

DAVID MICHIE





DAVID MICHIE  
(1928-2015)

## Memorial Exhibition

1 March – 1 April 2017

**THE SCOTTISH GALLERY**

CONTEMPORARY ART SINCE 1842

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Front cover: *Summer Garden*, 1990, oil on canvas, 132 x 152.5 cms (detail) (cat. 26)

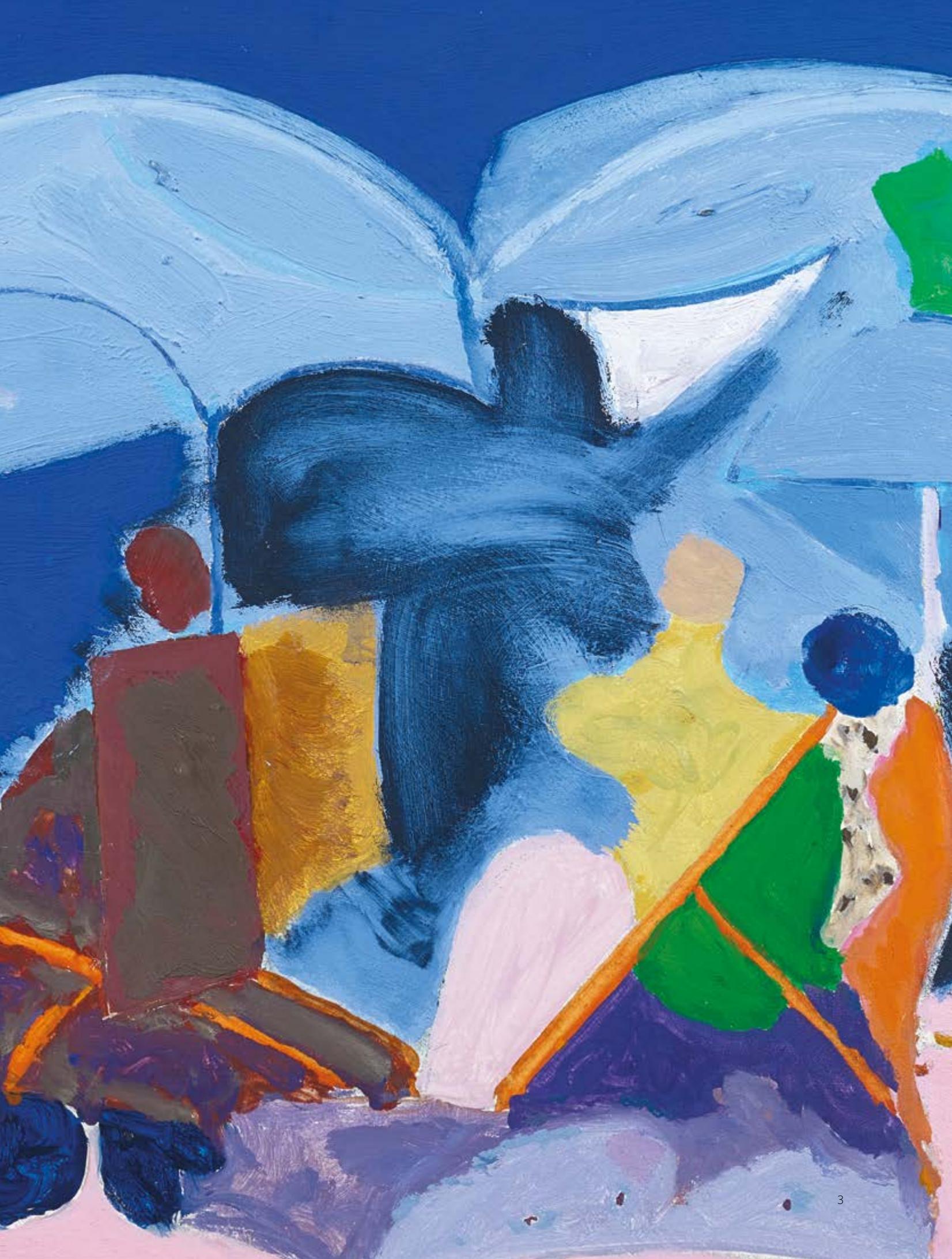
Left: *Self Portrait II*, c.1958, chalk drawing, 36.5 x 26.5 cms (detail) (cat. 6)

# FOREWORD

A memorial exhibition should not be a sombre affair and with the subject being the life and work of David Michie our exhibition for March 2017 could not be anything but a joyous celebration, as the succeeding pages should attest. David was a devoted son to his mother Anne Redpath, the happiest of married men with his wife Eileen, the best of fathers to his girls (who have all our thanks for helping prepare this tribute) and a friend to so many, including succeeding staff at The Scottish Gallery. One of whom, Robin McClure, writes a warm introduction over the page. This generosity of heart sprang from David's intense interest in people: he had much to say but always as part of a conversation. But whatever he was saying he was also looking, a sketchbook seldom far from hand and what he saw and remembered or recorded helped him develop his own visual language to describe many aspects of natural phenomena but also his own feelings. A natural modesty could make him a reluctant exhibitor but the exuberance and colour in his work seeks out the light and attests to a life well lived, full of optimism and creative fulfilment.

Guy Peplow, The Scottish Gallery  
January 2017

Right: *Figures on a Beach with Umbrellas*, c.1968,  
oil on board, 28 x 30.5 cms (detail) (cat. 13)



# DAVID MICHIE (1928-2015)

## AN APPRECIATION BY ROBIN McCLURE

“If I hadn’t been a painter, I’ve not the slightest idea what I would have done, but I’m pleased I spent my life painting. For better or for worse, I’ve inflicted my paintings on the world but I paint because I’ve had such endless entertainment from what I’ve found around me....”

David Michie speaking to filmmaker Sana Bilgrami, 24th June 2015

That David Michie chose to inflict his paintings on us is a cause for celebration. And it is entirely fitting that this Memorial Exhibition of works by one of the most distinctive, and distinguished Scottish artists of his generation should take place at The Scottish Gallery with whom he had such a long and fruitful relationship and where the reflections of his “entertainment” have given so much pleasure to so many.

Having a parent who is a painter, and as successful a one as his mother, Anne Redpath, can have many facets, not least perhaps the thought of unfair or daunting comparison. But whatever genetic inheritance may have been passed down, (and his architect father was a fine painter too) for David as a young man, the validity of painting as a profession was evident.

As things transpired, from early in his painting career, David pursued very much his own path, homing in on an idiosyncratic range of subject matters and developing a highly individual, sophisticated visual language, often imbued with joyful, quirky humour.

All artists pay heed to a visual legacy and Scottish Art has long been noted for its use of strong colour and painterliness, often associated over the years with influences from French painting. In this, Michie perhaps comes closest to the Post-Impressionist or Fauvist work of Matisse or Dufy. His use of strong juxtapositions of saturated, often flattened colour combines with a simplification of form. Texture is achieved, where wanted, not by heavy impasto but through blocked variations in strength of colour and tone, or through broken paint dragged over an underlying base colour. Many of his works contain pleasing abstract decorative qualities or areas of pattern-making, yet they succeed in some magical way known

only to the true artist, in capturing and conveying the essence, reality and impact of the artist’s original visual stimulation. His deceptively simple images are in fact hard won, “the sum of corrections” as he once nicely put it.

Born in San Raphael in 1928, his early childhood saw him absorb the light, colour, landscape, flora and fauna of the South of France and these early experiences undoubtedly had an influence on his work. Although the family moved to Scotland when David was six years old, throughout his life, travel abroad was a constant source of inspiration for his art.

His Scottish boyhood was initially spent at his maternal grandparents’ house in Hawick, where scouting, piping, rugby, and athletics, and the contents of Borders landscape, were enjoyed. After Hawick High School, where he met his wife Eileen, he became part of a group of highly talented artists who trained at Edinburgh College of Art in the post-war years and who graduated from there in the early 1950s. Among his most immediate contemporaries were John Houston (he and David went on their Travelling Scholarship to Italy together), Elizabeth Blackadder and David McClure, all of whom remained close friends.

