackenzie VAS President



Facing page, Open Selection, clockwise from top left: Stephanie Black-Daniels, *BLOCK BLOCK | BLOCO BLOQUEADO*; Felicity Bristow, *That's the Ticket!*; Norman McBeath, *Noiseless Noise Series XII*; Rowena Comrie, *Triptych*. This page, clockwise from above: Luis Grane, *Pachinko*; Simon James Whatley, *Drawing*; Aiden Milligan, *Busker Man*.

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This page clockwise from top: Gillian Murray, *Western Tracks*; Pamela Tait, *The Witch*; Jack Dunnett, *Dumbo*; Andrew Sheppard, *Bass Rock in Sunlight*; Tadeusz Derogowski, *Ponte Margherita, Rome - the lonely cyclist*. **Facing page clockwise from top:** Doug Mackie, *Pathways*; Catherine Sargeant, *Cracker*; Donald Macdonald, *Dog in the Park*; Barry McGlashan, *Burning Boat*; P U M Dunbar, *Memento Mori*; *Passing Affinity*

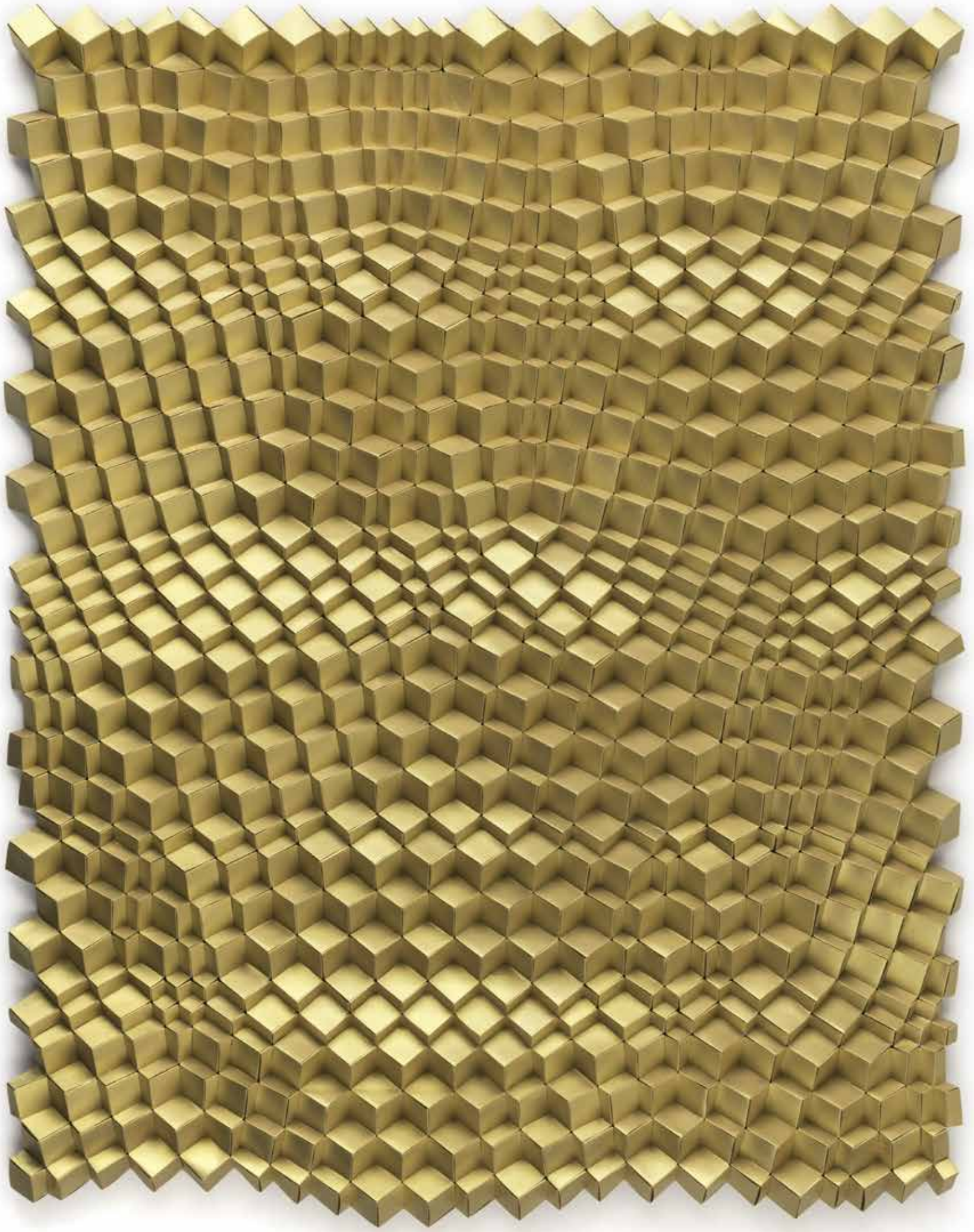




This page clockwise from top left: John Ayscough, *Occupy III*; Jayne Stokes, *Wish you were here - Torness*; James Pfaff, *Monochromes - Spring, Summer, Autumn, Winter. The Japanese Seasons. (The pervasiveness of colour and the ubiquitousness of photography)*; David Rae, *Shooting Target*; Anne Brodie, *Tundra*. **Facing page clockwise from top left:** Rowan Paton, *Steep Decline*; Jamie Johnson, *Canopy Crew*; Daniel Lacey, *Still Water*







OVER UNDER : UNDER OVER

Presented by The Cordis Trust
for Visual Arts Scotland

AN EXPLORATION OF THE WIDER APPLICATIONS OF THE WOVEN FORM



Facing page: Dail Behennah, *Golden Surface*
Above: Sue Lawty, *Leaden*

Following from the success of The Cordis Prize exhibition at Inverleith House, Edinburgh, in early 2019, The Cordis Trust presents a new exhibition celebrating the woven form. This time the focus shifts from artists using traditional Gobelin techniques to artists whose work is constructed in a similar way to tapestry, or whose techniques resonate with the principals of weaving, whether that be through the interlacing of materials or through repetitive gesture.

The six artists featured in the exhibition range from internationally recognised figures and major award nominees to the future generation of emerging artists and new graduates. The resulting vibrant show features works in silk, paper, lead, wool and other materials. *Over Under : Under Over* explores the resonance of the weaving gesture, which is meditative and powerful irrespective of the material or scale of the work. These works are accessible, exciting and cutting edge, and yet connected to a tradition of handmaking as old as history. By profiling these unique and individual talents we hope to expand visitors' perceptions of tapestry and reinforce Edinburgh's role as an international hub for the artform.

Miranda Harvey, Director, The Cordis Trust

DAIL BEHENNAH

Dail's work is underpinned by a sense of mathematics and geometry and rooted in a sense of place. Her work is informed by her knowledge of baskets and basketry and has evolved as a direct result of this study, and her pieces are usually made using techniques that she has devised herself. She builds rather than weaves, and the long straight sticks of willow and finely detailed strips of paper lead to line rather than surface or volume. Dail draws inspiration from many things, including architecture, boats, jewellery and the art of the Constructivist movement.

