



Catalogue 2014







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and prize winners inside back cover



Society of Scottish Artists

117th Annual Exhibition

5 December – 20 December 2014

National Galleries of Scotland
The Royal Scottish Academy
The Mound, Edinburgh, EH2 2EL

The SSA is an artist-led membership organisation governed by an elected President and elected Council consisting of around twelve members of the Society.

The SSA today continues in the spirit of its founders in 1891, to show the controversial and the unexpected and to give hanging space to new artists of promise.

SSA INFORMATION & ACKNOWLEDGEMENTS

Honorary President - Richard Demarco CBE

Honorary Vice-President -

The Rt Hon Donald Wilson
Lord Provost of the City of Edinburgh

Trustees - SSA Council

Administrator and Exhibition Coordinator

Julia Douglas
Tel: 07516 034 178
Email: admin@s-s-a.org

President - Gayle Nelson

Vice President - Sharon Quigley

Council

Katharine Aarrestad SSA, Elaine Allison SSA
Rick Ballard, Allan W. Beveridge,
Alan Bond SSA, Calum Buchanan
(co-opted), Morgan Cahn (co-opted),
Paul Charlton SSA (co-opted),
David Forster SSA, Frances Law (co-opted)
Rosie Lesso, Jo McDonald SSA &
Deirdre Robertson.

Independent Examiner - Eric Wishart

Bankers

Bank of Scotland
38 St Andrew Square, Edinburgh

Sub-Committee (International Projects)*

Louise Ritchie PPSSA, Leena Nammari SSA
& Norman McBeath SSA

*Specific projects including Slovak 'New Bridges'
exchange programme and 60x60

Fundraising Sub-Committee

Gayle Nelson PSSA, Paul Charlton SSA,
Deirdre Robertson, Frances Law,
Lynn Wilson, Louise Fraser & Rick Ballard

SSA Annual Exhibition Internship

Michael Di Rienzo and Katariina Yli-Malmi
Supported by Edinburgh College of Art:
www.eca.ed.ac.uk

Invited Graduate & Intern Coordinators

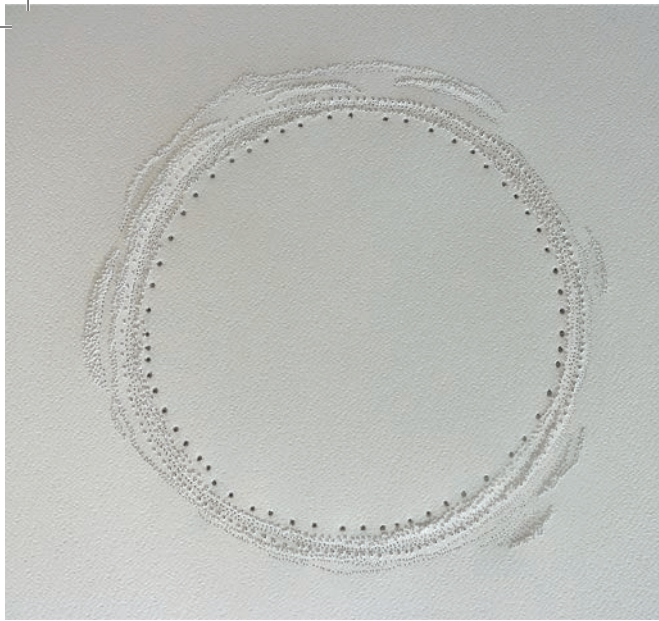
Katharine Aarrestad SSA &
David Forster SSA.

Installation Coordinators

Elaine Allison SSA, Alan Bond SSA &
Jo McDonald SSA & Sharon Quigley VPSSA.

Below: Sharon Quigley, 'Cascade'





Exhibition Hanging

Special thanks to all SSA volunteers and to the following committees:

2014 Selection and Hanging and Arranging Committees

Selection Committee for site-specific works, digital artwork, performance and artwork measuring over 180cm:

Katharine Aarrestad SSA, Elaine Allison SSA, Alan Bond SSA, David Forster SSA, Jo McDonald SSA, Gayle Nelson PSSA & Sharon Quigley VPSSA.

Selection Committee for All Work Under 180cm:

Aileen Grant, Rona MacLean, Norman McBeath SSA, Leena Nammari SSA, Gayle Nelson PSSA, Sharon Quigley VPSSA & Louise Ritchie PPSSA.

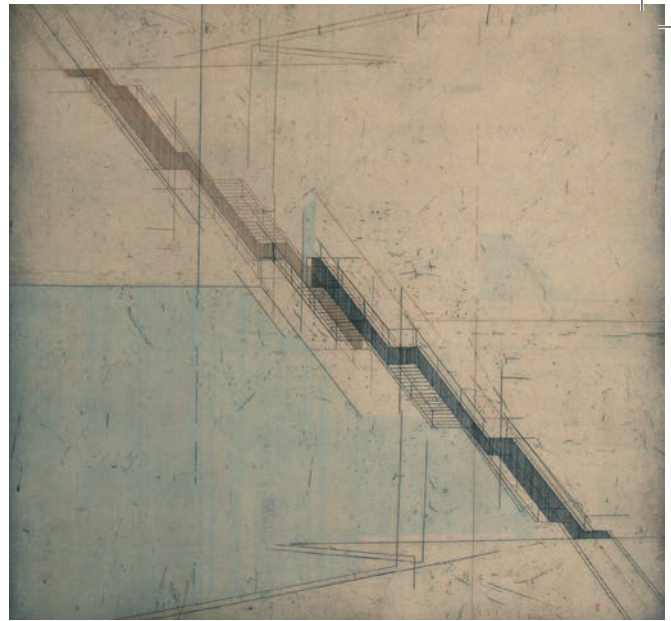
Hanging and Arranging Committee:

Elaine Allison SSA, Aileen Grant, Rona MacLean, Gayle Nelson PSSA, Ruth Nicol SSA, Duncan Robertson SSA, Catherine Sargeant SSA & Jenny Smith SSA.

Catalogue

Designed by Elaine Allison SSA, Julia Douglas, Gayle Nelson PSSA, Jo McDonald SSA and Sharon Quigley VPSSA.