During the late 1950s and early 1960s, the young friends were among the second generation of “Edinburgh School” painters who joined the stable of artists represented by The Scottish Gallery in Castle Street. Here, they and other artists, such as Joan Eardley and Robin Philipson regularly exhibited alongside older, major figures of the first generation of “The Edinburgh School” that included William Gillies, William MacTaggart, John Maxwell and Anne Redpath herself; some, indeed, had been their tutors at college.



Top left: Lindsay, David and Alastair Michie, c.1931  
Top right: Hawick High School, Year 5. July 1945  
Middle left: David Michie in Hawick Pipe Band, c.1943  
Middle right: David and Eileen on their wedding day, 1951  
Bottom left: David on his travelling scholarship, Orvieto, Italy, 1954  
Bottom right: Anne Redpath, Eileen and David Michie at RSA opening, c.1955

From the mid 1960s David also held a series of successful shows with the Mercury Gallery in London and was a regular contributor to the annual exhibitions of the Scottish Society of Artists, the Royal Scottish Academy and the Royal Glasgow Institute. He was a full member of all of these and, at various times, an office bearer in the former two. Throughout his life he also served on other significant Scottish art education and cultural boards and committees.

Initially a lecturer at Gray's School of Art in Aberdeen, the majority of his teaching career was spent at Edinburgh College of Art from 1961 until he retired as Head of Drawing and Painting in 1990. He is rightly and fondly remembered as a valued colleague and by generations of students as a sensitive, inspirational tutor. He was a passionate believer in the need to learn the basics of drawing, colour and composition, yet sensitive in his encouragement of each student's interests, inspiring them to constantly question and validate their individual creative paths. In 2009 he received the major accolade of an Honorary Fellowship from the College "in recognition of his outstanding contribution to the life of the College and the education of its students".

As the opening quote indicates, the artist's own work springs from a desire to communicate the "entertainment" he derived from the world around him; particular conjunctions of form and colour, aspects of the natural world or human activity that gave him a sense of delight and suggested possible paintings. In the course of his family and professional life, David travelled extensively, including particularly to France and throughout Europe, the former Yugoslavia, the USA and Australia and always with him was a sketchbook, often pocket-sized, allowing him to capture a subject for future use.

In earlier finished paintings we find more traditional landscapes such as *Borders Winter Landscape*, 1966 (cat. 12), "a take" on tutor Gillies perhaps, but with what were to be typical Michie traits – a blocking of forms, simplified colour and the playful syncopation of the trees. Townscapes too appear, but emphasising the decorative patterning to be distilled from facades as in *Old Buildings* (cat. 10) from a trip to Amsterdam. Traditional still life subjects are rare after the early 1960s; the later *Tulips* (cat. 40) of 2010 is a particular, personal celebration of a very varied and beautiful bunch given to him by a friend, and picked from a mutual friend's garden.

As his work matured, and his own artistic vision and wit clarified, he found inspiration in sails and boat hulls (*At the Harbour, Boulogne*) (cat. 20), umbrellas and deckchairs on a beach (cat. 13 and 19), toys in a shop window or produce on a market stall, a telegraph pole and its wires topped with a crow (cat. 11)

In later works, particularly after his retiral from teaching in 1990, his interests appear to fall into three main categories.

The natural world forms the first of these, principally birds, insects and plants. This was seen in a striking form in his

exhibition at The Scottish Gallery in 1994. Here, the results of years of sketchbook drawings from his travels were realized in a series of 40 images of single birds on small square panels, wonderfully diverse pictorial treatments capturing "the jizz" of each bird as in *Snakebird, Florida II* (cat. 31).

He was also an arch observer of people. Series of work were derived from the intentional theatricality of acrobats, circus or street performers, tango dancers or a procession of jazz musicians. He could also be struck by more accidentally found motifs, such as the incongruity of ice skaters under palm trees, or a group of skateboarders in San Francisco, an exercise class in a swimming pool in Florida, or a string of cycle racers in Majorca.

And there are one-off images that appeal to his sense of the exotic, the unexpected or the just plain bizarre; a man carrying an unfeasibly large bundle in Morocco (cat. 28); a camel discovered tethered outside his bedroom window in Provence; a table of diners in Hong Kong, shielding their faces with striking red napkins (cat. 24).

David was a keen gardener of interesting plants and flowers as well as vegetables and herbs for the kitchen. Some of his most impressive works of later years are his large garden paintings, inspired in part by the garden of John Houston and Elizabeth Blackadder, and from exotic gardens seen on his travels abroad. These works are ambitious, joyful, tapestry or carpet-like compositions, weaving a complex image from the distilled essence of various plants and their formal or informal arrangements.

Moving to a more personal level, I've been privileged to have known David as a life-long family friend but also professionally for 25 years during my time working at The Scottish Gallery. From my earliest memories, he was a larger than life character of a nicely eccentric nature, entertaining us as children with a series of hilarious, if often baffling, greetings, responses and stock phrases. Like his laugh, his interest in the natural world and the outdoors was also infectious; fishing or foraging for mushrooms, for instance. Later, he shared his enthusiasm for jazz, theatre, the cinema, politics, world and local affairs, gardening, cooking, travel and, of course, painting.

Arranging exhibitions with David was always a pleasure, as were studio visits during which, over a coffee, much of the above would be discussed, but eventually we would get down to business, review and select from the latest works in the studio and his ultimate professionalism would ensure that all practicalities were discussed and arranged.

In looking at the works that form this wonderful *Memorial Exhibition*, it struck me how many aspects of the artist's nature and personality are revealed through his celebratory paintings.

We are all the richer for having such a life-affirming body of work to enjoy.

Robin McClure, January 2017



Top left: David receiving his honorary fellowship from Edinburgh College of Art, 2009; Top middle: David receiving his OBE, 1997; Top right: David sketching in the gardens of Villa Rothschild, Cap Ferat, 1998. Photograph by Lindsey Michie. Photo strip: David in his studio, 1995. Photographs by Eric Thorburn.

1 Water of Leith, 1949-50

oil on board, 51 x 61 cms

signed lower right

Provenance: Artist's Estate no. 132

A small number of very early works survive and attest to the influence of Robert Henderson Blyth. This familiar view of The Shore takes a slightly elevated viewpoint from the bridge at Commercial Street.



## 2 Self Portrait, 1950

pencil drawing, 61 x 42 cms

Provenance: Artist's Estate no. 88

The freely drawn self-portrait is likely to be a gentle parody of all the Salvator Mundi images the artist will have seen in French and Italian museums and churches.



### 3 Anticoli Corrado Piazza, 1954

pen and ink drawing, 40.5 x 55 cms

signed lower right

Provenance: Artist's Estate no. 84

From his Travelling Scholarship with John Houston.  
Already the artist seems as interested in what the  
villagers are variously doing in the square as he is in the  
architecture itself.