In the ancient practice of alchemy, which was shrouded in mystery, secrecy and magic, lead was considered *prima materia* or primal matter. From the 15th century onwards alchemists endeavoured to find the secret for turning lead into gold.

Sue undertook an artist residency at the Victoria and Albert Museum and was awarded the prestigious Smithsonian Artist Research Fellowship. Her work is in multiple collections internationally.

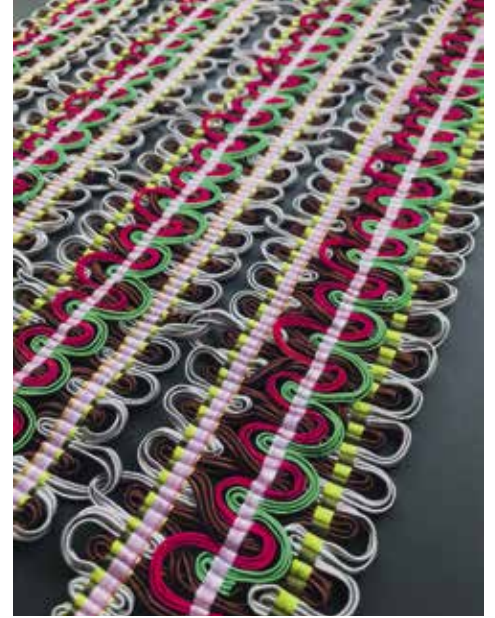
SUE LAWTY

Sue's work is rooted in an emotional, spiritual and physical engagement with the land. Through repetitive structure and construction she tacitly explores material qualities that are inherently given by the substance she chooses to work with, quietly drawing the viewer in to observe the subtlest of nuances. In this exhibition Sue's medium is lead. Found underground in rock, lead is from the mineral galena. It is denser than most common materials.

CELIA PYM

Celia uses darning, knitting and embroidery to create intimate works that speak directly to human experience. Over the past ten years she has carefully darned other people's clothing, interrogating our feelings towards vulnerability, care and repair. Celia's ability to draw out memories and meaning through the process of mending often belies the understated yet intensely personal finished object, be it a sock, jumper or tracksuit. She has exhibited widely in the UK and beyond, and has worked on a number of publicly engaged projects which aim to bring the value of mending to a wider audience.

It is poisonous.
It is used to kill.
It is used to protect.
It is heavy
It is soft.
It is pliable, malleable, weavable,
knotable and beatable.





Facing page, clockwise from top left: Celia Pym, *Twill*; Sarah Jane Henderson, *Untitled*; Elizabeth Ashdown, *Untitled*; Sadhvi Jawa, *Confluence of Narratives*.
Above: Elizabeth Ashdown, *Untitled*. **Below:** Sarah Jane Henderson, *Untitled*.

ELIZABETH ASHDOWN

Elizabeth is a London-based artist and designer who creates distinctive handwoven passementerie and textile artworks from her studio at Cockpit Arts in Deptford. One of only a few hand passementerie weavers remaining in the UK, Elizabeth makes unique, intriguing and distinctive mixed media pieces that defy the scale of their source material. Traditional weaving techniques are combined with an energetic use of colour, pattern and materials to create contemporary, exclusive, one-off pieces, both large and small.

SARAH JANE HENDERSON

Sarah Jane creates innovative surfaces that build on traditional embroidery techniques. Her works provoke curiosity and the need to interact physically, particularly at a time when the term 'interaction' is heavily used in a digital context. With a hands-on approach, her practice creates a dialogue around the importance of interaction and positive relationships, with a significant focus on the current 'epidemic' of emotional health and well-being among young people. This collection asks that we stop asking 'Why are you bad?' and instead ask 'What happened to you?'. The colourful palette is derived from childhood play and Buddhist artefacts, while the graphic repeats are controlled depictions of the unpredictable shapes from biological representations of the human body. Questionable surfaces translate into playful yet sophisticated textile objects.

SADHVI JAWA

Sadhvi is a textile artist who is committed to creating art that can express interconnected narratives of place, of history and of the present, of communities both lesser known and obvious, of that which is marginalised and that which is acclaimed. She is intrigued by the theme of co-existence between old and new communities, the pull and push, the making and claiming that goes into trying to stay a part of the evolving landscape. Her work integrates tapestry-making and earth architecture techniques to express the contrasting topography of her hometown Bangalore in terms of colour, materiality and social groups.



GRADUATE SHOWCASE

Each year, members of the SSA and VAS councils visit the degree shows of the five Scottish art schools across Scotland to search for emerging artists, designers and makers whose work best exemplifies the fresh and dynamic approach to contemporary applied and fine arts. Each award offers two years' complimentary membership of the society and inclusion of selected works in the annual exhibition.



This page clockwise from above: Krisztina Horvath, *Unceasing Night*; Denise Hunter, *Intuition Tested and Applied*; Jakub Stepanovic, *Duality*; Eve Watson, *Playing with Glass*. Facing page clockwise from top right: Ruby Pluhar, *Looking Over The Homelands*; Brandon Logan, *Evasive Practice*; Naomi McClure, *12 August 1988*. *Great Jones Street, New York City, New York, United States*.

DENISE HUNTER

Forth Valley College | Art and Design
www.denise-artonline.com

Each piece of sensory information that we experience creates memories that form our beliefs and habits.

The brain files this information into memory networks and these memories, in turn, reflect our inner states of awareness and influence our day-to-day functioning. Intuition is believed to originate within these networks.

Intuition is fundamental to creativity and plays an important role in how human beings think, create and perceive the world around us.

Denise feels intuitively drawn to found objects, especially old ones with a sense of substance. Such items can be altered and given a contemporary existence, their layered meanings stimulating thought.



EVE WATSON

Edinburgh College of Art | Sculpture
www.evewatsonartist.com

Eve's sculptures are produced using glass and other found objects that create stories through their relationships with one another. The visual characteristics of her work resemble sculptural collages that experiment with formal ideas surrounding fragility and tension. Aesthetically, the work is unhuman but the ideas behind it are based on very human feelings of mediocrity. Her artworks are often abstract, bulbous and fluid, as if they are in a state of movement and transformation and they rely on their objects to support their heavy bodies.

JAKUB STEPANOVIC

Duncan of Jordanstone College of Art and Design | Fine Art | www.jakubstepanovic.com



Jakub creates installations to reflect on contemporary topics in playful manners. *Duality* explores the pros and cons of topical issues: political views, religion, immigration – one coin always has two sides. The conclusion on what is good or evil varies profoundly among individuals and groups. This is portrayed in the installation through a two-channel projection around which visitors can literally take a stand, as each side displays a different attitude. The topics are represented by loops of animated symbols and drawings and are accompanied by real-time generated abstract graphics. Occasionally the images switch to a live video feed from a camera that puts the focus on the visitors. While people can choose a side, it is impossible to entirely escape the opposing one because the voices of opposition are all around. The installation also contains surround sound of a subtle drone and granular synthesis of multiple short poems reflecting on the issues portrayed in the work.

