



**RSA 2013**



# RSA ANNUAL EXHIBITION

**BETWEEN THE LATE AND EARLY**

**CATALOGUE FOR THE 187TH ANNUAL EXHIBITION OF ART & ARCHITECTURE**

ROYAL SCOTTISH ACADEMY OF ART & ARCHITECTURE, THE MOUND, EDINBURGH EH2 2EL

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# INTRODUCTION

BY MARION SMITH RSA

Between the Late and Early brings an international cast of artists, many exhibiting in Scotland for the first time, to exhibit with selected Academicians, and is curated by Eddie Summerton RSA. An eclectic range of work is juxtaposed with carefully selected museum objects, and extraordinary historical works from RSA Collections. Eddie has invited writers, musicians and singers to extend the scope of the show. Professor Kenneth White HRSA brings poetry into the galleries (in collaboration with Will Maclean RSA) while a special edition of the exhibition catalogue includes a new print by Graham Fagen and a CD featuring sonic and visual work by twelve of the artists in *Between the Late and Early*.

Within the Architecture section curated by Neil Gillespie and Eelco Hooftman RSAs (Elect) those invited have been asked to question the *Between the Late and Early* theme, looking at the perceived and imagined realities between architecture, art and landscape. All three curators are particularly interested in innovative means of presenting ideas and the intentionally ambiguous title encompasses the work of an international field of exceptionally talented individuals.

The breadth of the Academicians' practice, and the changeover of convenors and their hanging committee, enliven each Annual Exhibition, but just as importantly the Academy itself is renewed by the election of new Members. This year the artists Mary Bourne, Annie Cattrell and Lorna McIntosh and the innovative, ecological practice of Matthew

Dalziel and Louise Scullion (the first duo to be elected as a collaborative entity) will add further richness to future exhibitions. We also welcome new architects Charlie Hussey and Fergus Purdie to the Academy.

Of course there is far more to the Academy than just its Membership. We extend our activities through our support of artists and architects both old and young. In this exhibition we are delighted to present new works by the recipients of three major RSA awards: Madeline Mackay, granted the RSA Barns-Graham Travel Award to undertake a six-week residency at the Åland Archipelago in Finland; Anne Murray, winner of the William Littlejohn Watercolour Award used the opportunity to explore the technique of Mokuhanga (Japanese Woodblock printing using water based paint); Roger & Reid, the recipients of the Morton Award for Lens Based Work, undertook a two week road trip armed with props, cameras and sound equipment to further extend their research into battles, the Jacobite rebellion and Scottish history with a particular slant on locations 'that have been privy to historical anomalies, brutality and mystical events'. As well as their film in Gallery Eight the two brass balaclavas from the film also feature in the exhibition.

It is with great sadness that we mark the loss of two of our most esteemed and well known Members, with the inclusion in the exhibition of memorial works and obituaries. Bill Scott PPRSA is represented by a selection of small works cast in bronze, in contrast to his room sized installation of last year while George Wyllie RSA is epitomized by his

*Opposite: 8. Dalziel & Scullion RSA (Elect) Theatre*

large spire sculpture, "Studio" and related drawings. The spire is a symbol particularly associated with George the unforgettable, self-taught and self-styled Sculptor. More recently Keith Rand RSA also died and his untimely death came as a huge shock. Keith's memorial works and obituary will be presented in next year's exhibition.

Among our Honorary Members Antonio Tàpies HRSA that most distinguished Catalan artist died in 2012, and his masterly prints "Jeroglifics" and "Graffiti Negre Sobre Gris" feature in the exhibition. Also in 2012 we sadly lost Sandy Fenton HRSA, ethnologist and scholar of Scottish Studies, the Academy's Professor of Antiquities. He is replaced by Margaret Bennett the highly respected folklorist, writer, singer and broadcaster. We are delighted that Margaret will discuss the traditions that connect the natural to the supernatural world at a special event organised by the Friends during the run of Between the Late and Early.

