THE SCOTTISH SHOW
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THE SCOTTISH SHOW

Donna Beam Fine Art Gallery and the Marjorie Barrick Museum, University of Nevada Las Vegas
October 3 - November 26, 2008

Hite Art Institute, University of Louisville
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cover: Calum Colvin, The Two Ways of Life (detail). 1991, digital print on canvas, 42 3/4 x 57 1/2
Crozier's Statement

The Department of Art and the Donna Beam Fine Art Gallery on the campus of the University of Nevada Las Vegas are delighted to present the work exhibited this month, which began as a small project quickly expanded into quite an undertaking. My interest in a few of the artists dates back to an exhibit, New British Painting, which was held at the Grand Rapids Art Museum in the late eighties. In the years following I was fortunate to attend the Edinburgh International Arts Festival on a number of occasions. During one festival an influential survey of Scottish photography, Eight From The Dark Room was on display at the Royal Scottish Academy. There was an intriguing photograph hung high on the wall entitled, The Sacred Ibi, by an artist named Calum Colvin. The photo was very intriguing, but it wasn’t until visiting Calum’s studio that the artist’s process became apparent. A combination of photography, sculpting, and photography, I saw the work to be fresh, stimulating, and ‘between the boundaries’.

Other artists were asked to participate having encountered their work at one time or another. The curator’s statement

A history, the work of David Williams is included. The cover photograph for the catalog of the Scottish National Gallery of Modern Art staged a blockbuster exhibition titled “Infinite Variety. This is the thesis and axis of this present exhibition. All of the above is reflected, at some level, in the kaleidoscope of images presented in this exhibition, but the associations are yet more complex. Contemporary Scottish art competes at the highest level of intellectual engagement and cultural presence. This exhibition represents challenging and counterpoint, dispute and defiance. In this way it is engaged with those debates that exist inside the rarefied space of the art-world, and outside in the cultural forum of the global community. Consequently, to see Scottish art now is to see the global culture in its finite formation and infinite variety. This is the thesis and axis of this present exhibition. However, there is a way of viewing this exhibition that would take August 1987 as a starting point. In that hot summer month, and as a centrepiece for the Edinburgh International Festival of the arts, the Scottish national Gal- lery of modern art staged a blockbuster exhibition titled ‘The Visionary Imagination – New Scottish Art’. Here the ‘renaissance’ of Scottish art was declared, and this was paired with a rekindled interest in a return to painting, narrative and figurative art. Of course this return to painting in 1987 was a local flowering in the rich landscape of figurative art that had flourished internationally, during the previous decade; most notably as witnessed in ‘New Image Painting’ held in New York City during 1976, in ‘A New Spirit in Painting’ staged at the Royal Academy, London, during 1981, and in ‘Zeitgeist’ held in Berlin during 1982. Whereas the explosion of neo-expressionist and politicised painting evidenced in these exhibitions signalled a rejection of ‘critical and en- gaged’ painting it might be true to say that this spirit was a constant in Scottish art. Certainly narrative, figurative and expressive painting was a familiar trope coming from the art colleges of Scotland throughout the 20th century and this, itself, was a feature of a traditional training based on drawing and the art of discursive subject matter. In this sense ‘The Visionary Imagination’ was both summary and manifesto.

Seeing Scottish Art now

A small nation, with a turbulent history and a truly epic story, Scotland nevertheless has produced a singular artistic tradition. From the grandeur of the Celtic monuments to the majesty of the medieval chronicle, from the intellectual fervour of the Enlightenment to the challenge of modernism, and from post-modern fracture to the contemporary globalised culture, Scotland has produced art of exceptional vitality and variety. This selection of painting, photography, and collage by contemporary artists from Scotland provides a sample of the extraordinary depth and variety of visual experience evidenced in Scottish art now. Replete with experiment and enquiry, exploration and innovation, these works balance intellect and intuition in a rich mix that gives the fullest expression to the contemporary national, and international, scene. Presently, this scene is in a moment of remarkable transition. In a period when the United Kingdom of Great Britain is becoming increasingly fractured, and government is devolved from London to regional capitals in Scotland, Wales, and even Northern Ireland, the tension of cultural debate has become markedly more intense. Scotland’s de- voted government, now based at Holyrood in Edinburgh, has become a forum whose discussion of cultural identity and national direction laps against the shoreline of all po- litical deliberation. In fact, it can be said has this become the defining characteristic of recent public discourse in Scotland. In these circumstances we might anticipate that this has become, also, the defining feature of visual culture. So and the work represented in this exhibition offers a reflection on historical identity and the changing nature of the social world, on Scottish ‘character’ and the multiplic- ity of local types and personalities, on cultural tropes and developing ideas of diverse community.