KRISZTINA HORVATH

Moray School of Art |
horvathkristy.tumblr.com

Krisztina's interest lies in exploring one's state of mind. She often finds it difficult to express herself verbally, so she uses art and abstract imagery to convey what she cannot say with words. Her colours, marks and compositions reflect not only her thoughts, conflicts and emotions, but also who she is at the time of the creation of a piece. Although her work changes from time to time there remains a connection between each painting as a result of the overall process she uses. Visually she aims to create contrasts between textures, colours and surfaces, as well as trying different ways to create the illusion of depth and space.

Krisztina also makes digital pieces with the same intentions: she draws and manipulates in Photoshop and occasionally reuses and incorporates photographs and scans of her traditional work.

NAOMI MCCLURE

Gray's School of Art | Painting
www.naomimcclure.com

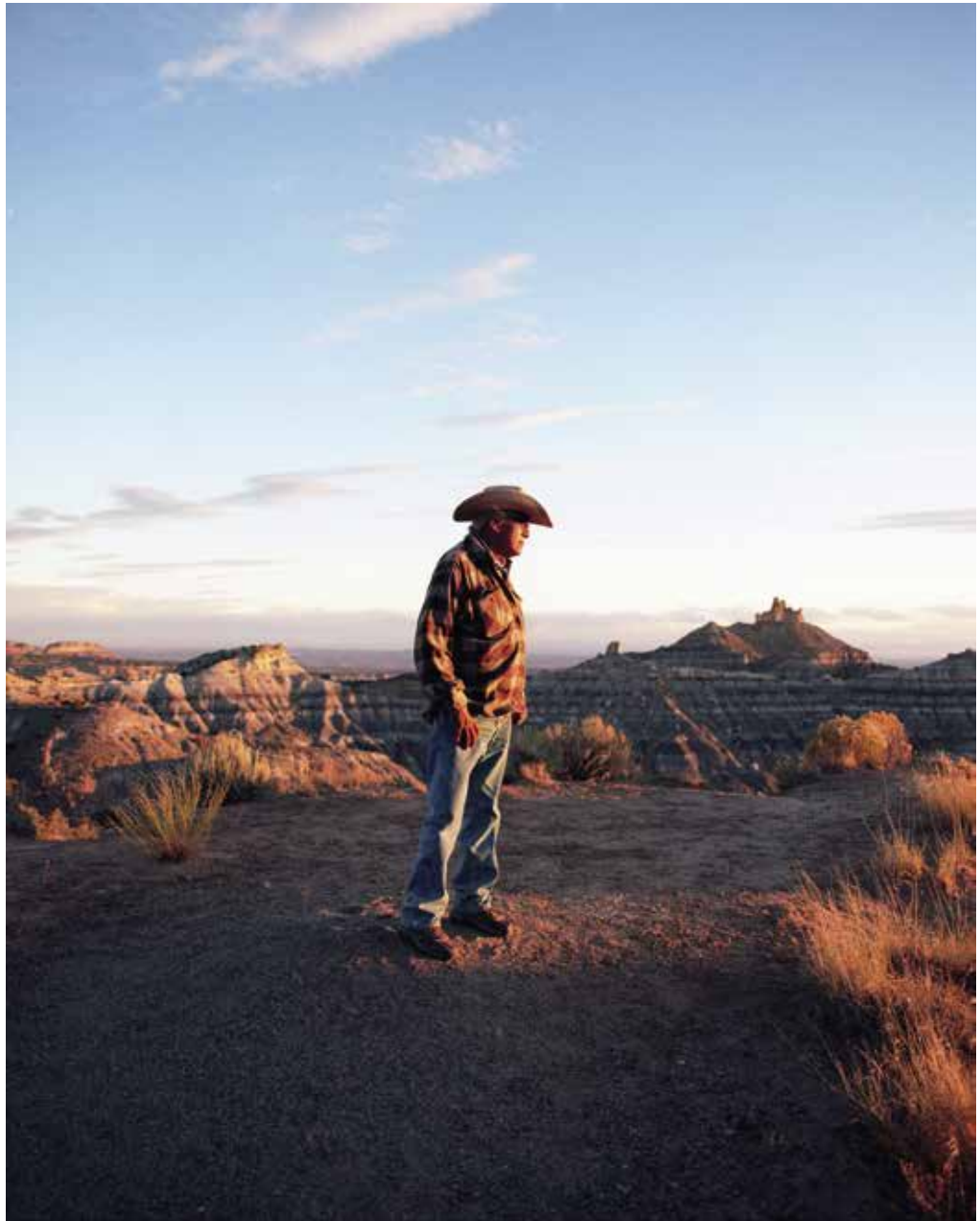


Morbid Curiosity leads Naomi's practice. She is interested in exploring the untimely deaths of high-profile celebrities, principally those that belong to the 27 Club, the unofficial name given to a group of celebrities who died at the age of 27. Naomi works solely from imagery gathered in response to the written descriptions of crime scenes, examining imagined spaces and dark narratives. These fragmented descriptions are echoed in the form that she uses, with the resulting work discovered through a process of collaging and appearing to float from the wall.

RUBY PLUHAR

Glasgow School of Art | Fine Art Photography
www.rubypluhar.com

Ruby's poetic sensibility shapes her photographic practice. Her work responds to direct experiences and has an aesthetic of contemplation. A sensitivity to her subjects makes for imagery that reveals the essence of the moment, and she uses colour as her tool to express the connections she makes. Her interest in space and colour has moved her lens in to a series of different environments to create rhythmic, evocative, otherworldly imagery that questions how we relate to the non-human.



BRANDON LOGAN

Edinburgh College of Art | Fine Art
www.brandonloganartist.wordpress.com

Brandon's works are made by sealing warps of string with layers of paint, until the paint supports the string, and the string in turn supports the paint. Areas of string and paint are then cut away by hand, exposing an archaeology and leaving behind patterning which might nod to both decorative systems and systems of information, or language.



This process is one of his own devising and is a relatively simple one, although he is only able to condense it into such terms now that he has come to know it and its capabilities intimately. The resultant works share something with the appearance of textiles or tapestries, being fluid in their composition and possessing a drape. Yet where a textile may be folded, worn — behave sociably, in short — the paintings have a built-in fragility which clearly marks them out as not for use. Nonetheless, the work does occupy a discomfiting space between object and artwork, craft and art, pointing outside of itself, perhaps to a broader lexicon which it might soon become part of or indeed be sliced away from.

EMELIA KERR BEALE

Edinburgh College of Art | Painting

Emelia's practice utilises painting, sculpture and printmaking to explore monumentality, phenomena and anxiety. By stretching and enlarging animal bodies beyond reality, an equine figure no longer signifies commemoration and grandeur; rather it nods to the awkward fragility of the body. By considering what happens when these figures are confined to a given space (be it a room, a canvas or the borders of a drawn frame) Emelia creates works that share her feelings of claustrophobia and anxiety, populated with beings that the viewer can empathise with.

