



East Neuk Harbour

SCOTTISH
ART
SCENE
Q 11

QUARTERLY MAGAZINE
NO 10

September 2013

FEATURING

James Somerville

Molly Garnier

Leo du Feu

You will very much enjoy the variety of excellent work produced by the three artists featured in this Quarterly Magazine, our last before Christmas.

We are working on an equally impressive collection for our magazines in 2014.

Merry Christmas

Stewart

*You come to nature with all her theories,
and she knocks them all flat.*

Pierre-Auguste Renoir



Borders Farm

James Somerville

Where is your studio?

A room in the house where I live.

Nothing special about it or the lighting although I prefer working in daylight when painting.

I work in shortish spells with frequent breaks to consider what I have done and what exactly I am going to do next since I work best when I am not hampered by overly preconceived ideas.

Never work outside when painting. Initial drawings however are usually done outdoors.

As regards the finished paintings - they often bear only a slight resemblance to the on-site drawings.

I let the first few marks on the canvas tell me what comes next - a very spontaneous way

of working that suits me - I don't like being restricted by what I have initially observed.



Evening Sun

Subject matter?

Natural landscape / buildings / towns and cities / flower pieces.

Realism goes by the board in favour of moods and emotions that are aroused by what I have seen.

I tend to look for subjects that involve some aspect of man and his environment. Haphazard farm buildings / fishing villages / churches and cathedrals / subjects that show the efforts of humans coping with the constraints of the natural and often harsh environments.

I try to avoid scenes that are too orderly and over-planned.

I much prefer, for example, Spanish towns and villages that show no trace of town planners.



Fife East Neuk

Colour / technique / equipment.

Preferences have changed over the years. I spend more time now in considering the emotional aspects of colour and how it can be used to create specific moods and emotions that go beyond natural representation.

The same goes for composition and technique. My work is much looser and breaks with the traditional approach I made use of in the past.

I use acrylics most of the time - I find it can be used in so many ways - impasto / watercolour / glazing / usually a mixture of all three. It also dries quickly so I can get on with a painting rather than having to stop and wait for the paint to dry and inevitably lose the mood.

Favourite tool is the palette knife.

Canvas I use for most paintings although for smaller work I prefer a handmade / rough textured paper.

I have a preference for a gloss acrylic varnish for the finished work as it rescues the original intensity of colour - acrylic, if used thinly can dry matt and be on the dull side. I work with the canvas / paper on a flat surface.



Mother's Day

Music?

I usually listen to music when working.

Shostakovich , Oscar Peterson , Bach - all full of feeling / technical brilliance / and good for keeping me aware of "mood" in the work. They also serve as a notice to "keep out I'm busy"

Working day?

I work best when doing so in shortish spells but never so short that I lose sight of my original intentions. The spells can vary between a couple of hours and ten minutes.

A break of a couple of days can be beneficial, but, can end up in a scraping out of something I had thought of as being good.

Preparing material for galleries - notes / photographs / delivering and collecting work / can break into my working routine and can break up the flow of work and is the thing I like least, but it has to be done.



iPAD Drawing

Influences?

The paintings by Robin Phillipson and Joan Eardley inspire me most.

Their work I find exciting because of the intensity of feeling and emotion that they

can convey in their work - all without involving themselves in producing written explanations of what they were trying to do - the paintings speak for themselves.

Phillipson's Rose Windows and Eardley's paintings of the Samson children are among my favourites - would love to own any one of these paintings. Toulouse Lautrec would be my choice for a painting from the past.

Two places would provide me with sites for living and working.

The interior towns and cities of Central Spain and a small island off the west coast of Canada - Cormorant Island.

I can relax by listening to music / walking the dog / travelling abroad.

Molly Garnier

Where is your studio, why do you enjoy working there and what's special about it?

My studio is at the bottom of the garden in a small summer house in the Norfolk seaside town of Sheringham. It overlooks our sunny garden and is lovely and light. I find it a calm space away from the everyday running of the house yet still close enough to feel connected to what is going on in the house. I get a very cold nose working in there as it is not insulated and it is very small but it is all mine and I do not have to clear up after a day's work!

How would you describe the light there and do you have a preference for a particular light and how does it affect your approach?

I have lots of natural day light coming through the windows and glass doors. It faces North but I do not mind this as I do not get a glare. I like using daylight and tend to stop painting when the light gets too dark.