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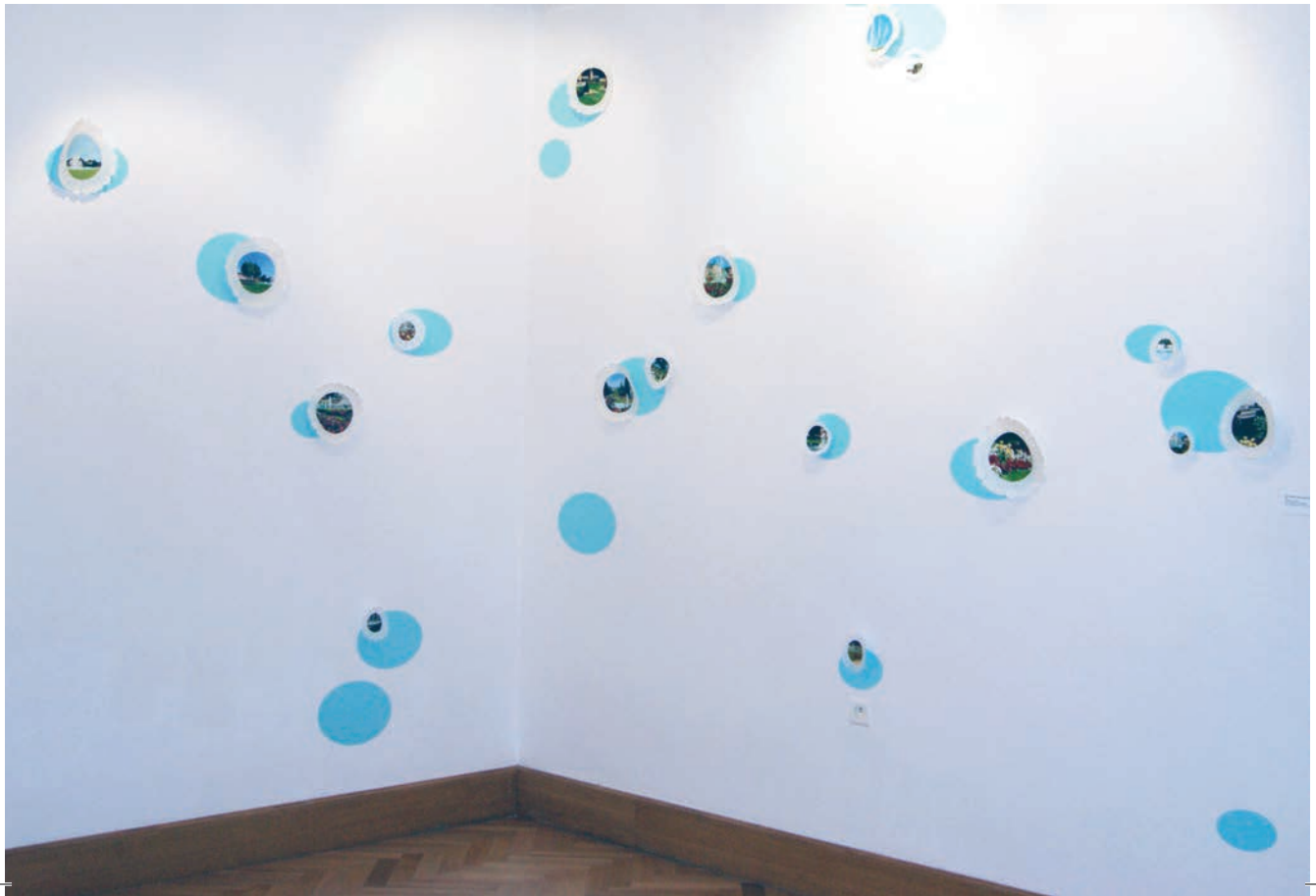
The Society wishes to record its gratitude to the following:

Alan Kilpatrick
Ali McAuley
Christopher Wood PPSSA RSW
Colin Campbell
Colin Usher of Coffee With A Lid™
Eastern Exhibition & Display
Friends of The RSA
James Birbeck, Birbeck's Joinery
John Lawrence
Kirstie Meehan, SSA Archivist
Martha Bryce
Morton Fraser LLP
Scottish Arts Club
Stuart Horsburgh
Westport Print & Design
Wildflower Wines

The SSA Archives

The Archives of the SSA are stored in the National Galleries of Scotland in Modern 2. For information or to arrange a viewing please email archivist Kirstie Meehan: KMeehan@nationalgalleries.org

A fully illustrated history of the SSA can be found in the book, published by the Society in its centenary year, 'The First Hundred Years'. This book is available to purchase from the sales desk or by contacting the Society.



PRESIDENTS REPORT

This is the first time in my involvement with the Society of Scottish Artists, which began in 2008, that the SSA has, alone, occupied the entire Upper Galleries of the Royal Scottish Academy. This exhibition is the first to take place over a period of several months under the ESSA banner of ART 3, and it coincides with both my first year as SSA President, and the SSA's first foray into the world of digital submissions.

We are delighted to welcome Graham Fagen as our Invited Artist for 2014. Graham will represent Scotland in the 2015 Venice Biennale, and is interviewed for this publication by SSA Council Member, Rosie Lesso, where he offers an insight into the works he shows as part of this exhibition.

Invited curator, Pryle Behrman presents a series of films by artists who are based both in the UK and overseas, 'It's me, not you' is screened in a beautiful bespoke cinema structure designed and built by Alan Bond SSA. In another area of the galleries, invited curators, Sarah Cook and Mark Daniels, present an exhibition of new and existing works by contemporary artists drawn from the alumni of New Media Scotland's Alt-w Fund.

As always, the SSA continues to support recent Graduates by selecting work from the Degree Shows, something which seems all the more important in light of the tragic fire at Glasgow School of Art. This year, due to the timing of our exhibition, we have five Graduates from the 2013 Degree Shows and five from those which took place in 2014.

The SSA received a wonderful response to this year's open call, with many artists embracing the possibilities that both the new online submission process and the additional space in the galleries can offer. Our list of prize givers, which offers support and recognition to exhibiting artists, continues to grow and we are grateful to a number of new prize-givers who have joined us this year. Amongst the opportunities at this year's Annual Exhibition is the exciting possibility to be selected for participation in a group exhibition at Rosalux, Minnesota's longest running collective art gallery, in Minneapolis in May 2015.



With the advent of the festive season, we have decided this year to offer art buyers the opportunity to take away artworks on the day of purchase. Our exhibition, Sit In/Take Away, offers an excellent range of smaller scale artworks at affordable prices which will make fabulous gifts.

Looking towards next year, the SSA are delighted to be showing EMPIRE at Wall Projects in Montrose as part of our continued efforts to arrange exhibiting opportunities throughout the country and beyond to the benefit of our Membership. This is an intriguing building, a traditional gallery upstairs and a striking post-industrial space on the ground floor level, along with scope to place works outdoors also. All SSA Members may apply to be part of this exhibition and we look forward to seeing what proposals and artworks the theme inspires.

It has been an absolute pleasure to work with the SSA Council and SSA Administrator on this year's Annual Exhibition. Everyone works so very hard and I cannot speak highly enough of the level of commitment shown by both Members of Council, volunteers and the many others involved with the Society, to ensure that the SSA continues to further its wonderful 117 year reputation of showing all that is current, challenging and adventurous in contemporary visual art.

Gayle Nelson **SSA President**

Left: Gayle Nelson, 'The Water Fountain', 2014
Installation at the Nitra Galleria as part of the exhibition
New Bridges: 11+11 in Slovakia, which featured work by
eleven artists associated with the Society.
(see International News, Page 30)

MEMBERSHIPS

The Society of Scottish Artists is an active network of artists with members from throughout the UK and abroad. Run for and by artists since its inception in 1891, the SSA aims to provide exhibition opportunities for artists, to promote education and communication and to raise awareness of current art making in Scotland.

Student Membership £10

Ordinary Membership £40

Professional Membership £50 (by election only)

www.s-s-a.org

The website is a platform for the SSA Archives, latest news and work of the Society and its members. A major part of the website is the ARTISTS section, devoted to an online exhibition of our members' work. For SSA members, www.s-s-a.org is an ideal opportunity to promote your work internationally alongside other Scottish artists.

For information about becoming a member visit: www.s-s-a.org/membership/join-us

Below: David Forster, *'And lighted her lantern and went to church, Burntisland'*.
Left: Helena Emmans, *'Echos of Rolling Tides'*



CONDITIONS OF SALE

Anyone wishing to purchase work exhibited in the show should approach the salesperson at the gallery. Every purchaser must, upon purchase of the work, pay a deposit of at least one-quarter of the price of each work purchased, and shall pay the remainder of the purchase price at the close of the exhibition and is responsible for removing the work purchased. Each work shall, for the purpose of the rule, be considered the subject of a separate account, and no work will be marked 'Sold' until the deposit has been paid.

