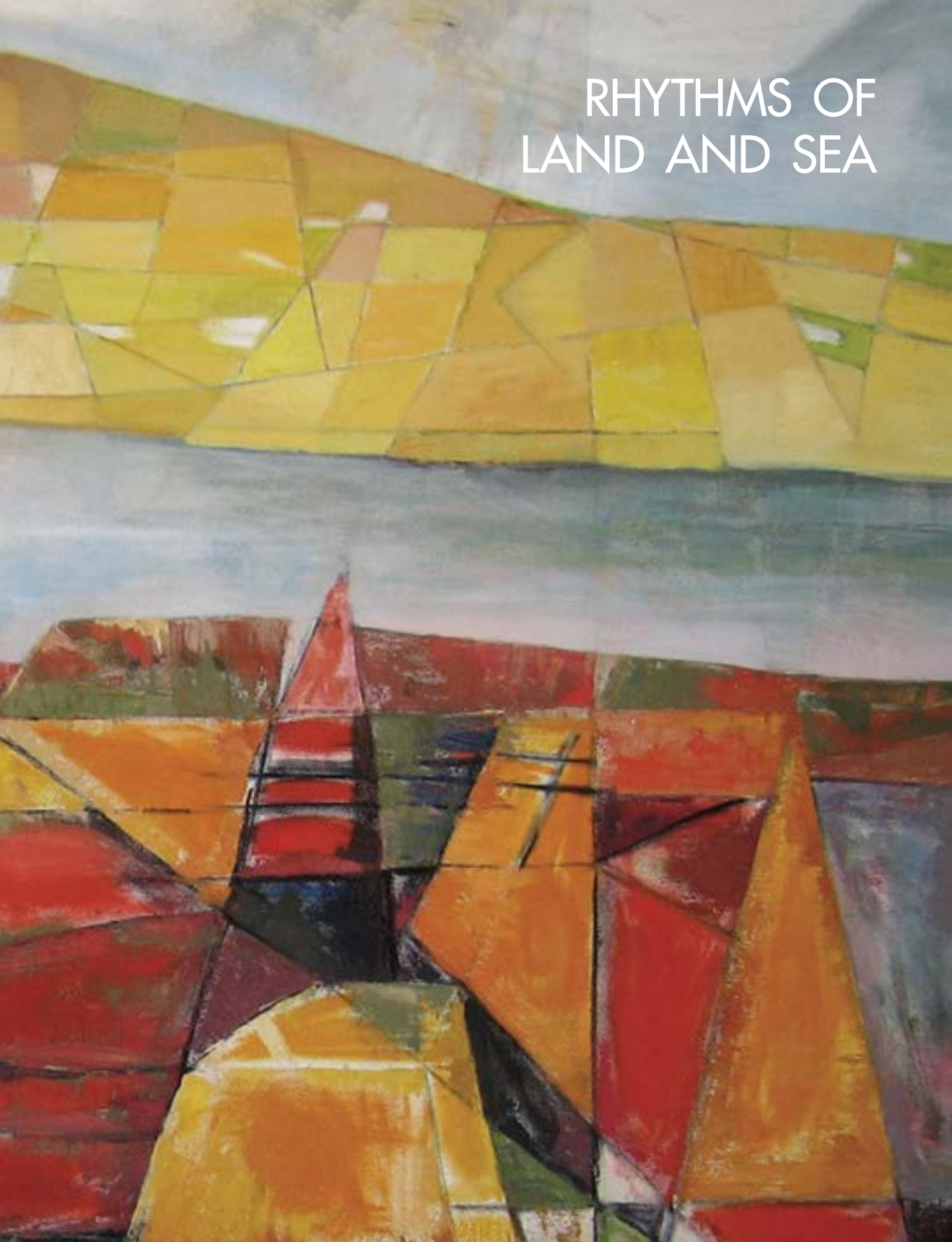


RHYTHMS OF LAND AND SEA





RHYTHMS OF LAND AND SEA

*An exhibition celebrating Orkney, in recognition of
the 30th anniversary of Wilhelmina Barns-Graham's
seminal trip to the islands.*

6 - 29 OCTOBER 2014

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THE SCOTTISH GALLERY

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cover: Wilhelmina Barns-Graham, *Two Journeys*, 1988

oil on canvas, 102 x 126.2 cms (detail) (cat. 8)

left: Sylvia Wishart, *Bobby Greig's Close, Stromness*, 1965

oil on board, 63 x 43 cms (detail) (cat. 37)



Looking to Hoy from Stromness, May 2014
photograph: Christina Jansen

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Foreword

George Mackay Brown, whose poetry evokes the Orkney landscape as visually as if he were wielding a paintbrush, once wrote a haiku about the Northern sky: “Orkney turns upon poles of light and darkness./ A summer midnight, the north/ Is red with the two lamps of dawn and sunset.”

Because Orkney is so open to the sky, it is the scudding clouds and endlessly changing light that remain longest in the memory of those who see it for the first time. That, and the deep green of its fields: “Long green coats from the hills’ throat to the shore” as Mackay Brown described them.

Artists fall in love with it. Writers, like my Orcadian father Eric Linklater, who rejoiced in what he called “500 years of peasant ancestry,” were drawn to the texture of the place as much as its people – their history in stone stretching back to the Neolithic age.

We grew up with Stanley Cursiter’s cliffs and seascapes on our walls, he was a frequent guest in our home, he painted the portraits of both my parents.