Poetry - Oil on Board - each 10x15cm



Kimono shape
21x24cm oil on board



Ella
15x20cm oil on board

How does the light hit your work surface? Do you like to have sunlight in your studio and what artificial light do you prefer? Do you ever work outside?

I have a small spotlight for my smaller more detailed nudes but I prefer natural light. My studio is virtually outside and I can open the French doors onto the garden. I do not really like shadows on my work so if the light is particularly bad then I stop working.

Is there a particular subject or emotion which draws you?

I live by the sea and am always drawn to the big skies and atmosphere. I also have a fascination with the female nude and observations of the model. Whatever I paint I want the viewer to be engaged in the painting.

Do you have a preference for particular colours? If yes, is it driven by subject, mood, light or an emotional response?

I love using ochres and cadmium red. Both colours add to the glow of my paintings and add a certain depth to the works.



Silk
15x20cm

Have your colour/technique/composition preferences changed over time?

I originally focused on painting the female nude and used myself as a model in the early years. Now I have 2 models that I work with frequently. I guess I am continually making new discoveries and new compositions. Moving to live by the coast has also changed my work and subject matter as I live seconds away from cliffs and sea.

Do you have a "secret weapon" and would you like to tell us about it?

I build up my work using thin layers, all paintings start with a soft orange hue. I also use very fine brushes for the detailed bits.

What type of equipment do you prefer to use? Do you have a favourite brush/knife?

I use oils on board and really love using nylon brushes, I hate brushes that shed hair and then get stuck in the painting!

What do you prefer to paint on and why?

I paint on hardboard as I like the feeling of wood and being able to scratch through to the surface and layers of paint. I like to see the gradient of the wood and the direction of the brush strokes and primer.



Sunday Stroll
45x45cm. oil on board

Picture base/location when painting & why?

- i. Easel?*
- ii. Table and propped?*
- iii. Hung on the wall?*

All of the above depending on the painting size, I like to have a full arm span.

Do you listen to music when working? If so, what are your preferences and why?

I listen to chill out music, cafe del mar and such. I also like the radio.

Do you enjoy working in company or prefer to be alone?

I am easily distracted so I like working alone! But my 3 year old frequently pops in to say hello.

Describe your normal working day.

I drop my daughter off at nursery then work in the studio at 10 usually after clearing up all the chaos of breakfast and doing the chores! I try to paint until I have to do the nursery run at 4.



Poppies in the storm
50x50cm

Who is your greatest influence?

I am strongly influenced by the old masters like Vermeer and Carravaggio, by the glazes and underpainting and how they build up layers of thin paint within the painting.

Which work of art would you most like to own and see everyday?

I love Rothko's 'Black on Dark Sienna, on Purple'. I saw it at an exhibition in London and was blown away, the whole room seemed to show respect and admiration for the works, there was a real sense of calm and meditation in this busy london gallery, amazingly peaceful. It would make me feel alive and make me remember to breathe every day.

Which contemporary artist do you most admire and why?

I really love Antony Gormley's sculptures, the way he plays with the weight and feel of the body. I also love Lucien Freud's masterpieces. The way he pushes the paint around and makes the figures come alive is a real skill.



Between showers
50x60cm

If you could go anywhere to paint, where would it be and why?

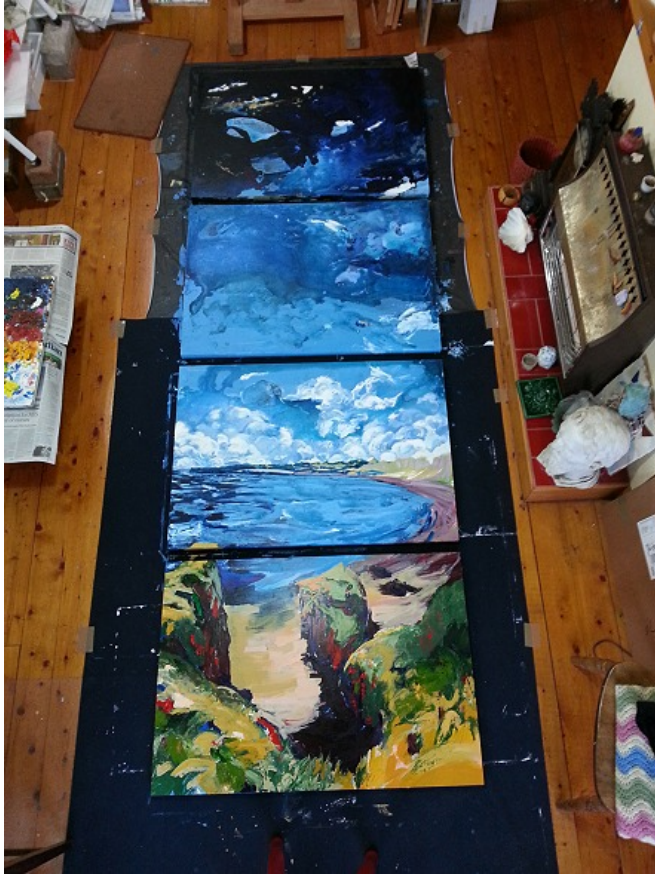
Nepal, we went trekking a few years ago and I felt so inspired.

