



SSA

+



VISUAL
ARTS
SCOTLAND

OPEN 2018 SSA + VAS TOGETHER

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Welcome to OPEN 2018, SSA + VAS Together

It is with great pleasure that we introduce you to the many delights offered by this one-off, collaborative venture between the Society of Scottish Artists and Visual Arts Scotland. For the first time in our long histories we have joined forces, combining our expertise and experience, to create one cohesive and carefully conceived show, which we believe to be the very best in contemporary art and design.

Working together has given us a unique insight into how the two historic societies operate, making us both stronger and better. The openness and generosity offered by both organisations have been inspirational and we hope this sends a clear message: OPEN 2018 is the best possible showcase for our members, collaborators and visitors. We believe strongly that we have created a show which everyone can be proud of: dynamic, forward thinking, courageous and beautifully presented.

At the core of OPEN 2018 is the joint open selection. We were overwhelmed by the volume and quality of the submissions, and we'd like to thank everyone who submitted work. As well as this, however, we have

preserved within the exhibition certain projects, partnerships and collaborations unique to each society.

Both societies sent teams to the main Scottish art schools to offer ten exhibition awards to recent graduates of the highest quality. The resulting work is stunning, and testimony to the current vibrancy of our great Scottish art education system.

In 2017 the SSA continued to extend its reach beyond the central areas of Scotland. By co-opting to council members in the Outer Hebrides, Caithness, Sutherland and the Border Regions of Scotland, it is fostering new artist-led projects and partnerships, such as Làrach, a Hebrides Showcase, an on-going collaboration with An Lanntair arts centre in Stornaway. The SSA is developing new international exhibition opportunities, exchanges and residencies across Europe and beyond for its members, whilst maintaining strong relationships with studios prominent within the international printmaking community: organisations such as Eichstätt Lithography Studio in Germany and Engramme, Montreal. The SSA is delighted to work once more with New

Media Scotland in the production of Sven Werner's ambitious immersive installation Observer Cinema.

Visual Arts Scotland is collaborating for the second time with Craft Scotland, celebrating this year the work of three innovative and ambitious glass artists who challenge common perceptions of their medium: Andrew Horsely, Carrie Fertig and Jeff Zimmer. VAS is also very pleased to announce the inaugural Inches Carr Mentoring Award for mid-career makers: £5000 to an artist and an additional £2000 to a mentor who will work with the winner to consider innovation and new materials. The shortlisted artists are Jo Pudelko, Ffion Bletch, Amanda Baron and Vicky Higginson.

We would like to sincerely thank everyone involved from our selection, hanging, arranging and installation teams. These teams consist of elected SSA members and VAS council members, along with many tireless volunteers. 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. This year, the Exhibiting Societies of Scotland (RSW, SSA and VAS) would like to welcome a significant new gift of £120000 for the arts in Scotland, to be presented over a 10-year period: the W Gordon Smith and Mrs Jay Gordon Smith Award. Every year an artist from each exhibiting society will be selected to receive the sum of £4000. In Open 2018, two awards will be given, across all art forms. This is an outstanding opportunity for artists and makers.

Finally, both the SSA and VAS are charitable organisations, run by – and for – artists. If you are an artist and you appreciate what we do, why not join up? There are many benefits of membership, too many to list here. If you value the vitality of the arts in Scotland please support us in any way you can; buy the catalogue, get involved with us, make a donation, or (best of all) invest in one of the artworks on show.

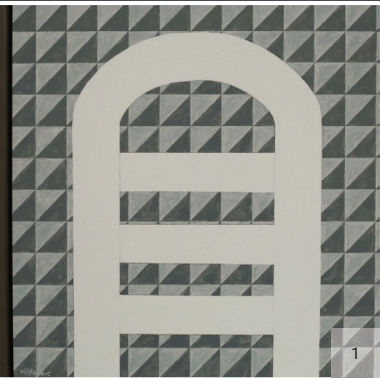
Sharon Quigley
President SSA

Andrew Mackenzie
President VAS

OPEN SELECTION

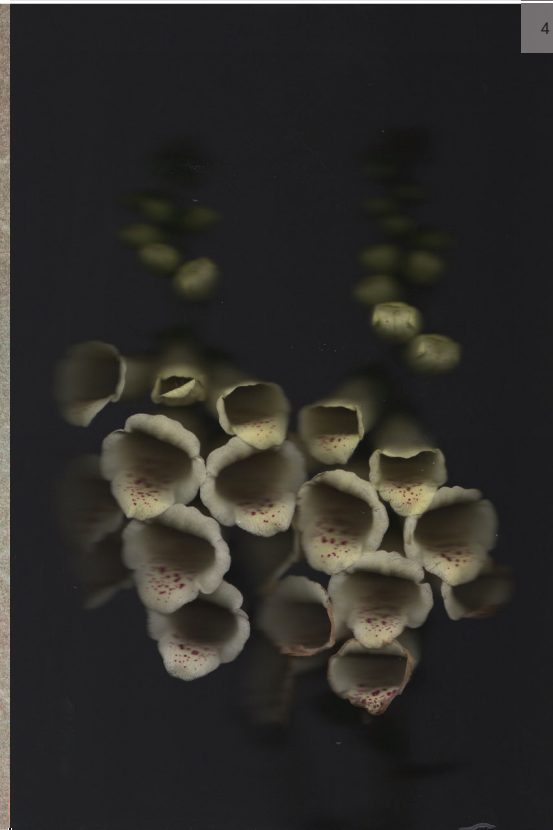


1. NORMAN SUTTON-HIBBERT, BARRIER (GREY DAY)
2. ZAC ENDTER, ESPRESSO BAR
3. ADAM FOWLER, QUOICH #1
4. EMILY INGLIS, FOXGLOVES 1 CLASSIC WEEDS
5. JESSICA CRISP, CROISSANT