Later, my mother helped Margaret Gardiner to establish her remarkable collection of modernist art in the Pier Arts Centre in Stromness – not without some struggles at the outset. The locals wondered whether Stromness was a suitable place for Cornish art; Margaret won them round them by saying that the collection would be held “in trust for Orkney”, almost as if the island itself possessed a soul.

It is not surprising to find that Wilhelmina Barns-Graham, who arrived for a short visit, stayed on for months, describing the Orkney atmosphere as “overwhelming.” The artists whose work is seen here, have all felt something similar, drawn in their different ways to Mackay Brown’s “poles of light and darkness,” relishing the colour and the light of an endlessly shifting landscape.

The Orkney historian, J. Storer Clouston, reflecting on the Vikings who made the islands their base for 400 years, wrote that “Orkney must have seemed to those early sea-rovers to have been placed there by the Gods of the North for their special delectation.”

Generations of artists have felt exactly the same.

MAGNUS LINKLATER

September 2014

Stanley Cursiter, *Costa Head*, 1947
oil on canvas, 43.5 x 56.5 cms (cat. 12) (detail)



Wilhelmina Barns-Graham

CBE, HRSA, HRSW (1912-2004)

Thirty years ago, on 15 August 1984, Wilhelmina Barns-Graham (Willie) boarded the ferry at Scrabster on Scotland's far north coast. She was on the final leg of a journey to Stromness to oversee her exhibition at the Pier Arts Centre.

The exhibition was a great success. However rather than returning immediately to St Andrews, she decided to stay on, remaining in Orkney for a further seven weeks. Enconced as Artist in Residence at the Pier she experienced an extraordinary freedom, unfettered from the regularities of her usual studio life. Unexpectedly, she was offered Stanley Cursiter's studio in which to work.

The drawings, paintings and collages in this exhibition reveal the inspiration Willie took from Orkney. For anyone who has travelled there it is easy to appreciate how the landscape and atmosphere absorbs the visitor. The islands provided her with a new impetus; her reaction to, and clear enjoyment of, this world manifested itself in her work in a manner not seen since her journeys to Switzerland, Italy and Spain made between 1949 and 1958. Indeed, such was the pull of Orkney that she returned the following summer, spending a further six weeks during September-October.

The exhibition comprises a range of imagery and media, from straightforward drawings through to progressively more abstract images. The Orkney landscape was subsumed into her art practice. The works here illustrate well the breadth of vision and the development of her thought processes. That she could work simultaneously within widely different visual styles, between the bounds of the literal and the abstract, indicates how comfortable she was in operating in both spheres, and that she had no, and saw no, difficulty in doing so.

In describing Willie's drawings the noted art writer Mel Gooding wrote that these are remarkable for their fidelity to the perceived world of appearances. Willie herself stated that she was "...collecting shapes that become my shapes. To see what is useful... to identify with its rhythm so that, again, later I can express myself in my own language." One can see this evolving in her views of the island hills, the patterning of the fields of 1984 evolving into more simplified patchwork, concluding with the dark, brooding *Red Landscape II* of 1991.

The geology of the island also attracted Willie's interest, echoing her fascination with Switzerland's Grindelwald Glacier, and Tuscany in the



Warbeth Hoy 6, © Harold Stiver. The Warbeth rock formations inspired Barns-Graham's Orkney collages – see Warbeth 3 (cat. 10)

1950s. “We went [on a] lovely walk in evening to the kirkyard graves facing Hoy below or around from Stromness – very eerie + an orange evening light cause... anyway the black-rust orange cream rock formations – flagstones – were very close to my collages + interested me as much as anything I had seen.”

This observation was made about Warbeth beach. As found elsewhere in Orkney, the rock formations lead out to sea, flat and layered like paving slabs. At Warbeth many of the rocks have a pink/orange hue, while the formations at Birsay, on the north coast, tend towards pink, yellow and tan. When seen below the water, the rocks at Birsay, depending on light conditions, can run through a spectrum of yellowy greens and greys. These colour palettes observed at Warbeth and Birsay feature in the collages seen here.

Willie's time on Orkney was intense and acutely felt. On return home it took some time to re-adjust, her diary entries showing that she'd rather be back there. Orkney – “So much work ideas are here – drawings, colour, shapes, moods, space – elongated shapes + then the light + rock groupings – water movement – changes. It is overwhelming – choked with it all.”

GEOFFREY BERTRAM

Chairman, The Barns-Graham Charitable Trust

June 2014

- 1 September Evening, Orkney, 1986
gouache on paper, 48.3 x 56 cms
signed and dated lower right

PROVENANCE

The Barns-Graham Charitable Trust Inventory no. BGT586



This painting has been identified as Wideford Hill with the Wideford Cairn atop, situated a few miles from Kirkwall. At around 328 feet above sea-level, the prehistoric structure is a Maeshowe-type cairn dating from around 3,000 BC.

- 2 *Untitled [Orkney]*, 1984
oil on hardboard, 27.9 x 83.1 cms

PROVENANCE

The Barns-Graham Charitable Trust Inventory no. BGT3251



- 3 *Untitled [Orkney]*, 1988
oil on hardboard, 39.5 x 85 cms
signed and dated lower right

PROVENANCE

The Barns-Graham Charitable Trust Inventory no. BGT1983



This view is of Orchir across the water from Stromness.

