



THE SOCIETY OF SCOTTISH ARTISTS

'87

SOCIETY OF SCOTTISH ARTISTS

93rd EXHIBITION OF
PAINTING, SCULPTURE,
DRAWINGS AND APPLIED ART

19th September to 17th October 1987

Open from 10 am - 5 pm
Sunday 2 pm - 5 pm

Royal Scottish Academy
Diploma Galleries
The Mound
Edinburgh

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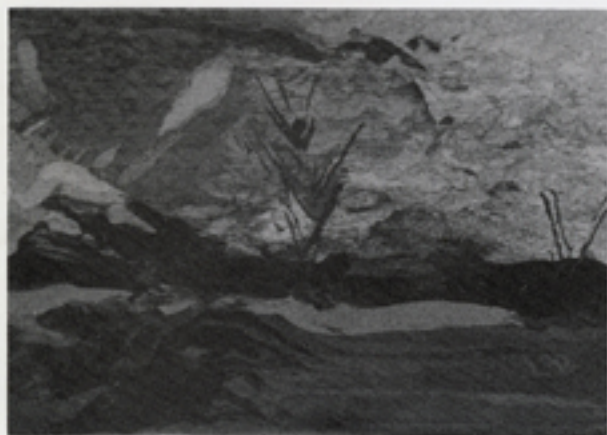
Irene Scott

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Fionna Hutchison : *Red Water*

George Wyllie : *The Mechanism*



Gordon Mitchell : *Night Flyer*

Fred Crayk : *The Lover's Blind*



THE S.S.A., 1987

It is engrossing, and certainly time-consuming when I have my own work to do, but I appreciate the honour of being elected President of the S.S.A. Like many of us working in the arts in Scotland, I have always had the greatest respect for the Society. It has a certain keenness and high artistic integrity, and its aim - *'to encourage the more adventurous spirits in Scottish art'* becomes more meaningful as time goes on. For me, the S.S.A. has always been a spur and now as President, I seek to ensure the continuance of that artistic virility.

Art has a great habit of not standing still, and it should be obvious from this exhibition that we are intent on accommodating the newer art forms. Modern art will simply not go away, and just when we think we're getting up-to-date, along comes something as yet undefined. The S.S.A. will neither slavishly follow or avoid the new. It is up to its artist members to make up their own minds as to what form of creativity they pursue, but it is the responsibility of the Society to provide the opportunity for them to express it. The Society represents many artists in Scotland, and this willingness to accommodate experiment will not be to the exclusion of those working in more traditional forms. The declared aim, whatever the art form, is the same - to transmit the spirit and energy of progressive art in Scotland.

Ironically, at a time when we could use more space, we suffer the disrespect of being allocated a smaller area of the R.S.A. Galleries for our annual exhibition. The S.S.A. is aware of the importance of its traditional role in annually presenting the spectrum of modern Scottish art to its Scottish public in our Scottish Capital, and to do this well artists require the right space and conditions. We do not suffer this constriction gladly.

We are aware of the value of the support from patrons, lay-members and the public. Prizes, the sale of work and good exhibition attendances become very important during these times of financial constraints. When a Society by way of its artistic conscience and beliefs, is prepared to exhibit 'difficult' work which is not readily saleable, this support is all the more necessary, and I hope it will expand. I thank those who have already helped, and ask others to consider patronage, membership, or even awarding a prize - a pleasant way towards real involvement in the arts. This year we are appreciative of the Scottish Arts Council's awards for 'time-based' work and trust this will continue.

As I've said, (and not without some quiet glee), modern art won't go away - nor should any sensible and self-respecting society ever want it to - or expect it to. It can, *quite naturally*, make its unique contribution to a better Scotland by way of exercising the imagination and suggesting the ideas for which, *quite naturally*, art exists to suggest. There is a basic aberration and absence of confidence in any society which abdicates its interest in native art in doubtful favour of art from elsewhere. I assert the essential cultural need for an organisation with an uncompromising interest in the development of modern Scottish art. The S.S.A. can fulfil this role and has that *'adventurous spirit'*. Have you?

GEORGE WYLLIE,
President.