What do you like to do to relax?

I love going for big walks on the beach and we visit my parents hut out on an island which is amazing, you reach it by boat and then you are cut off from the world! Being on the water on their boat always relaxes me and centres me.

Is there something you would like to say that we haven't asked about?

I went to Edinburgh College of Art and then went on to live in Edinburgh for another 5 years and I owe much of my success to Edinburgh and being spotted and exhibiting with Galleries straight after graduating. The Scottish art scene was a big stepping stone and since then I have been so fortunate to be represented by some amazing galleries throughout the UK. I have had 9 solo shows and exhibited in over 60 group shows. I am always so touched and flattered when people admire my work and even purchase one. My paintings are like my babies and I always hope that one day I can get to see them in their new homes!



Large private commission

Leo du Feu

Where is your studio, why do you enjoy working there and what's special about it?

My studio is a room in my dad's house, in my childhood home in Linlithgow, West Lothian. It's not a purpose built white-walled studio but the size is good and the view is great. Out the windows is my dad's garden - large and green and wildlife friendly. Most of my childhood fruit and veg intake was grown here. A lot still is. I permanently feed the birds in the garden and keep track of species and numbers for British Trust for Ornithology's (BTO) Garden Birdwatch scheme - www.bto.org/volunteer-surveys/gbw The studio lighting isn't perfect – the main windows face south and when it's sunny I have to close the curtains. Daylight bulbs in ceiling and in lamps make it fine to work at night or when I have to have the curtains closed.

I enjoy working in here, especially when I've got a commission or big project that I can work on for weeks. I get into the flow of being indoors, cosy, listening to Radio 4, Radio Scotland, audiobooks, and Radio 3, in that order. Things may soon be changing – I may be moving to Burntisland or somewhere else along the Fife coast. If so, I'll be sure to maintain my links with Linlithgow as many of my contacts and friends are here.

My favourite place to work however is outdoors. Over the past few years I have painted more and more from nature and now it's perhaps the largest part of my artistic practise. More than half of the works in my latest solo show (RGI Kelly Gallery, Glasgow) were completed almost entirely out of doors.



Large private commission (detail)

Working outdoors is a treat. It can be totally absorbing and there's nothing better for imprinting a place in your memory. If you're interested in wildlife (I am!) you see so much more by sitting in one spot for an hour or two. Animals get used to your presence and start to ignore you.

Is there a particular subject or emotion which draws you?

My personal and artistic inspiration is landscape and nature. Birds in particular are increasingly flying into my work. I undertake regular voluntary bird counts for BTO and some campaigning and awareness-raising for the RSPB. The more I learn the more I want to learn, and the knowledge I gain is very important to my art. Understanding of and respect for nature is the best way we have of encouraging people to help protect it.

Do you have a preference for particular colours? If yes, is it driven by subject, mood, light or an emotional response?

I don't feel I have a favourite colour or colour-scheme 'though I'm told that blue appears a lot in my paintings. I am naturally drawn to moody, dramatic, brooding. I love Scotland's weather. Cloudless blue sky and sun doesn't inspire me.

Have your colour/technique/composition preferences changed over time?

Yes, at college (Edinburgh College of Art) I was primarily painting imaginative scenes - fantastical landscapes inspired by little details of nature. I still love that sort of work (recently I finished a three metre work for a private home) but these days my focus seems to be Scotland's landscapes and nature. Nowadays I am more excited by looser, more flowing, work than I would have been five or six years ago.