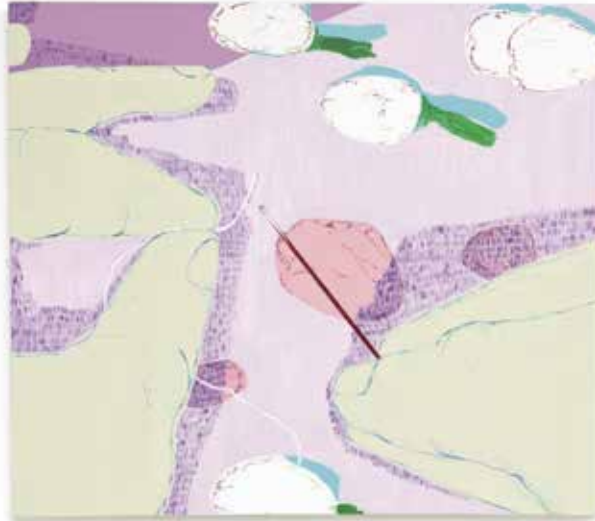


JOSEPH BUHAT

Gray's School of Art | Painting
josephbuhatart@icloud.com

Missing out on ritual rites and other ceremonies that take place in the Philippines, Joseph is in limbo by having a dual identity. Heavily influenced by these practices, he reconstructs images by using the pictorial spaces of childhood memories and non-specific fictional or real experiences (that he may or may not have partaken in). The result is work that appears vague and dream-like.

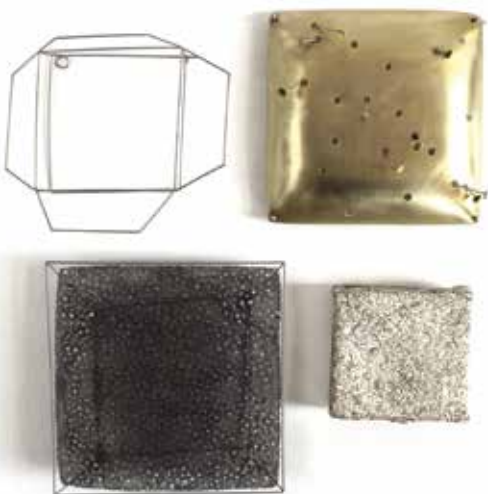
Mythological and implied narratives weave throughout the work, with certain characters reoccurring, such as the long horse-like figure and the red comet. They share a quiet loneliness, existing in the same imagined world but never meeting. These mythological objects and images imply impossible narratives that defy logic and reject explanation. Yet in the end, they are brought down to earth with prosaic objects and domestic imagery, such as a chimney, or a dog sleeping on a carpet.



ELEANOR WHITWORTH

Glasgow School of Art | Silversmithing and Jewellery | www.eleanorwhitworth.cargo.site

Eleanor produces wearable objects that are inspired by miniature curiosities in the natural world. Her 2019 collection, *Together Living*, seeks to celebrate some of the intricate symbiotic relationships at work in the natural world, many of them unobserved or misunderstood. Diverse materials are applied to mimic these instances of symbiosis. The consideration of tactility and light in each piece is intended to invoke a curiosity that reveals more than initially meets the eye.



MADELEINE DALY

Moray School of Art | Fine Art
www.madeleinedaly.co.uk

Madeleine works within an expanded painting practice. Her work contains physical and emotional fragments of encounters imprinted within her memory. This helps to develop an understanding of her place in the world in a way that cannot be put into words. Memories are continually worn and filtered through replay, self-editing and loss. The work walks along an invisible line between representation and abstraction, a balancing act of memory and imagination that creates an intersection between one thing and another. It is an exploration of a binary tension that is fundamental to life and death, provisional and permanent.



This page clockwise from above: Emelia Beale, *Dogs*; Joseph Buhat, *Sampaguita*; Madeleine Daly, *Untitled*; Eleanor Whitworth, *Together Living*.

SSA ENGRAMME EXCHANGE ILANA PICHON

Engramme is an organisation in eastern Canada which for forty years has been devoted to the production of original and innovative printmaking. As part of the Society of Scottish Artists' policy of encouraging cross-cultural exchange and collaborations, a partnership with Engramme was set up, offering Canadian artists the opportunity to exhibit in the society's annual exhibition. A reciprocal arrangement provides the opportunity for a Scotland-based artist to exhibit in Quebec. Artists on both sides of the Atlantic are invited to apply for this much sought-after exchange with submissions judged by experienced artists from both organisations.

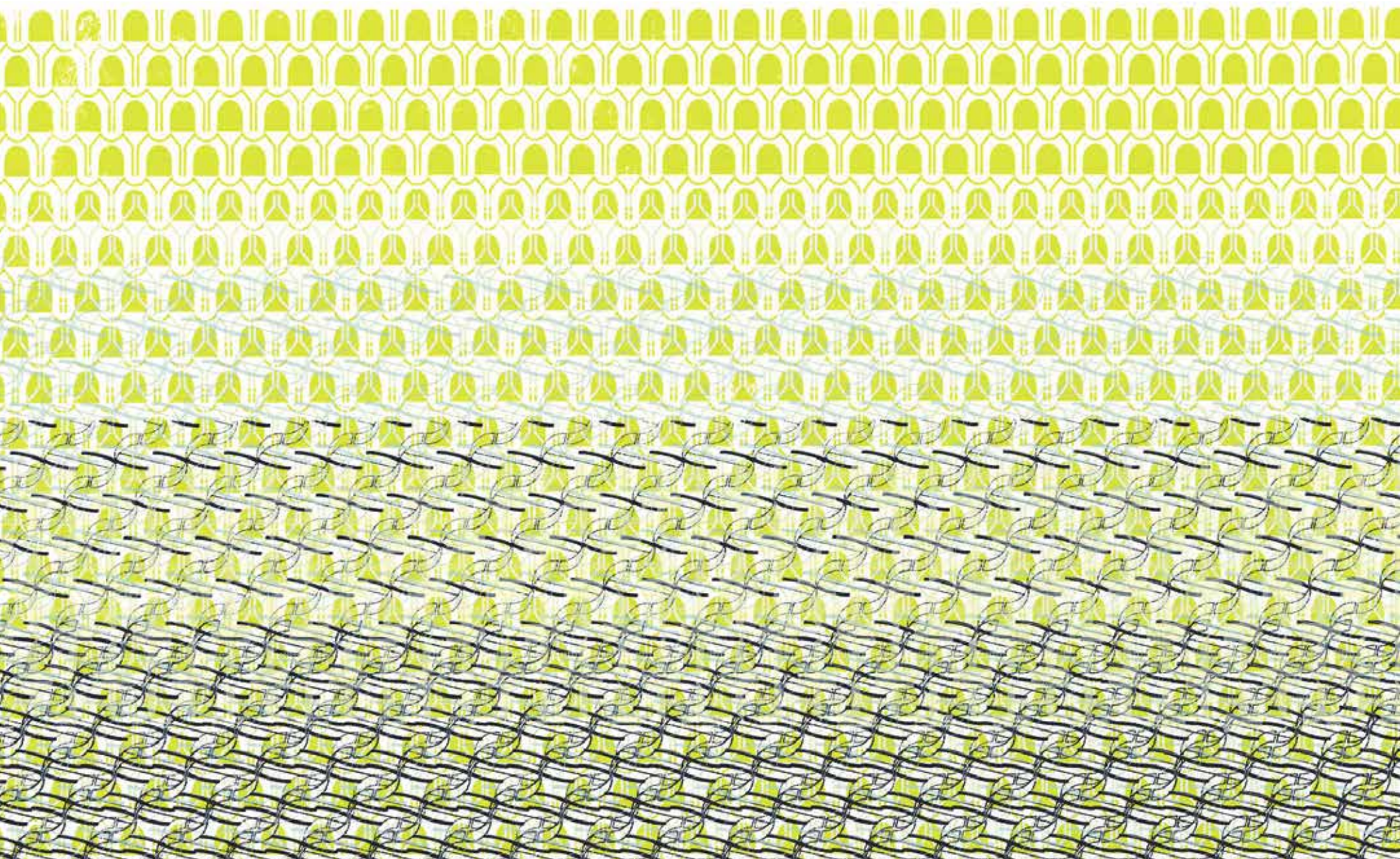
This year's invited artist, Ilana Pichon, is a Canadian multidisciplinary artist of Franco-Swiss origin. Based in Quebec, she is trained in architecture and visual arts. Her practice also includes large-format wall art and her work has been presented many times in solo and group shows in Quebec. Her artist books are in