Other artists were asked to participate having encountered their work at one time or another. There was a solo exhibition of John Bellany’s at Talbot Rice Gallery in Edinburgh. Each of those exhibitions and visiting artist opportu- nities helped highlight the successful creative dialogue that has developed ideas of diverse community.
Five of this present collection of artists played a key role in ‘The Vigorous Imagination’ exhibition and none more so than Steven Campbell. Campbell, who tragically died, had trained at Glasgow School of Art and was awarded a Fulbright Scholarship which he took in New York City. Working there from 1982-1986 Campbell had successful exhibitions at Barbara Toll Fine Arts and at the John Weber Gallery, as well as significant triumphs in Chicago, Munich, London and Berlin. The layered references in Campbell’s paintings, coupled with every kind of arcane association, the conflated signatures of ‘high’ and ‘popular’ culture, and the open, ambiguous narratives based around the human figure, all provided for an interpretation that has placed his work within the context of a postmodern discourse. In fact Campbell touched upon a zeitgeist that accented the collapsing modernism’s meta-narratives and a taste for subtle semiotic discourse; an approach that was to have significant ramifications for his peers.

Semiotics and the photographers who exhibited at ‘The Vigorous Imagination’ were heavily politicised, has its concern with the appropriation and amendment of historical and official documents has pushed the concept of ‘hybrid media’ is evidenced in the work of Dawn Gavin whose concern with the appropriation and amendment of maps and other official documents has pushed the conceptual and intellectual range of established practice.

The photographers who exhibited at ‘The Vigorous Imagination’ certainly displayed, and have continued to evolve, these reconceived characteristics. Both Calum Colvin and Ron O’Donnell have opened out a rich visual world of metaphors, allusions and quotations that reflect the dispirit of ‘hybrid media’ is evidenced in the work of Dawn Gavin whose concern with the appropriation and amendment of maps and other official documents has pushed the conceptual and intellectual range of established practice.

Even given this extraordinary variety of creative imagery there remains an ocean of conceptual and neo-conceptual, environmental and assembled, abstract and post-realist work that is equally definitive of Scottish art now. Herein, however, is a significant and essential sample of art from Scotland in its resplendent glory.

John Bellany was born at Port Seton in 1942 into a family of fishermen and boat builders and steeped in the rich poverty of the Scottish shoreline of Scottish art in the current period. Though an established artist like John Byrne continues to experiment in the expressive potential of style, and to create images of extraordinarily sophisticated and yet while a figure of the senior generation like John Bellany has maintained a socially inspired figurative tradition, the momentum of Scottish art has split across a complex and fascinating breakwater. Photographers like Robin Gillanders, David Williams, Catriona Grant and Susanne Ramsehthaler offer varieties of ‘art-photography’ that present subtle meditations on philosophy, gender and nature. Those artists trained as painters like Edward Summerton and Derrick Guild, present meticulous and disquieting images that disrupt the conventions of illustration and still-life. While Moira Payne explores the parameters of drawing as a discrete medium and reflects on its infinite possibilities. All of these artists have also worked in multiple media but a more consistent use of ‘hybrid media’ is evidenced in the work of Dawn Gavin whose concern with the appropriation and amendment of maps and other official documents has pushed the conceptual and intellectual range of established practice.

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Tom Noenand, University of St Andrews, Scotland.

This seems so far and so close that it might not be the case.

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Some consider Bellany the most influential Scot- tish painter since the war, in establishing a native figurative art at a time when Modernism and abstraction seemed invincible. His example has inspired a new pride in Scottish artists, a fact duly recognised in 1994 when he received the CBE, Commander of the Order of the British Empire. His paintings are in the collections of major museums and art galleries throughout the world including the National Galleries of Scotland, the Tate Gallery, The Museum of Modern Art, New York, and the Metropolitan Museum, New York.
Steven Campbell (1953-2007) was born in Glasgow. He studied at the Glasgow School of Art and served as Artist-in-Residence, Art Gallery of New South Wales, Sydney. He lived and worked in Kippen, Stirlingshire.