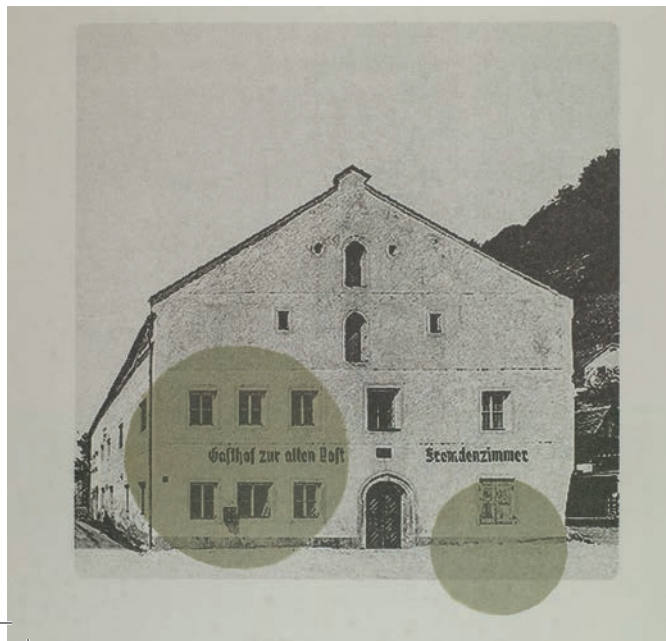
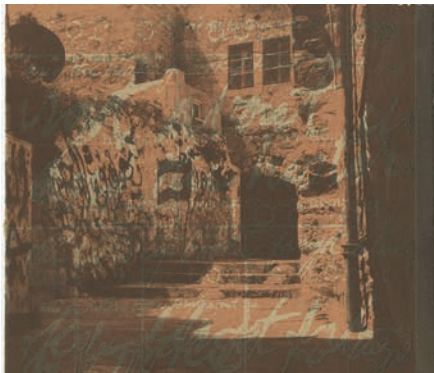
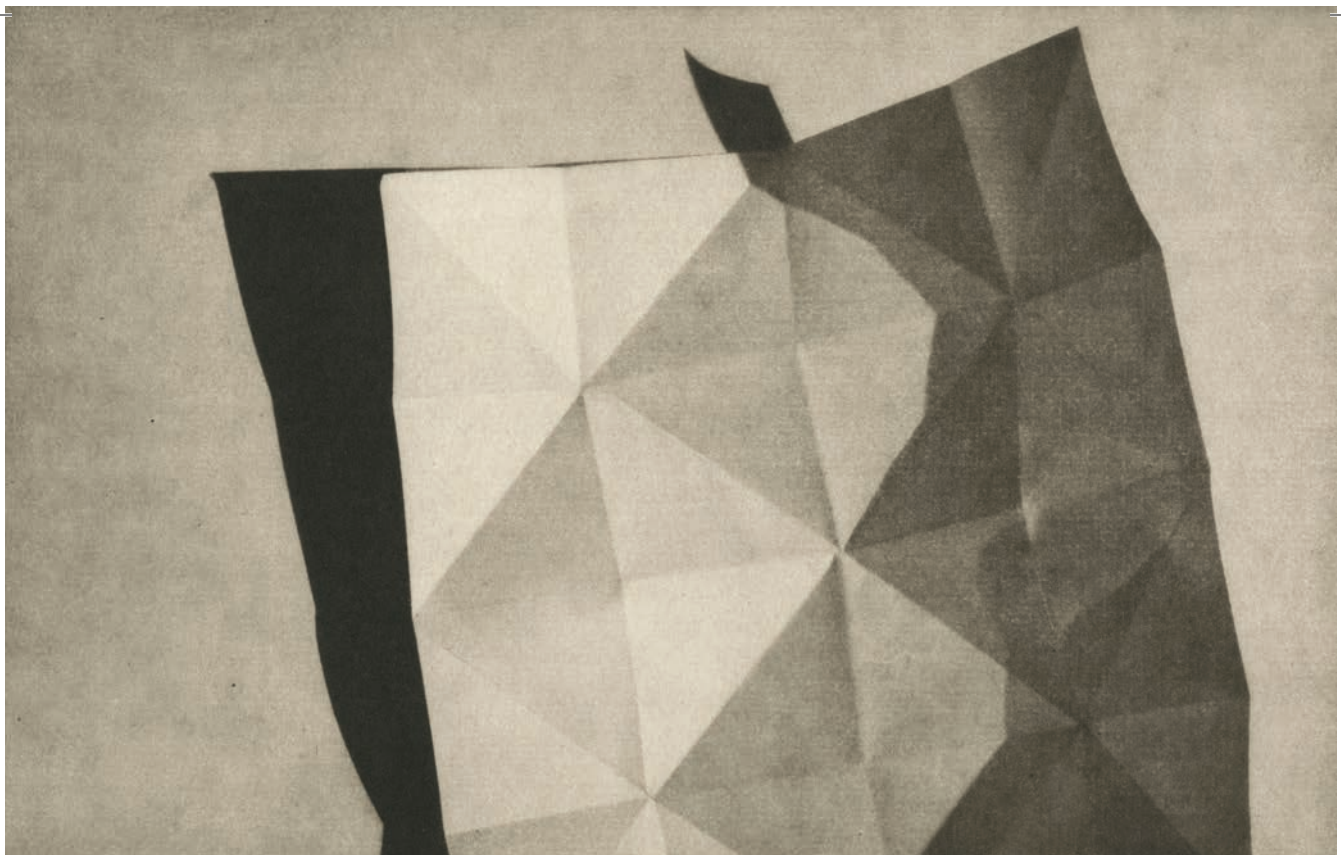
The Society does not hold itself responsible for errors in prices, and any sale at catalogue price may be cancelled should a discrepancy be found between it and the actual price at which the Society is authorised to sell.

The Society will not be held responsible for any loss, injury or damage to sold works, however caused, whilst in the care of the Society or its agents. Purchasers are therefore advised to have their purchases insured.

No work purchased may be removed until after the close of the exhibition on 20 December 2014 and then only when the full price has been paid. Works not removed within two days after the close of the exhibition will be dealt with by the Society at the owner's risk and expense. Works not fully paid for within the stipulated time may, at the seller's option, pass back into the ownership of the seller upon the return by the seller to the purchaser of three-quarters of the deposit made by the purchaser.

All sales are deemed to be made on the above conditions.





PRIZES

Please find a full list of prize-winners inside the back page.

- **The Tony and Maureen Toft Prize** – £1000
- **The Murray Beith Murray Prize** for Innovative Printmaking – £750
- **The Cairn Energy Prize** – £500
- **The Deloitte Prize** – £500
- **The Connell & Connell WS Prize** – £300
- **The Henderson Artshop Prize** – £300
- **The Ramsay Cornish Prize** – £300
- **The Southfield Prize** – £300 worth of printed material
- **The Greyfriars Artshop Prize** – £150 voucher
- **The Pauline Fay Lazarus Prize** for work using the human form – £150
- **The Purcell Paper Prize** – Paper worth £100
- **Lithography Residency in Eichstaett, Bavaria** -
Funded 2 week residency and exhibition
- **The Edinburgh Printmakers Award** –
Printmaking course plus 3 months free session fees
- **The Glasgow Art Club** – Free membership for one year (x 2)
- **The Lyth Arts Centre Exhibition Prize**
- **The Meffan Gallery and Museum Solo Exhibition Prize**
- **The Open Eye Gallery Exhibition Prize**
- **SSA Rosalux 2015** – Exhibition opportunity in Minneapolis in May 2015
- **The Scottish Art Club Prize**
- **The SSA Exhibition Prize** - Exhibition opportunity in SSA 2015

Top: Christine Wylie, *'Cootie Catcher III'*

Middle: Leena Nammari, *'The History Books Forgot About Us - deadend'*

Bottom left: Li Portenlaenger *'Jura-Haus I'*

Bottom right: Susie Leiper, *'The Homeless Voice of Waters'*



This page: Graham Fagen *'Scheme for Conscience'*
Opposite page *'Scheme for Consciousness (Front, Roots, Back)'*

INVITED ARTIST-GRAHAM FAGEN

Graham Fagen is one of the UK's leading contemporary artists and has recently been selected to represent Scotland in the 56th Venice Biennale in 2015. He creates work in a wide range of disciplines, exploring how identity is shaped by its cultural context. Here he talks to Rosie Lesso about his recent body of work, including the pieces in this exhibition.