Earlier in the year Frank Convery RSA and Neil Gillespie RSA (Elect) skilfully curated the fifth RSA New Contemporaries exhibition, assisted by their roving group of selectors drawn from the Membership, who, with great dedication, worked with the exhibitors throughout the installation. The show was yet another tour de force highlighting the wealth of talent emerging from Scotland's Colleges of Art and Schools of Architecture. A great debt of thanks is due to Alisa Lindsay for taking the lead on her first large scale exhibition at the Academy.

Throughout the year the RSA presents a diverse programme of exhibitions featuring the practice of its Membership – a recent highlight which cannot pass without mention, was the fantastic celebratory exhibition of Derek Clarke RSA at 100. We also prioritise new work produced as a direct result of the opportunities that the Academy extends to

the wider community of Scottish artists and architects. This programme encompasses work by individuals from the length and breadth of Scotland, at every stage in their careers as well as artists introduced to Scotland through our evolving partnerships with a burgeoning list of international collaborators. Last year the RSA and Edinburgh Sculpture Workshop hosted an international residency at the Bill Scott Sculpture Centre. Kuba Bakowski was the recipient of the three month residency and, during the Edinburgh Art Festival exhibited in the RSA exhibition - "TUTAJ/TERAZ (HERE/NOW) : An Investigation of Polish Contemporary Artists in Scotland", jointly funded by the RSA and The Adam Mickiewicz Institute.

The hugely successful RSA Open exhibition, convened by George Donald RSA spanned the festive season while at the same time we presented the first RSA Architecture Open, convened by Dick Cannon RSA and Alan Pert RSA (Elect). This new initiative was curated with great intelligence and style by the convenors and added an innovative dynamic to our final exhibitions of the year.

In February Dr Tom Normand HRSA delivered the RSA Sir William Gillies Memorial Lecture entitled "The Royal Scottish Academy: Times of Change", taking as his starting point his recent publication "Portfolio: Treasures from the Diploma Collection at the Royal Scottish Academy", (Luath Press). In the lecture he focused on moments of crisis and change within the Academy's history. Tom's compelling manner and well researched range of images ensured a very enjoyable evening as he shed light on many dominant individuals in the Academy's early history. Of particular interest was how the Academy took up permanent residence in the building now so synonymous with it and its symbiotic relationship with the Scottish National Gallery. From the beginning of our joint residence on the Mound to the

present day we continue an ongoing dialogue celebrating the linked future of both institutions. Coinciding with his lecture, Tom curated an exhibition featuring Diploma works and archival material from RSA Collections, selected to illustrate some of the narratives discussed in the lecture. During the year the Collections Department mounts exhibitions in the Friends Room that are open to the public, currently “EGO” which responds to the Annual Exhibition.

Rationalisation of the RSA Collection continues with the President and Librarian overviewing priorities within the Academy Library with Dr Joanna Soden, Senior Research Fellow who’s twenty-five years of loyal service were celebrated by the Academy last year.

This year our RSA Residencies for Scotland Programme attracted over two hundred applications from a diverse range of artists wishing to engage with our extensive network of residency centres, workshops and studio providers throughout Scotland. As well as drawing on substantial bequests within the Academy, this scheme benefits greatly from the Barns-Graham Charitable Trust and Friends of the RSA, with whose help we were able to support seventeen artists in realising their ambitious projects the results of which we look forward to exhibiting for the benefit of the Scottish public in the future.

In March the Academy held the first meeting of the Royal Scottish Academy Foundation, an occasion of key importance, as for the first time it draws in distinguished and esteemed members of the wider community to join the Standing Committee and three senior Academicians, to guide us towards a sustainable future, enabling the continuing expansion of our charitable aims. We welcome our new Trustees and look forward to a robust and, I hope, mutually beneficial dialogue. In the near future we

will launch “A Decade of Change”, a publication charting the Academy’s journey over the past ten years, and later in the year our greatly enhanced website will go live. This important initiative has been made possible by the generous support of Lyon and Turnbull and the Friends of the RSA who have also again supported this year’s Annual Exhibition.