Steven Campbell emerged as one of the young Glasgow school of artists and his international reputation was established while working in New York in the mid 80's. His highly original paintings evolved from an eclectic range of personal and literary sources creating narrative paintings, which provide surreal and trenchant comment on man in the modern world. Steven Campbell was one of the most highly regarded Scottish painters of the modern era.

Campbell’s art has occasionally been described as if it were arcane, if not deliberately obscure. Yet while it is certainly the case that his canvases are often replete with complex symbolism, his body of work, like the art of William Blake, is both beautiful and (usually) perfectly expliable in its references, whether to classical mythology or to the films of Hitchcock. Campbell’s last main exhibition was in 2004 at the Glasgow Print Studio, whose director, John Mackechnie, described Campbell as “one of the greatest painters we’ve had in Scotland in the last century”.

Campbell has exhibited with Barbara Toll Fine Art, New York; John Weber Gallery, New York; the Fruitmarket Gallery, Edinburgh; Rex Irwin, Sydney, Australia; On Form and Fiction travelling exhibition, Third Eye Centre, Glasgow; Orkney Museums, Kirkwall; Aberdeen Art Gallery; Whitworth Art Gallery, Manchester & Southampton Art Gallery; Pinocchio’s Present, Talbot Rice Gallery, Edinburgh; Marlborough Fine Art, London & South London Gallery; Chesterfield Dreams, Pier Arts Centre, Stromness, Orkney; William Hardie Gallery, Glasgow; The Caravan Club, Talbot Rice Gallery, Edinburgh.

His work can be found in the collections of the Arts Council of Great Britain, British Council, Metropolitan Museum of Art, New York, Scottish Arts Council, Edinburgh, Scottish National Gallery of Modern Art, Edinburgh, Tate Britain, and Tate Liverpool.

John Byrne was born in Paisley, Renfrewshire. He attended the Glasgow School of Art. Early in his career he designed jackets for Penguin Books. Following unsuccessful experiences with London galleries, he released a series of works under the pseudonym “Patrick,” an alleged self-taught painter of faux-naive images. This work met with some success and his painting career began. He has designed record covers for The Beatles, Gerry Rafferty and Billy Connolly. Byrne also has written, designed and directed several stage and screen productions, including The Slab Boys, Scotch & Wry, Tutti Frutti and Your Cheatin’ Heart. He remains primarily a visual artist.

Byrne has recently illustrated Selected Stories by James Kelman, winner of the 1994 Booker Prize. His work is held in major collections in Scotland and abroad. Several of his paintings hang in the Scottish National Portrait Gallery in Edinburgh. In 2004 he was made an associate of the Royal Scottish Academy, and in 2006 Byrne, was presented with an Honorary Doctorate from the Robert Gordon University.

His work can be found in the collections of the Arts Council of Great Britain, British Council, Metropolitan Museum of Art, New York, Scottish Arts Council, Edinburgh, Scottish National Gallery of Modern Art, Edinburgh, Tate Britain, and Tate Liverpool.

John Byrne

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His work can be found in the collections of the Arts Council of Great Britain, British Council, Metropolitan Museum of Art, New York, Scottish Arts Council, Edinburgh, Scottish National Gallery of Modern Art, Edinburgh, Tate Britain, and Tate Liverpool.
Born in Glasgow in 1961, **Calum Colvin** was a winner of one of the first Scottish Arts Council Creative Scotland Awards. He was awarded an OBE, Officers of the Order of the British Empire, in 2001 and is Professor of Fine Art Photography at Duncan of Jordanstone College of Art and Design, University of Dundee. Colvin's artworks have been widely exhibited in venues as diverse as Orkney, Los Angeles and Ecuador. A practitioner of both sculpture and photography, Colvin brings these disciplines together in his unique style of ‘constructed photography’: assembled tableaux of objects, which are then painted and photographed. His complex compositions are rich in association and spatial ambiguities.