'TIME BASED WORK'

This year's exhibition includes a number of works, until recently not normally associated with S.S.A. Exhibitions, in an area of practice variously described as 'time-based', 'installations' and 'mixed media'. This has come about through the foresight and energy of George Wyllie and is now supported by the Scottish Arts Council which provided a number of bursaries to encourage artists to contribute works in this field of contemporary art. This is to be welcomed since it opens a window to these art forms, and consequently the range of ideas they can express, which are a regular part of major exhibitions in large metropolitan cities but do not often find opportunities for display in Scotland.

It also recognises the fact that these art forms are used by a small but significant number of artists in Scotland, and interestingly by an increasing number of students studying in the Scottish art schools. Among my own students there is a strong current of art practice which is social and political in context and which finds its expression best served, not only by using these non-traditional forms, but also because the objects used are often found, the everyday, the available. This gritty or, for that matter, glossy, ordinariness is associated with a certain idealism in this kind of work which attempts to transform society, which is reinforced by the fact that most often by their very nature the works themselves have no place in the art market. In this respect these works best achieve Joseph Beuys's admonition that *"art is a basic metaphor for all social freedoms, but it should not be only a metaphor; it should be a real means in daily life, to go in and transform the power fields of society"*. Further, those works which also include a time element attempt to achieve a more direct participation of the viewer. By using a fourth dimension, time, Robert Hughes suggests that a link is made *"between technology and art, giving a new urgency to one's sense of images, involving the spectator in a matrix instead of setting him or her outside the frame"*.

The inclusion of this work is a healthy recognition of cultural pluralism and supports the notion that the progress of art is not a linear dialect unfolding along a discernable line, but one which renews itself by being open to stimulation from without while maintaining a strong local basis.

DAVID HARDING,

*Head of Department for Environmental Art,
Glasgow School of Art.*

TIME BASED EXHIBITS

'Marooned on the Ice Flow'

Reinhardt Behrens

"This installation documents one of the many failed attempts to reach the heart of Naboland by sea. The raft as it can be seen was found by a later expedition and has been carefully restored by Reinhardt Behrens the most recent investigator of Naboland".

(In the Main Gallery)

'Women's Room / Men's Room'

Stan Bonnar

"This video/sculpture installation offers an optimistic view of our relationship to the planet. It is a view, however, that places wholesomeness and potential in the province of the feminine"

(In Passages linking the Galleries)

'Searching for the Last Man in Europe'

Pictorial Heroes (Doug Aubrey and Alan Robertson)

"This work is designed to be part of the fabric of the building rather than being a work situated at a point within it, forming strategic points where monitors, images, sounds and objects can be found and viewed. It is constructed out of the motion of occupied territory wherein the audience receive, filter and connect the information they gather thereafter becoming carriers of a unique ideological and perceptual map of the occupation"

(Throughout the Galleries)

'I Want To Go Back'

Phil Power

*"Two columns standing, one of brick one of stone,
Like suns, red, from streaming tears,
Five suns burn in the glass, waiting for the flood,
They spin and foam, shoot through and dive,
One of the five is the place."*

(On the Balcony)

'Rannoch Moor - Beauty, Wilderness, Survival'

Valerie Pragnell

"Corrour Summit on Rannoch Moor has a desolate beauty. A lone tree anchors itself in a large rock, the roots of the old Caledonian forest rise up, and the wind sculptured snow-boards add to the windswept 'specialness' of this inaccessible area"

(In the Sculpture Hall)


'Sea Cones Shadows'

Arthur Watson

Relief Print and Mixed Media, 1987

(On the Main Staircase)

(All prices by arrangement)