4 French River Scene, c.1955

oil on canvas, 92 X 127 cms

signed lower right

Provenance: Artist's Estate no. 313





5 Eileen II, c.1958  
pencil drawing, 29.5 x 25.5 cms  
signed lower left  
Provenance: Artist's Estate no. 144



6 Self Portrait II, c.1958

chalk drawing, 36.5 x 26.5 cms

signed lower right

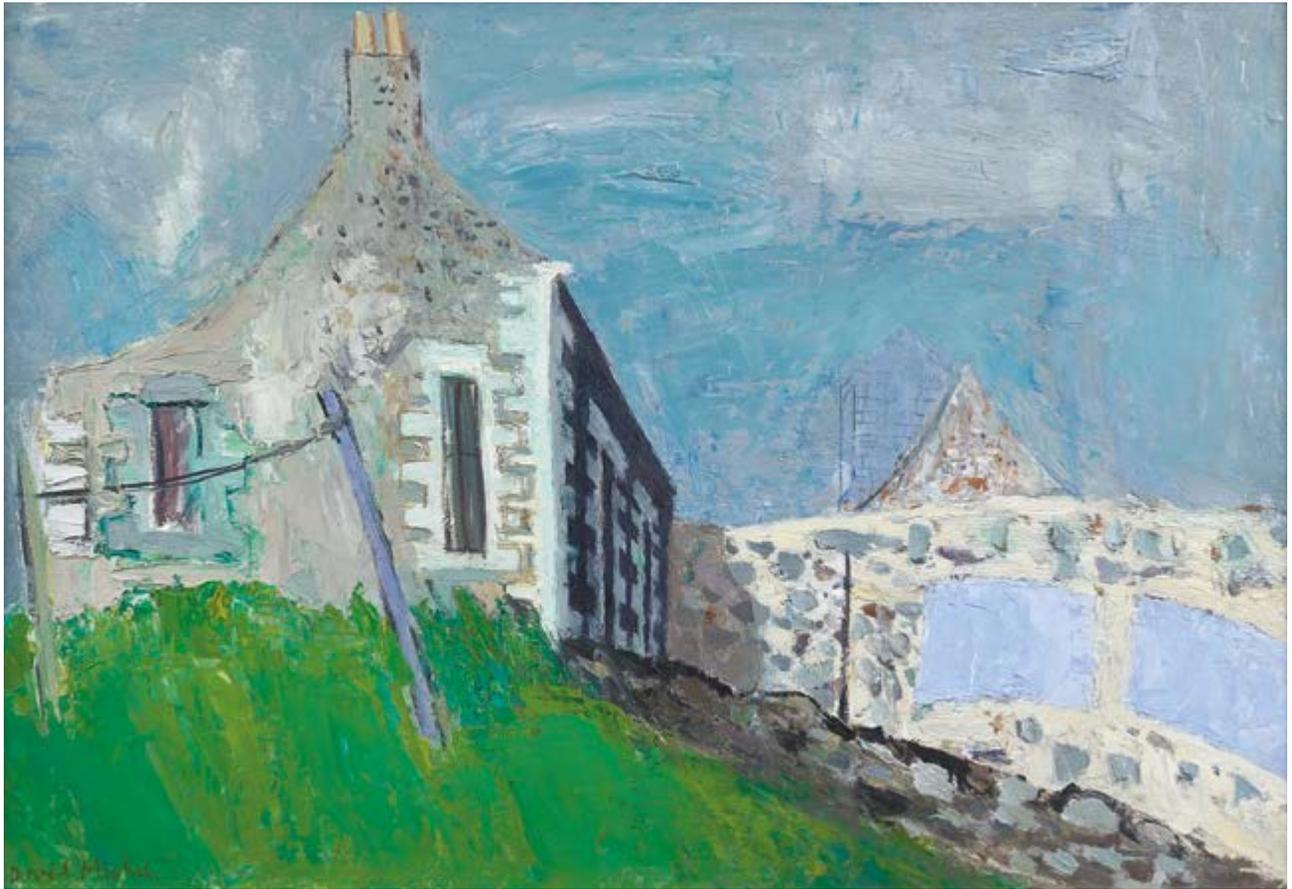
Provenance: Artist's Estate no. 147

7 House at Macduff, c.1960

oil on canvas, 35.5 x 50.5 cms

signed lower left

Provenance: Artist's Estate no. 109



## 8 Façade, Lisbon, 1961

oil on board, 60.5 x 45.5 cms

signed lower left

Provenance: Artist's Estate no. 269

David accompanied his mother Anne Redpath to Lisbon in 1961 where they painted some similar work, both attracted to the simple façades and interiors of the Churches of the "White City".



9 Seated Woman in Portugal, 1962

oil on board, 35 x 45 cms

signed lower right

Provenance: Artist's Estate no. 149



10 Old Buildings, Amsterdam, 1963

oil on board, 45.5 x 55.5 cms

signed lower left

Provenance: Artist's Estate no. 182



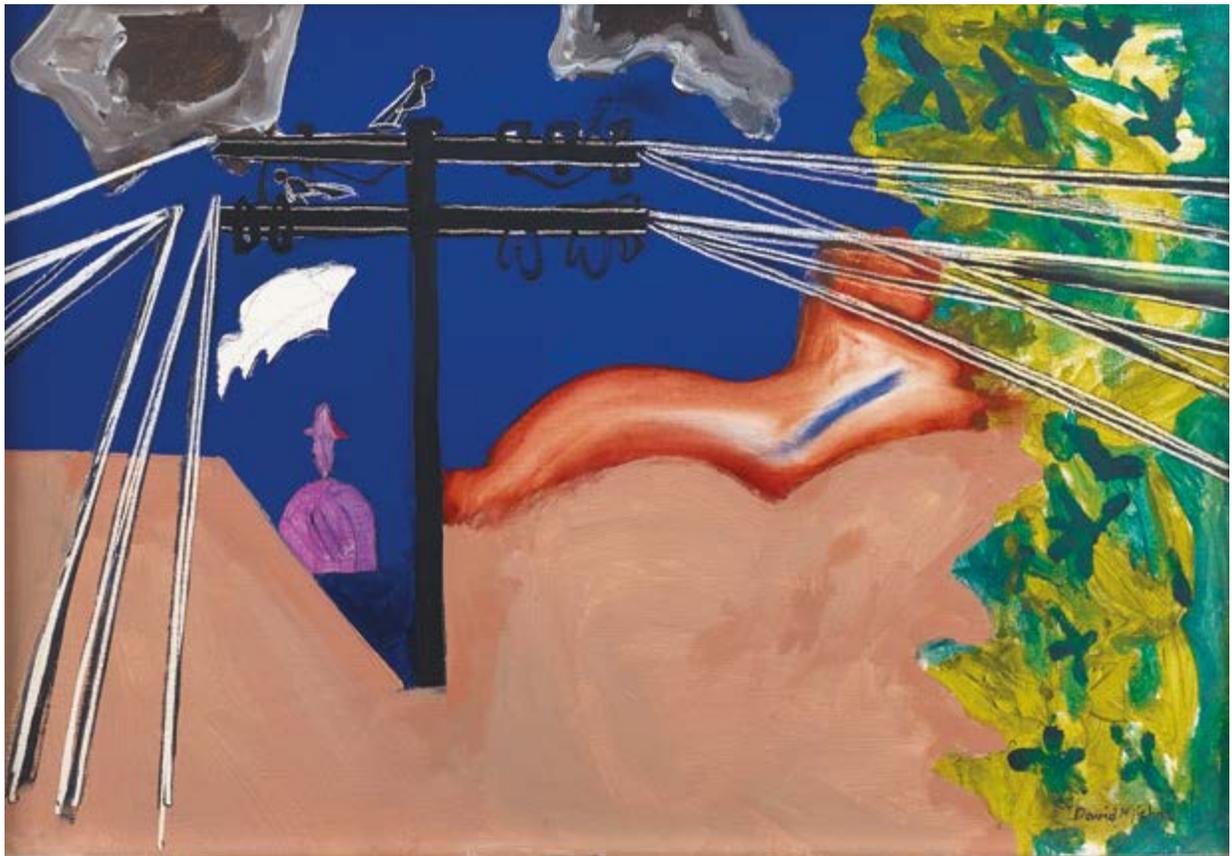
11 Telegraph Pole, 1964

oil on canvas, 35 x 50.5 cms

signed lower right

Exhibited: *David Michie, Paintings from the Artist's Studio*,  
The Scottish Gallery, Edinburgh, November 2008,  
cat. 37