- 4 Orkney (2), 1984-85
oil & pencil on paper, 47 x 75.8 cms
signed and dated lower right

PROVENANCE

The Barns-Graham Charitable Trust Inventory no. BGT719



- 5 September Orkney, 1986
gouache on paper, 47.3 x 57.1 cms
signed and dated lower right

PROVENANCE

The Barns-Graham Charitable Trust Inventory no. BGT1064





In these two views Barns-Graham looks toward the Parish of Holm on Mainland Orkney from Stromness.

- 6 Orkney, 1984
oil & pencil on board, 17.7 x 22.8 cms
signed and dated lower right

PROVENANCE

The Barns-Graham Charitable Trust Inventory no. BGT6221



- 7 Orkney, 1987
oil on hardboard, 12.7 x 17.8 cms

PROVENANCE

The Barns-Graham Charitable Trust Inventory no. BGT1273

- 8 *Two Journeys*, 1988
oil on canvas, 102 x 126.2 cms

PROVENANCE

The Barns-Graham Charitable Trust Inventory no. BGT460



- 9 *Red Landscape II*, 1991
acrylic on paper, 56.5 x 76 cms

PROVENANCE

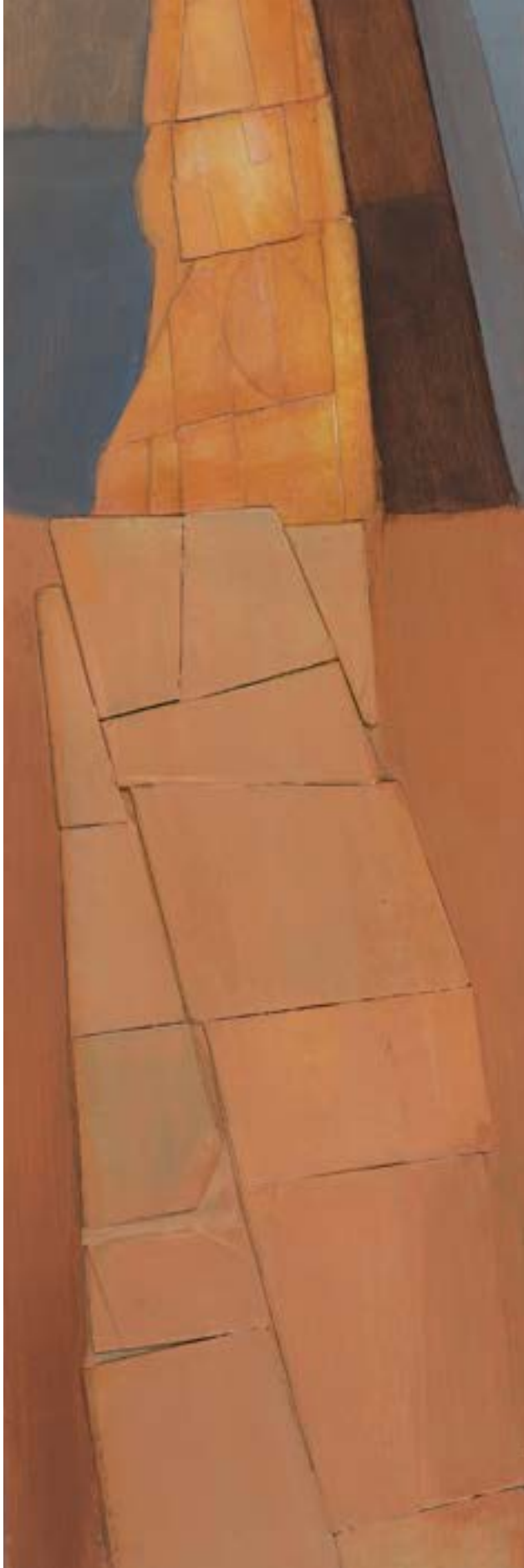
The Barns-Graham Charitable Trust Inventory no. BGT495



- ¹⁰ Warbeth 3, 1985
acrylic on paper on board, 53 x 17.7 cms
signed and dated lower right

PROVENANCE

The Barns-Graham Charitable Trust Inventory no. BGT781



This has been identified as the road to Birsay from Stromness. Birsay, on the north coast was a favourite subject for Barns-Graham on Orkney and inspired a number of abstracted geometric landscapes.

- 11 *Untitled [Orkney]*, 1984
oil on hardboard, 27.9 x 83.5 cms
signed and dated lower right

PROVENANCE

The Barns-Graham Charitable Trust Inventory no. BGT6197





Introduction

Rhythms of Land and Sea marks thirty years since Wilhelmina Barns-Graham was in Orkney but this exhibition is also a celebration of Orkney itself. To the visitor the charms of the islands are manifold but subtle. There are the verdant fields, which supported the same population in 2,500 BC as they do today, the unforgiving coastline, the ancient sites, the bustle of Kirkwall and quiet charms of Stromness and above all the particular quality of light; at once soft and revealing; of views opening and closing in vales of mist. We have brought together past and present artists from Orkney and elsewhere each of whose contributions is both a response and a contribution to our understanding of the islands' unique charms and moods.