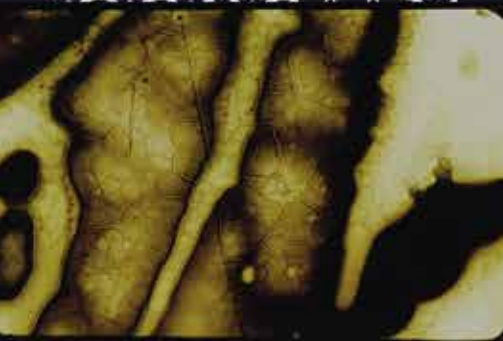
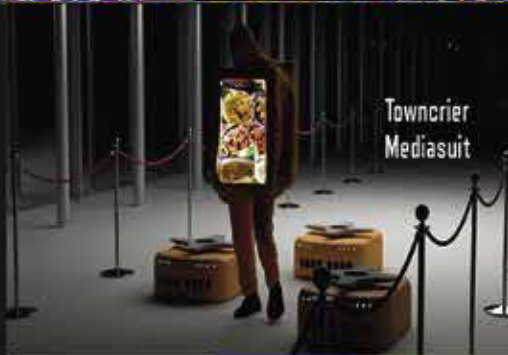
the heritage collection of the Bibliothèque et Archives Nationales du Québec (BAnQ) and her works are part of private collections in Europe and Canada.

Working with different techniques and scales such as silkscreen prints and mural painting,

Ilana aims to make connections between the internal and external dialogue that takes place when one responds to an abstract and concrete landscape, and to one another. Through these mediums she translates various experiences and visual markers within poetic and colourful languages of repetition, intervals and overlays.

Below: Ilana Pichon, *Think* (detail)





CutLog

Working together for the first time the Society of Scottish Artists and CutLog are delighted to present a dedicated space for artist moving image within SSA | VAS OPEN, showcasing the work of 67 artists from the UK, USA, Ireland, France, Sweden, Denmark, Italy, The Netherlands, Thailand, Norway, Hungary, Israel, Finland, Germany, Estonia, Brazil, Japan, Poland and New Zealand.

CutLog is a group of artists who have recently come together to create new opportunities for artists whose practice spans moving image.

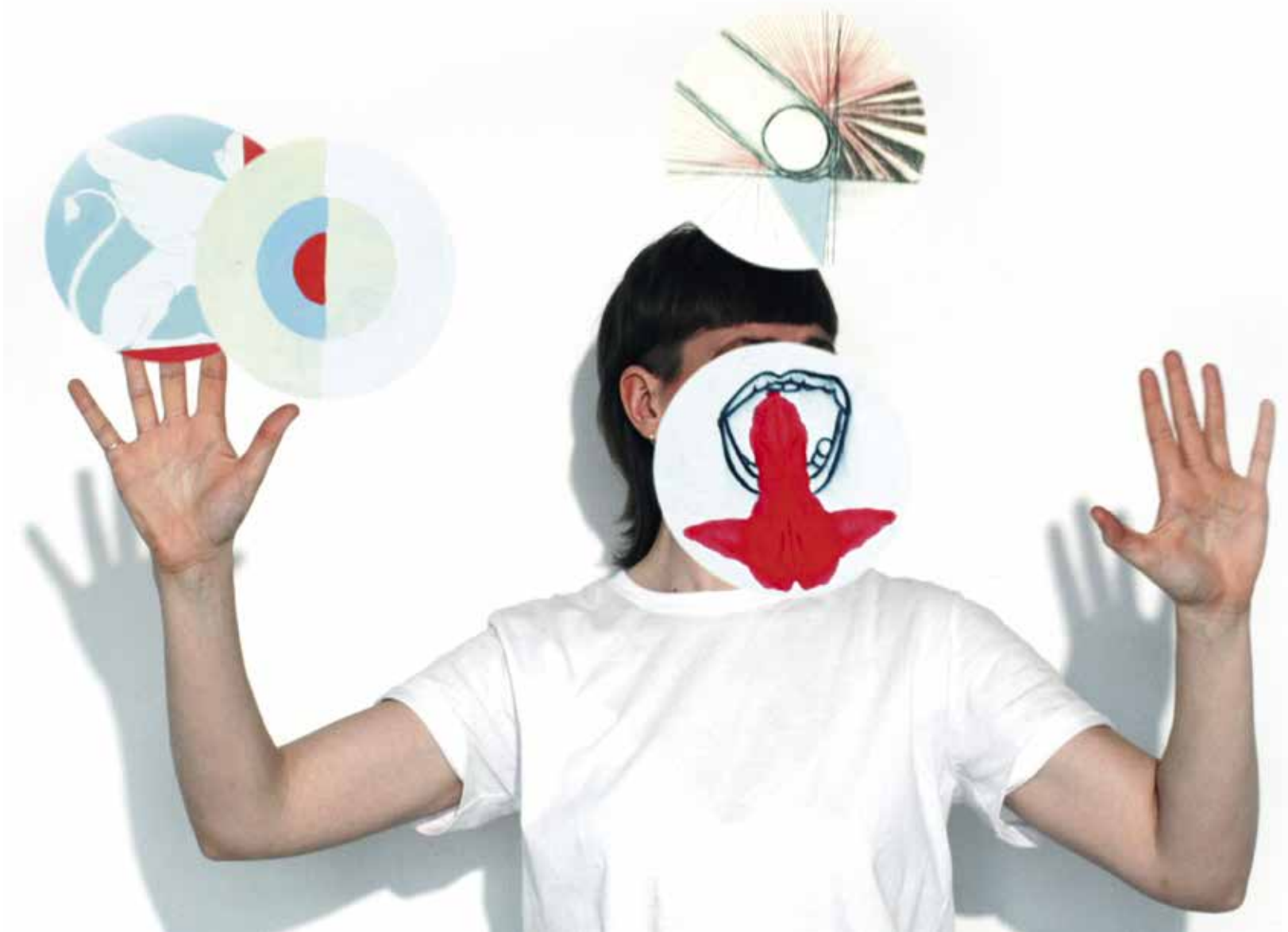
Following an invitation from the SSA to collaborate, CutLog set out with two main aims: first, to offer artists a genuine chance that their work would be selected in an open call (no works were preselected); and, secondly, to illustrate the wide range of ways artists use the medium of moving image. While the panel selected works without reference to country of origin, the medium of moving image does allow works from many countries to be easily shown together and opens exhibitions to a wider international representation.