Provenance: Artist's Estate no. 112



12 Borders Landscape, Winter, 1966

oil on canvas, 62 x 91.5 cms

signed and dated lower right

Provenance: Artist's Estate no. 367



13 Figures on a Beach with Umbrellas, c.1968

oil on board, 28 x 30.5 cms

signed lower right

Provenance: Artist's Estate no. 12

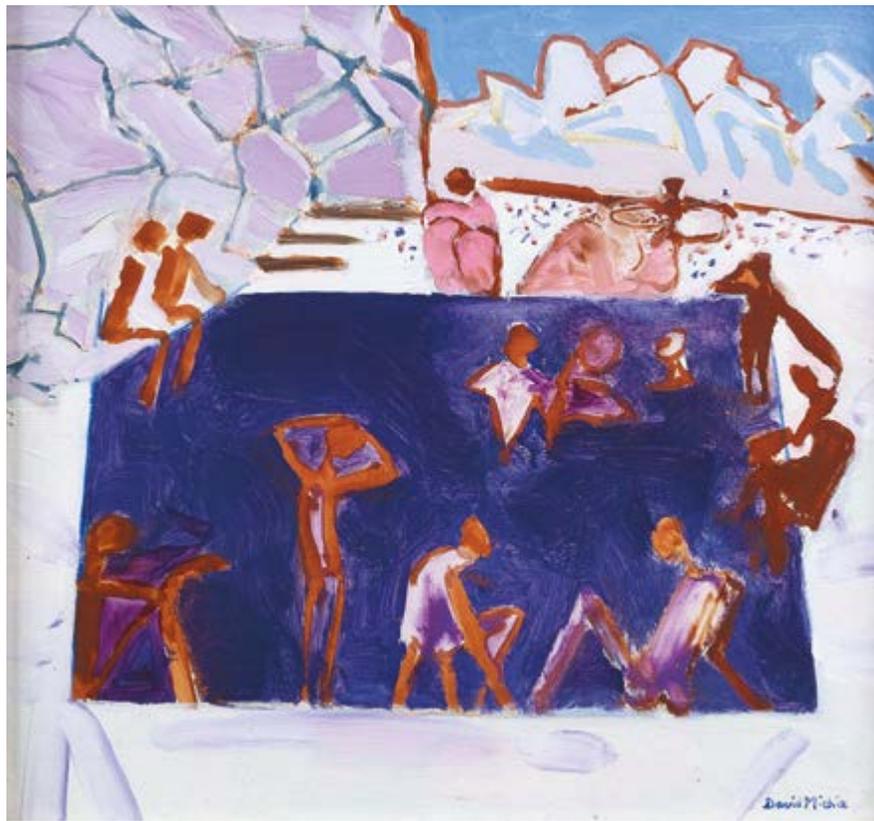


14 Swimmers in a Blue Pool, 1969

oil on board, 28 x 30.5 cms

signed lower right

Provenance: Artist's Estate no. 150



15 Aquarium Fish, c.1970

oil on canvas, 46 x 64 cms

signed lower right

Provenance: Artist's Estate no. 62



## 16 Garden with Peacock, 1970-1975

oil on canvas, 90.5 x 127 cms

Provenance: Artist's Estate no. 297

Gardens became an enduring theme for Michie who was attracted by the insects, blooms and garden architecture. The chaos of nature controlled or enhanced is a metaphor for painting not lost on the artist.



17 Garden with Rose Trellis, c.1970

oil on canvas, 92 x 127 cms

signed lower left

Provenance: Artist's Estate no. 27



18 Katie's Clachamish Jug with Tulips, c.1975

oil on canvas, 71 x 102.5 cms

signed lower left

Provenance: Artist's Estate no. 289

Katie is Katie Horsman, the ceramic artist and friend of both Michie and Anne Redpath, the latter a companion on visits to Skye where the jug must have its origin.



19 There Was A Boat By The Sea With Umbrellas, 1977

oil on canvas, 91 x 126.5 cms

signed and dated lower right

Exhibited: *Annual Exhibition*, Royal Scottish Academy,  
Edinburgh, 1977, cat. 118

Provenance: Private collection, Edinburgh

This enigmatic image portrays the appearance of a  
Turkish gunboat off a Greek island witnessed by the  
artist on holiday.



20 At the Harbour, Boulogne, 1979

oil on canvas, 92 x 71.5 cms

Exhibited: *The First 150 Years*, The Scottish Gallery,  
Edinburgh, 1992

Provenance: Artist's Estate no. 270



21 Setting the Pigeons Free, Belgrade II, 1979

oil on canvas, 44.5 x 41.5 cms

signed lower left

Provenance: Artist's Estate no. 287



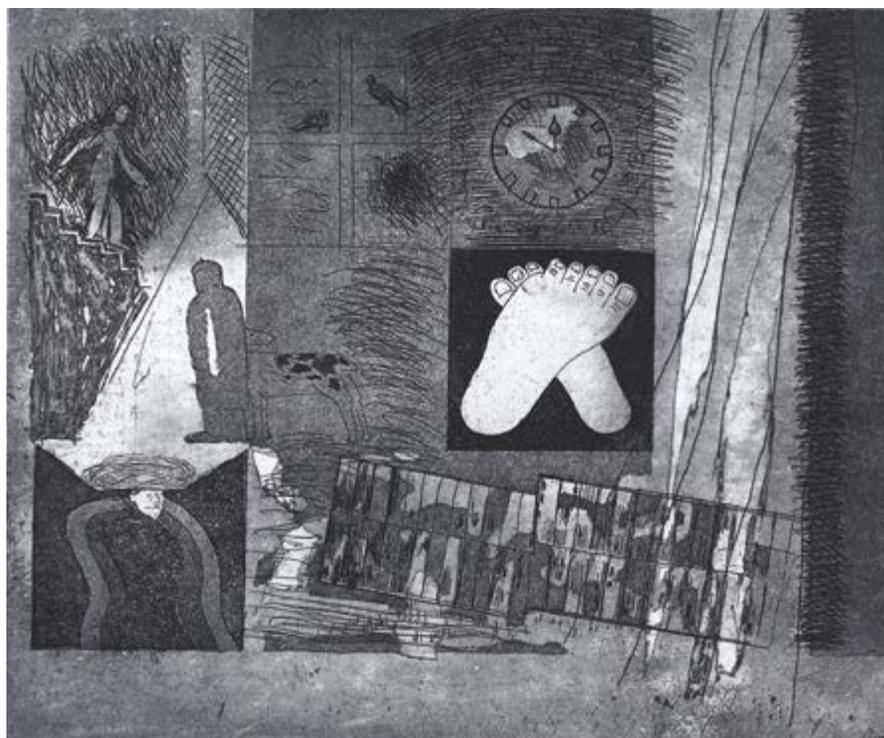


22 Crossing with Arrows, 1979

etching, 25 x 30 cms, edition of 10

signed lower right; inscribed with title

Provenance: Artist's Estate no. 160



23 A Streetscape in Belgrade, 1979

etching, 25 x 30 cms, edition of 10

signed lower right, dated lower left

Provenance: Artist's Estate no. 157

24 At A Hong Kong Dinner Party II, 1981

oil on canvas, 38 x 51 cms

signed lower left

Exhibited: *David Michie, Paintings from the Artist's Studio*,  
2008, The Scottish Gallery, Edinburgh, cat. 25

Provenance: Artist's Estate no. 110



25 Ferry Boat Morning Star, Hong Kong, c.1981

watercolour, 14 x 19 cms

signed lower left

Provenance: Artist's Estate no. 14



26 Summer Garden, 1990

oil on canvas, 132 x 152.5 cms

signed lower right

Provenance: Artist's Estate no. 300





27 Banjo, Harmonica and Puppet, Boston, c.1994

oil on canvas board, 20 x 20 cms

signed lower left

Provenance: Artist's Estate no. 247



28 Carrying a Big Bundle, c.1996

oil on canvas board, 20 x 20 cms

signed lower right

Provenance: Artist's Estate no. 195

## 29 Tropical Plant in the Majorelle Gardens, Marrakech, 1997

oil on canvas, 101.5 x 101.5 cms

signed lower left

Exhibited: *David Michie, Paintings*, The Scottish Gallery, Edinburgh, November 1998, cat. 7