The group of artworks you are displaying here were recently developed in conjunction with Jenny Brownrigg at The Glasgow School of Art for the 'Cabbages in an Orchard' exhibition. Can you explain a bit more about this project?

I was invited by Jenny to research the Mackintosh archives at the Glasgow School of Art. She was curious about my works that are influenced by plants and how I might compare my plant thinking to that of Mackintosh's. I was originally commissioned to write about my archive research but the project developed well enough for Jenny to suggest we consider making an exhibition.

You recently said, 'I fell out and in with Charles Rennie Mackintosh'. How did this happen?

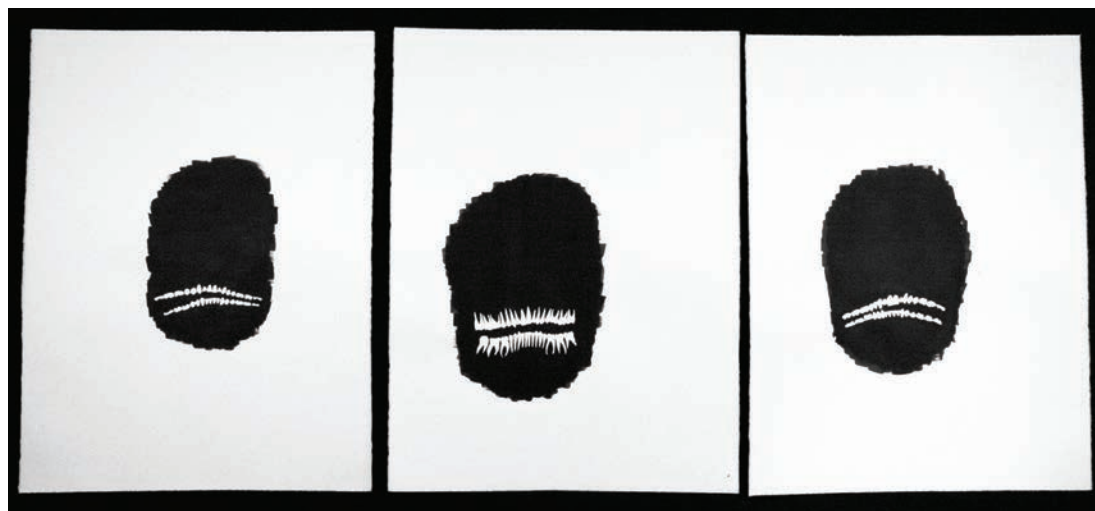
It was a petty fall out. I had a perception about the Glasgow School of Art, which was formed by discovering the building was full of people who had similar social, cultural and political interests as me. This discovery was made during a secondary school trip to the Art School. When I started my 1st year at GSA, the building I understood as the Art School was getting called 'The Mac'. I hated that because it made me think about the genius of one man instead of the potential of the people working in the building. I'm over it now and recognise the importance of both.

Your sculpture 'Scheme for Conscience' has both architectural and natural qualities. What are the ideas behind it?

Just as you say, architecture and nature. It is influenced by the form of plant stems or branches, topped by cubes of clay or bronze. It has perhaps a diagrammatic sense, without the words to explain what the diagram is.

Can you tell us more about the drawings and how were they produced?

They are made with a pencil, enamel paint and Indian ink. The first job is drawing my teeth, either from the front or the back, by feeling each tooth, in turn, with my tongue and using the pencil on paper to mark what I feel. The pencil outline is then filled in with enamel paint. Once dry, the second stage is to apply the Indian ink which is far more instinctive and free. I met up with a dentist who was going to make a cast of my teeth (so that I could make a sculpture) and take an X-Ray (so that I could draw my roots) and I told him about these drawings. He explained to me the perception we have of our mouth from the tongue and how exaggerated it can be. I liked this understanding of perception and it gave me the creative plan to work on teeth drawings that can show mood, emotion or indeed consciousness.





INVITED CURATOR-PRYLE BEHRMAN

'It's me, not you'

It has been a year in which Scotland has faced a perennial dilemma writ large: when do you embrace change and when do you rally against it? It's a conundrum that many artists around the world have made the heart of their practice and 'It's me, not you' is an exhibition of experimental film and video showing locations that are normally controlled by others – corporate buildings, public transport systems, heritage sites and the natural world – temporarily commandeered by artists in order to reimagine our society in ways that are in turn poetic, humorous and political. This theme has been echoed by the screening room itself, created by SSA member Alan Bond, who has drawn inspiration from Mies van der Rohe's Barcelona Pavilion so that a seminal piece of architectural history is repurposed and reborn as a working cinema.

Amongst the videos, *Coexistencia* by Donna Conlon (Panama) shows a stream of ants traversing the rainforest floor carrying an array of flags and peace signs. This parade of symbols hints at mankind's perennial recourse to nature for metaphorical reflections on the human condition, despite the fact that the natural world continues blithely on, wholly indifferent to our concerns. This is further explored in the centuries-old storytelling evoked by Dalziel + Scullion (Scotland) in their lyrical film meditating on the Waters of Minnoch.

The scene shifts to urban settings and issues of exploitation and xenophobia in *The Chinese Expatriate* by Thomson & Craighead (England & Scotland), in which phishing emails are sung karaoke-style, evoking the exploitation of the credulous but also examining xenophobic views about the level of corruption in non-Western countries. Similarly Dan Halter (Zimbabwe) disrupts a taxi rank in Johannesburg, so often an entry point for migrants from other African countries, by the steadily encroachment of a Space Invaders icon created from Chinese-made mesh bags, suggestive of the worldly belongings carried by said migrants and also China's booming investment in the African continent, which itself has been characterised as a 21st century form of colonial land grab.

There is a lighter sense of joyous abandon in the ebullient dancing majorettes choreographed by Serena Korda (England) in Crossness, one of four pumping stations from Joseph Bazalgette's original sewage system for London, and Wermke & Leinkauf's glimpse of a utopian Berlin (their hometown) in which the soulless spaces of public transport and corporate offices are reclaimed as sites of carefree, child-like play. Yet these evocations have a darker edge too: Bazalgette ably demonstrated how capitalism can turn a profit in anything (even excrement), and do the swings of Werke & Leinkauf look fun or almost suicidally reckless?

This hazy point where order tips into chaos can be seen in Narda Alvarado's *Olive Green*, where the police force of her native Bolivia, coaxed by the artist, reveal their unbridled power by stopping the La Paz traffic in full flow (thus both imposing order and creating chaos). Likewise in Greta Alfaro's video of rampaging vultures let loose on a dining table near to her familial home in Navarre, Spain we witness both the joy of gluttonous abandon and the violent savagery that such a lack of restraint can provoke.

This encapsulates a tension at the heart of all these videos: we bristle at the forces that seek to control our everyday lives, but how many of them would we feel comfortable tearing down? The artists in 'It's me, not you' don't hubristically claim to be able to answer such fraught questions, but instead argue for the benefits of a continually questioning outlook. While they may periodically show a certain amount of cheek in their artworks, sometimes even working at the edge of legality, they hope to make some serious and heartfelt points about the society we live in and how it is always possible to imagine the world working in a better way.