Stanley Cursiter and Sylvia Wishart represent past Orcadian artists and give us a sense of place in both dramatic landscape paintings and intimate, interior still life paintings. Frances Walker bridges the gap between past and present as she knew both Sylvia Wishart and Barns-Graham. She cuts through to the very bones of the landscape with her detailed drawings and paintings. Diana Leslie lives and works in Orkney, she can be seen in her hometown of Stromness or around the island with her bicycle, souwester outfit and easel. Where she comes from is a never ending source of inspiration. Fred Schley and Peter McLaren are both familiar to Orkney, Fred visited in 1998 and the landscape had a huge impact on him. Peter McLaren lived in Orkney for several years and now returns frequently to paint the incessant drama of the coast. Grace Girvan the jeweller is from Orkney and although she lives and works in Fife, the Orcadian colouring in her seems ever present. James and Tilla Waters worked in Orkney some years ago and we are delighted to include their unique ceramic pieces which have some of the palette and mystery of Orkney. Included in the exhibition are two modern versions of the Orkney chair made by senior furniture maker Edward Teasdale from Cumbria. Frances Priest's intense architectural ceramic work I am sure would meet with the approval of Barns-Graham, her abstract pattern and intense colour and sense of style makes for a perfect complement.

In 2011, the gallery held an exhibition of glass by the artist Fiaz Elson. We included graphic works by Barns-Graham which enhanced the colour of Fiaz's kiln formed glass. Geoffrey Bertram happened to visit the gallery and was delighted with the partnership of glass and print. Three years on and Fiaz, who is also celebrating a 10 year anniversary as a studio glass artist, has made a series of new works for this exhibition.

The Scottish Gallery would particularly like to thank Geoffrey for his contribution, enthusiasm and help in enabling this exhibition to happen as well as Magnus Linklater for an insider's view from a perceptive pen.

CHRISTINA JANSEN, September 2014

Beach at Bay of Skail, May 2014
photograph: Christina Jansen

Sir Stanley Cursiter

CBE RSA RSW (1887–1976)

The first sentence of Pamela Beasant's biography of 2007 runs "Stanley Cursiter – artist, designer, curator, administrator, royal painter and limner, art historian, writer, broadcaster, amateur architect – with a list of letters that spilled over on to two lines – was first and foremost an 'Orkneyman'." His professional achievements were considerable, culminating with his stewardship of the National Galleries of Scotland from 1930 until 1948, but should not overshadow his genius as a painter. That undoubted genius is expressed best in his Orkney pictures where his deep familiarity with the light and inherent drama of sea, cliff, land and sky chimes best with his keen eye and painterly skills. Yes, his futurist works made before the First War, elegant subject pictures of the twenties, symbolist lithographs, late abstract work, First War drawings and topographical watercolours all contribute to our reckoning of Cursiter the painter but his real achievement is realised on his beloved Orkney Isles.



Stanley Cursiter in Stenigar, Stromness, c.1957
illustrated: *Stanley Cursiter, A Life of the Artist*,
Orkney Museum and Heritage, 2007



- 12 *Costa Head*, 1947
oil on canvas, 43.5 x 56.5 cms
signed and dated lower right

PROVENANCE

Eric Linklater, thence by descent

EXHIBITED

The Pier Arts Centre, Orkney, May-June 1980



13 The Nave, Kirkwall Cathedral, 1914
lithograph, 58 x 45 cms
signed and titled

PROVENANCE

Ian MacInnes and thence by descent

ILLUSTRATED

Stanley Cursiter, *A Life of the Artist*, Orkney Museum and Heritage, 2007, page 29



- 14 Sheep Craig, Fair Isles, 1913
lithograph, 51 x 35.5 cms
signed and titled

PROVENANCE

Ian MacInnes and thence by descent

ILLUSTRATED

Stanley Cursiter, *A Life of the Artist*, Orkney Museum and Heritage, 2007, page 28

- 15 *Fisherman's Hut*, c.1930
oil on canvas board, 35.5 x 21.25 cms
signed and dated lower left

PROVENANCE

Ian MacInnes and thence by descent

ILLUSTRATED

Stanley Cursiter, *A Life of the Artist*, Orkney Museum and Heritage, 2007, page 112



Fiaz Elson

(b.1978)

Fiaz Elson trained in fashion and design, fine art and silversmithing before studying glass design. She worked with Colin Reid as his senior assistant for four years before setting up her own studio practice in 2004. Fiaz Elson specialises in kiln formed glass. For *Rhythms of Land and Sea*, Fiaz has created several new pieces which acknowledge and appreciate the work of Wilhelmina Barns-Graham and also celebrate Fiaz Elson's 10 year studio practice.

Fiaz Elson's glass sculptures are expressive forms, which provoke an emotional and intellectual response creating a sense of tension and contradictions.

My work is an exploration of our emotive worlds, experiences and memories. We all have several sides to our personalities, and consciously or unconsciously we reveal or keep them hidden. By using different curves, angles, line, colour and space in my work, I try to explore these ideas. I would like to thank The Barns-Graham Charitable Trust, especially Geoffrey Bertram, for allowing access to original works for research.

FIAZ ELSON



Fiaz in her studio, August 2014



16 *Forgotten Memories*

kiln formed glass, 28cm (l) x 8cm (w) x 24cm (h)

Grace Girvan

(b.1981)

Grace Girvan was born and raised on the Orkney Islands. She set up her workshop in 2003 after graduating from Edinburgh College of Art. She now works from her studio in Burntisland, Fife.