Large private commission (detail)

*What type of equipment do you prefer to use?
Do you have a favourite brush/knife?*

I really use any old brushes, I haven't gone down the expensive route. I love square-ended palette knives for foreground rocks, grasses, etc. Working thickly in acrylic is very satisfying. My paints are the best quality you can get. I use Golden acrylics and Winsor & Newton Artists' watercolours. If I want people to buy my work I need to use the best, longest-lasting paints possible.

*What do you prefer to paint on and why? Eg:
canvas, board or paper*

Canvas is great for texture and palette-knifing but I most often work on thick watercolour paper (600gsm). Sometimes I work on mountboard covered with a few coats of white acrylic primer. Before starting a painting I often put a layer of colour on top of the white primer. Often a dark red. Don't ask why!

*Do you listen to music when working? If so, what
are your preferences and why.*

I'm not at all well musically educated and probably not terribly musically driven, although I certainly enjoy it when I listen. I like classical and soundtracks; 'folky' music like Karine Polwart, Jackson Browne, Goldfrapp, Mumford & Sons; I like the Beatles and Kate Bush and the Kinks. But as I mentioned earlier, spoken word is what I listen to far more.

*Do you enjoy working in company or prefer to be
alone?*

Overall I definitely prefer to be alone when I work. Sketching outdoors with a friend is really enjoyable though. I have regular birding sketching trips with Kittie Jones (www.kittiejones.com), as I do with my Mum - Susan Smith (www.susanmcsmith.com)



Isle of May guillemot, 20.5x14.5cm

Describe your normal working day.

There is no such thing as normal. I spend far too much time on the computer, looking for and following up opportunities. All this business-side is vitally important, especially keeping in touch with my mailing list, but it definitely eats too much into the time I would like to spend creating. At least 50% of my business related time is not painting.

When I'm working indoors on a big commission or towards an exhibition I tend to start early in the day, perhaps as early as 7am. I'll work for a couple of hours before I have breakfast. Later in the day I try to go for a walk (which always includes my binoculars). I can work late into the night but I'm much more of an early early morning person. I recently worked on a 3 metre x 1 metre commission for a private house – a huge landscape packed with little hidden details from the buyers' lives. It was a treat to work on and a treat to have two months devoted entirely to work in the studio, listening to lots of Radio 4!

10. Who is your greatest influence?

I have been hugely inspired by the Group of Seven, early 1900s painters of the Canadian wilderness. They were devoted to painting outdoors, far from 'civilization'. Their oil 'sketches' on cedar wood panel (nearly all around 21x27cm in size, for ease of carrying) are fantastic. They glow with life out the sense of outside. They're very often more exciting than the large studio canvasses.



Aberlady curlew, 33x62cm

Unfortunately it's difficult to see much of the work of these artists and their associates without going to Canada. Dulwich Picture Gallery in London had a big exhibition of their work in 2011. You can still buy the accompanying book by visiting their website. It's called 'Painting Canada'. I really recommend it - http://www.dulwichpicturegallery.org.uk/shop/exhibition_catalogues.aspx

I am very attracted to the freedom in William Gillies' pen and watercolour landscapes and treescapes.

Which contemporary artist do you most admire and why?

There are lots of contemporary artists who I admire. Wildlife artist John Busby is one of the many that come to mind. Also Kate Downie (www.katedownie.com) - as with Gillies, the freedom and excitement of her huge and sweeping ink landscapes.

If you could go anywhere to paint, where would it be and why?

Scotland is what inspires me most of all. I love it here. Especially the islands. I would put St Kilda at the top of that list, as most island lovers would.

Overseas – somewhere cold. I would love to paint the ice and birds of the far far north and far far south. I would love to explore the wildlife of Norway and northern Scandinavia. The Great Grey Owl is my absolute favourite bird. Stunning creatures. I dream about owls, rather more often than some would consider healthy.

What do you like to do to relax?

Relax?



Is there something you would like to say that we haven't asked about?

Yes!

I've just had a book published – Landscapes and Birds of Scotland, an Artist's View. 122 large glossy pages of sketches, paintings and writings from my explorations of Scotland. Intended to encourage and inspire people to get out and explore this wonderful country for themselves, and to care for its natural heritage.