Subsidised by the Scottish  Arts Council

INDEX OF MEMBERS

PROFESSIONAL MEMBERS

John Alexander	Willowsmere, 57 Church Street, Ladybank, Fife, KY7 7WE
Elise V. Allan	Flat 6, 29 Hyndland Road, Glasgow, G12 9UZ
Marian Ashburn	5 Whitehouse Lane, Stromness, Orkney
Derek Ashby	Old Inverey, Auchattie, Banchory, Kincardineshire
James Barclay	The Old Schoolhouse, Kinglassie, Fife, KY5 0XA
Mardi Barrie	41 Ann Street, Edinburgh, EH4 1PJ
Stuart Barrie	41 Ann Street, Edinburgh, EH4 1PJ
Kirsty Milne Baxter	11 High Town, Collieston, Ellon, Aberdeenshire, AB4 9RS
Ruth Beardsworth	5 Chattan Place, Aberdeen, AB7 6RB
Reinhardt Behrens	9 Calmans Wynd, Pittenweem, Fife, KY10 2NS
Ronald Birrell	1 Roman Avenue, Bearsden, Glasgow
Elizabeth Blackadder	57 Fountainhall Road, Edinburgh, EH9 2LP
Jan Boczarski	33 Mentone Crescent, Edinburgh
B. Brittain	2 Circus Gardens, Edinburgh, EH3 6TN
William Brotherston	3a Abbotsford Park, Edinburgh, EH10 5DX
William Buchanan	44 Regent Street, Portobello, Edinburgh, EH15 2AX
Molly Bullick	6 McLaren Terrace, Edinburgh, EH11 2BN
John Busby	Easter Haining, 5 Ormiston Hall, Ormiston, East Lothian, EH35 5NJ
Vincent Butler	17 Dean Park Crescent, Edinburgh, EH4 1PH
V. Buttberg	23 Findhorn Place, Edinburgh, EH9 2JR
Alfons Bytautas	c/o Printmakers Workshop, 23 Union Street, Edinburgh
William Cadenhead	The Rowans, Muir of Lownie, by Forfar, Angus
K. Chrystal	2 Dorward Place, Montrose, Angus, DD10 8RU
Dave Cohen	Halflands Barn, North Berwick, East Lothian
A. E. Cormack	2 Westfield Road, Turriff, Aberdeenshire, AB5 7AF
James Cosgrove	16 Gordon Street, Paisley, PA1 1XD
Ian Coutts	19 West Brighton Crescent, Portobello, Edinburgh, EH15
Fred Crayk	51 Hazelbank Terrace, Edinburgh, EH4
Victoria Crowe	Monksview, Kitleyknowe, Carllops, Midlothian, EH26 9NJ
Robert Crozier	11 Leopold Place, Edinburgh, EH7 5JW
John Cumming	Bringagarth, Innertown, Orkney
Martin M. Davidson	Devon Cottage, 41 Upper Gray Street, Edinburgh, EH9 1SN
Douglas Davies	Loanfoot, Skirling, Biggar, Lanarkshire
Richard Demarco	Demarco Gallery, Blackfriars Street, Edinburgh
Barbara Rae	11 Church Street, Kilbarchan, Renfrewshire
George Donald	17 Brunswick Street, Edinburgh, EH7 5JB
Alex Duncan	107 High Street, Montrose, Angus
D. J. Evans	31 Mayfield Road, Edinburgh, EH9 2NQ
Ian Fearn	7 Camphill Road, Broughty Ferry, Dundee
Isabella Findlay	Glenauld, Kirkcudbright
Ronald Forbes	17a Alma Terrace, Newport-on-Tay, Fife, DD6 8UZ
Fionna Geddes	PO Box 3522, Santa Fe, New Mexico, 87501 U.S.A.
Bill Gillon	15 Bernard Terrace, Edinburgh, EH8 9NU
Lys Hansen	Blairlogie Cottage, Blairlogie, Stirling
Sylvia Von Hartmann	35 Craiglockhart Grove, Edinburgh
E. A. Hope Henderson	Achie, New Galloway, Kirkcudbright
Peter Hill	35 Rowallan Gardens, Broomhill, Glasgow, G11 7LH