The unique landscape of the Orkney Islands provides the background inspiration for Grace's work. Collecting and studying found objects from Scotland's shorelines is the starting point in Grace's creative process. She enjoys beachcombing and uses the objects that she unearths on her expeditions in her work, combining found objects such as pebbles, driftwood and shell with precious metal and enamel. Her work is evocative of her inspiration, through a restrained colour palette of soft greys, blues, greens and browns she conveys the washed out, sun bleached colours of the sea and shore. She aims to convey a sense of calm in her work. Public collections include Aberdeen Art Gallery and Museums.



Grace on the Firth of Forth

photograph: Hannah Louise Lamb



17 Rackwick Brooch 2, 2014
silver, enamel, pebbles, 8 x 6.5cm
photograph: Stacey Bentley

18 *Cloudy Necklace*

silver, enamel, pebbles, 44 cms length

photograph: Stacey Bentley



Diana Leslie

(b.1971)

I was born in Orkney. I went to Glasgow School of Art and graduated in Drawing and Painting in 1998. My second subject was printmaking. Orkney stayed with me while I wasn't here. So I came back in 2006 to live and work as an artist. Landscape has become a big subject for me. I paint Orkney outside. The wind and dynamic light are energies which make me happy; they fly by while the mass is going nowhere. I move between source material depending on the weather painting flowers, drawing from other artists, drawing from collaborations which make me see things differently (Christie Williamson in *Arc O Mons*). I'm not of the school of thought that believes Caravaggio would have loved Photoshop had it been around in his day because I think he probably loved his lapis lazuli paint and paint is fairly elemental. It hasn't changed much in 500 years. Neither do I want painting to be old mastery. I'm content with the idea that if I represent my here and now it has some currency. And painting has a magical property. It can hold on to energy and strange things like freedom, even when the artist is long gone. But it also tells its own truth. If the artist is bored or complacent that will live on in the work, a bit Dorian Gray. So I paint on.

DIANA LESLIE

August 2014



Diana at work, May 2014

photograph: Christina Jansen



19 Northlight, 2014
oil on board, 30 x 20.5 cms

20 *Scapa Beach*, 2014
oil on board, 20.5 x 44 cms



21 Aikerness, 2014
oil on board, 22 x 35.5 cms



22 To Hamnavoe, 2014
etching, 35.5 x 45 cms (artist's proof)



Peter McLaren

(b.1964)

Peter McLaren grew up in Fife before attending Edinburgh College of Art. He is an artist who has always been drawn to arresting and dramatic subject matter: his Degree show depicted single figures on bicycles. When the artist first came to Orkney in the 1990s he had to serve an apprenticeship of restraint, such was the sensory overload of this dramatic new landscape, before he could see the subject he could paint. His series of sea/rock paintings of Orkney, most of which are started and finished on the spot is one of the most heartfelt engagements with the landscape since Joan Eardley painted at Catterline. This painting is of Skipi Geo on Birsay, where Wilhelmina Barns-Graham also worked.

overleaf:

23 Skipi Geo, 2014

oil on board, 122 x 167.5 cms



Peter in his studio, c.1990





Frances Priest

(b.1976)

Frances Priest is a ceramic artist based in Edinburgh. Her work is held in a number of respected collections, which includes the Victoria and Albert Museum and the National Museums Scotland, and has exhibited extensively in the UK and overseas. In 2014 Frances was awarded a Creative Scotland Artist Bursary to support the development of a significant new body of work and was also shortlisted for the Wesley Barrel Craft Award.

The works in *Rhythms of Land and Sea* form part of an ongoing series of vessels, exploring my fascination with languages of ornament from different cultures, places and periods in history.

Each vessel acts as a gathering place for ornamental motifs drawn from varied sources, combining old and new, found and borrowed, imagined and familiar, to create absorbing and dynamic compositions. The vessels are covered in skins of meticulously constructed, densely repeating patterns, navigating a path between three-dimensional form and two-dimensional surface. Each vessel speaks of the labour and time involved in creating hand made objects, as accumulated gestures of making are translated through material into form.

FRANCES PRIEST

2014



Frances in her studio

photograph: Courtesy of CraftScotland



24 *Architekten*, 2014
ceramic, glazed, 45 cms diameter
photograph: Shannon Tofts

Fred Schley

(b. 1957)

In 1998 I announced myself as Artist in Residence in the valley of Rackwick on Hoy, Orkney, to work and explore during the winter and early spring.

The place had intrigued me when passing on the ferry to Stromness. The huge and beautifully shaped and coloured cliffs, the rounded glaciated hills, the Old Man of Hoy and the desolation felt like the right ingredients to me for further exploration.

Later I found out that composer Peter Maxwell Davies and writer and poet George Mackay Brown had blessed the place with their haunting sounds and words. Both of them became subject for my portraits, now in the collection of the Orkney Museum.

The whole experience during my Residency of sounds, words and images still has the presence to produce new paintings right up to this day.