The works selected range from mobile phone to 4k video recordings, from digitised 8 and 16mm film to animation, and from computer-generated imagery to extreme slow motion. In duration, they range from 17 seconds to 20 minutes. Subjects include the natural world, human conflict and sociopolitical events and involve both individual and group performances. They make use of the written and the spoken word, they harness the power of memory and fantasy, and they invoke identity and absurdity.

Artists working with moving image come from many disciplines, which shifts the focus on to concepts, ideas and aesthetics and the limits of the technology used are explored and expanded. In this exhibition the selected artists have taken their own personal routes through the complexity of life. We sincerely thank all who submitted work and hope to connect again at future events.

All works will be screened daily for 5 weeks, both at programmed times and in loops on monitors.

Facing page left to right: Gemma Travers, *Bleach*; Lana Caplan, *Patches of Snow in July*; Tina Willgren, *After Hours*; Paul Tarragó, *Magic Explained*; Liina Siib, *Saaremaa Waltz*; Luis Grane, *Pachinko*; Richard Ashrowan, *Lumen*; John Butler, *Xerox's Paradox*; Pablo-Martín Córdoba, *Postdigital flipbook*; Karel Doing, *The Mulch Spider's Dream*; Pablo-Martín Córdoba, *Paris-Saint-Lazare Station, April 10, 2017, 12h03-12h07*; Wei Zhang, *Kaleidoscope*; Shir Handelsman, *Recitative*; Timo Wright, *Embrace*; Collette Rayner, *The Horizon Plays Itself Back into Being*; Guli Silberstein, *Field of Infinity*; Denise Batchelor, *Ruru*. **Below:** Una Quigley, *Birds of my Weakness*.





INCHES CARR MENTORING AWARD

The Inches Carr Trust is delighted to present the three shortlisted artists for the 2020 Inches Carr Mentoring Award. The purpose of the award is to encourage and mentor makers to develop their practice to a higher level, to consider innovation and to introduce new materials or techniques to their existing practice. The award is £5000 for a maker, plus an additional £2000 for a mentor whose discipline and/or professional experience would add value to the winner's practice. This year's makers have all reached pivotal points in their careers. Whether trying to make the leap from 'designer' to 'maker', update well-practised but superseded methods, or progress a skill set that is otherwise unachievable, each of the selected makers would benefit greatly from the guidance and knowledge of an experienced mentor in their chosen field.



SIMON JAMES WHATLEY



From his origins as an architect Simon comes to the medium of craft via a multitude of previous experiences: sustainable architecture and design, regeneration and community arts and therapeutic horticulture. He is committed to the sustainable sourcing of materials and to British craft manufacture, having created bespoke furniture for private clients and businesses in Edinburgh and London in collaboration with independent artisan makers, who up until this point have helped to prototype and realise his designs.

Through the mentoring award Simon hopes to make the transition from 'designer who makes furniture' to designer maker and artisan craftsman. A series of intensive green-working courses would be supplemented with one-to-one mentorship with Jason Mosseri, a highly regarded furniture maker specialising in green-working techniques and the production of contemporary Windsor chairs. He would marry a new set of craft skills with his holistic approach to making in order to free himself from his current over-reliance on others.

STEFANIE CHEONG

Since graduating in 2013 Stefanie has developed a portfolio career spanning jewellery and object design, making, teaching, craft development and curatorial practice. She initiated O-PIN, a project that aims to inspire and empower people through making and encourage sustainability within the practice of art jewellery.

In a bid to counter the negative image of the jewellery industry, Stephanie set out to source her materials from the landscape in a low impact way. While seeking treasure in the Highlands of Scotland she realised that panning for gold was not the answer: after many fruitless hours in the unyielding rivers she turned her attention to the surrounding beauty of Scotland's geological landscape. Working in sustainably sourced marble, gneiss, basalt and other naturally occurring Scottish rocks, Stephanie has acquired a basic set of self-taught stone working skills. She is seeking a mentor who could help her develop and refine these skills and push her work in new directions. On a larger scale, carving and working in hollow spaces, she would aim to work sculpturally with the stone, to produce perhaps bangles, bowls and cups. On a small scale she would like to experiment with more intimate surface detail, exploring inlay with different stones and with metals.

Facing page clockwise from top: Stefanie Cheong, *Copper Mirrors*; Yellow Broom, *Dialogue*; Simon Whatley, *Skewed Tripod*. **This page above:** Simon Whatley, *Love Seat*.
Below: Stefanie Cheong, *Cross Section*.





JANET HUGHES

Since 2014 Janet has run Balgovie Weaving from her garden studio in Fife, establishing a reputation for quality crafted, well-designed, utilitarian products using Scottish materials and long learned textile skills. For Janet weaving is her mindful activity: the threads keep her in order.

I have a deep need to create, to appreciate, to practise my skills. I wind warp threads and dress looms, I wind pirns and finish fabric. My fabric is woven in one piece from selvedge to selvedge using traditional skills. The loom beats out a rhythm.

Janet learned to weave at a time when computer-aided design was in its infancy and her manual dobby loom is still controlled by wooden lags and metal pins. She feels confined by this traditional loom and longs to form new patterns and new cloth. She seeks a mentor with knowledge of today's textile world and computer-aided weave design, someone who would help her to upgrade both her knowledge and equipment, allowing her to pre-programme her designs and cut down on the time currently spent manually adjusting the loom to achieve her mesmerising, ever-changing, morphing patterns.

Janet believes good design should be accessible to many, and by cutting down on the time taken to make each piece she could produce quality, long-lasting, sustainable weave at a fair price, as an alternative to fast fashion.



Facing page: Yellow Broom, *Working process*

Above right: Janet Hughes, *Morphing Lambswool Wrap*

Below: Yellow Broom, *Models*



YELLOW BROOM: CLARE WADDLE & DAVE ROBSON

Winner, Inches Carr Mentoring Award 2019

Based in the Cairngorms national park, Highland duo Yellow Broom creates utilitarian lighting and quality products, where possible made from locally sourced sustainable materials. The Inches Carr Mentoring Award has allowed Clare and Dave to undertake an exploration of Parian, a type of porcelain with a unique translucency that lends itself well to their innovative applications of light. With their mentor, Parian specialist Myer Halliday, they have been investigating the aesthetics and design practicalities of a series of surface standing Parian light blocks inspired by the architectural landscape of Reykjavik. They have also enlisted the help of CAD specialist Jonathan Pang and mould maker Glen Clydesdale. Myer now faces the enormous challenge of casting the final lamps.