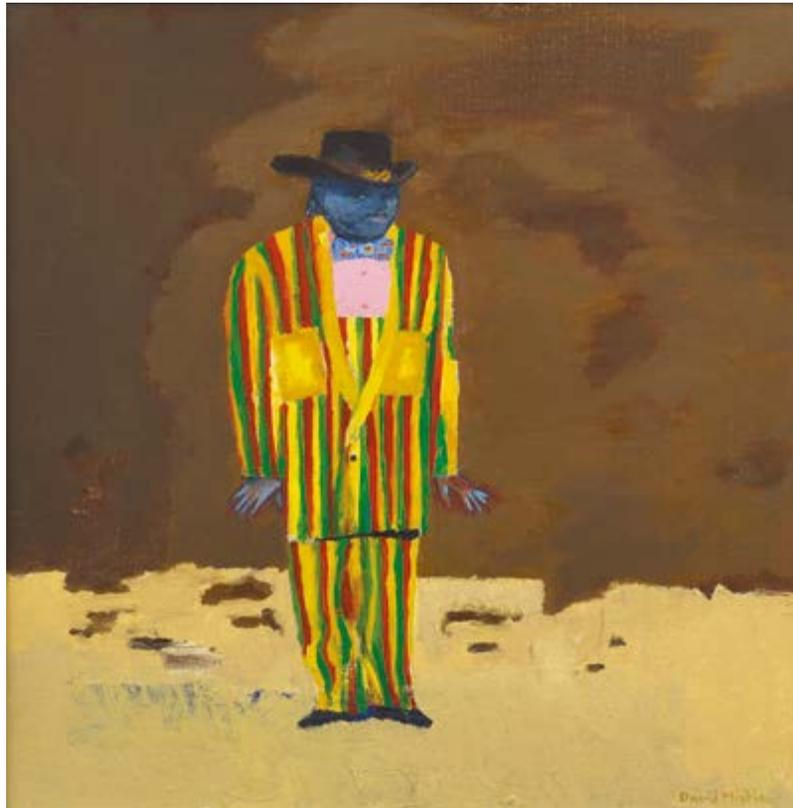
Provenance: Artist's Estate no. 303

If poetry is emotion recollected in tranquility much of the same is true for Michie's paintings. In tranquility he exercises his considerable intellectual powers to select, edit and lend significance to his subject. His is not the classical landscape of Poussin but perhaps owes something to the discursiveness of Degas. Brilliant, expressionist colour seeks truth to the original emotions of the artist's experience. Refined by the painter's ability to extrapolate from the particular to the universal.

Guy Peplow, from the Foreword to *David Michie* exhibition, The Scottish Gallery, 1998



David M. Miller



30 George Melly at the Festival Theatre, 1998

oil on canvas, 38 x 38 cms

signed lower right

Exhibited: *The Michie Family*, The Scottish Gallery,  
Edinburgh, June 2012, illustrated p.45

Provenance: Artist's Estate no. 225



### 31 Snakebird, Florida, 2001

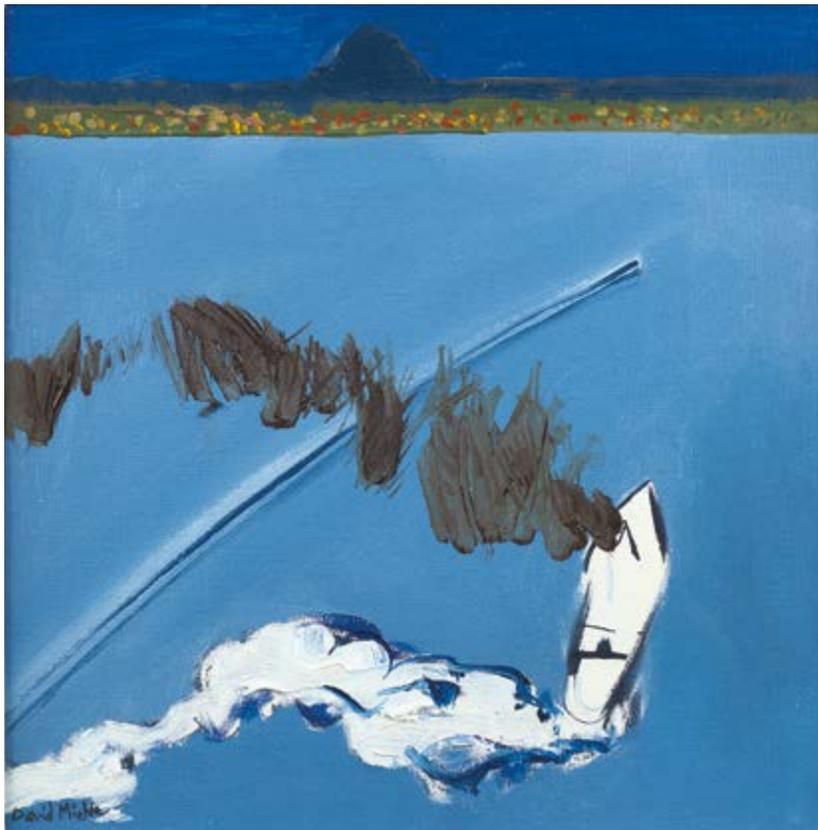
oil on canvas board, 20 x 20 cms

signed lower right

Exhibited: *David Michie, Paintings from the Artist's Studio*,  
The Scottish Gallery, Edinburgh, November 2008, cat. 59

Provenance: Artist's Estate no. 200

Michie favoured a square format, small-scale canvas for various series: acrobats, jazz musicians, birds and tango dancers. His birds are full of character, wholly realistic but always presented in a "habitat" that recalls the artist's experience of the moment.



### 32 Ferry Boat to Naples, 2001

oil on canvas, 38 x 38 cms

signed lower left

Exhibited: *David Michie, Paintings from the Artist's Studio*,  
The Scottish Gallery, Edinburgh, November 2008, cat. 52

Provenance: Artist's Estate no. 116



### 33 Trapeze Artist with Ribbons, 2001

oil on canvas board, 20 x 20 cms

signed lower right

Exhibited: *David Michie, Paintings*, The Scottish Gallery, Edinburgh, October 2003, cat. 57; *Anne Redpath and Family*, The Scott Gallery, Hawick Museum, 2015

Provenance: Artist's Estate no. 248

34 The Fire Eater, Pompidou Centre, c.2002

oil on canvas, 38 x 51 cms

signed lower right

Provenance: Artist's Estate no. 203



### 35 In a Market, Aix-en-Provence, 2003

oil on canvas, 35.5 x 40.5 cms

signed lower left

Provenance: Artist's Estate no. 202

"The world that the artist describes is abundant and diverse and appeals directly to our senses and it is to this world that Michie, in his natural modesty, seems to give the credit for his art. Subjects such as a beautifully ordered box of shiny aubergines, a row of miniature Mt. Fujis of spices or even the hilarious ranks of tourists arranged in the pool for their exercise class are perfect cameos of the strange drama of life, randomly selected to reflect the happenstance of real experience."