Left: Greta Alfaro, *In Ictu Oculi* (2009)
single channel video, 10min 35sec
courtesy of the artist

Top: Matthias Wermke & Mischa Leinkauf
'Die Neonorangene Kuh (2005)
single channel video, 6min 39sec
courtesy of the artists

INVITED CURATORS-SARAH COOK & MARK DANIELS

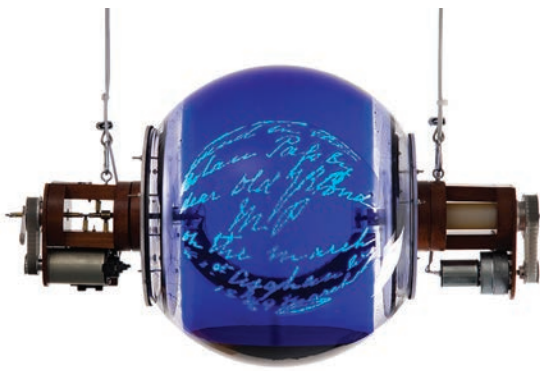
The Alt-w Fund is for practitioners based in Scotland to make and develop new artworks, devices and applications that challenge the notions of what new media creativity can be. The fund supports artists to explore experimental and interactive practice, make use of technology as both medium and message, and recognise the changing role that digital culture has in our society.

Artist collective ~ in the fields comprises Nicole Heidtke and Stefan Baumberger. Their work emphasizes natural phenomena and condenses poetic moments into inventions of autonomous, cocooned systems. In 2010 they won the Berlin University of the Arts Award for Interdisciplinary Art and Science for their work *ink* (2009). They were the 2012 Alt-w Design Informatics artists in residence, and most recently received an Alt-w production award for 'a journey to the clouds' which was exhibited at the 2014 Edinburgh Art Festival.

Highlighting the 500th anniversary of printing in Scotland in 2008, *ink* was derived from inscriptions found in five printed books from five centuries. The inscriptions have been taken from a Bible, a copy of the Arabian Nights, a Songbook and books about Natural History and Botany. *ink* consists of five colourless clear glass bulbs - each partly filled with blue ink - and suspended from the ceiling. When the visitor approaches, the bulbs begin to rotate, causing a layer of ink to coat the inside surface. Through the ink, illuminated handwritten inscriptions become visible on a spinning armature thanks to the phenomenon of persistence of vision.

The *Fallen Oak* (2006) by Chris Rowland is a three dimensional 'fly past' of the HMS Royal Oak, the first battleship to be sunk in WWII after being torpedoed by a German U-boat with the loss of 833 sailors in Scapa Flow, Orkney. HMS Royal Oak lies in 30 metres of water, almost upside down. Chris used





a SeaBat 8125 multibeam sonar system to acquire the data and re-tasked computer games technology to make the model with the help of an Alt-w production award. His company ADUS DeepOcean now make sonar surveys of archeological sites bringing us high definition images from the depths of the sea.

Blipfoto is an online daily photo journal. It allows anyone to share their photographs and tell the stories behind them, one picture a day. What started in Edinburgh now has members in over 170 countries worldwide. Each picture on Blipfoto represents a single day in someone's life - there are now almost 5 million individual days saved to date.

Blipfoto was awarded an Alt-w production award for *life.turns.* which was presented at the Edinburgh Art Festival in 2010. More recently Blipfoto completed an Alt-w Ginsberg residency with the Scottish Government to explore the value of photo journaling in promoting mental wellness. The image was taken by Jackie Solaiman of her son Rafi and friends in a glass-bottomed boat. Rafi had suffered a serious brain haemorrhage and Jackie used Blipfoto to document his recovery through photography and share her thoughts and feelings and be supported by the global community.

Gina Czarnecki's art is realised in a diverse and often unconventional range of media including installations, sculpture and video. *Palaces* (2011) is a sculpture created using donations of milk teeth from the public. This unique arts-science project has grown over time like a cluster of stalagmites or coral, to form a fantastical structure. Czarnecki studied painting at Wimbledon School of Art and her postgraduate diploma at Duncan of Jordanstone College of Art & Design was in electronic imaging. She received one of the first ever Alt-w production awards for '*Silvers Alter. Recombinant*' (2002) an online representation of an interactive projection gallery installation within which human forms 'live'.

Curated by Mark Daniels, Director of New Media Scotland and Chair of the Alt-w Fund, and Sarah Cook, Associate Curator of New Media Scotland, and Dundee Fellow, Duncan of Jordanstone College of Art & Design.

Left and top: - in the fields, 'ink'

INSTALLATIONS, FILMS & LARGE WORKS

The SSA saw an unprecedented number of submissions this year in the installations category and we are delighted to be able to highlight the most adventurous, playful and insightful of this work, by both established and emergent artists.

Exploring a range of themes, from the historic and environmental to the deeply personal and intimate, these installations comprise drawing, film, photography, ceramics and textiles; extending out with the physical boundaries of the gallery to reach an even wider audience with large scale outdoor projection.

Carolyn Scott & Andy Sim

'The Bus Party'

Inspired a by similar event in Germany in the 1960's led by the novelist Gunter Grass; artists, writers, poets and musicians shared a mini-bus on a 750-mile tour on the run-up to the 1997 devolution referendum in Scotland. Reviving this idea for the impending Referendum the artists on board the 2014 Bus Party, including musician Karine Polwart, writer James Robertson, and journalist Neal Ascherson, spent a week in May 2014 traveling around Scotland engaging with local communities and discussing the question (regardless of how one may vote) of "What kind of Future Scotland do we want?" As an invited artist on this pre-referendum 'Listen Lugs' tour of Scotland, Scott and video artist Andy Sim documented the trip, amassing a comprehensive collection of photographic

images, and 16 hours of film. On the journey, participants were encouraged to put their views on paper and this was collated on two scrolls of lining wallpaper. This will be a visually exciting installation highlighting Scotland's diversity, while encouraging post-referendum viewers to consider the same pertinent question 'What kind of future Scotland do we want?'

Lorna Fraser

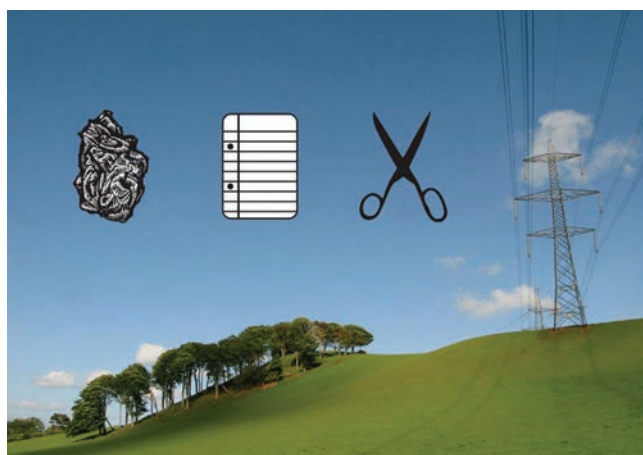
'Still'

This intriguing installation is about a common garden hut which may once have served as a potting shed. Inside, as though frozen in time, the moment is captured when seedlings, made from glowing porcelain, emerge from rows and rows of little plant pots allowing it to become a visual memory, a ghost, or an apparition of that point in time.

David Faithfull

'Rock Paper Stone'

In front of an expansive landscape, incorporating icons from the game of 'Rock Paper Scissors', lie three sculptures. The first is paper cast in the form of a stone fragment. The second is a sheet of ruled paper created from pierced, etched steel. The last is a pair of scissors, laser-cut into a chunk of polished cannel coal - a hard bituminous material traditionally carved by Scottish miners into personalised objects. The sculptures play on the material and individual currency of the objects within the Rock, Paper, Scissors game; additionally questioning our choices between Coal, Wind and Nuclear in the greater Energy Game and our power-driven landscape.