SOCIETY OF SCOTTISH ARTISTS AWARD **LOUISE BARRINGTON**

Each year the SSA selects an artist to receive the Society of Scottish Artists Award and an invitation to exhibit at the following annual show. In 2018 Orkney-based Louise Barrington received this award for her piece *Messages Change Day by Day*. The landscape of Orkney is central to Louise's work. The underlying energy prevalent in open spaces, and the quality of light, especially at the 'in-between' times of twilight, dawn and dusk, greatly influence her output.

This poetry of Orkney inspires Louise's use of colour and its fluidity aims to capture this characteristic of the landscape. The Japanese aesthetic of *ma*, where the negative space is equally important to the actual space, resonates hugely with her experience of Orkney's landscape and underpins her work.

In Louise's approach to understanding landscape, and in particular that of Orkney, she is interested in the concept and misinterpretation of 'emptiness' within an open space. In her work the void becomes an equally positive space for the projection of ideas. It is also an expression of the limitlessness of possibilities, reflected within the composition of her structures, allowing the spaces in between to be meditative and reflective for the viewer. Over the past year Louise has worked directly in and with the landscape, collecting and exploring natural materials to dye fabrics and create organic structures. This use of found and harvested materials, influenced by seasonal patterns and change, has resulted in a restrained colour palette. Reimagining and rescaling the landscape around her, combining textile techniques and fine art, Louise explores the duality between her studio and the landscape.



Far left: Louise Barrington, *Poetics of Space*. **Left:** Louise Barrington, *Invisible Trace*



WILHELMINA BARNs-GRAHAM TRUST

The Wilhelmina Barns-Graham Trust and its director Rob Airey are delighted to announce a new award for a work of merit by a recent graduate, to add to the ever-growing raft of awards on offer at the annual exhibition SSA I VAS OPEN. To coincide with the award, a work by Wilhelmina Barns-Graham is on show at the exhibition.

In 1935, while Barns-Graham was still studying for her Diploma at Edinburgh College of Art, the Scottish Society of Artists offered the artist her first opportunity to exhibit in a public exhibition — a landscape in oils. She would continue to show in the annual exhibitions throughout the 1930s.

While at ECA, Barns-Graham also benefited from the award of a number of scholarships

and bursaries. It is particularly appropriate therefore that the Wilhelmina Barns-Graham Trust should support a new £2000 prize for an artist, while the 2019 Scottish Society of Artists Open exhibition is being held in Edinburgh.

Scottish and St Ives based artist Wilhelmina Barns-Graham, CBE (1912-2004), established the Trust in 1987. Through exhibitions and publications, it aims to promote and broaden

the understanding and reputation of her work as one of Britain's most significant 20th-century artists. The Trust actively supports individuals to fulfil their potential in the visual arts by providing financial support in education and funding artists' residencies.



Above: Barns-Graham working on Edinburgh Interior in her studio in Alva Street, Edinburgh, November 1937 (Photographer unknown);

Wilhelmina Barns-Graham (1912-2004), *Edinburgh Interior*, 1937, Oil on hardboard.

Left: Letter from SSA to WBG, 1935.

All courtesy Wilhelmina Barns-Graham Trust.

EICHSTÄTT LITHOGRAPHY RESIDENCY 2019 JULIE BELLAVANCE

The Society of Scottish Artists is delighted to be working in partnership with Li Portenlänger, Director of Lithographie-Werkstatt Eichstätt in Bavaria, Germany, a small, well-equipped studio specialising in stone lithography and its international promotion. The bi-annual Lithography Residency Award offers time working in the studio and a solo exhibition with opening reception. The residency includes visits to local sites of cultural interest such as the Solnhofen lithographic limestone quarry, providing a palaeontological background to this historic medium, and a visit to the University of Eichstätt-Ingolstadt library to view pieces from the studio's ever expanding Lithography Collection, which includes lithographs from various artist residencies in Eichstätt. As SSA President Sharon Quigley says: 'The Eichstätt Lithography Residency Award is part of the Society's dedication to creating international opportunities that offer artists time and space to develop and exhibit their work.'

Artist Julie Bellavance was selected for the 2019 Eichstätt Lithography Residency. A student member of the SSA, Julie is currently completing a Master of Fine Arts degree and working as a teaching assistant at the Université Laval in Quebec City, Canada. Julie also teaches stone lithography and photolithography at Quebec's centre for printmaking, Engramme. Julie works in a range of printmaking techniques, with specific attention to stone lithography. Her work ambiguously represents fragile natural elements while preserving their subtle qualities; it explores interplays between the represented object, the precision of depiction, and the specificities of the medium itself.

On receiving the award, Julie said, 'It is a great honour to have been selected for the Eichstätt Lithography Residency. This is a great recognition and a wonderful opportunity to create in a different work environment. I am delighted to have the chance to work alongside Li Portenlänger and to discover the land where lithography began. I am looking forward to visiting important lithography historical sites such as the Solnhofen quarry and the University of Eichstätt-Ingolstadt. This residency will widen my knowledge and have a great impact on my own artistic production.'

On completion of the residency in August 2019 Julie enthused: 'Working in Eichstätt was a dream! I had such great time working in the Lithographie-Werkstatt studio with Li Portenlänger. It was amazing to be surrounded by the history of lithography right in the place where it was invented. I had the chance to visit the lithographic stone quarry with the palaeontologist Gunter Viohl who explained the formation of this specific limestone. Alongside my artistic work, I took part in many different activities with Li who shared with passion the historic and cultural aspects of her town. After three weeks, at the opening reception, I felt like I was a part of the Eichstätt cultural society.'

juliebellavance.com

Images: Julie Bellavance and palaeontologist Gunter Viohl, Eichstätt; Julie Bellavance, Resident's studio, Eichstätt. Photos by Li Portenlänger; Julie Bellavance, *Paeonia VarX XIX*



ACKNOWLEDGEMENTS

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SSA | VAS **OPEN**

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Royal Scottish Academy Building
The Mound, Edinburgh EH2 2EL

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Li Portenlänger, Director of Lithographie-Werkstatt Eichstätt

Neil Macintosh and family joiners

Our team of gallery assistants and volunteers

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MEMBERSHIP CATEGORIES

Artist Membership £40 a year

Open to all artists at any stage of their career, working anywhere in the world

Student Membership £10 a year

Open to all students studying art or a related discipline full or part-time

Graduate Membership £20 a year

Open to all recent graduates who have completed studies in art or a related discipline within the previous two years

Associate Membership £20 a year

Open to anyone who wishes to support the Society and keep up to date with news. This membership is also suited to curators, gallerists, educators and those with a professional interest in contemporary art in Scotland.

Professional Membership £50 a year

Professional membership is for artists who are actively practising professionally within one or more branches of the visual arts and is by selection only in recognition of their talent and dedication in this field. It permits the use of the post-nominal initials SSA to indicate this professional accreditation.