Guy Peplow, from the Foreword to *David Michie* exhibition, The Scottish Gallery, Edinburgh, 2003



## 36 Aubergines and Cucumbers, 2006

oil on canvas, 36 x 41 cms

signed lower left

Exhibited: *David Michie, Paintings*, The Scottish Gallery,  
Edinburgh, October 2003, cat. 38

Provenance: Artist's Estate no. 177



### 37 Jazz Band, 2008

oil on canvas, 35 x 45.5 cms

signed lower left

Exhibited: *David Michie, Paintings from the Artist's Studio*,  
The Scottish Gallery, Edinburgh, November 2008, cat. 31

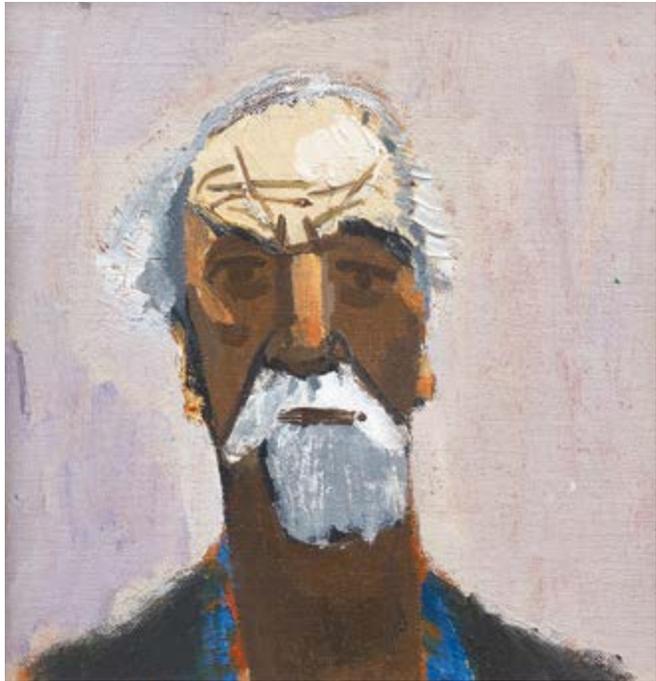
Provenance: Artist's Estate no. 20



38 Self Portrait III, 2008

oil on canvas board, 20.5 x 20.5 cms

Provenance: Artist's Estate no. 266



39 Garden, Dark Border with Blue Irises, 2009

screenprint, 51 x 68.5 cms, edition of 65

signed lower right

Provenance: Artist's Estate no. 156



## 40 Tulips, 2010

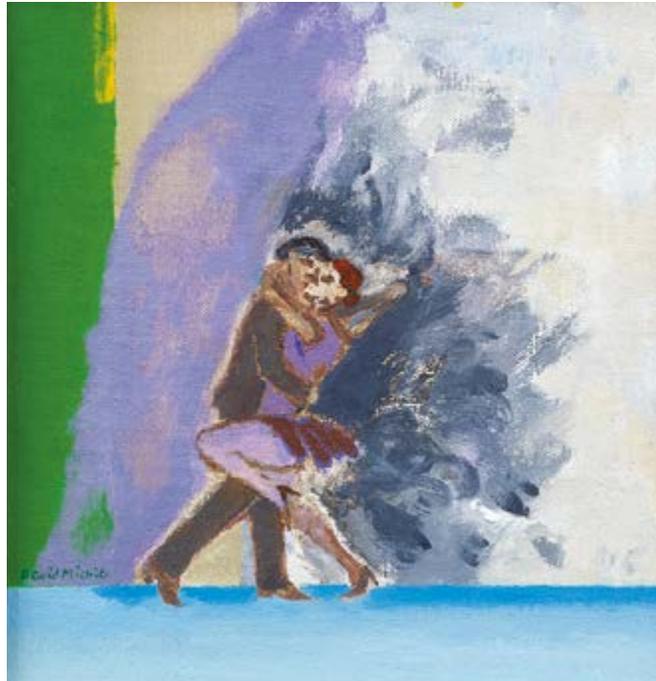
oil on canvas, 86 x 85 cms

signed lower left

Exhibited: *Annual Exhibition*, Royal Scottish Academy, Edinburgh, 2011; Royal Glasgow Institute, Glasgow; *Anne Redpath and Family*, The Scott Gallery, Hawick Museum, 2015

Provenance: Artist's Estate no. 26





41 Midnight Tango Series IV, 2011

oil on canvas board, 20 x 20 cms

signed lower left

Provenance: Artist's Estate no. 230



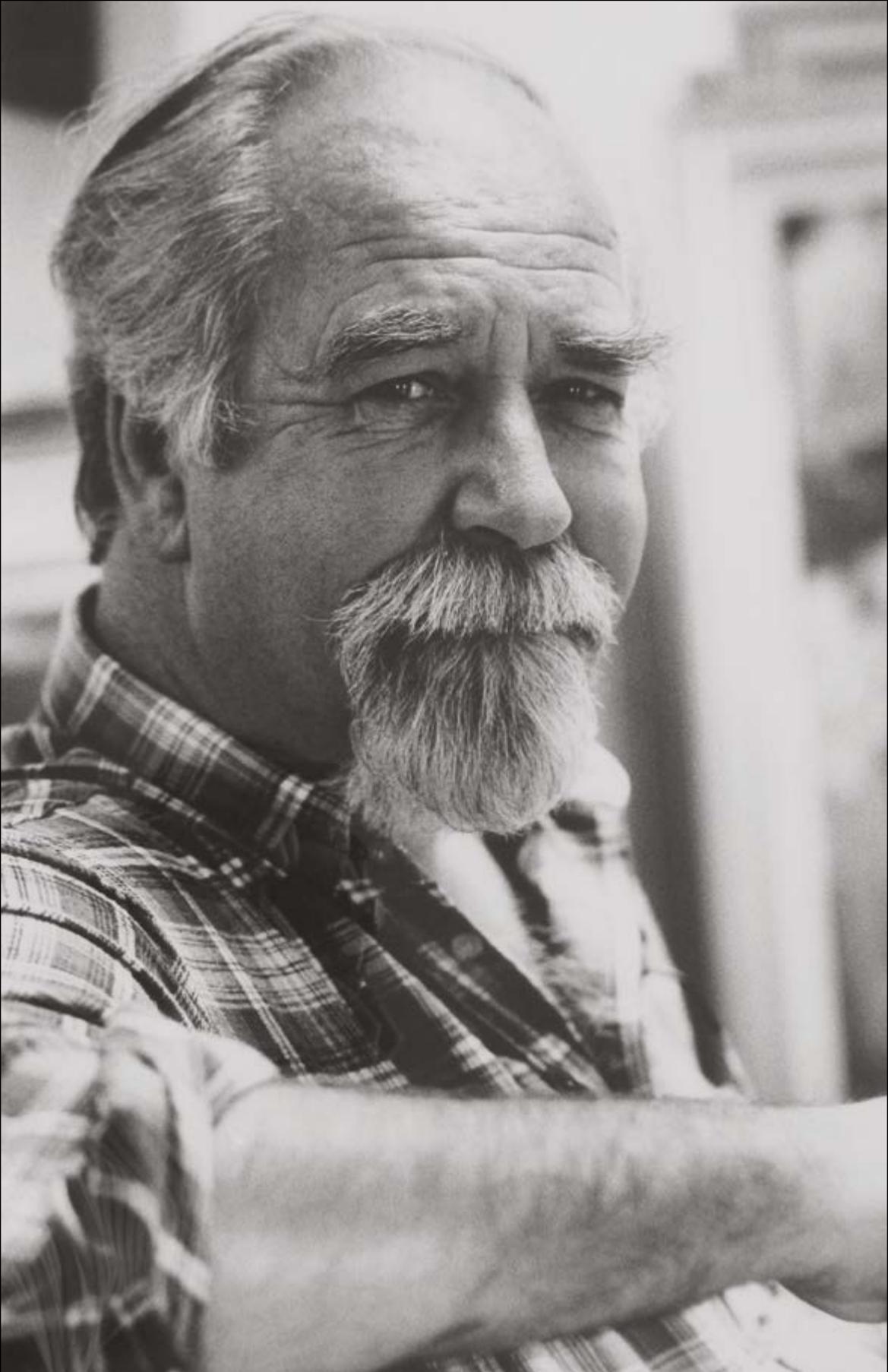
42 Will You Dance?, 2011

oil on canvas board, 20 x 20 cms

signed lower right

Exhibited: *The Michie Family*, The Scottish Gallery,  
Edinburgh, June 2012, ex. catalogue

Provenance: Artist's Estate no. 236



Portrait of David Michie taken by Eric Thorburn for an RGI exhibition in Autumn 1995

# DAVID MICHIE REMEMBERED

David Michie, who has died aged 86, was an artist who painted colourful Expressionist canvases in a bold style similar to that of his mother, the much-loved Scottish painter Anne Redpath.