His work is held in numerous collections including the Metropolitan Museum of Modern Art, New York; The Museum of Fine Art, Houston; The Victoria and Albert Museum, London as well as the Scottish National Portrait Gallery, Edinburgh and the Gallery of Modern Art, Glasgow, Royal Photographic Society; Arnolfini Collection Trust; Museum of Fine Arts, Houston; Ferens Museum, Hull; Art Institute of Chicago; Gallery of Modern Art, Glasgow; Aberdeen Art Gallery; City Art Centre, Edinburgh; Pallant House Gallery; Columbia University, Georgia and the Bowes Collection, University of St Andrews, Deutsche Bank.

Colvin has been the recipient of numerous awards in recognition of his work including: the SFD Travelling Fellowship; the KP Photography Award; Prize-winner, ‘Young European Photographer of the Year Award’; The Photographers Gallery ‘Brandt Award’; Royal Photographic Society Gold Medal; The 13th Higashikawa overseas Photographer Prize; SaC/national lottery Creative Scotland award; Leverhulme trust research Fellowship; awarded OBE for contribution to the Visual Arts; Carnegie trust award; the University of Dundee Interdisciplinary Research Award; Critics Award for Theatre in Scotland (Set Design); elected Associate Member Royal Scottish Academy (ARSA); and most recently the Maude Gemmell Hutchison Prize RSA.

**Ken Currie** was born in North Shields. He attended Paisley College of Technology, the University of Glasgow School of Art and Post-Graduate studies in Fine Art, Currie lives and works in Glasgow.

Selected solo exhibitions include: Flowers Central, London; New Work, Flowers, East London; Flowers, New York; Tullie House Museum & Art Gallery, Carlisle; Recent Work, Mackintosh Museum, Glasgow School of Art; Campbelltown City Bicentennial Art Gallery, Sydney; Newcastle Region Art Gallery, Newcastle, Australia; BCA Gallery, London; Galerie Tobias Hirschmann, Frankfurt; Story from Glasgow, Nicosia Municipal Art Gallery, Cyprus; Galerie Christian Dam, Oslo; Galerie Christian Dam, Copenhagen; Raebu Kammuk Gallery, London; Galerie Christian Dam, Copenhagen; Miriam Shell Fine Art, Toronto, Fourth Triennial and Other Works, Cleveland Gallery, Middlesborough; Raebu Galerie, Berlin; The Age of Uncertainty, Elektra Fine Art, Toronto; The Age of Uncertainty, Glasgow Print Studio and Northern Centre for Contemporary Art, Sunderland; Story from Glasgow, Kelvingrove Art Gallery & Museum, Glasgow; Raebu Gallery at Millbank, London, and Riverside Studios, London, Currie's work can be found in numerous collections including: Aberdeen Art Gallery; ARKEN; Museum of Modern Art, Copenhagen; Boston Museum of Fine Art; The British Museum; City Arts Centre; Edinburgh, Glasgow Museums and Art Galleries; Gulbenkian Foundation, Lisbon; The Haggerty Museum of Art, Milwaukee; The Harry and Margery Roswell Collection, University of St. Andrews; Imperial War Museum, London; Laing Art Gallery, Newcastle; City Art Gallery; Manchester Art Gallery; Middlesbrough Institute of Modern Art; McMaster Museum of Modern Art, Hamilton, Canada; Montreal Museum of Contemporary Art; New York Public Library; Nottingham Castle Museum; Pallant House Gallery; Chichester; Perth Museum and Art Gallery; Scheringa Museum of Realist Art, Holland; Scottish National Gallery of Modern Art, Edinburgh; Scottish National Portrait Gallery, Edinburgh; Staunchlyte University, Glasgow; Tate Britain; Toledo Museum of Fine Art, Ohio; Yale Centre for British Art, Connecticut.
Dawn Gavin currently lives and works in Baltimore, Maryland. She has earned a MSc and a MFA from the University of Dundee, Scotland U.K. She received her BA from the School of Fine Art, University of Dundee, Scotland, U.K.

Recent exhibitions include: Transmogrification, The University of Miami Project Space, Miami; Digital VD: Viral Video Art, the Crane Art Center, Philadelphia, PA; Obsessive Aesthetics, Maryland Art Place, Baltimore, MD; Real Beauty, Makan, Amman Jordan; University of Wisconsin, Milwaukee, Wisconsin; and Kaiser Gallery, Columbia University, New York; Video Projections, Art Basel Event, Deluxe Arts, Miami, FL; Art in Bows, Verdant Works, Dundee, Scotland; 100 Women Paint the Sea, Visual Research Centre, Dundee Contemporary Arts, Dundee, Scotland.