Lys Hansen : *Act I Scene II*



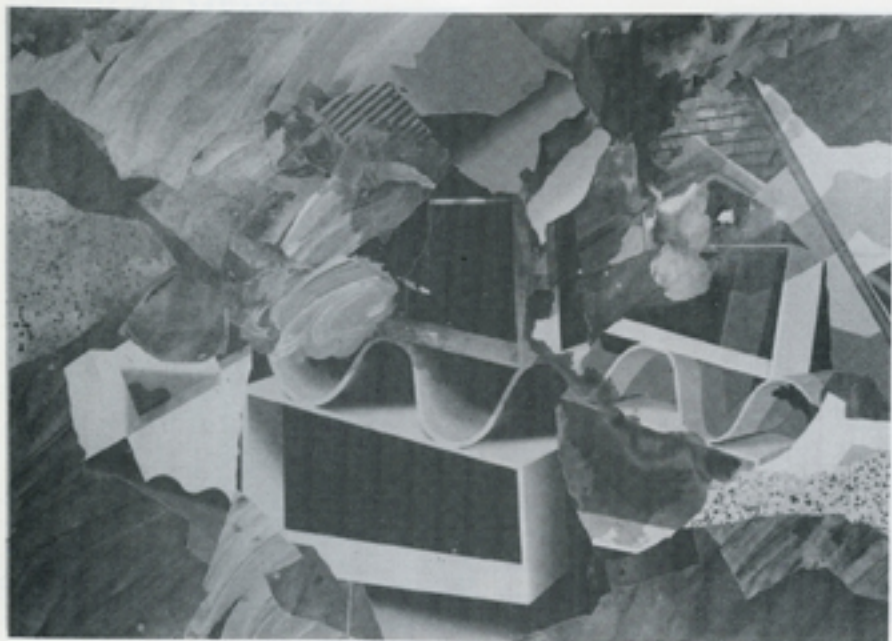
Peter Russell : *Painting Blue Skies Black*

Frances Pelly : *Stave Piece, No. 40*



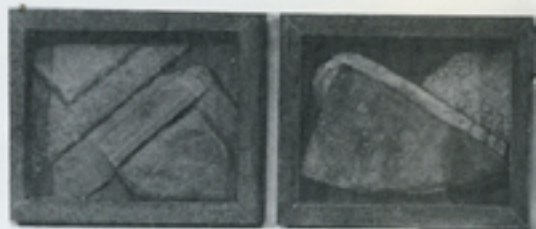
Bill Gillon : *Song for a Lying Moon*





Jim Pattison : *Painting (1)* '87

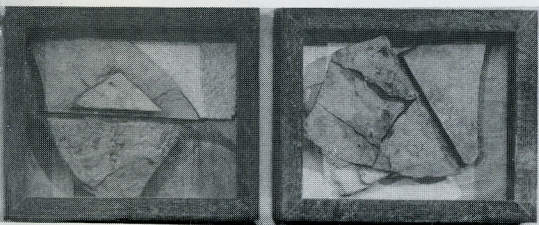
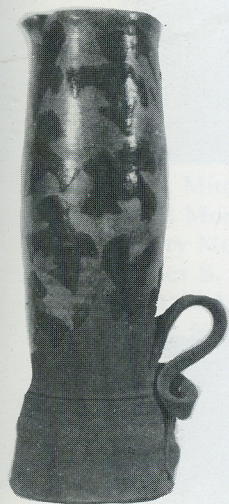
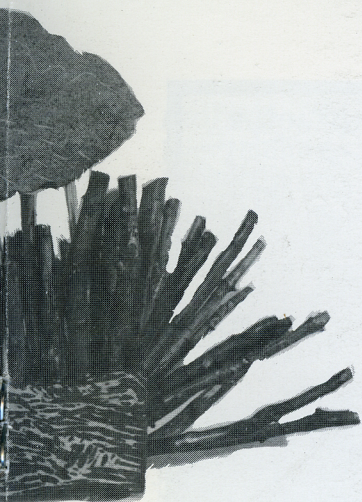
John Johstone : *The Sculptor*