The book costs £20. Signed copies available directly from me by emailing jennifer@leodufeu.co.uk or by visiting Linlithgow's excellent independent bookshop, Far From The Madding Crowd (www.maddingcrowdlinlithgow.co.uk)

Non-signed copies can be ordered from any other bookshop or from Jeremy Mills Publishing (www.jeremymillspublishing.co.uk/bookshop/index.php?id_product=221&controller=product)

WEBSITE NEWS

TOUCH SCREEN MENUS:

Our new tablet "Touch Screen Menu " is now live. You can also use our traditional "computer" menus too.

New TOUCH SCREEN MENU

ARTIST OF THE DAY

New ARTIST OF THE DAY

VIRTUAL GALLERY OUR NEW VIRTUAL GALLERY

TAKE A TOUR

OUR TWITTER FEED

"Live" Tweets"

© COPYRIGHT

This magazine is the copyright of scottish-art-scene.com, please do not alter it or extract images or words. The copyright of the images remains the property of the contributing artists and / or any other properly constituted and designated owner and is subject to their terms and conditions.

The next quarterly issue is due in March 2014



James Somerville

www.James_Somerville



Molly Garnier

www.Molly_Garnier



Leo du Feu

www.Leo_du_Feu

PROMOTING SCOTTISH ART

It is Frigyes Karinthy's theory that we are all only six steps away from being introduced to any other person in the world. So please continue to promote Scottish Art by "introducing" this magazine to your friends and colleagues.

You have been so successful at this that in our website's brief life we have rushed past **1,000,000 hits** to 1,350,000.

This is not robots, worms, web-crawlers, or replies with special HTTP status codes. It's **1,350,000 hits by real people** looking around our website and following our links to Scottish artists and galleries.

And we've only just started!

OUR THANKS

We'd like to give a special thank you to James, Molly and Leo for working with us to produce our Quarterly Magazine.

Stewart

WE HAVE GREAT ARTISTS IN PREVIOUS ISSUES

[www.More Great Magazines](#)

EXHIBITIONS PAGE

Exhibitions

© scottish-art-scene.com 2012 All rights reserved

SCOTTISH ARTISTS EXHIBITIONS

Free exhibition space for professional Scottish artists and galleries showing Scottish artists



Society of Scottish Artists
Professional Members' Exhibition

In a Jiffy

'A relationship between distance and time'

Meffan Museum and Art Gallery
20 West High Street
Forfar, DD8 1BB

18th January – 15th February

Jump Start by Paul Charlton

Registered Scottish Charity Number: SC009586

[Read more...](#)



James Somerville
Scottish Artist

Commissions welcome

[Read more](#)



JAMES MILLER A Traveller's Tale

Works from the RSA Collection

ADMISSION FREE



Friends Room Exhibition
Lower Galleries, RSA Building
The Mound
Edinburgh
EH2 2EL

Until 27th January 2014

[Read more...](#)



Glasgow Print Studio, First Floor Gallery Trongate 103, Glasgow

Reason or Revelation
Stuart Duffin

19th October – 30th November 2013

Scottish Charity No SC52387

[Read More](#)



Royal Glasgow Institute of the Fine Arts

152nd ANNUAL EXHIBITION
McLELLAN GALLERIES
270 Sauchiehall Street Glasgow G2 3EH

10 November – 8 December 2013

OPEN TO ALL ARTISTS

Read More
at

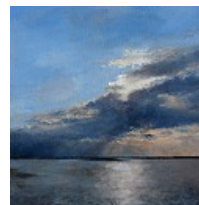
www.royalglasgowinstitute.org

[Read more...](#)



The Whisky Bond
2 Dawson Road

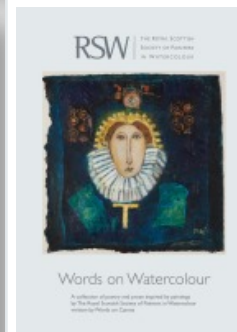
Glasgow Sculpture Studios
Journal of Boubu/Kiki
Haegue Yang
5 October – 20 December



Molly Garnier
Scottish Artist

Commissions welcome

[Read more](#)



Words on Watercolour

A collection of poetry and
prose inspired by paintings
by:

*The Royal Scottish Society
of
Painters in Watercolour*

Available from the RSW secretary
5 Oswald Street, Glasgow G1 4 QR

Priced £4.50 plus postage.