Images from top: 167. Lorna McIntosh RSA (Elect) Exits the System; 203. Madeline Mackay Untitled IV



# **BETWEEN THE LATE AND EARLY**

**CURATED BY EDWARD SUMMERTON RSA**

# BETWEEN THE LATE AND EARLY

CURATED BY EDWARD SUMMERTON RSA

The chief elf Norman said  
Gutter sweat  
Splendid droplets on strings  
His toes were cloven  
His teeth were squirrely and pointy  
Knee cups curly  
Ding click rings on ears  
Norman jumped about  
On all four corners  
Norman twirled around his golden thrones  
Whitewall tyres were a lifetime from his thoughts

*Elf Prefix* M.E. Smith / B. Smith

Where we went, you couldn't take a car – well, not one with whitewall tyres. A bicycle with tent in tow was our latest and much preferred mode of travel, pushing it when the track ran out. Once, we ventured out in a kayak; but that capsized. And there was that time, so choked with dehydration that I crawled over a field face down, tongue darting about amongst the grass like a thirsty worm, seeking out the last beads of moisture before they entered the earth or evaporated.

*Opposite:* Plate by Gustave Doré from *The Doré Gallery* (London: Cassell and Company Ltd, c.1880)  
Royal Scottish Academy Archives

On this day I set off alone on foot, heading north of normal over that expanded field of sparking autumn stubble. Half an hour into my walk, and upon entering a large open area which stretched to the horizon, I noticed three solitary and motionless figures silhouetted against the sky. Hmmm, I thought, shooters. I approached with hesitation and hands out of pockets, ready and poised for the acknowledgement of a wave; or more commonly around here, a tap of a finger and a nod. Heading towards the three I realized that they were not actually standing holding guns, but were each at an easel - painting! This was a treat - I wasn't going to get shot or shouted at; and to come across other artists this far from a warm room and a cold drink was a rare thing. Getting closer, I recognized the three plein air-ists, facing away from each other and at their canvases, brushes in hand and dabbing at the sky with a cloth, like lapwings in flight. Macintosh Patrick, James Morrison and Bill Cadenhead; legendary artists of this Angus back country. Patrick was looking southwards, past me and down towards the Sidlaws; Morrison, easterly and over to the flat lands beyond the Mearns; and Cadenhead, his eye was on the north, searching for a glimpse of snow on the magnificent Angus mountains. I moved ahead, hand readied for a wave. They still hadn't noticed me so I continued onwards, realising at this point that not only were they oblivious to me being there, but that they weren't even conscious of each other. Closer now, and I could tell that all three of them had established a territory within their own paintings, which had left them transfixed.

I had heard of them working in this same area year after year; and that they'd regularly been in ear shot of each other, and working in the same medium. Clearly they would be aware of each other's work, yet they'd never met or crossed paths within their paintings or within the landscape that each was exposed to. I was trying to remember if I'd ever witnessed Cadenhead or Morrison standing at their easels, surveying the Glens or Mearns within the actual confines of a Macintosh Patrick painting, amidst the very lands that they haunt with oil? Or, if Macintosh Patrick had ever appeared in theirs?

Four artists were standing in the field now. I was receptive to all of us being there, yet they were not to me, nor each other. I seemed to be witnessing or involved in some borderland consciousness here; the three transfixed by their vision, and me, standing at the position where their worlds intersected.

It was at this point I realized, that there was in fact this *other* landscape, a subliminal terrain which was slowly being unveiled – and unveiling to me alone. The three painters were there, yet were somehow unreceptive to the existence of what I was witnessing. I looked around to inspect this new hinterground lying before me, understanding now, why it had remained invisible to the three who had visited this area repeatedly. Their reputations were built on it, they were famed for it; yet it had lain unnoticed at their feet, for years and years. This new terrain, this topography that had begun to unfurl itself before me; the signs, the objects, the characters, the non-sense, the dark humour; the soundings and glimpses of stuff that would one day artistically manifest. It was being exposed to me and through me, I was somehow witnessing the invention of a new and untapped landscape. Was it my landscape? It was asking me questions; I'd answer them, forget the answer straight away, then be re-asked again and again...

These were the verbs, the nouns and vowels that I required to translate my internal domain into a recognizable and coherent vocabulary, hopefully one with a relevance for the larger world; one which would assist me in establishing my own terminology of the perceptive; this unconstrained natural feature within our detectable world; threatening language's sovereignty.