INSTALLATIONS, FILMS & LARGE WORKS

Gayle Nelson & Fiona McDonald

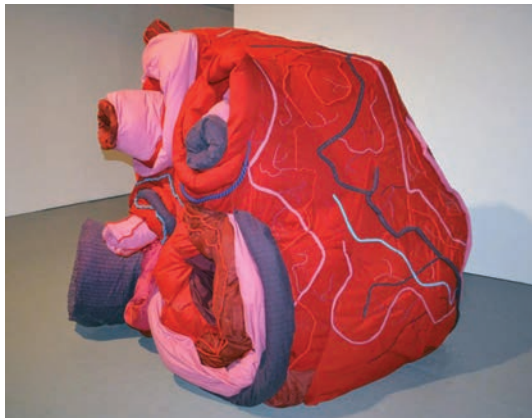
'The Triad of Impairments'

Autism is a life long neurological condition, often still referred to as a disability. The criteria for a diagnosis of autism are based on a triad of impairments in social interaction, communication and a lack of flexibility in thinking and behaviour.

'The Triad of Impairments' is a narrative about two boys and how their inherent characteristics fit within the triad. Implicit in the literature surrounding the Triad of Impairments is the emphasis upon what

is lacking, on what fails to meet normal expectation. Parents who receive a diagnosis of autism for their child may find a focus on what their child will not be able to do, yet the relationship they can have with their child may often transcend this.

This wall-based installation combines panels of printed drawings and text to communicate a story about two boys and aims to offer another way of seeing a complex condition.



Mary-Beth Quigley

#1 HEART

Mary-Beth Quigley uses the heart of a blue whale as inspiration for this enormous soft sculpture which exhibition visitors can climb inside. This is the first installment from The Blue Whale Project, an ongoing exploration into the world's biggest animal.

Lindsay Perth

'One Hundred Blinks'

One Hundred Blinks is a collection of portraits. One hundred faces, aged 0 to 100, are shown in order of age. The film progresses through the ages, the faces changing during a blink, with the blink of the 100 year old revealing the face of the new born baby once more. Filmed in slow motion at 200 frames per second Perth attempts to

slow down time and give us opportunity to gaze and consider each age and face with their character, wisdom and vulnerability.

'One Hundred Blinks' is a film created during Lindsay Perth's visual arts residency at NHS Forth Valley in 2013.

Robert Donald

'Scottish Landscape: Lanarkshire'

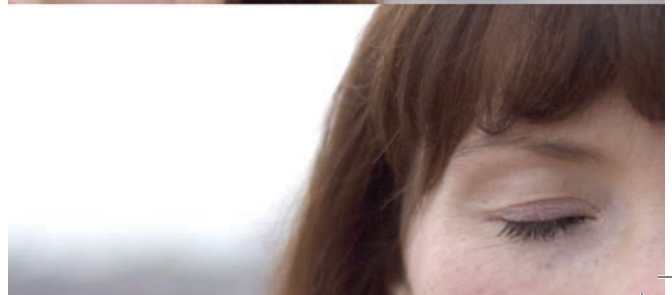
This work is made up from the names of parishes and significant places in Lanarkshire and so in one sense represents a landscape of that county. The use of hessian introduces another layer of meaning. Hessian is the material that was used to make the sandbags that lined the trenches of the Western Front so this work is also a memorial for

Lanarkshire not only for the fallen but for those who survived or were left behind to carry on. As a species we are driven by a desire to make meaning; we are 'homo-significans' ie meaning makers. Signs in the form of words, images, sounds, objects etc. have no intrinsic meaning and become signs only when we invest them with meaning.

He piles cushions in front of the door of the room (so that no-one will enter)



Ref . Repetitive routines, prefers to be alone



INVITED GRADUATE ARTISTS

In 2013 and 2014, SSA Members of Council visited the Degree Shows of Scotland's five schools of art to select work for inclusion in the 2014 Annual Exhibition. Our invited graduate programme offers these emerging artists the valuable opportunity to show their work in the prestigious setting of the RSA galleries alongside many professional and established artists. The works exhibited this year are varied and powerful pieces exploring the artists' areas of interest and diverse preoccupations through film, installation, photography, sculpture and painting.



Marina Burt

Grays School of Art, Aberdeen
'Silk, Silver and the Sublime'

My emerging practice is the charting of a journey of discovery; a mixture of curiosity, experimentation and a deep desire to understand.

Thoughts take form through a range of carefully selected materials, each scratch, movement and process adding detail and depth as they inform and shape the narrative. Housed within the rich spectrum between the black and white of life and death is every shade of growth and decay, combined with the barely discernible beauty of imperfection.

I am searching for the sublime.

Perhaps these representations are merely points where light and life coincide; distilled interference patterns, captured briefly.



Morgan Cahn

Duncan of Jordanstone College of Art & Design, Dundee
'Nail Soup'

Nail Soup is a children's fable that tackles themes of food scarcity and importance of community. My degree show performance of Nail Soup was a celebration of the Dundee arts community. I approached arts organisations to donate supplies - hobs, pots, bowls, spoons. Artists brought the vegetables, spices, and side dishes. We all feasted together.

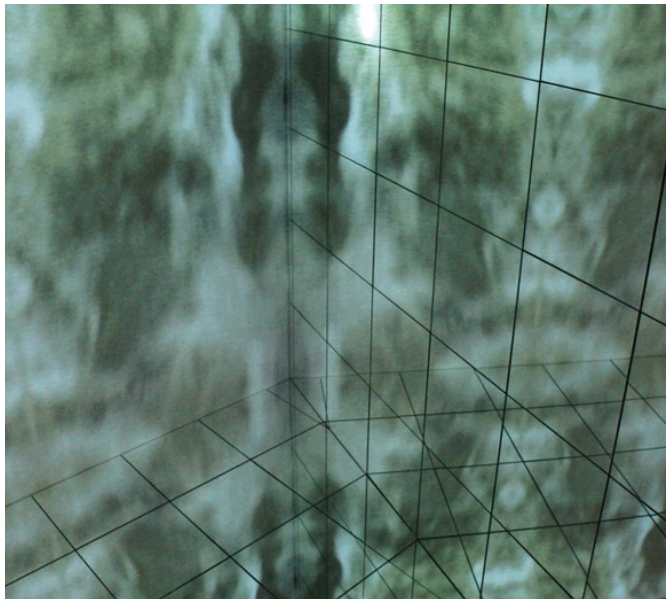
For the SSA Annual I made a recreation of the original performance setting. How does the idea of art community change within a gallery setting? How do I, as an invited graduate, reconcile inclusion into the Scottish arts community, with leaving the UK due to immigration constraints?



Jamie Davidson

Moray School of Art, Elgin
'The Return'

The two pieces shown here were selected for their distinctive relationship to each other from a larger installation comprised of ten parts. I have a background in construction and furniture making and this work used everyday building materials and found objects to portray an essence of our experience of what it is to be. In particular these two pieces are an exploration of origin and transformation and my engagement with the making process became a personal reflection on the self and how this is continuously made and remade through the course of a lifetime.



Ryan Esson

Duncan of Jordanstone College of Art & Design, Dundee
'Void'

My work is about taking on the everyday and creating a new feeling to something that you have seen or experienced before. "The Void" project tries to be immersive and make the viewer feel part of it what they are viewing. Stepping into the void gives you the impression that you are amongst the natural elements of earth, water, wind and fire and gives you a personal journey into what is described as the 5th element, The Void.