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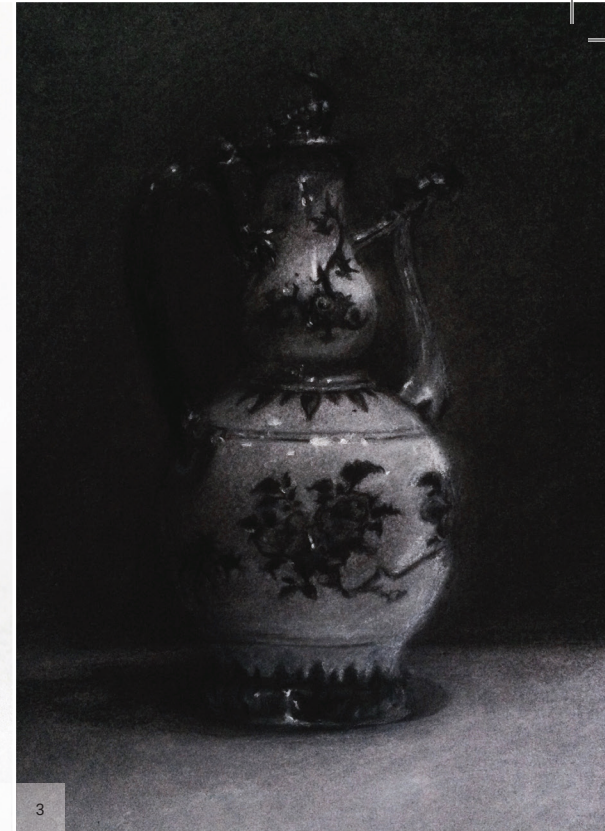
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1. ANDY NEIL, MOUNTAIN SKELLY
2. ISABEL DISTASSI, RING
3. FIONA HAVELOCK, CHINESE EWER
4. KEVIN MCFALL, CAPE, PHOTO IAN MARSHALL
5. CRYSTAL BENNES, THE FIELD GUIDE TO DARK MATTER AND DARK ENERGY 1



4



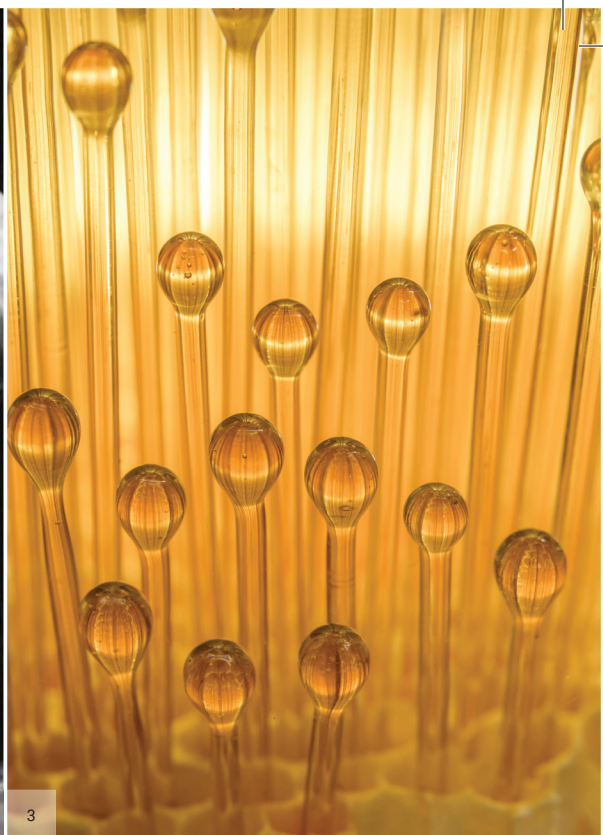
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1. KEITH EPPS, DAY'S WORK DONE
2. MICHAEL POPPER, PHOTO LARA PLATMAN
3. RACHEL ELLIOTT, LAST HARVEST (DETAIL), PHOTO RICH JOBLING
4. MARY GILESPIE, IN OUT 3
5. TIM FOXON, SUBERITES DOMUNCULA
6. JANE GARDINER, ALL THE SPIDERS



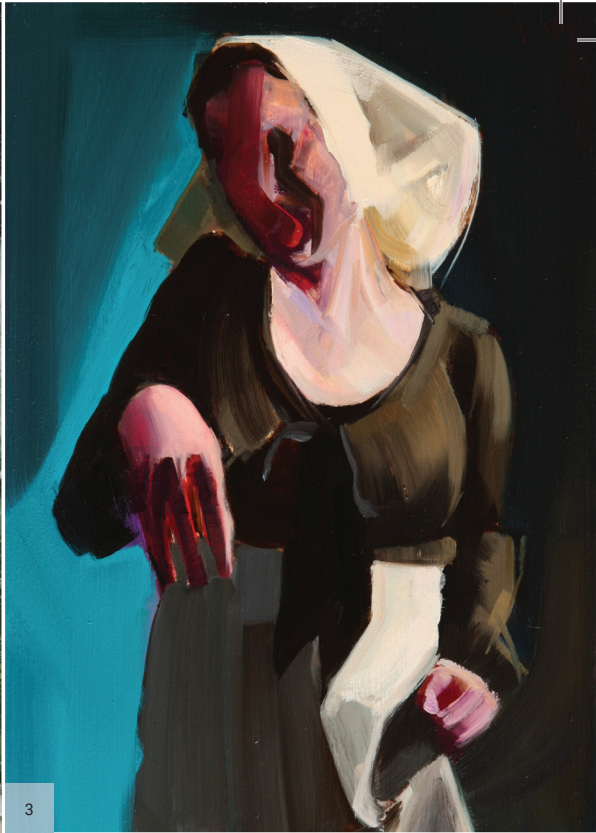


1 4

1. PHIL LAVERY, CONSEQUENCE OF LIGHT 9162
2. AUDREY GRANT, NU II (MOVING), PHOTO NORMAN MCBEATH
3. MEL ROY, ANABAPTIST STUDY, I TOOK UNTO ME A WIFE
4. SANDRA WILSON, SILVER BOWL