That was the day that I declared open *The Strict Nature Reserve*, and surveying what lay around me, and ahead of me, I claimed this uncharted territory between mystery and empiricism as a place for all to witness and be a part of. A new environment which had creatively nudged me from a hitherto solitary involvement with painting, into other art forms and events; future collaborative experiences within a social aspect, and one that could hopefully be shared and be sympathetic to the unique perceptions of others.

"One day, these three painters will appear here," I nodded, "Don't you worry."

I had a sense of having been lent enough credibility to make it home, and heading back now with what an artist can only really describe as 'a good idea,' I glanced round at the three painters before putting my hands back in pockets in anticipation of getting a good stride on. Three painters? One appeared to be a naked man's leg! A long hairy single leg, standing upright like a tree trunk. Another, difficult to say who, but still recognizable as a figure, was wearing what looked like a log on his head, and boots made from black painted goats horns pointing out the way and carrying a log shaped holdall. And the third, well he appeared to be some sort of half reindeer, half upright fur covered man-thing, with a large belly, coloured woollen mitts hanging from his wrists and large ill-fitting boots not quite on his feet, making him stagger; all to the sound of a demented car battery-powered





bird scarer screeching across the stubble.

All three were aware of my existence now; none of them seeming to need any encouragement.

The discovery that day, of those independent elucidations which stretched beyond the visible, and my establishing of *The Strict Nature Reserve*, all served to catalyse me, inspiring me to propose *Between the Late and Early* to the RSA as a curated element within their Annual Exhibition.

I see this as a unique opportunity, to shine light on the dark, and dark on the light within the singular framework of one exhibition; artists and objects, which for 4000 years have established their own realities through their practice. From the Neolithic to the neon - revealing anthropological investigations within the *other* landscape, a sharing of belief systems and associative thinking, non-scientific reasoning and symbolic expression, all creating a topography where established intellectual and artistic hierarchies are questioned; where the inner vision or hypnagogic state is a critique of reality.

And as an investigation that considers preternatural visions as a counterbalance to institutionalized religion and science; where the responses produced by a work of art can be accepted as different yet just as strong as the experience of actual perception.

*Images opposite, clockwise from top:*

51. Allison Schulnik *Mound*, Courtesy of Mark Moore Gallery, California; 39. Steingrimur Eyfjord *Bones in a Landslide*; 67. Hanna Tuulikki *Guth an Eòin | Voice of the Bird* (performance)

*Between the Late and Early* takes place in five rooms of the RSA's Annual Exhibition, and continues within this publication as a commissioned text piece, an audio recording by twelve of the featured artists and a limited edition artist's print. It features work from Chile, USA, Iceland, Scotland, England, France and Romania, with several international artists showing in this country for the first time. These are intensely envisioned realities inspired by both the physical and internal (geographical) worlds; offering individual visions from those who have creatively etched onto our culture, interpretations of our reality as viewed from the extremities of their involvement within unique states of consciousness.

Natural Anarchy!

Bernard S. Albinus, Delia Baillie, Robert Blair, William Blake, Marcus Coates, Andrew Cranston, Adam Dant, Dalziel and Scullion, The District Nurse, Gustave Dore, John Duncan, Steingrimur Eyfjord, John Faed, Graham Fagen, Gareth Fisher, Gabriela Fridriksdottir, John Glenday, James Giles, Jake Harvey, Trenton Doyle Hancock, Kenny Hunter, Zoë Irvine, Alejandro Jodorowsky, John Maclean, Will Maclean, Alexander & Susan Maris, John Martin, Timothy Neat, Ashley Nieuwenhuizen, Christopher Orr, Joseph N Paton, The Lonely Piper, Roger and Reid, Alasdair Roberts and James Green, John Ruskin, Allison Schulnik, Norman Shaw, Sheila Stewart, Charles Stiven, Gert and Uwe Tobias, Graeme Todd, Phoebe Traquair, Hanna Tuulikki and Kenneth White.

I thank you for your generosity and for being an invaluable part of *Between the Late and Early*; and for sharing with us the magnitude of your interpretive readings and investigations.