“I conscript and amend ‘found’ visual documents, such as maps, passports and film footage to inform and develop my work, and in turn mediate its content. Through the combined processes of alteration, isolation and dissection, the assimilation of these materials into my own visual lexicon, correspondingly embodies the dual attributes of presence and absence, antecedent and latent possibility. The work that emerges from such a strategy accordingly retains something of the materials’ prior history in combination with my own, new directive. My source material is then literally dislocated, both spatially and temporally, in such a way as to subvert its original modus and offer alternate interpretations. What is removed through this process is ultimately as present and pertinent as what is preserved in the finished work. To this end, I construct uncertain terrains and cartographic landscapes that exist precariously at the threshold between the visible and the invisible, simultaneously lost and at once found. I am interested in what it is to occupy a space between places, and in turn what it is to then negotiate an alternative positioning.”

Robin Gillanders was born in Edinburgh in 1952. He is a Reader and Lecturer in the School of Arts and Creative Industries at Napier University in Edinburgh.

He has exhibited widely, making work on a variety of topics and has worked extensively with the Scottish artist Ian Hamilton Finlay until Finlay’s death in 2006. This collaboration culminated in the exhibition and book Little Sparta, published by the National Galleries of Scotland in 1998. In 2004 he published a book on portraiture, The Photographic Portrait, which includes over 100 of his portraits. The same year he produced the exhibition and artist’s book The Philosopher’s Garden, which has since toured Scotland and several locations in Europe.

Working principally in black and white he is primarily interested in the poetics of the medium and its inter-relationship with text. His most recent work was on a large body of documentary work on the Highlands of Scotland.

Dawn Gavin, First Walk (from the series The Philosopher’s Garden), 2004, archival digital inkjet print, 21” x 25”

Robin Gillanders

Tract, 2005-07, Paper map fragments, insect pins, PVAc and golden UVo varnish and acrylic on board, 24” x 24”

First Walk (from the series The Philosophers Garden), 2004, archival digital inkjet print, 21” x 25”

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Catariona Grant was born in Fife. She studied Fine Art Photography at Glasgow School of Art and gained her Masters in Electronic Imaging at Duncan of Jordanstone College of Art & Design, Dundee. Catariona lives in Edinburgh and lectures part-time at Edinburgh College of Art and Napier University.

Catariona’s practice as an independent artist has been recognised by the award of a number of grants and commissions in recent years. She has participated in international artist's residency programmes in Switzerland, the Slovak Republic and the UK.

Catariona's current projects include Leapers, work from which was included in the recent exhibition and publication, The Naked Portrait at the Scottish National Portrait Gallery, Edinburgh. The Examination Room is a series of large-scale colour photographs that takes as its subject the role of the individual within the institution. Each image allows the viewer to observe the sole occupant of the room pictured from the discomforting point of the threshold. Teetering on the edge of this institutional space, one feels both compassion towards the room’s occupant and unease at one’s own memories of being in their place, the subject of observation. It has been shown in New York, Switzerland and the UK, published as a monograph and featured in a number of international publications.

Born in 1963 in Perth, Derrick Guild received a BA degree and his Post Graduate Diploma from Duncan of Jordanstone College of Art and Design, Dundee.

Having taught in Duncan of Jordanstone, College of Art, University of Dundee since 1992, Guild is currently resident and producing a body of work on the Island of Ascension in the South Atlantic. Guild will return to Scotland in Spring 2009. In May 2009 Guild will take part in the Luso Art Institute Residency, Encinitas, San Diego. He is represented by the Allan Stone Gallery, New York.

Guild has had numerous solo and group exhibitions in Europe and the United States including the following solo shows: Sense is Hard, at the Ping Art Centre, Stromness, Orkney; Picnic Hamper for Heaven at Perth Museum, Scotland; Bread Paintings and Pre-Ascension at the Allan Stone Gallery, New York. Group shows include Food For Thought at the New Jersey Centre for Visual Arts, Blind Sight, at the Titanic Gallery, Turku, Finland, and Guilding the Summertown at RSA Projects, Edinburgh, Scotland.