FRED SCHLEY

August 2014



Fred Schley at Hoy, 1998

25 Rackwick Valley, Hoy, 2014
oil on board, 30 x 40 cms
signed, titled and dated on verso



26 Rackwick Cliffs, Hoy, 2014
oil on board, 50 x 100 cms
signed, titled and dated on verso



27 Rackwick Bay, Hoy, 2014
oil on board, 80 x 100 cms
signed, titled and dated on verso



Edward Teasdale

(b.1945)

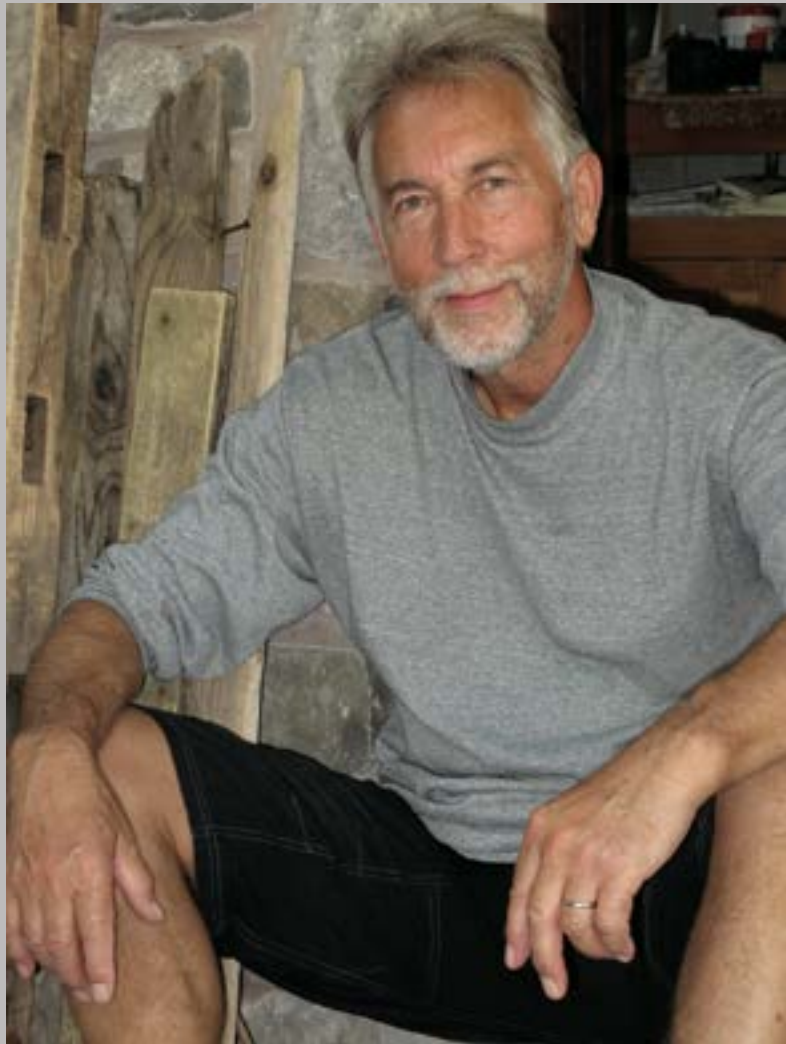
Edward Teasdale is an established furniture designer based in Cumbria. He appeared on the UK craft scene in the 1980s at a time when “creative salvage”, “recycling”, and wider environmental issues were having a strong influence on design theory and practice. His forms and construction make common reference to a rationale of both formality and utility while the individuality of each piece comes from interplay of scale, proportion and sculptural detail. In contrast to his pared down and refined approach to design the wood selected, processes used and the finishes created do not aim for the perfectly controlled appearance of machine production but accentuate much of the rawness and weathering of the reclaimed natural material used. The Scottish Gallery has exhibited Edward Teasdale’s work regularly since the early 1990s.

I am drawn to exploring the creative use of reclaimed materials to realise practical and aesthetic ideas. As well as using discarded timber from my locality I have to use it in conjunction with new timber to realise my ideas. New wood can be obtained any shape and size whereas useable recycled material is more difficult to obtain and invariably found in quite small sizes. These things significantly affect the character of the work.

The plain weathered wood collected from the coastal and rural landscape has a neutral visual consistency but the salvaged painted wood is a waste product of urban renewal and varies a great deal in visual character. Collecting and responding to the latter material is a new situation every time and involves a more conscious image building process, making each coloured piece of furniture more unexpected and unrepeatable.

EDWARD TEASDALE

2014



Edward Teasdale in his studio, Cumbria



28 Chair with Drawer, 2014
67 wide x 61 deep x 128 high cms

29 Chair with Drawer, 2014
58 wide x 54 deep x 96 high cms



Frances Walker

RSA, RSW (b.1930)