To join please visit www.s-s-a.org

VISUAL ARTS SCOTLAND

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MEMBERSHIP CATEGORIES

Ordinary Membership £36 (£25 concession)

For committed fine and applied artists, even if the creation of artworks is not their sole or primary occupation

Associate Membership £20

For art students, artists under 25, and artists who have graduated in the last three years

Professional Membership £50 (£38 concession)

By election at the AGM following nominations by two existing professional members

Membership runs from 1 February – 31 January

To join please visit www.visualartsscotland.org



Above: Norman Sutton-Hibbert, *True to You*

AWARDS

The Society of Scottish Artists and Visual Arts Scotland would like to thank all those who have contributed the following awards:

Anne Redpath Award for Painting	£250
Arusha Gallery Award	£500
Cass Art Exhibition Prize	Two-week exhibition in the gallery
Connell & Connell WS Award	£300
Craft Scotland Award for design and craftsmanship	£500
Creative Edinburgh Award	Annual membership
Deloitte Award	£500
Detail Framing Studio Award	£150 voucher
Edinburgh Art Shop	£100 voucher
Edinburgh Printmakers	Residency Award
Flora Wood Award	£50 for the most original work in the exhibition
Gallery Ten Award	Exhibition at the gallery
Glasgow Art Club Award	Exhibition and club membership
Golden Hare Bookshop Award for printmaking	£500
Great Art Award	£1000 in vouchers to spend at www.greatart.co.uk
Greyfriars Art Shop Award	£150 voucher
Henderson Art Shop	Purchase Award
Horsecross Arts Awards for Moving Image	Two acquisition awards of £250
House for an Art Lover Award	Exhibition in the Café Gallery and £500
Inches Carr Mentoring Award	£5000 plus an additional £2000 in mentoring costs
Incorporation of Goldsmiths Award	£250 towards ethically sourced materials and an ethical practice mentoring session
Leith School of Art Award	£100 for VAS member; one year's membership plus weekend course for SSA member
Nancy Graham Memorial Book Award	£30
Open Eye Gallery Award	Solo exhibition
The Pauline Fay Lazarus Prize for work using the human form	£150
Powderhall Bronze Foundry Award for Sculpture	£100
Purcell Paper Award	£100 voucher
Ramsay Cornish Award	£300
Richard Coley Award for Sculpture	£250 (open to sculptors over the age of 40)
Scottish Arts Club Award	Solo exhibition and two years' membership of the club
Scottish Furniture Makers Association (SFMA):	1st prize: £250 plus one year's membership (value £100)
.....	2nd prize £100 plus one year's membership (value £100)
.....	student award £100 plus one year's student membership (value £25)
Scottish Gallery Award	£250
SSA Invited Artist Award	Invitation to exhibit in following annual exhibition
SSA President's Award	£600
Stern Award for Figurative Art	£250
Stills Centre for Photography Award	1 year Friends' Membership
Tatha Gallery Award	Two artists selected for a joint exhibition for each of SSA and VAS
W Gordon Smith and Mrs Jay Gordon Smith Award	£4000 for each of SSA and VAS
Wilhelmina Barns-Graham Award	£2000 for a work of merit by a recent graduate



West Pilton Community Centre, West Pilton Grove, Edinburgh

- | | | | |
|-------------------|-------------------|--------------------------|---------------|
| After School Club | Community Council | MYDC Sports Play Den | Table Tennis |
| Badminton | Football Clubs | P4 – P7 Sports and Games | Tuesday Group |
| Basketball | Goal Academy | Pregnancy Café | Volleyball |
| Baton Twirling | Gymnastics | Rugby | |
| Bumpstart | Literacy Group | Singing Group | |
| Content Group | Line Dancing | Stepping Stones | |



Top: Rebecca Milling, *Spare Time* — West Pilton Community Centre
Above: Laura Jan Scott, *Perspective Study 005*

EVENTS

Events during SSA | VAS OPEN

All events will be held at the Royal Scottish Academy.

PRIVATE VIEW:

Saturday 21 December, 2–5pm

PERFORMANCE:

James Alexander McKenzie
Alba Down to Nippon

3pm, every Saturday | 21, 28 December 2019 and 4, 11, 18 and 25 January 2020

Alba Down to Nippon is a multi-media artwork which includes a poetical live performance element in which McKenzie performs an offbeat, uplifting and slightly kitsch meditation on his time in Japan.

PERFORMANCE & INSTALLATION

Stephanie Black-Daniels | BLOCK BLOCK BLOCO BLOQUEADO, 2019



Saturday 21 December 2019, 2–3:30pm (90 minutes)

Performers: Stephanie Black-Daniels and Natsumi Sakamoto

Saturday 18 January 2020, 2–3:30pm (90 minutes)

Performers: Stephanie Black-Daniels and Gemma Jones

Two performers pose in various positions, activating large metal objects in the gallery. They display strength and endurance as they test the body and its powerful relationship to space, gender and sexuality.

HANDS ON DAY: SSA | VAS OPEN

Sunday 19 January 2020, 1.30–4pm

We are delighted to confirm that our ever-popular Hands On Day is making a return for this year's joint annual exhibition. A mini-programme of informal, artist-led, pop-up tours and making sessions/demos will be held in the gallery spaces by our volunteer SSA/VAS members and our invited artists and makers.

Artists will be on hand to demonstrate the techniques they use to create some of the works in the exhibition, and you can even have a go yourself!

A wonderful afternoon of FREE activities for the whole family! Come along and say hello.

Free entry. Children must be supervised at all times. Full programme details to follow in January 2020.



CORDIS TAPESTRY TASTERS — WEAVING FOR BEGINNERS

Complete beginners can learn to weave over the course of three Tuesday afternoon sessions. All the tools and materials will be provided along with expert tuition from tapestry artist and highly experienced tutor Laura Magliveras. Over the course of three Tuesday afternoon sessions you will learn all the basic skills you need to take up the ever more popular craft of tapestry weaving. You will get to keep your loom so that you can continue to weave with your new found skills!

Tuesday 7 January 12–4.45pm

Tuesday 14 January 12–4.45pm

Tuesday 21 January 12–4.45pm

Cost £30 for three sessions. Weavers must attend all three sessions.

ANNUAL GENERAL MEETINGS

VAS | Sunday 19 January, 11am
SSA | Sunday 26 January, 11am

The presidents and councils of SSA and VAS warmly invite all members to join them for their annual general meetings.

MEMBERS' SOCIAL

Saturday 18 January 2020. 2–4pm FREE

An opportunity for SSA and VAS Members to meet, discuss new projects and create new collaborations.

Please see www.s-s-a.org www.visualartsscotland.org to book tickets.

SSA CUTLOG SCREENING & DISCUSSION

Thursday 16 January 2020
5.30–6.45pm. FREE

Join us and invited artists to view selected works from the CutLog presentation and discuss the nature and role of moving image within the wider context of art.

Refreshments will be served from 4.30pm with an opportunity to view the exhibition in advance.

Images above from left: Stephanie Black-Daniels, BLOCK BLOCO BLOQUEADO, 2019; SSA OPEN, Paola McClure (installation detail). Photography by Chris Watt



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Front cover: Sam Shendi, *Mermaid*
Above: Mairéad McClean, *Making her mark*

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