He has been the recipient of many awards including the Maude Gemmell Hutchison Award RSA, the Elizabeth Greenshields Foundation Award and the Villiers David Foundation Award. His work is held in many public and private collections in Europe and America.

Derrick Guild's paintings and objects reference European still life of the 15th to 19th centuries. The drama, allegory and naturalism inherent in this period of painting speak to Guild of ever present dilemmas in the human condition. By juxtaposing objects or presenting them individually, Guild is ringing out personal ideas of love, loss, religion, beauty, geo-politics, colonialism, humour, longing, death, absurdity and decay. His works are classical, formal and at the same time contemporary in their sense of dislocation and ambiguity.
**David Mach**

David Mach was born in Methil, Fife in 1956. He studied at the Duncan of Jordanstone College of Art in Dundee, and worked for his MA in Sculpture at the Royal College of Art, London. He now lives and works in London.

Mach has used everyday, recognizable, mass-produced objects in multiples, notably newspapers, magazines, car tires, matches and coat hangers throughout his career. He brings diverse items together in large-scale installations with humor and social comment.

The density of the installations is echoed in match heads where multiple objects make the whole. Thousands of safety matches glued together so that mainly only the colored heads of the matches are seen. Mach sees the match heads as having three clear lives: the original colored head; the performance of burning it; and the burned head, instantly aged black and white version of the originals.

The coat hangers are made in a similar way to the match heads, using traditional sculptural techniques, a figure or object is modeled in clay, molded, cast and then the coat hangers are laboriously shaped, fitted and welded round the plastic shape. The hooks form a fuzzy masking the object’s identity and making a ghost of it.

A National Portrait, a series of fifteen monumental collages was exhibited at the Millennium Dome, London. As well as exhibiting extensively Mach has produced a number of commissioned public sculptures in the UK. He has work in public collections at the Tate Britain; Tate Liverpool; National Portrait Gallery; the Scottish National Gallery of Modern Art; Scottish National Portrait Gallery; Gallery of Modern Art, Glasgow; the British Council collection. He is also represented in the Museum of Contemporary Art, San Diego; McMaster Museum, Hamilton, Ontario; Musée Leon Dierx, Reunion Island; Kawasaki City Museum, Tokyo; Museum of Art, Auckland; FRAC, du Rhone-Alpes, France; FRAC de Franche-Comté; Museum of Contemporary Art, Dole, France; Museum of Modern Art, Aalst, Belgium; UBS, Geneva; Microsoft, Seattle; and Hasbro Inc, New York.

**Ron O’Donnell**

Ron O’Donnell, one of Scotland’s finest contemporary art photographers, has exhibited nationally and internationally. His work is collected by institutions and individuals throughout the world. Known for his constructed and narrative photographs, he has created a body of work in which he combines collage, sculpture and painting in response to modern times.

O’Donnell’s photographs, vibrant, daring and humorous, have touched upon allegory, myth, identity and mortality. In each case he looks upon the foibles of human life. His images speak of love and loss, folly and foolishness, the decadent and the demoralised. In this he is a modern moralist. One could compare his work with the allegories of the medieval Northern European fantasists, Bosch and Brueghel, in exploding the excess of modern life. His photographs provoke laughter and sorrow in equal measure. If O’Donnell is a jester-king of contemporary Scottish photography, his work is also filled with a sense of consequence.

Evidence of these manifold qualities can be found throughout O’Donnell’s catalogue of photographs. The jaded, faded heroism of The Scotman, the absurd idealism of “To Boldly Go...”, the dissident humour of Expulsion from the Garden, and the macabre comedy of his epic series The Day of the Dead, all are proof of his outlandish imagination. Add to this the sinister fixations of his earliest constructed scenes and the potent homage to Scotland’s finest living poet in his photographic tribute to Edwin Morgan, O’Donnell’s work reveals an extraordinary range to complement its remarkable depth.