Davy Forsyth

Edinburgh College of Art
'Pressed'

I am continuing to develop my 'metal salt print' practice, imparting the surface and form of metal objects onto paper using water, pressure and mild acids. My new work integrates a hand built printing press into the printed work where object and image meet in a combined sculptural print. In this reflexive loop, an image of the press is created by the press leaving its surface behind as coloured metal salts and indents on paper.

INVITED GRADUATE ARTISTS CONTINUED



Sophie Hopkinson

Edinburgh College of Art
'Superfresco Series 1-6'

Using pre-existing functional material, I look for anomalies and unintentional details in surfaces or structures to push beyond the assumed knowledge of a surface and find a new visual potential.

The works here explore Superfresco textured wallpaper. Each is unique and I challenge the repetitive, structured nature of mass production and make surface more individual. A small deviation in process will alter the entire appearance of the piece. This can never be completely avoided, so I embrace it.

Each has a steel support, a minimalist composition that frames the delicately crafted intricacies within the work, so moving beyond functionality to become decorative in its own right.



Lida Kocane

Glasgow School of Art
'Untitled'

People desire to be close with nature and connect with wilderness. We are, however, always separated. It does not matter how close we are able to get to the wild animals, they are just objects we look at, either through the TV screen, glass in the museum or cage in the zoo.

The act of taxidermy took me closer, allowing the breakdown of the viewer-object relationship.

Taxidermy is the process of preparing, stuffing and mounting an animal skin artfully, so it has a lifelike appearance. My birds are displayed on their back, feathers ruffled, head lolling back. This differs from traditional taxidermy as I leave the birds in the positions they died.

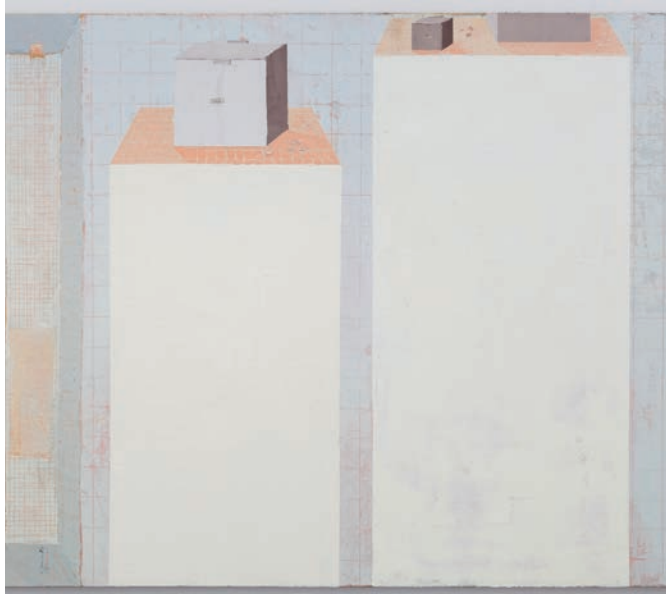


Lola Milne

Glasgow School of Art

'Eggs' and Glossy Jelly *'Yellow on Blue'* and *'Orange on Yellow'*

My family identity is closely tied to food. My maternal line has used it as a creative expression. Enmeshed with ideas of comfort and affection, food has become the focus of my work. I am fascinated by the traditions that surround cooking and eating. More than a means to life, it encompasses something intrinsic. Foods can be beautiful and exciting materials, the way they move, look, feel and smell. I have used food to express my own discomforts comfortably. My practice is an exploration both of the material form, and food as a metaphor for power, love and familiarity: a vehicle for emotion as well as tradition. It is a feast.



Laura Mullen

Grays School of Art, Aberdeen

'Curiosities'

My practice centres around the idea of remembering through the act of forgetting. As humans, we are forgetful by nature - to compensate for this we collect or create objects that help us recall the things in which we do not wish to forget, forming the basis of what we know as the Souvenir. Of particular interest to me are objects that are selected to be passed down from generation to generation; how they are chosen and how they create a link between the past and the present. Through my work I try to convey a sense of a place or presence of a person through the use of the objects that are connected to them.



Jess Standfast

Moray School of Art, Elgin

'Between Here and the Caboose'

We are accustomed to the daily bombardment of images and I question whether this onslaught creates an immunity to their interpretation. Using photography deliberately and slowly, I enable the viewer to encounter themselves in my work, by slowing down the process of discovery, and therefore enabling the interpretation of the phantasm before them. This decelerated process invites the viewer into the piece to complete the work. The viewer, now allowing the conscious endeavour and openness to interpretation, nullifies the daily bombardment of images and allows time for contemplation.

NEW BRIDGES: 11 + 11

This year, a further incarnation of the international 'Bridges' exhibition project took place in Slovakia and is currently ongoing. Past President, Louise Ritchie, along with Slovak printmaker Karol Felix, came together to co-curate an exhibition with nine Slovak and 2 Czech artists and eleven SSA artists entitled 'New Bridges: 11+11'.

The exhibition was to begin at the beautiful Nitra Gallerie in central Nitra which is Slovakia's oldest university city located approximately an hour east of Bratislava, and was then to tour to further locations including Bratislava, Piešť'any and Trenčín . Supported as ever by the tireless efforts of the curator and 'Bridges' organiser, Zora Petrášová, it included a wonderful book which offered an in depth overview of the artists' varied practices.

Very early on a July morning, current SSA President, Gayle Nelson, Past SSA President Louise Ritchie and SSA Professional Members Paul Furneaux and David Faithfull flew to Bratislava where they met with SSA Professional Member, Nan Mulder, now based in Edam, Netherlands. All five SSA representatives were then taken to Nitra in order to begin the arrangement and installation of the first of these exhibitions.

'New Bridges: 11 + 11' comprises a broad range of works in all media and is important in the comprehensive way in which it represents each participating artist. As an exhibition, it has been very well received, perhaps due to the immensely varied formats and techniques employed by the artists involved, all of whom are recognised as making distinctive artworks. The opening night in Nitra was attended by the Slovak Minister of Culture and included performances by a number of well-known Slovak musicians and artists.

For the SSA Members who visited Slovakia at this time, the trip was an invaluable and memorable experience. The generosity and hospitality of the Slovaks is second to none and the 'Bridges' project continues to be a wonderful example of artists from two countries coming together in the spirit of cultural exchange.

Gayle Nelson PSSA
Louise Ritchie PPSSA

Below: Nitra State Gallery, Slovakia



OUTREACH & ENGAGEMENT

In 2014 the SSA has continued to forge new connections with schools, colleges, galleries and arts organisations across Scotland; promoting participation, collaboration and a deeper appreciation and understanding of contemporary art.

Forfar Academy SSA Correspondence Project and the Saturday Social at the Meffan Gallery Forfar.

In February 2014, senior pupils studying art at Forfar Academy participated in an exciting 'visual correspondence' with SSA professional members. This project linked individual pupils with artists, allowing them a unique insight into their processes, examining the role of drawing within contemporary art practice and the overarching theme of the show: In a Jiffy- 'A relationship between distance and time'.

Artists and pupils communicated over a three week period via shared sketch books, sent through the postal system, using drawing as a vehicle for dialogue.

The final destination for these unique and beautiful artists' books was the Meffan Gallery, where they were presented on the final day of the show, to coincide with 'The Saturday Social'.