Lindsay Howieson : *Orkney Corralik*

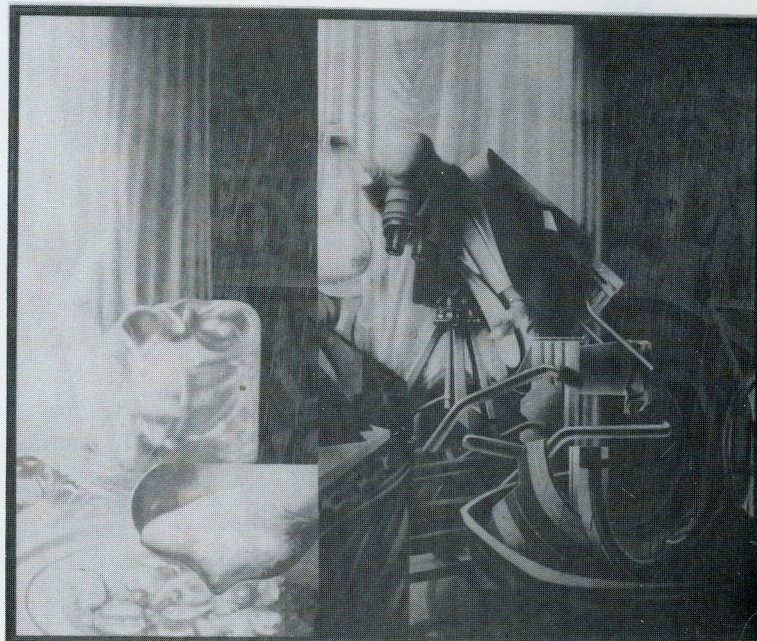
Dave Cohen : *Raku Jugs*

Ruth Beardsworth : *Orkney Geology*



Graeme Todd : *My Funny Inferno*

Ronald Forbes : *Everyman Searching*





George Wyllie : *Conversation Piece*



James Cosgrove : *Rumours Come to Pass*

Jacqui Nixon : *The Mad Virgin and Puppet*



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Alan Hamshire	Balconquhal Farmhouse, Gateside, Fife
J. Hamshire	Balconquhal Farmhouse, Gateside, Fife
James G. A. Hare	Roslyn, Main Street, Clarencefield, Dumfries, DG1 4NF
Hugh Henderson	Morton, Fraser & Milligan, 19 York Place, Edinburgh
James Henderson	11 Inverleith Place, Edinburgh, EH3 5QE
William Henderson	18 Fettes Row, Edinburgh
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David Hutton	22 Oxford Street, Edinburgh

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Ian M. Robertson	Napier House, 8 Colinton Road, Edinburgh, EH10 5DS
M. M. Robertson	2 College Park, Barassie, Troon, Ayrshire
Colin Ruscoe	Makarsfield, Tayport, Fife, DD6 9JB
Irene P. Scott	Cockle Mill, School Brae, Cramond, Edinburgh, EH4 6JN
Joanne C. Scott	Burnside, The Bow, Coldingham, Eyemouth, Berwickshire, TD14 5NG
M. E. B. Scott-Hay	2 Danube Street, Edinburgh, EH4 1NT
Elaine M. Shemilt	5 Home Terrace, 86 Dundee Road, Broughty Ferry, Dundee, DD5 1DW
P. W. Simpson	23 Moray Place, Edinburgh, EH3 6DA
Alex Smith	62 Cash Feus, Strathmiglo, Fife
A. G. Cairns Smith	Thorn Cottage, Uplawmoor, Glasgow
B. Smith	33 Walton Crescent, Dollar, Clackmannanshire, FK14 7HX
D. C. D. Smith	
Lorna Smith	69 St. Leonards Street, Edinburgh, EH8 9QR
James Spence	
Fiona Strickland	14 Drumlanrig Place, Larbert, FK5 4UN
Madeline Strobel	5 Gainsborough Gardens, London, NW3 1BJ
Jan Struther	14 Randolph Crescent, Edinburgh
Sarah Sumsion	42 Dudley Drive, Glasgow, G12
Bill Taylor	7 Wellpark Terrace West, Newport-on-Tay, Fife
John K. Templeton	13 Miller Road, Ayr, KA7 2AB
Douglas Thomson	30 George Street, Queenspark, Nairn, IV12 5DV
Malcolm Thomson	2 Duncraig Crescent, Dundee
Janet Wells	The Kennels, Bankhead, Midmar, Aberdeenshire
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J. W. Wightman	10 Ann Street, Edinburgh
Prof. A. Wilkinson	Invergowrie House, Dundee, DD2 1UV
Thomas Wilson	The Open Eye Gallery, 75 Cumberland Street, Edinburgh, EH3
Colin F. Wishart	Howard Court, Howard Place, St. Andrews, Fife, KY16 9HU
Marjory E. Woods	3 Castle Wynd North, Edinburgh
Peter Yates	Drummaich, by Callander
Catherine Young	12 Broomhill Avenue, Penicuik, Midlothian

NEW PROFESSIONAL MEMBERS: Elected November 1986

Ruth Beardsworth
Ian Coutts
Keith Scott

PRIZES

Two organisations continue to support The Society by generously donating purchase prizes for exhibitors. This encourages submissions and ensures sales for some artists.

Educational Institute of Scotland (£400)

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