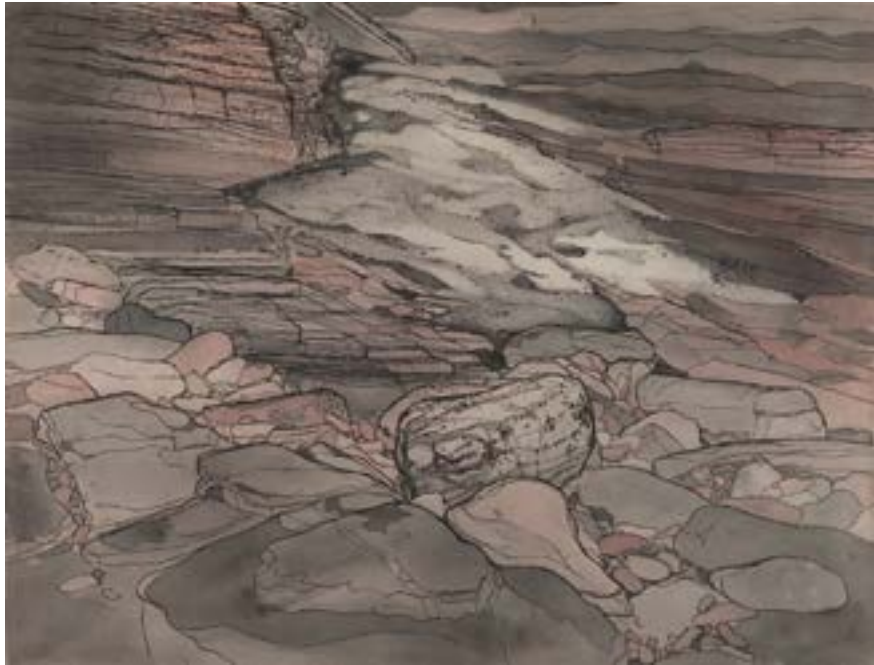
Frances Walker is one of Scotland's most distinguished artists. Born in Kirkcaldy in 1930, she studied at Edinburgh College of Art and then took up a post as a visiting art teacher in the Hebrides. This experience engendered in her a life-long love of wild and desolate places and since then she has chosen to depict remote landscapes, her compositions usually based on coastal reaches, craggy rocks and deserted beaches. Moving to Aberdeen, Walker took up a post at Gray's School of Art where she taught for many years.

After retirement she has since divided her time between Aberdeen and the Western Isles, especially Tiree, where she owns a thatched cottage, but more recently she has also travelled further afield – her latest inspiration being the even wilder and more desolate landscapes of Iceland and Antarctica in 2008. Her work hangs in public and private collections worldwide; including those of HM Queen Elizabeth II and HRH The Duke of Edinburgh and her 80th birthday was recently celebrated by Aberdeen Art Gallery who staged a major retrospective exhibition of her work.

The works in this exhibition were inspired by a trip to Orkney in 1981, which led to an exhibition at the Piers Art Centre in Orkney and the Peacock Printmakers in Aberdeen in 1983.



Frances Walker at Birsay, Orkney, 1981
photograph: John Cumming



30 Rock Pool, 1981
first state etching with pen, ink & watercolour, 41 x 54 cms
signed lower right

EXHIBITED

Orkney Works, Piers Art Centre, Orkney, 1983, cat. 35

31 *Cliff Path*, 1981
quill pen & ink, 76 x 53 cms
signed lower right

EXHIBITED

Orkney Works, Piers Art Centre, Orkney, 1983, cat. 1



- 32 *Low Tide At The Brough*, 1981
collagraph & watercolour, 74 x 106 cms
signed lower right

EXHIBITED

Orkney Works, Piers Art Centre, Orkney, 1983, cat. 8





- 33 Tide Out At The Peedie Brough, 1981
lithograph & screenprint, 77 x 54 cms
signed and titled lower right

EXHIBITED

Orkney Works, Piers Art Centre, Orkney, 1983, cat. 33



34 *Craws Nest, Rackwick*, 1981
ink & wash, 34 x 43 cms
signed lower left

EXHIBITED

Orkney Works, Piers Art Centre, Orkney, 1983, cat. 23

James and Tilla Waters

(b.1968, 1967)

James and Tilla Waters are fine art graduates and were apprenticed to the studio potter, Rupert Spira in the late 1990s. They have had their own studio in rural Carmathenshire since 2002. James and Tilla Waters work concentrates on porcelain and stoneware clay bodies, all fired to a high temperature. It is exquisitely thrown and decorated work and they specialise in both functional and unique works. In 2011 they won the Wesley-Barrell Craft Award and in 2013 won the *Homes and Gardens* Design Award for Ceramics and Glass.

During my painting degree my primary concern was with colour. I wanted colours to appear luminous because of the way they were juxtaposed with each other. After graduating I yearned to make functional things and was drawn back to clay... The world of ceramics was less disposed to colour than the world of painting and technical challenges of making precluded the seemingly superficial concerns with colour. More recently, in collaborating with James, our working practice has evolved so that James does all the throwing and I do most of the glaze development. I aim for each end of a line blend to have very contrasting characters and for the colours in the middle to contain subtlety and surprise. The progression from one colour to the next and the relationships between colours suggest development. So, twenty years since graduating, colour has again become central to my work.

TILLA WATERS

2014



James and Tilla in their Carmarthenshire studio, 2014
photograph: Kathryn Campbell Dodd

35 *Lunar Group*, 2013
stoneware, inlaid decoration
average height 8.4 cms each



Sylvia Wishart

RSA (1936-2008)

Sylvia Wishart is a name which today is inseparable from discussion of Orcadian art in the 20th century. Encouraged by Stanley Cursiter and Ian MacInnes from a young age, she was a painter who lived and worked on Orkney, and whose intimate knowledge of the island and its people informed her direction as an artist. Her location in Orkney and subsequent distance from her peers in the 'art world' has meant that her career has been somewhat overshadowed. However, the recent retrospective organized by the Pier Art Centre in Stromness in 2011 which travelled in part to the RSA in 2012 has introduced her to a much wider audience who can appreciate her restraint, subtle mark-making and perfectly rendered sense of 'place.' Below we see Sylvia in her house on Rackwick; in the foreground are her familiar everyday objects and beyond the window is the sea and headland of Orkney seen also in *The Kame* (opposite).