"He is his mother's heir," one critic wrote, "in the delicacy of his sensibility and, too, in his loyalty to the perceived world as the source of his imagery." Anne Redpath, the daughter of a tweed designer, was best known for her domestic still lifes of the mid-20th century, compositions struck through with the vivid colour schemes of her father's weaves.

Her son David brought a brilliance to his paintings of everyday objects and the varying landscapes of Scotland and continental Europe. Emerging from Edinburgh College of Art during the post-war years, Michie captured little of the murkiness of Britain during that period. His palette - swathes of indigo, cyan and lemon yellow, dashes of lime green and crimson - hinted at the influence of Matisse and Raoul Dufy and the impact of a childhood spent on the French Riviera.

David Michie, artist - obituary, *The Telegraph*, 11th September 2015

Even in the Fifties, when the painting of his close friends was often sombre, his own, though it could be dark in tone, was usually lightened in mood by flashes of bright colour. Later, this same lightness of touch was often expressed in humorous observation of human behaviour. This was not caricature exactly, more a way of making witty visual remarks. Of all his contemporaries, he was perhaps closest to Elizabeth Blackadder in the free and open way in which he composed his pictures, but his lightness of mood and of touch were always his own. He took a great interest in what was around him and this always informed his painting.

*David Michie Artist and Teacher*, obituary by Duncan Macmillan, *The Scotsman*, 31st August 2015

Painter Liz Knox, who studied under Michie in the drawing and painting department in her final year at ECA in the early 1960s, recalls him with much fondness. "David Michie was a kind, perceptive, inspiring man who knew his students and cared for them. When he came around for a studio chat, he usually said, 'Have an Embassy!' This was always accepted, Embassy cigarettes were far superior to the mini floor sweeping cigarettes we normally smoked. David Michie was a witty and delightful man and knew how to give encouragement without imposing his own way of working, but allowed us to develop in our own particular directions."

David Michie by Jan Patience, *The Herald*, 4th September 2015

David will be fondly remembered by the many students who benefitted from his insights, and above all his humanity. His outlook for both his own work, and his teaching, could perhaps be summed up by his quoting of the artist Paul Sérusier, who

said "It is the role of the artist to see the significant in the ordinary. David's drawings, prints and paintings explore two major themes. Firstly, the diversity of nature, particularly seen through studies of birds, plants and insects from his wide-ranging travels. He recorded his observations in many sketchbooks, gathering a lifetime of visual data. He was also very much drawn to the more colourful, absurd, eccentric, and humorous sides of human behaviour, such as performance, theatre and people at play. David was a long-time enthusiast of French Cinema, enjoying the diverse work of directors from Pagnol to Jaques Tati.

Gordon Brennan and Charlie Stiven, Edinburgh College of Art, 28th August, 2015

"All the wonderful things that happen through the commonplace"

[David Michie] recalled how as a young art student in Edinburgh, he was encouraged by his tutors to go to the National Gallery of Scotland and look up the great masters to help him decide what theme would define his practice. Although he admired them, the young Michie struggled to engage personally with the grand social and political topics of the larger than life dramatic compositions by Rubens or Poussin. Instead he was much more drawn towards the recently released films from France and Italy shown at the independent Cameo cinema, a welcome and exciting change from the staple diet of American and British films that dominated all other screens in the late 1940s when television sets were still a rarity. He immersed himself in the neorealism of films like Marcel Carné's *Les Enfants du Paradis* which he watched at least fifteen times or Marcel Pagnol's Marseilles trilogy and other masterpieces by Roberto Rossellini or Vittorio de Sica.

These cinematographic encounters all contributed to Michie's realisation that his interest lay, not in grand historical paintings but in the beauty of the everyday observed at first hand, the view from his window, the racing pigeons shown by miners at a local Pigeon Fancying fair, a bunch of flowers in a jug. He summed it up by quoting Paul Sérusier, an influential French painter of the turn of the twentieth century, who said "It is the role of the artist to see the significant in the ordinary."

*Artist Uncovered: David Michie OBE, RSA, FRSA* by Martine Foltier Pugh, *Art in Healthcare*, 13th October 2014

'His humour; always gentle and pawky; his experience, so often sought; his generosity, especially to younger artists, warm and much appreciated throughout the generations who worked with him... [they] carry with them today warm memories of a great and wise educator, and a very talented, lyrical painter.'

Quote by George Donald (former colleague at ECA), *David Michie RSA 1928-2015* by Laura Campbell, *Scottish Art News*, Autumn 2016

# DAVID MICHIE

OBE, RSA, PSSA, FRSA, RGI, FECA (1928-2015)

- 1928** Born St. Raphael, France, youngest son of the painter Anne Redpath and architect James Michie. Family lived in France until 1934
- 1940-46** Educated Hawick High School, Scotland
- 1946-47 & 49-53** Studied Drawing and Painting, Edinburgh College of Art
- 1947-49** National Service in Royal Artillery
- 1951** Marries Eileen Anderson Michie
- 1953** Awarded Senior Travelling Scholarship, Edinburgh College of Art
- 1953-54** Travelled in Italy with John Houston
- 1953** Birth of daughter Alison
- 1954-56** Part-Time Lecturer in Drawing and Painting, Edinburgh College of Art
- 1955** Birth of daughter Lindsey  
Elected Member of the Society of Scottish Artists (SSA)
- 1957-61** Lecturer in Drawing and Painting, Gray's School of Art, Aberdeen
- 1961** Appointed Lecturer in Drawing and Painting, Edinburgh College of Art
- 1961-63** President of the Society of Scottish Artists
- 1964** Elected Associate of the Royal Scottish Academy (ARSA)
- 1968-74 & 1977-82** Deputy Head of the School of Drawing and Painting, Edinburgh College of Art
- 1972** Elected Full Academician of the Royal Scottish Academy (RSA)
- 1974-77** Vice-Principal of Edinburgh College of Art
- 1975-80** Member of the General Teaching Council for Scotland
- 1977** Member of Edinburgh Festival Society
- 1979** Visiting Professor of Painting, University of the Arts, Belgrade, Yugoslavia
- 1979-82** Member of the Convocation and the Court of Heriot-Watt University
- 1980-85** Member of the Council of the British School in Rome
- 1982-90** Head of the School of Drawing and Painting, Edinburgh College of Art
- 1983** Elected Member of Royal Glasgow Institute of Fine Art (RGI)
- 1988** Appointed to Personal Chair, Heriot-Watt University
- 1990** Retired from Edinburgh College of Art  
Elected Fellow of the Royal Society of Arts (FRSA)
- 1991-2000** Member of the Royal West of England Academy (RWA)
- 1991** Appointed Emeritus Professor, Heriot-Watt University
- 1991-96** Member of the Museums and Galleries Commission
- 1992** Visiting Professor to Arts Studio Department, University of California, Santa Barbara, USA
- 1997** Awarded OBE
- 2000** Founding Fellow of Institute of Contemporary Scotland
- 2004** Appointed to Scottish International Education Trust
- 2005** British Library Artist's Lives recording
- 2009** Appointed Honorary Fellow, Edinburgh College of Art
- 2015** Died in Edinburgh