Charity No: SC007247

[READ MORE](#)

McCLURE ART



Recent paintings by: Ann Oram RSW
30th November & 1st December 2013. Open: 11am - 4pm
The Studio, Logie East, Crossford, Fife, KY12 8QN

[READ MORE](#)



Dom Agius'
A Brace of Swallows, Boys Keep Swinging

[READ MORE](#)

SUMMERHALL Edinburgh

Winter Exhibitions

Launch:
6th Dec 7-9pm

Exhibitions:
7th Dec - 24th Jan



The Torrance Gallery
36 Dundas Street
Edinburgh
EH3 6JN

Christmas Exhibition
Over 70 Gallery Artists

30th Nov - 11th Jan

Opening Hours
Mon - Fri 11:00 am - 6:00 pm
Sat 10:30 am - 4:00 pm

Jewellery by Sheana Stephen

[Read more...](#)



MORE EXHIBITIONS

SCOTTISH ART EXHIBITIONS

Free exhibition space for professional Scottish artists and galleries showing Scottish artists



Leo du Feu
Scottish painter
of
landscape & nature

Commissions Welcome
Follow blog
www.landscapeandnaturebirds.blogspot.com



Catriona Mann MA LLB RSW
RSW Vice President for the East
Perth Festival-A Sense of Place
Perth Museum and Art Gallery
Gallery Ten
Edinburgh
PAI Annual Exhibition



The Meffan Winter Exhibition 2013
begins at the end of November,
so it's time for artists to prepare
their entries for this
annual competition.

Open to all artists resident in
Scotland.
A prize of £200
Amateur Category
Up to £1500
Professional Category

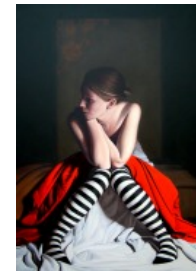
Find out more on our Website
www.angus.gov.uk/history/museums/meffan
the.meffan@angus.gov.uk

[Read more...](#)



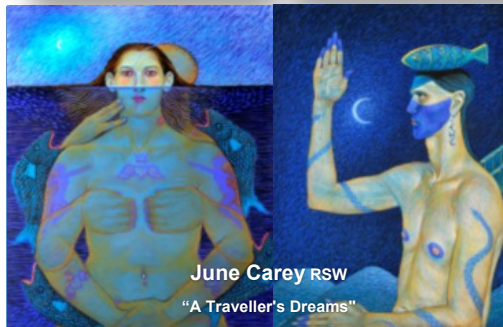
Mary Davidson
From
"Rum & Egg Landscape with Wild Flowers"

Gallery Q, Dundee
"Oil & Water"
5 Oct to 2 Nov
Morningside Gallery
Edinburgh 1 to 31 Oct
Lemond Gallery, Glasgow
Annual Winter Exhibition
9 to 10 Nov
Edinburgh Art Fair
15 to 17 Nov
Walker Gallery, Harrogate
Scottish Exhibition
16 Nov to 24 Dec
Iona House Gallery, Oxford
Scottish Show
23 Nov to 31 Dec
Stafford Gallery, London
Exhibition of Scottish Artists
26 Jan to 9 Feb



Dylan John Lisle
fine artist
Works to commission

[Read more...](#)



June Carey RSW
"A Traveller's Dreams"

Stirling Smiths Art Gallery & Museum 1st Nov-10th Jan 2014.

[READ MORE](#)



Lucy Campbell
Leap of Faith
20cm x 20cm acrylic on canvas

Gallery Q
Dundee

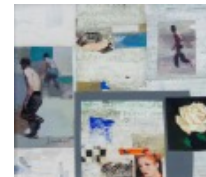
Christmas Exhibition

*Lucy Campbell &
Jane Cruickshank*

*also paintings, ceramics,
textiles and jewellery by
gallery artists*

December 7th 11am - 5pm.
The exhibition continues until
Saturday 18th January

[READ MORE](#)



George Donald
can be seen at
Artmill Gallery
Plymouth
Bohun Gallery
Hendon on Thames
Open Eye
Edinburgh
Jan

[Read more...](#)



Jean Martin
See her work in our
Quarterly Magazine No 5

[Read more...](#)



Lesley Banks
Beyond the Grand Canal
See her work in the
RUDA Auction

6th December

[Read more...](#)