Sylvia Wishart at her home in Stromness, 2008

photograph: Kate Downie



36 *The Kame*, 1999
edition 1/22 lithograph, 47 x 64 cms
signed lower right

PROVENANCE

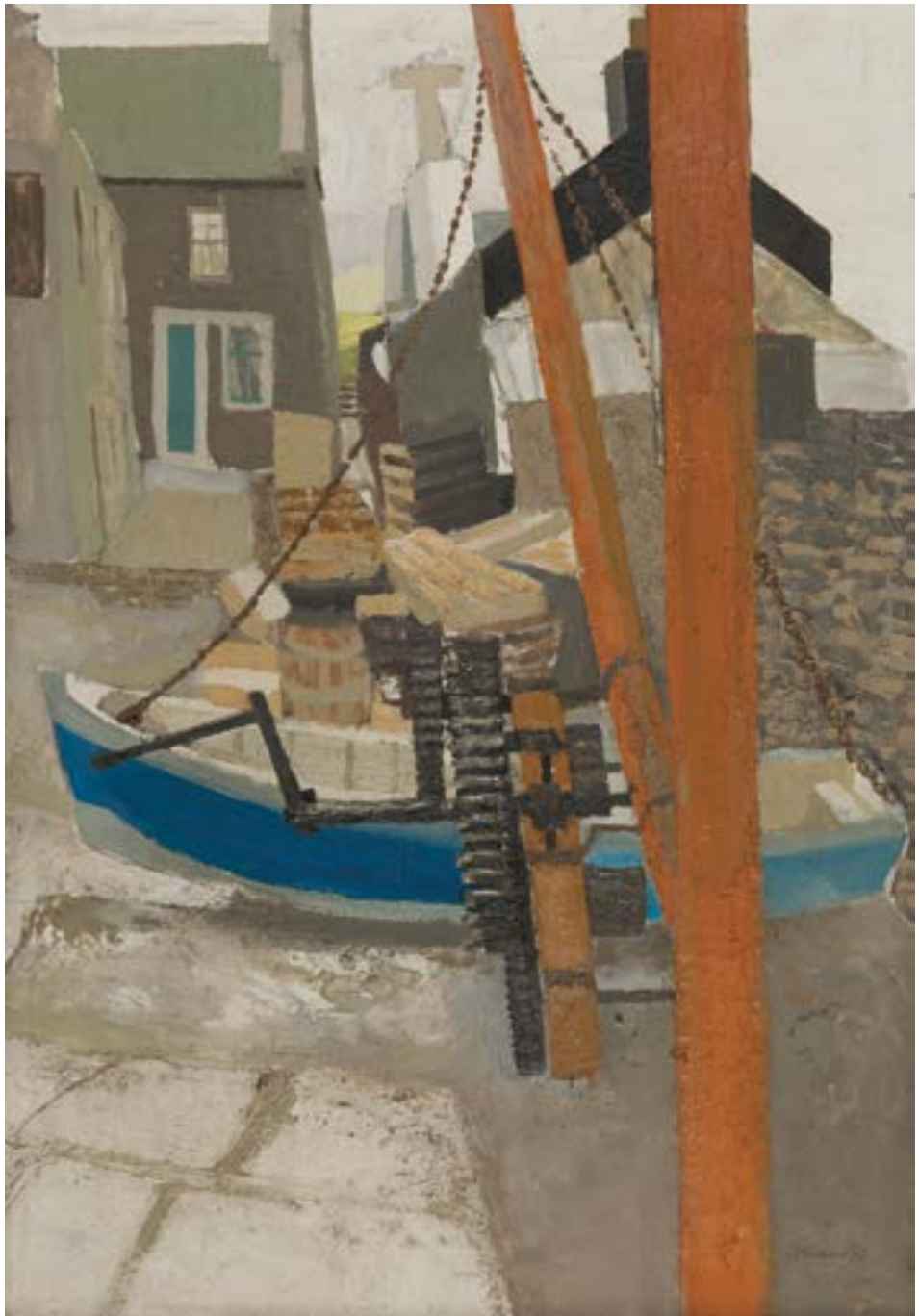
Rendezvous Gallery, Aberdeen

Robert 'Bobby' Greig was a local lobster fisherman who lived in Stromness. This view is just around the corner from the now Piers Art Centre which opened its doors in 1979.

- 37 *Bobby Greig's Close, Stromness, 1965*
oil on board, 63 x 43 cms
signed and dated lower right

PROVENANCE

Ian MacInnes and thence by descent



Sylvia Wishart's home the North House, was a cottage on the island of Hoy at Rackwick, which she renovated from a near ruin. This painting, with the stone dyke in the foreground and landscape beyond has a delicacy that she achieved by applying paint thickly then working in, scraping off, creating a subtle texture and light palette.

38 Rackwick, Orkney, 1968
oil on board, 40.6 x 86 cms
signed and dated lower left

PROVENANCE

Private Collection, London



The interior of her home was a favourite subject for Wishart. She took delight in everyday objects, and in this painting we see a jug of flowers and a tilly lamp, framed by the deep set window of her Rackwick cottage.

- 39 *Cottage Interior*, 1968
oil on board, 86 x 40.6 cms

PROVENANCE

Private Collection, London



Published by The Scottish Gallery to coincide with the exhibition

RHYTHMS OF LAND AND SEA

6 - 29 October 2014

Exhibition can be viewed online at

www.scottish-gallery.co.uk/orkney

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right: Frances Priest, *Architekten*, 2014 (cat. 24) (detail)

photograph: Shannon Tofts





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