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3



CRAFT SCOTLAND Celebrates ... Glass

Craft Scotland is delighted once again to be partnering with Visual Arts Scotland in the second of a planned series celebrating craft mediums. This year we have chosen to present the work of three artists working in contemporary glass in very different ways: Alan Horsley, Carrie Fertig and Jeff Zimmer.

As the national development agency for craft, it is our role to promote beautifully conceived and expertly made craft to diverse audiences. We strive to elevate craft practice as an art form and a creative practice, and the platform provided by Visual Arts Scotland's annual exhibition is ideal to achieve this.

It is easy to bemoan the reduction of specialist teaching for glass in Scotland, and indeed within the UK, and be concerned about the implications for the future generations of glass artists. However, a closer inspection reveals an incredibly vibrant glass sector. During its

20th anniversary celebrations in 2016, North Lands Glass (Lybster, Caithness) demonstrated the real impact they have made here and abroad, cementing their international reputation. Talented makers from all over the world are attracted to Edinburgh College of Art's postgraduate glass programme and many of them continue their practice here in Scotland. A read through the Scottish Glass Society annual journals reveals a staggering volume of activity. Plus, in the spring of 2018 we can look forward to a major exhibition of glass at the National Museum of Scotland. It certainly feels as if glass is having a moment.

I hope this celebration of contemporary glass, showing the myriad of ways glass can be used in a creative context, will captivate you and grow your appreciation of the beauty of the medium.

Fiona Logue
Director, Craft Scotland

Alan Horsley

Grounded within a deep interest in the properties of glass and its manipulation through the kiln-forming and casting processes, Alan's practice centres around sculptural works inspired by the complex relationships between physical and emotional experience. Primarily figurative, or otherwise referencing the presence and actions of the body, his pieces frequently take the form of fragmented artefacts, revealing partial glimpses of a brittle tension between the animate and inanimate, material and subject.

Alongside his own artistic practice Alan works as a lead technician in Murano with Berengo Studio, realising a diverse range of projects in cast glass for internationally exhibiting artists. He returns to Scotland periodically to support workshops at the University of Edinburgh, where he first studied glass.



BEAUTE - 01



Carrie Fertig

Carrie uses flame-worked glass in an interdisciplinary practice incorporating sound, light, fire, electronics, dance and film to address emotional, spiritual and physical states and thresholds. Her preferred materials are invisible or transparent: sound and clear glass. Her

work is made with fire: 'This elemental process speaks to my recurring subjects of human connection, self-knowledge, and flight and stasis. I build environments and situations to which people privately bring their deepest selves to visually public installations.'

Jeff Zimmer

Jeff Zimmer creates works with glass that explore ambiguity, morality and mortality in contemporary society and politics, and engage with the sensual experiences of mystery and light. He subverts notions of light, investigating its capacity for evocation, mystery and ambiguity in place of its traditional associations with clarity, divinity, revelation and simplified notions of truth. Jeff presents works from three ongoing series. In *The Disconnect Between Action & Consequence* luminous, nebulous cloudscape visually mask the consequences of the actions of the military drone that hovers in each piece, mirroring the disconnects between

the drone operator and the victims of their bombs, and the societies that use drones and those that are subject to their strikes. In *I'm Afraid of You* our political and societal fears are being stoked and reinforced. We see it reflected in our media, in our streets and in each other's eyes. A mirrored installation with etched text reflects you, the text in the other mirrors, and everyone in the room with you. Finally, *Mobile Shrines* updates the tradition of intimate mourning/memento mori jewellery for the digital age, by applying etched imagery to the thing that most of us touch the most: our mobile phone screens.



DISCONNECT DRONE VI, PHOTO SHANNON TOFTS

LÀRACH

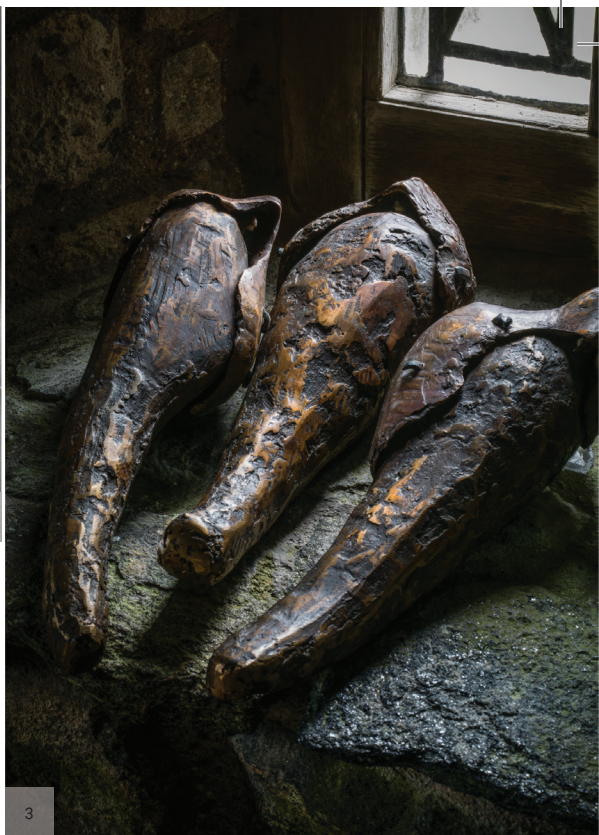
A Hebrides showcase

A collaboration between the Society of Scottish Artists and An Lanntair arts centre, Stornoway, Làrach (meaning a mark, impression, site, print or footprint) features artists who live and work on Lewis and Harris. The selection places a particular emphasis on photography, reflecting the current strength of work in this medium in this part of the Hebrides. The artists explore how the unique landscape and strong sense of place are deeply interconnected with the language, identity, culture and history of the islands.