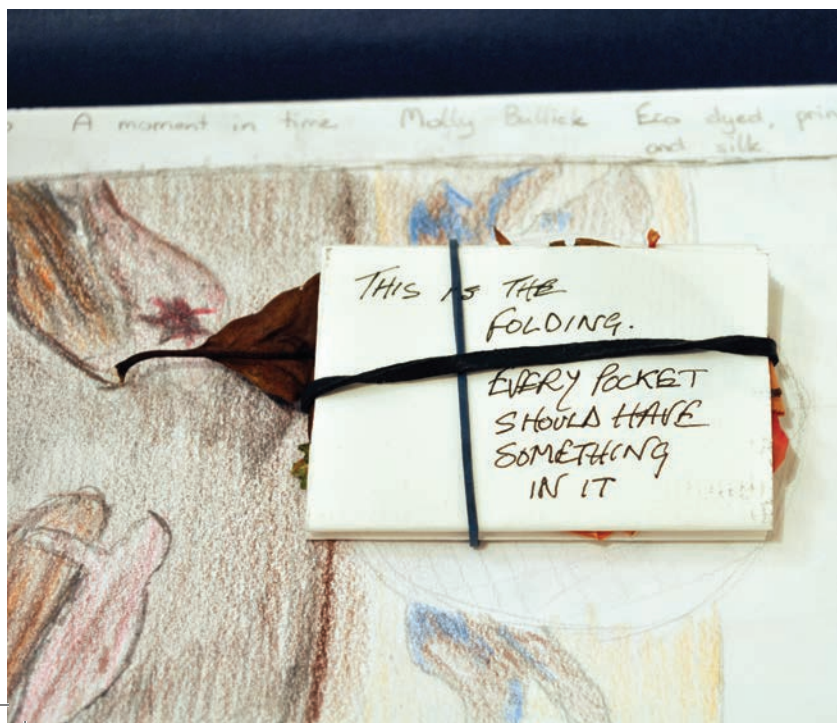
This gathering brought artists, their families and the public together to socialise and share in a series of creative activities and gallery interventions, devised by exhibiting artists to link with their artworks. Amongst the generous contributors to this day were Professional Members Chrissie Heughan, Aiden Bremner, Catherine Sargent, Anne Russell and Diane Maclean.

Edinburgh College Creative Industries

In May the SSA, together with the Scottish Artists Union, Edinburgh Sculpture Workshops and Impact Arts, was invited to participate in Creative Industries Day at Edinburgh College, to explore with students the diverse range of creative opportunities that now exist for those pursuing an art

degree. The SSA delivered a presentation highlighting its work and the importance of artist's networks in Scotland. The SSA is proud to have been invited to join the Edinburgh College Employment Advisory Board and we look forward to continuing this relationship.

Below: Sketch book entry by Molly Bullock as part of the Correspondence Project. Photo © Emma Bowen





EXHIBITION EVENTS

The Drawing Room at the SSA Thursday 11 December 2014, 5.30-7pm.

The Drawing Room is an informal, artist-led drawing event.

Each session is developed by a contemporary artist and reflects concerns within each artist's own work.

The Drawing Room examines the range of possibilities within contemporary drawing practice and explores how mark-making can also be conceived as sculpture, installation, video, performance, writing, sound, textiles and animation.

For this Drawing Room session, SSA Professional Member, Jenny Smith will discuss her own work and lead this exciting session.

All materials are supplied and no experience necessary.

To book a place, please contact the Scottish National Galleries Education Department on 0131 624 6410 or email education@nationalgalleries.org

SSA 2014 Winter Social - Get Christmassy, Get Creative. Saturday 13 December, 12- 4pm

Take a break from Christmas shopping and join the SSA, their friends and families for a festive celebration of this year's 117th annual show.

All ages are invited to participate in a range of activities devised and delivered by featured

artists and collaborators; exploring aspects of the exhibition, artworks and themes with a seasonal slant. Create beautiful paper chains and deck the halls with Christmas garlands. Music, poetry, pop-up tours, interventions and much more.

Artist Book Workshop Monday 15 December 2014.

City of Glasgow College HND + BA (Hons) Programme: Contemporary Art Practice

SSA has delivered an Artist Book workshop to students from City of Glasgow College since 2011. The workshop was originally devised and led by Louise Ritchie and Leena Nammari and was intended as a visual response to the SSA Annual Exhibition. Students were introduced to artist books and explored ways to create their own following demonstrations of techniques. In 2013 we welcomed Catherine Hiley from Edinburgh Printmakers and artist Astrid Leeson to take part in the demonstrations

and meet the students. Students who have taken part have cited their experience as one which has informed an extended period of book exploration and have gone on to become SSA volunteers and take up our student membership.

We look forward to hosting CGC students during SSA 2014 on Monday 15th December.

Louise Ritchie PPSSA & Leena Nammari SSA.

Festive Frolic Thursday 18 December, 6.30-7.30pm

On behalf of ESSA, SSA are delighted to invite you to join us at our fundraising party evening, 'Festive Frolic'. The galleries will be alive with music and festive activities, all washed down with a glass or two of wine.

There will be a raffle of epic proportions, with great prizes from original artworks, bottles of whisky, cinema passes and much more!

It is only through your support that the three societies can continue to exhibit in these prestigious and beautiful galleries, which were, after all, built as a shared public facility.

Tickets are just £10, available to buy online at Eventbrite: www.eventbrite.co.uk/e/festive-frolic-tickets-14271958813. or to buy at the door on the night.

SIT IN / TAKE AWAY-AFFORDABLE ART EXHIBITION



In the run up to Christmas, visitors to the SSA Annual Exhibition this year will also find a one-off exhibit with a difference.

Sit In/Take Away is a section of the Annual Exhibition which offers a range of beautiful, original and affordable artworks by SSA Members, which can be purchased, wrapped and taken away on the same day.

The background of the poster is a close-up photograph of many white, cylindrical objects, possibly ceramic or wood, with small yellow dots on their ends, arranged in a dense, overlapping pattern.

CRAFT GENERATION

Claire Barclay
John Creed
Maureen Hodge
Dorothy Hogg
Thomas Jacobi
Alison Kinnaird
Andrew Lamb
Archie McCall
Jacki Parry
Anna Ray
Karllyn Sutherland
Dawn Youll

6 Dec - 1 Mar

FCA&C @
St Andrews Museum
Kinburn Park, Doubledykes Road,
St Andrews, Fife, KY16 9DP
Open daily 10.30-4, free
www.fcac.co.uk

Bloom (Marguerite),
Anna Ray; Todd-
White Photography

The logo for ART3 features the word "ART3" in a large, bold, black sans-serif font, with the "3" in a dark red color. Below it, the words "CONTEMPORARY VISUAL ART" are written in a smaller, black, all-caps sans-serif font. At the bottom, the phrase "THREE MONTHS THREE SOCIETIES THREE OPEN EXHIBITIONS" is written in a smaller, red, all-caps sans-serif font. The entire logo is enclosed in a thin black rectangular border.

ART3
CONTEMPORARY
VISUAL ART
THREE MONTHS THREE SOCIETIES
THREE OPEN EXHIBITIONS

Society of Scottish Artists,
Royal Scottish Society of Painters in
Watercolour and
Visual Arts Scotland form
ART3.

Find out more at
www.essa-scottishart.com

The advertisement features a dark green background on the left with a small, glowing yellow bottle icon. To the right, the text "wildflower wines" is written in a white, lowercase sans-serif font, with "wines" in a slightly larger font. Below this, "Independent Wine Merchant" and the website "www.wildflowerwines.co.uk" are written in a smaller white font. The background of the right side of the ad shows a blurred image of a vineyard with rows of grapevines under a bright sky.

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A SSA exhibition curated by Gayle Nelson and Alan Bond

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Wall Projects, Montrose

EMPIRE

Call for submissions
and proposals

Open to all SSA Members
Deadline: February 16, 2015

Visit www.s-s-a.org for further details

SSA

**WALL
PROJECTS**



This catalogue of the 117th Annual Open Exhibition of the Society of Scottish Artists provides an introduction to the exhibition. It includes interviews, information on a number of the artworks, images along with a poster containing the names of all exhibiting artists and prize winners, and featuring an artwork by the invited artist.