## Awards and Prizes

- 1964** Guthrie Award, Royal Scottish Academy
- 1977** David Cargill Prize, Royal Glasgow Institute of Fine Art  
Lothian Region Award, Royal Scottish Academy
- 1980** Sir William Gillies Travelling Scholarship to Study and Travel in Australia
- 1990** Royal Glasgow Institute of Fine Art Special Prize, Glasgow's Year of Culture
- 1992** Cornelissen Prize, Royal West of England Academy
- 2011** The Maude Gemmell Hutchison Prize, Royal Scottish Academy

## Selected Exhibitions

- 1966** Mercury Gallery, London
- 1969** Mercury Gallery, London
- 1971** Mercury Gallery, London
- 1974** Mercury Gallery, London
- 1977** Lothian Region Chambers, Edinburgh
- 1980** Mercury Gallery, London
- 1980** The Scottish Gallery, Edinburgh
- 1981** The Loomshop Gallery, Lower Largo
- 1983** Mercury Gallery, London
- 1986** Festival Exhibition, Mercury Gallery, Edinburgh
- 1987** The Loomshop Gallery, Lower Largo
- 1991** Kasteel de Hooge Vuursche, Baarn, and the Mia Joosten Gallery, Amsterdam
- 1992** Mercury Gallery, London
- 1994** The Scottish Gallery, Edinburgh
- 1996** Mercury Gallery, London
- 1998** The Scottish Gallery, Edinburgh
- 2003** *David Michie, Paintings*, The Scottish Gallery, Edinburgh
- 2008** *David Michie, Paintings from the Artist's Studio*, The Scottish Gallery, Edinburgh
- 2009** The Scott Gallery, Hawick Museum
- 2010** Scottish Arts Club, Edinburgh
- 2012** *The Michie Family*, The Scottish Gallery, Edinburgh
- In a Garden and Some Other Places*, The Scott Gallery, Hawick Museum
- Belgrade Prints*, The Scottish Gallery, Edinburgh
- 2015** *Anne Redpath and Family*, The Scott Gallery, Hawick Museum
- 2016** *David Michie, Studio Works*, Royal Scottish Academy, Edinburgh
- The Michie Gift, Royal Scottish Academy, Edinburgh
- 2017** *Memorial Exhibition*, The Scottish Gallery, Edinburgh

## Public Collections

- HM The Queen
- National Galleries of Scotland, Edinburgh
- Scottish National Gallery of Modern Art, Edinburgh
- Royal Scottish Academy of Arts & Architecture, Edinburgh
- City Arts Centre, Edinburgh
- Edinburgh College of Art (University of Edinburgh)
- Heriot Watt University, Edinburgh
- Glasgow Museums
- Aberdeen Art Gallery & Museums
- Art & Heritage Collection, Robert Gordon University, Aberdeen
- University of Stirling
- Kirkcaldy Galleries
- The Fleming Collection, London
- Hawick Museum, Scottish Borders
- Falconer Museum, Forres
- Art in Healthcare
- King's College, London
- McLean Museum & Art Gallery, Inverclyde
- Perth & Kinross Council
- High Life Highland Exhibitions Unit
- Lillie Art Gallery, Glasgow
- Maggie's, Edinburgh
- Gracefield Arts Centre
- Royal West of England Academy
- Otter Gallery, University of Chichester
- Woolley Hall, West Yorkshire
- Artemis, Art Forms, Leeds
- New Walk Museum & Art Gallery, Leicester Arts & Museums Service
- Chelsea & Westminster Hospital, London

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1 March - 1 April 2017

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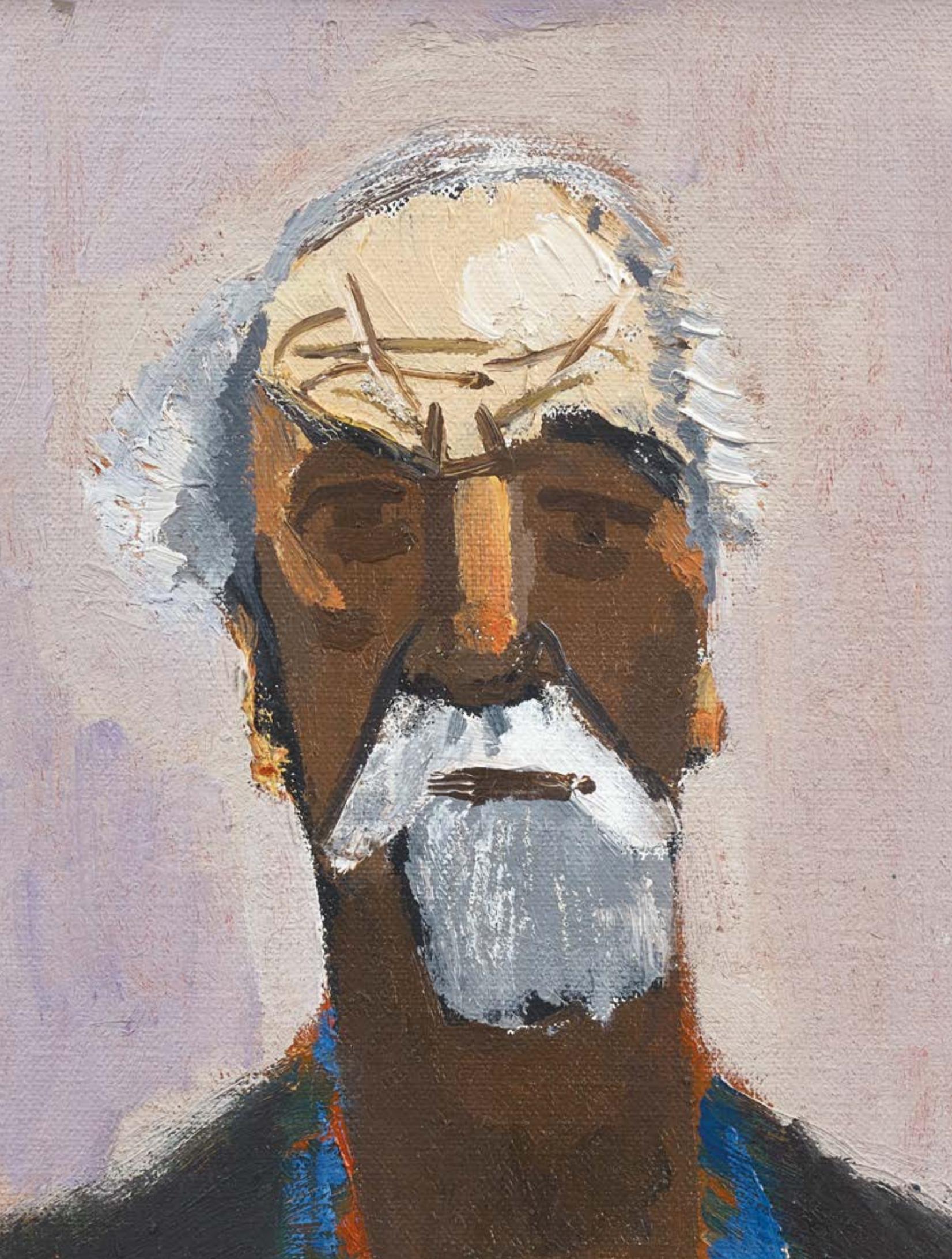
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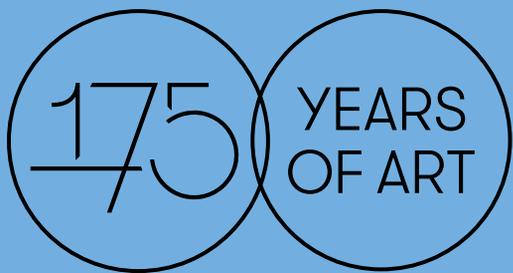


**THE SCOTTISH GALLERY**  
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Right: *Self-Portrait III*, 2008,  
oil on board, 20 x 20 cms (detail) (cat. 38)





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