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**Lucky Bitch**, 2006, Collage with playing cards on board, 72” x 72”

**Live Forever**, 2003, Colour photograph, 30” x 40” (triptych, right hand panel)
Moira Scott Payne was born in India in 1959. She studied at the Glasgow School of Art, and works as Lecturer Duncan of Jordanstone College of Art, Dundee University. Her recent projects include: Piano Drawing, collaboration with Scottish Jazz pianist Brian Kellock, a book and CD, published by Hungry Dog Press; Digital VD, Sound/video collaboration with Eddie Summerton, Mike Windle, and Professor James Williams, Crane Arts, Philadelphia; Drawing as an act of engagement, collaboration with European EuroBionet Group and German scientist Professor Klump and DSCDA Fine Art Students, published by University of La Paz, Bolivia; 100 Women Paint The Sea, funded by National Heritage Lottery and Scottish Arts Council; Spoken Spaces, adult learning network funded by British Council Ecotec, European Commission in collaboration with arts centres in Hungary and Germany.

“These drawings are gathered from different addresses, each one tracing data, found in the homes of other people. The personalities of the inhabitants are revealed by the choices reproduced in the drawings: the clothes in the wardrobe, the magazines on the table, the chair covers, the patterns on the rug. By reducing this portrait of a home down to the infinitely small plethora of their lives, a banal vision of domestic value emerges. Each drawing describes confusion, beckoning lifestyles, competing seductions of design and possibility - the effect of burnout in lives. Too much, too complex, we judge others and are equally subject to the same evaluation. By presenting these drawings as a series of discovered details shaken loose from reality, a madness emerges. As our objects own us they lurk and define our collective selves.”

Susanne Ramsenthaler has earned a PhD, History of Art from University of Glasgow; a MFA from Glasgow School of Art; Fachakademie für Fotodesign, Munich; and a BA from Napier University, Edinburgh.

Ramsenthaler is a visual artist and lecturer in Photography at Edinburgh College of Art. Her work is largely lens-based, encompassing a wide range of practice, from antique non-silver printing techniques such as Gumti-chromate to Digital Imaging and Computer Animation. As well as making bodies of work that examine the difference between human perception and the photographic image (something which is mostly thought of as one-and-the-same), she addresses perception in psychological and phenomenological areas, i.e.: How the information and experiences of everyday life are being digested and edited in the process.

Recent research attempts to identify the difference in the cognitive perception of the regular photographic image versus touch orientated processes such as the photogram and by extension, x-rays.

Her interest lies in things that are liminal, on the edges, or hybrids: ... the fine line between attraction and repulsion, for example, and things that fall into that category. In this spirit, mixing low-tech with high-tech, old with new, has become a regular mode of working.

Susanne has carried out various commissions and exhibits widely on a national and international level. Her works have been exhibited in the USA, South Africa, Spain, Germany, Croatia, the UK, and at the St. Petersburg Biennale, Russia.
EDDIE SUMMERTON

Edward Summerton was born in Dundee in 1962. He graduated from Duncan of Jordanstone College of Art and Design, Dundee. He works as a lecturer at the University of Dundee and has exhibited nationally and internationally for the past 20 years.

Summerton’s fascination with the representation of nature and natural history can sometimes cause more concern than satisfaction. He continues to make works of almost pure misdirection; simultaneously invitational with skill of hand, yet isolating with the idea-spasm of a half recognised horror image. Culled from some perfectly fabricated diorama from the Museum of Doubt, the environment replicates the small spare space existing between the housing schemes and the landscape, which is willfully scattered with his paintings, books, prints, photographs, sound works, objects and collaborations, like the after effects of an ill fated event of the rural calendar; with the last standing, staggering, log-mask wearing, goat-horn booted community centre reject, silently sifting through the demented visual remnants.

Edward Summerton's work has expanded from the practice of painting into photography, sound works, prints, objects, collaborations and the organising of events and exhibitions. He has recently curated Blind Sight where 50 visual artists were invited to submit sound works to be exhibited as a jukebox installation and Doctor Skin, a unique public art event where artists designed temporary tattoos to be worn by the public.

DAVID WILLIAMS

David Williams lives in Edinburgh where he is Head of Photography/Reader at Edinburgh College of Art. His work has been widely exhibited and published internationally and he is the recipient of a range of awards including the BBC Television 150 Years of Photography Prize.

Over recent years, Williams has been working on an extended project at a variety of Buddhist Temple sites in Kyoto, Japan, entitled, one taste: (n)ever-changing. Extracts from this body of work were exhibited at the Houston Fotofest 2006.