Anne Campbell grew up in Bragar on the west side of Lewis. Her map explores a landscape of imagination, a dense web of Gaelic place names, stories and songs. Language is also expressed within Fiona Rennie's diptych photographs of Gaelic writers. John Maher's images of abandoned decaying interiors are widely emblematic of loss and depopulation in the islands. Moira MacLean raids these abandoned crofts, her installation exploring alcoholism and tension in a household where punishment and religion were inextricable.

1. JON MACLEOD, DEISEAL (DETAIL)
2. ANNE CAMPBELL, AN GLEANN





1. ALEX BOYD, THE PEAK OF THE YOUNG MEN
2. ANDREA INGRAM, BIKING WAS THE FUTURE
3. STEVE DILWORTH, SPARROW HAWKS
4. JOHN MAHER, BEDROOM AND CHAPEL

Jon Macleod, Beka Globe and Alex Boyd develop experimental landscape photography. Jon Macleod presents images taken by solargraph cameras set up in locations across the island to capture the passage of the sun over a six-month period, a kind of slow CCTV capturing the particular extremes of light and dark in the islands. Alex Boyd uses an antique field camera and wet-plate collodion process to create his tintype landscape photographs. Beka Globe presents 'portraits' of flowers unique to the Hebridean machair and Andrea Ingram, playing with light and movement, depicts and abstracts aspects of everyday life.

The nucleus of Steve Dilworth's exquisitely crafted objects is the primal energy of raw, once living material, with no separation between the physical and the metaphysical. The selection is completed by Jessica Danz, commissioned by An Lanntair in collaboration with the Icelandic film archive to re-score an early Icelandic documentary film. *Ísland í lifandi myndum* could have been shot in the Outer Hebrides, such is the relationship between the two locations. Rather than being at the edge, the work reflects the notion of the art of the Hebrides as being at the centre of an arc which reaches north through the Faroe Islands, Iceland and Scandinavia.



NEW MEDIA SCOTLAND

Observer Cinema

Sven Werner

Observer Cinema is the story of a man who, to his own surprise, finds he has a peculiar gift: he is able to recognise and inhabit the blind angles of people's attention so that he becomes to all eyes invisible. He learns to move past hundreds of people every day while staying entirely unnoticed. He slowly becomes accustomed to inhabiting these hidden spaces and empty folds of daily life, until he decides to abandon his mundane existence to live only under the radar of the public's attention.

In partnership with the Society of Scottish Artists, Sven Werner created this multimedia piece for New Media Scotland at the Alt-w LAB, a pilot space for the production, participation and presentation of creative technology at the City Art Centre in Edinburgh. New Media Scotland's Alt-w 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.



INCHES CARR MENTORING AWARD

Four years ago, when I became president of Visual Arts Scotland, I believed the society needed a major award to convince makers and craftspeople in Scotland that we were serious about them and that we wanted to play a role in developing their careers within a contemporary context. Visual Arts Scotland already had a strong relationship with The Inches Carr Trust which has sponsored our main jewellery prize for a number of years. The trust provides support for contemporary craft, and we were thrilled when its chair, Robin Blair, approached us to discuss a new award which would provide not only financial support to the winning recipient but also a mentor to help develop their work.

The Inches Carr Mentoring Award is designed for mid-career makers whose practice would most benefit from a period of mentoring to encourage transformation and innovation in their practices. From a very strong field of entrants, we must congratulate the four shortlisted makers: Amanda Baron, Ffion Blench, Vicky Higginson and Jo Pudelko. While all are already highly respected within their fields, the selection panel (Robin Blair, Robbie Bushe, Sheila Mitchell, Sarah Rothwell and Katie West) felt their submissions embraced a period of supportive interrogation and playful discovery.

The winner of the award will be announced at OPEN 2018. The artist will go on to work with a mentor and will present a new body of work at Visual Arts Scotland's open exhibition in 2019.

Robbie Bushe RSA PPVAS



Ffion Bletch

Ffion has worked as a plasterer for over fifteen years. Her personal practice is motivated by a belief that the patterns and motifs of decorative plasterwork have lost their relevance within the field of contemporary architecture. Her work explores opportunities for creating contemporary architectural ornament using traditional trade skills and she

draws inspiration from the underlying geometry of historic pattern structures. Through her practice she hopes to demonstrate that decorative plastering can be more than a heritage craft - imitating and restoring historic designs - and that it still has a place within the field of contemporary architecture and design.



Amanda Baron

Amanda creates work that reflects her 25 years of experience in the field of stained glass restoration. She graduated originally from Edinburgh College of Art with a degree in Architectural Glass. As a conservator, specialising in glass painting, she has closely examined fragments of stained glass that required careful documentation, cleaning and repair. It is these fragments, their surface decoration, shapes and depth, without the constraints of lead, which influence her work.

Amanda creates collections of glass fragments and glass paintings that converse with each other to evoke a sense of place. Each collection reflects her research into, and documentation of, elements of Scottish islands; they embody and crystallise her response to the craft of the material and the details of landscape. Amanda is developing new work that reimagines historical processes and methods by applying traditional glass painting techniques to mouth-blown glass.