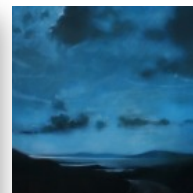
Shelagh Atkinson & Poet Kathrine Sowerby
The Written Image - The Spoken Image
Edinburgh Printmakers & the Scottish Poetry Library
15th Nov to 5th Dec

[READ MORE](#)



Alexandra Gardner
Finalist BP Portrait Award
Represented by:
Scotlandart.com
McClure Art
Arteries Gallery
Seagull Gallery
Concept Gallery

[Read more...](#)

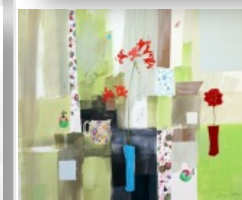


Willie Fulton
Moira Fulton
Ardbuidhe Cottage Gallery
Drinishader
Isle of Harris
Phone 01859511218
Mobile-07717198423

[Read more...](#)



Rob Mulholland BA (Hons)
Works to commission



Jenny Matthews BA (Hons)
Scottish Artist
Specialising in Watercolour
Commissions welcome


[Read more...](#)



MORE EXHIBITIONS

SCOTTISH ART EXHIBITIONS

Free exhibition space for professional Scottish artists and galleries showing Scottish artists



DARKEST DREAMS

an exhibition in the Lamb Gallery,
Tower Building, University of Dundee
9 November 2013 - 11 January 2014

(Closed for Christmas
25 December - 2 January)

Mon-Fri 09.30-20.30 Sat
09.30-16.30

Free Admission

www.dundee.ac.uk/museum

Darkest Dreams

Lamb Gallery
Tower Building
University of Dundee

9 November 2013 - 11
January 2014

(Closed for Christmas
25 December - 2 January)


Mon-Fri 09.30-20.30 Sat
09.30-16.30

[READ MORE](#)



Susie Hunt @ His Majesty's Theatre
"Concealed and Revealed" runs
27/11/13 - 21/2/14

Grampian Hospitals Art Trust



GHAT artists @ ARI "Deltiology -The Collection and Study
of Postcards" runs 15/11/12 - 10/1/14

Charity No SC016910

[READ MORE](#)




Hospitalfield Arts

THE VIEW: of land and sea
Open Weekend - 6th to 8th December
Work by artists
Henry Coombes, Andy Holden, Hannah Imlach, Michael Reisch and
Iain Sarjeant

Charity No: SC009987

[READ MORE](#)



David Hay DA (Edin)
June and recent exhibitions

Art Amatoria
David's recent work was shown
at
Affordable Art Fair
Battersea
London

[Read more...](#)

[Read more...](#)



Contemporary Art Auction
In Support of RUDA

Stirling University

Charity Auction Date
6th December
Doors open at 5.00pm.
Auction starts at 7.00pm


And on line at
<http://www.rudatanzania.org.uk>

Most of the work can be viewed on the Flickr
<http://www.flickr.com/photos/rudatanzania>

From Another View Point
June Carey


Scottish Charity No SC0 33311

[Read more...](#)



Angus McEwan RSW ARWS
Winner
Shenzhen Watercolour Biennial
2013-2014
Exhibition
Shenzhen Art Museum
10 December to 10 January

[Read more...](#)



A FAST SKETCH
Katharine Wheeler
Specialising
in
Portraiture Commissions,
Figurative and
Landscape Painting.

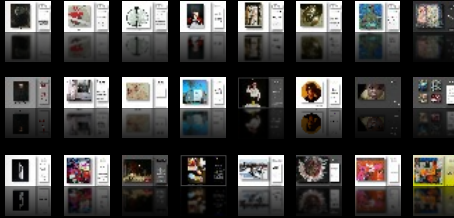
[Read more...](#)

[Read more...](#)

Alison McWhirter BA MA

The Russell Gallery, Putney, London
Carina Haslam Gallery, London
Junction Art Gallery, Woodstock,
Gallery at Fifty Five, Stonehaven
Lemond Gallery, Glasgow
Scotland Art Glasgow
Spring 2014 :
Oxford Art Fair The Junction Gallery
The Biscuit Factory, Newcastle
Whitehouse Gallery Kirkcudbright

Visit our Magazine Library for more great magazines



[READ MORE](#)

[READ MORE](#)

Scottish Art Exhibitions

Free exhibition space for
professional Scottish
artists and galleries
and galleries showing
Scottish artists

Send us your
information now



**More Exhibitions
on our website**