Williams’ work is held in a variety of private and public collections including the Fidelity Collection, National Collections of Scotland, National Museum of Photography Film and Television, State Street Bank, Victoria and Albert Museum.

The three pieces included in this exhibition are from Stillness and Occurrence, a series of fifteen photographs, made over a five-year period at Portobello, a beach near Edinburgh. The project was completed in 2000 and reflects the artist’s ongoing concern with the reconciliation and integration of apparent opposites. It was nominated for this year’s Prix Pictet Prize.

Image: 2 works for events: Stillness and Occurrence, 2006, Tapebox installation and Doctor Skin, a unique public art event where artists designed temporary tattoos to be worn by the public.
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<tr>
<th>Artist</th>
<th>Title</th>
<th>Medium</th>
<th>Dimensions</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Bellany</td>
<td>Self Portrait, 1971</td>
<td>Etching, ed. 18/25, 26” x 21”</td>
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<tr>
<td></td>
<td>Conger Eel Woman, 1977</td>
<td>Etching, AP, 12” x 24”</td>
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<tr>
<td>Jeanne Filko</td>
<td>Le Treport, 1986</td>
<td>Etching, ed. 23/25, 25” x 20”</td>
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<tr>
<td>John Byrne</td>
<td>Mattleck, 2008</td>
<td>Oil on hardboard, 10” x 15.5”</td>
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<tr>
<td></td>
<td>Incident in Underwood Lane, 2008</td>
<td>Oil on hardboard, 46.5” x 37.5”</td>
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<tr>
<td></td>
<td>American Soul, 2008</td>
<td>Oil on canvas, 57.5” x 45”</td>
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<tr>
<td>Steven Campbell</td>
<td>He hid as a Candle Holder in a Blaze of perfume</td>
<td>Acrylic on paper, 54” x 44”</td>
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<tr>
<td></td>
<td>Murdering the Son of Prometheus Unbound, 2007</td>
<td>Oil on paper, 51” x 41”</td>
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<tr>
<td>Callum Colvin</td>
<td>Bonaparte Crossing the St. Bernard’s Pass</td>
<td>Digital print on canvas, 42.5” x 49”</td>
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<tr>
<td></td>
<td>Dietrich Guider, 2007</td>
<td>Digital print on canvas, 16” x 12”</td>
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<tr>
<td>Keith Donoghue</td>
<td>Child’s Drawing, 1996</td>
<td>Oil on canvas, 16” x 12”</td>
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<tr>
<td>Keith Donoghue</td>
<td>Label Prince Balthazar, 2004</td>
<td>Oil on linen, 22” x 18”</td>
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<tr>
<td>Keith Donoghue</td>
<td>Wasp Drawing, 2008</td>
<td>Oil on linen, 20” x 16”</td>
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<tr>
<td>Kelvin Guymer</td>
<td>Child’s Drawing, 1996</td>
<td>Oil on canvas, 16” x 12”</td>
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<td>The District Nurse, 2008</td>
<td>Gouache on paper, 28.5” x 20”</td>
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<tr>
<td>David Williams</td>
<td>Image 1 from the series Stillness and Occurrence, 2000</td>
<td>Epossil C-type print, 22” x 14.5”</td>
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<tr>
<td></td>
<td>Image 2 from the series Stillness and Occurrence, 2000</td>
<td>Epossil C-type print, 22” x 14.5”</td>
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<td>Image 6 from the series Stillness and Occurrence, 2000</td>
<td>Epossil C-type print, 22” x 14.5”</td>
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<td>Catriona Grant</td>
<td>Untitled #01 (from the series The Examination Room), 2003</td>
<td>C-type print, 50” x 40”</td>
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<td>Untitled #06 (from the series The Examination Room), 2003</td>
<td>C-type print, 50” x 40”</td>
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<tr>
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<td>Untitled #16 (from the series The Examination Room), 2003</td>
<td>C-type print, 50” x 40”</td>
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<td>Derick Guild</td>
<td>Child’s Drawing, 1996</td>
<td>Oil on canvas, 16” x 12”</td>
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<tr>
<td></td>
<td>The Black House to White House, 2007</td>
<td>Gouache on printed image, 41.5” x 28.75”</td>
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