Vicky Higginson

Vicky's work combines hot glass and cold working. Her forms are hand blown and worked into by the techniques of cutting, carving and engraving to create vessels and sculptural objects which explore the relationships between form, pattern and colour. Vicky started working with glass while studying 3D Design at Manchester Metropolitan University and went on to complete a Masters in Glass at the University of Sunderland in 2011. Since then she has been living and working in Edinburgh. She has undertaken residencies in Sunderland,

Caithness, the Czech Republic and at Edinburgh College of Art, where she is currently tutor of hot glass.

Recent work has exploited the properties of glass to represent her own experiences, with layers of colour, pattern, texture and transparency. Mark-making on the glass is gestural and idiosyncratic, using cold-working tools in an expressive way, and the glass itself has also been used to mark other materials through heat and texture.



ARTEFACT 3 SELF DOUBT

Jo Pudelko

Jo's work consists of mixed-media jewellery and small-scale objects with the occasional accompanying screen print. She employs a diverse range of processes, including casting, carving, etching, laser cutting, powder-coating and sewing, in addition to traditional metalworking techniques. Achieving a high-quality finish is particularly important when working predominately with non-precious materials. Jo specialises in the use of bio-friendly

resins and frequently incorporates found objects in her work, her aim being to absorb these so fully into the design that the viewer will be surprised when they discover the re-appropriated, reclaimed or recycled aspects of a piece. Her practice is research led and underpinned by a repeating theme of how we interact with the environment around us, particularly the realm where the natural and the man-made worlds collide.



SINK LIKE A STONE
STACEY BENTLEY PHOTOGRAPHY

ENGRAMME EXCHANGE

Engramme is an organisation in Eastern Canada which for over forty years has devoted itself to the promotion 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 Engramme's contemporary gallery 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 in each organisation. SSA professional member Ade Adesina has been selected by the Engramme judges to exhibit in Quebec in May 2018 and will be travelling to Canada for the opening of the exhibition.

Andréanne Gagnon

This year's invited artist is a photographer and printmaker from Quebec. Andréanne graduated with a BFA in Visual and Media Arts from Quebec's Laval University and has exhibited widely in Canada and overseas, most recently in Abidjan, Côte d'Ivoire.

Her work focuses on the boundaries and intersections between printmaking, photography and drawing, often using both traditional and digital techniques in the making of a single piece. Detailed and precise arrangements of three-dimensional work, unusual in printmaking, are often used to explore the way texture and form interrelate with one another, inviting a meditation from the viewer.



EICHSTÄTT LITHOGRAPHY Residency Award

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.

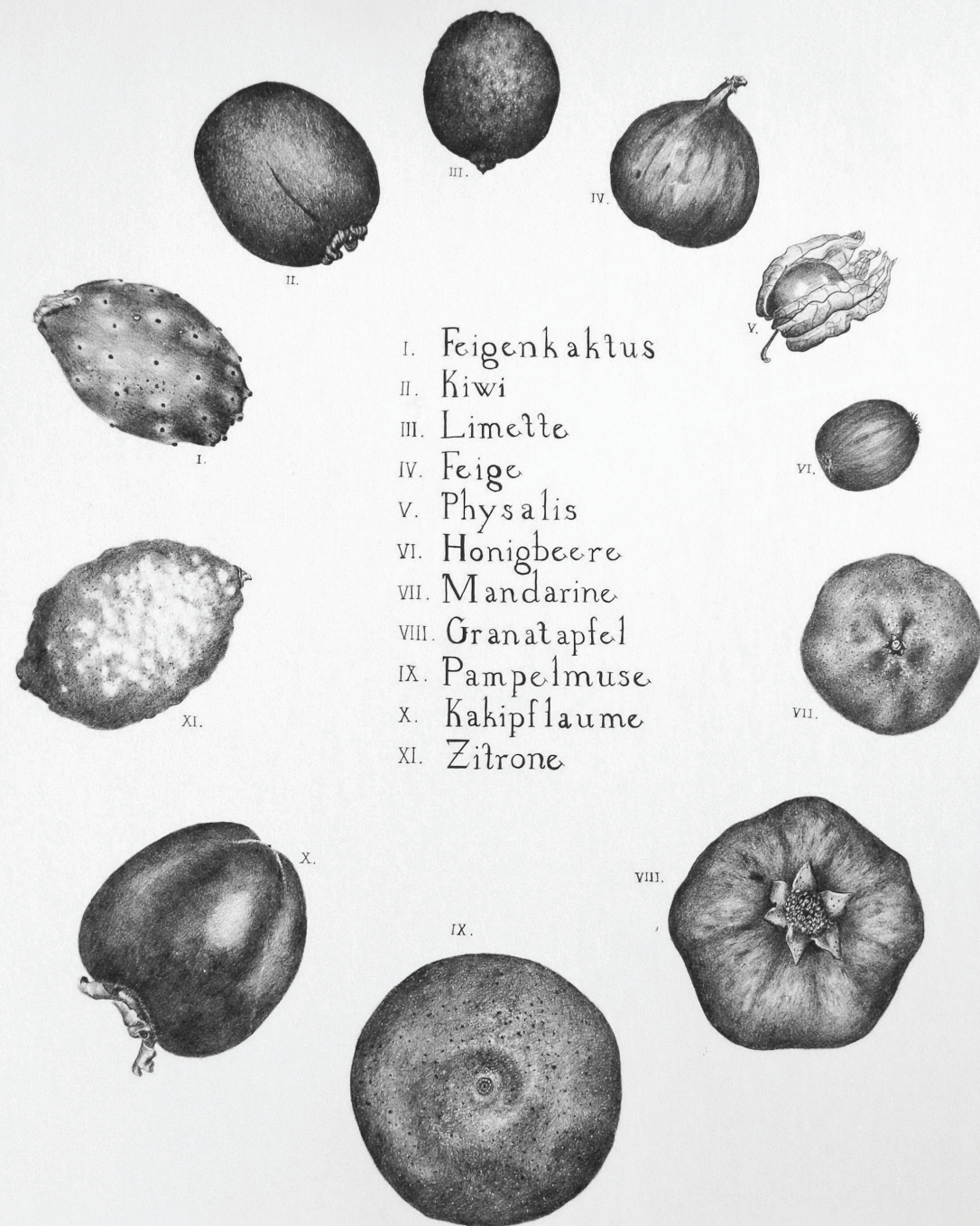
The award is for a self-motivated artist with prior experience of working in stone lithography and the application must include a referee to verify technical skills. The artist will gain experience of Li's unique working methods and will have the chance to expand their knowledge of the medium. Li herself is a practising artist and lithographer who regularly visits Scotland and has worked

at Edinburgh Printmakers as a visiting artist.

The winner will be invited to exhibit a piece of work created during the residency at a subsequent SSA annual exhibition in the Royal Scottish Academy building in Edinburgh. Application is open to all artists working in lithography worldwide, but membership of the Society of Scottish Artists is essential. See www.s-s-a.org for full details.

Jodi Le Bigre

Jodi Le Bigre was the recipient of the Eichstätt Lithography Residency Award at the 2016 SSA Annual Exhibition for her artist book *Homo Efflorescens: Their Species, Customs, and Character*. She took up residence at Lithographie-Werkstatt Eichstätt in October 2017 and created the two lithography editions featured in Open 2018.



EWIGER SOMMER (PERPETUAL SUMMER)

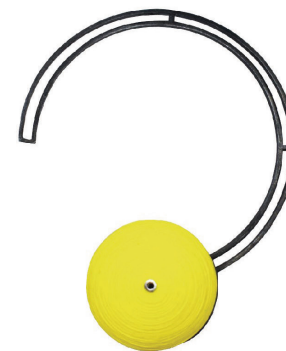
GRADUATE SHOWCASE

This year's Graduate Showcase presents ten recent graduates selected by the Society of Scottish Artists and by Visual Arts Scotland. The two societies chose five graduates each from their visits to the 2017 degree shows at Scotland's five main art schools: Duncan of Jordanstone School of Art and Design in Dundee, Edinburgh College of Art, Glasgow School of Art, Gray's School of Art in Aberdeen and the Moray School of Art, University of the Highlands and Islands.

The visiting council members from the Society of Scottish Artists were looking for the controversial and the unexpected from the promising artists of the future, while those from Visual Arts Scotland were searching for craft makers, designers and applied arts practitioners. As always, there were challenging decisions to be made.



FRAMEWORK COMPOSITION

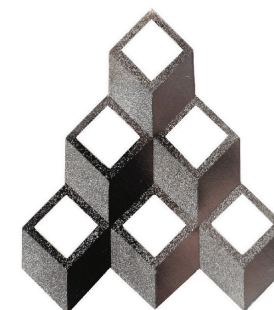


Isla Christie

Isla's *Digital Icons* collection of jewellery draws inspiration from the graphic symbols which represent the tools used in computer-aided design. Working in layered paper and silver, Isla uses a combination of digital tools and hand-making techniques to explore the infinite possibilities of geometric forms. Her diverse collection of earrings and



pins features kinetic elements which encourage playful interaction from the wearer. In this collection she has produced an array of interchangeable elements in bold colours and forms, including earring fronts and backs which can be rearranged and combined with other pieces from the collection.



Silversmithing and Jewellery
Glasgow School of Art
www.islachristie.co.uk

Kasey Hou

The amount of E-waste (electrical and electronics waste) is increasing every year because most of our products and appliances are disposable. People have no choice but to throw them away when they malfunction. Kasey investigates the reduction of E-waste through strategies

of repair and flatpack assembly in designing sustainable electronic appliances. Flatpack assembly enhances the experience of repair by granting users the confidence to understand the structure of the toaster during the assembly process.

REPAIRABLE FLATPACK TOASTER

Product Design
Edinburgh College of Art
www.kaseyhou.com

William Braithwaite

William makes sculptures out of raw materials such as concrete and steel. He has drawn influence from the architectural styles of Brutalism and Modernism with their repetitive dominant shapes. He is able to find complexity in simplicity; with concrete's mundane colour he is able to highlight

the shape and geometric values in his work. Combining repetition, geometry and scale, William builds up his sculpture, posing questions about the relationship between sculpture and architecture, and creating a dialogue between the two practices.

CONCRETION

Sculpture and Environmental Art
Glasgow School of Art
www.williambraithwaite.com



Liz Crichton

Air and light, both fundamental to life, are used here as metaphorical tools to explore ideas of realities past, present and future. Liz uses the interplay of objects, projections and shadows to play out our own existence. Suspended between states of hope and fear, transience and permanence, this installation explores distinctions

between the real and the virtual. In meditative quiet communion with her work, the viewer becomes a participant, following the rhythm of the movements like bellows, always emptying yet inexhaustible, to be transported to another place. There are no fixed notions; ideas are simply laid out for contemplation.

ON THE EDGE OF ETERNITY

Fine Art
Moray School of Art,
University of the Highlands and Islands
www.revelationarts.org.uk



Natasha Duda

The *Maroubra Collection* is inspired by the influences which nature can have on the aesthetics of a design. Through extensive research on different materials and processes, Natasha discovered a particular interest in recreating organic

textures. By utilising a combination of traditional skills and new technology, Natasha has produced a series of products in a variety of materials which emulate the different natural erosions that occur in rock.

MAROUBRA COLLECTION, PHOTO FIONA STEPHEN

Three Dimensional Design: Product Design
Gray's School of Art
www.natashaduda.com

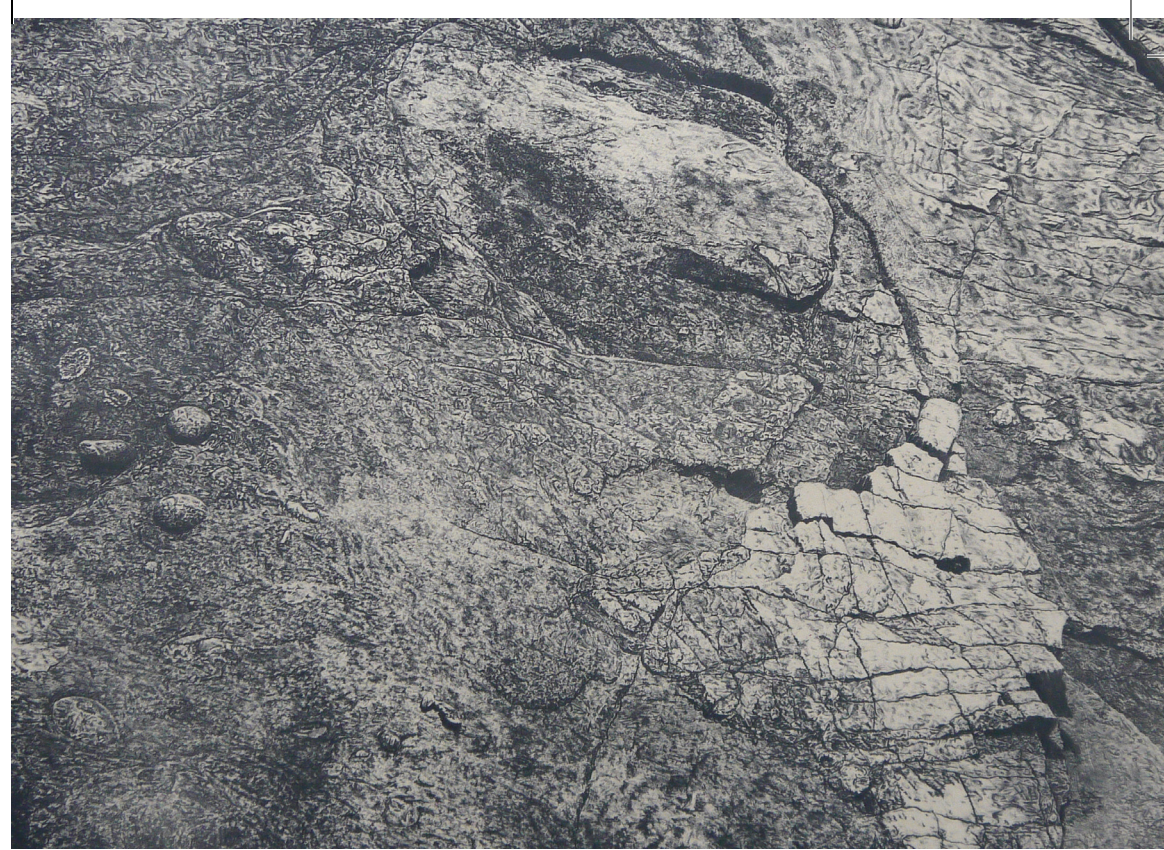
Annie Mulvey

Annie's practice stems from our obsession with preserving history and memory. The work strains the boundaries of these obsessions while the use of repetition questions the clarity of memory and celebrates its natural imperfections. The works are made

acknowledging all perceptions, using materials that have an association with these obsessions, bending the known and delivering something that is visually far removed from the original yet retains its message. This is how we remember.

AN ELEGY OF A SUGAR COATED CIST

Painting
Gray's School of Art
anniemulvey.wordpress.com



Calum Wallis

Calum's practice is centred around a love of nature and a fascination with drawn lines - lines created first by nature and then translated by hand. Each new body of work begins with an outdoor adventure; time spent alone in a wild place gives Calum the opportunity to soak up the secrets of a place and

investigate the forces at work shaping a particular landscape.

For the works presented here he went on two trips: one a September night spent on a cliff, the other a week in October spent wild camping atop a forested hill in the Highlands.

02.12 MULTIPLES

Fine Art
Duncan of Jordanstone College of Art and Design
www.calumwallisart.com

Rebecca Bisset

How can someone tell you what art is and isn't? What even constitutes art? And when that is decided, what qualifies as 'good' art? Rebecca's work is the result of an examination into her relationship with these questions. Portraying this in a light hearted, fun and satirical way, she hopes to make people

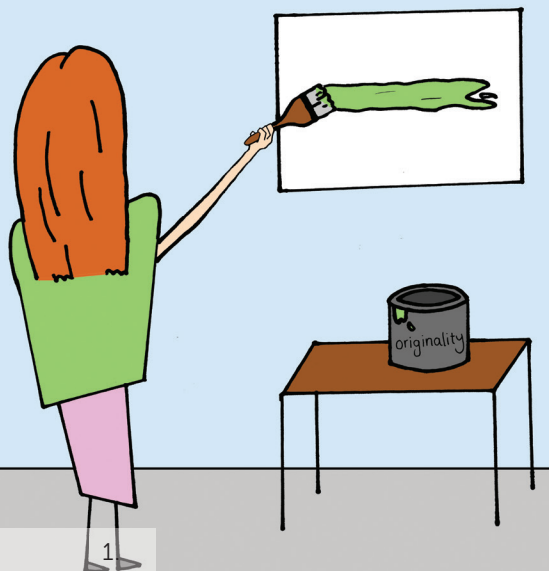
smile and consider their own stance towards contemporary art. In the words of Grayson Perry, 'The art world needs people to keep asking it questions'. She brings these ideas to life through a variety of mediums such as painting, drawing, embroidery, screen printing and digital illustrative work.

1. THE ART SCHOOL EXPERIENCE
2. BISSET'S BARGAIN BUYS

Contemporary Art Practice
Gray's School of Art
www.rebeccabisset888.wixsite.com/creative



ART SCHOOL



Jean Oberlander

Traditionally, hand knitting provided additional income in rural communities, and by using their hands communities created objects imbued with history and memories. Jean's work finds the crossovers in the use of the hand and the machine by contrasting and creating joins and grafts between them. It is

these inherent juxtapositions within knit and the fact that it is simultaneously old and new, traditional and innovative, that drives her research. Mark-making turns into knit and vice versa, both feeding into each other to create knitted pieces which play and dance around the stigmas that surround the loop.

1. TRAILS, PHOTO PETER BONOMI
2. COCOON, PHOTO PETER BONOMI

Fashion and Textile Design
Gray's School of Art
www.oberjean.co.uk



DEWAR
ARTS AWARDS

ACKNOWLEDGEMENTS

Rebecca Heselton

Rebecca's work draws on memories and experiences of villages and cityscapes. She is interested in the way in which places are filtered through the human mind, triggering personal reactions and responses. Floating Villages is inspired by a series of Cambodian houses which display visual evidence of the repeated

creation and erosion of structures over time. Through experimentation with light and shadow, the installation aims to harness the fragility and impermanence of these forms in order to capture a sense of the passage of time and the transitory nature of human existence.

FLOATING VILLAGES

Fine Art
Edinburgh College of Art
www.rebecca-heselton.com

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Neil Macintosh and family joiners
New Media Scotland for their continued support
The Dewar Foundation for their support of Jean Oberlander
The Russell Trust for their support of the Graduate Showcase



All of our generous award sponsors
Our team of gallery assistants and volunteers

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VISUAL ARTS SCOTLAND

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Kirsty Lorenz

James Lumsden (co-opted)

Silvana Maclean

Norman McBeath

Ruth Nicol

Gerry Smith (co-opted)

Jenny Smith

Membership categories

Artist (Ordinary) Membership

£40 a year

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

Student Membership

£10 a year

For any student currently undertaking full time study in any art and design discipline

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

For artists who are actively practising professionally within one or more branches of the visual arts and is by selection only in recognition of talent and dedication in this field. Professional Membership permits you to add the post-nominal title 'SSA' after your name to indicate that you hold this professional accreditation.

To join anytime please visit

<http://www.s-s-a.org>

Office bearers

HONORARY PRESIDENT

Sir Mark Jones

HONORARY LEGAL ADVISER

Adrian Bell

PRESIDENT

Andrew Mackenzie

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Paul Keir

ADMINISTRATOR, TREASURER AND EXHIBITION COORDINATOR

Rebecca Pollard

COUNCIL

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Felicity Bristow

Eve Hynd

Lindsey Lavender

Susie Leiper

Deirdre Macleod

Oliver Reed

Lucilla Sim

Bronwyn Sleight

Eleanor Symms

Jeff Zimmer

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

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 (£38 concession)

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

Membership runs from
1 February – 31 January

To join anytime please visit
www.visualartsscotland.org

AWARDS

&Gallery Award for Abstract Work	Exhibition at &Gallery, Edinburgh
Art in Healthcare Award	Purchase Prize
Connell & Connell WS Prize	£300
Craft Scotland Award	£500
Deloitte Prize	£500
Detail Framing Prize	£300 framing voucher
Edinburgh Printmakers Award	Printmaking course plus three months free session fees
Eichstätt Lithography Residency	Two-week residency and exhibition in Bavaria
Emma Herman-Smith Environmental Award	£200
Gallery Ten Exhibition Prize	Exhibition at Gallery Ten, Edinburgh
Glasgow Art Club Prize	Free membership for one year with exhibiting opportunities
Great Art Award	£1000 voucher for www.greatart.co.uk
Greyfriars Art Shop Prize	£150 voucher
Henderson Art Shop Purchase Prize	Purchase prize
Inches Carr Mentoring Award	£5000 plus an additional £2000 in mentoring costs
Intaglio Prize	£150 voucher
McCracken Pollok Framing Prize	£300 voucher
Meffan Gallery Exhibition Prize	Exhibition at Meffan Gallery, Forfar
Morton Fraser Award	£250
Open Eye Gallery Award	Exhibition at Open Eye Gallery, Edinburgh
Pauline Fay Lazarus Prize	£150
Powderhall Bronze Foundry Award	£200
Purcell Paper Prize	Paper worth £100
Ramsay Cornish Prize	£300
Richard Coley Award for Sculpture	£500
Scottish Arts Club Award	Two awards of two years' membership and a solo exhibition
Scottish Gallery Award	£250
SSA Award	Invitation to exhibit at next annual exhibition
Studio Faire Residency Award	One-month artist residency at Studio Faire, southwest France
W Gordon Smith and Mrs Jay Gordon Smith Award	Two awards of £4000



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BREWING COMPANY



Launched in July 2016, Cross Borders Brewing Company is an award winning microbrewery based in Midlothian.

Started by two friends with a passion for classic beer styles with a modern twist, Cross Borders represents the Scottish tradition of pushing limits and breaking boundaries.

Find Cross Borders casks, kegs and cans in pubs and independent retailers throughout Central Scotland.



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www.crossborders.beer

