



*Dumfries and Galloway
Fine Arts Society
Autumn 2019*



On the cover

Ólafsfjörður Study 2016.
Watercolour, wax and ash on paper, 35 x 26cm, by Patti Lean, who will be talking to members about 'the art of nature' in February and leading a workshop in March



In this edition

The chairman writes.....	page 4
Diary dates.....	5
Photography as Fine Art.....	6
Digital aids to creating art.....	9
Choosing Beauty - a Bella Green retrospective.....	10
Autumn and winter programme.....	12
The 92nd annual exhibition.....	20
Christmas exhibition details.....	24
Subscription increase.....	25
Scenes from the workshops.....	26
Contribute to a Christmas forest.....	28
Student show sponsored.....	29
Workshops booking form.....	30
Contacts and cartoon.....	31

(Exhibition and workshop details and form will also be available on the website: www.dumfriesandgallowayfineartsociety.org.uk)

From the editor

The society's first exhibition in 1922 included a photography section. But photographs are nowadays barred from our shows, perhaps because of a feeling that it is too easy just to point a camera and take a picture and call the result art.

An article in this edition, however, argues that there is such a thing as "fine art photography" and it is something more than mere straightforward representation.

The society's constitution does not appear to ban photography; the only relevant paragraph says: "The society shall promote the Fine Arts and Artistic Crafts and shall foster and encourage the practice and appreciation of drawing, painting, emerging arts and associated Artistic Crafts."

"Emerging arts" - could that include photo-based work, and is there a case for admitting it in future exhibitions, provided it is of "fine art" quality?

And while we are about it, should we also allow original digital work produced on a PC, iPad or other tablet, as, for example, by David Hockney?

Discuss...

- Don't forget, we welcome contributions, comments, and suggestions for content in future editions of the magazine and on the website.

Ian Irving
ian@dumfriesandgallowayfineartsociety.org.uk

The chairman writes:

I hope you all made the most of those few sunny days of summer. Now the winter season is approaching and an exciting programme of demonstrations and workshops has been arranged by Jane Howe. The dates and times are on the diary opposite, with full details from page 12 (don't forget you need to book for a workshop but not for a talk or demonstration).



Kathleen Woods

The summer workshops were a great success and well attended. The annual summer exhibition got off to a fine start and 18 works had been sold by the end of the show.

Our Christmas exhibition is at Ottersburn Gallery in Dumfries and we thank Sean and Kate McKay once again for their support. Details on page 24. Spring in 2020 brings us back to the Harbour Cottage Gallery in Kirkcudbright. Unfortunately, we were only able to book one week there, but we still need help with manning. All the details will be in the Spring magazine.

St John's Church in Dumfries is having a Christmas Tree festival again this year and the society has sponsored a tree so I hope you will support us by bringing along a seasonal drawing or painting to add to the decoration. (See page 28.)

The DAGFAS council is always fully aware that it runs the society for the members' benefit, so please don't hesitate to pass on your ideas, comments and views to any of the council members.

Now is the time to get down to serious work, checking out the paint box and brushes, thinking about art groups or classes to attend. It's getting exciting! Hope to see you all soon.

Kathleen Woods

Diary dates 2019-20

Friday September 27 *Talk on environmental art by Joanna Shennan, 11am, Gracefield, Dumfries*

Saturday October 5 *Brigid Collins workshop on “impressing and expressing”, Gracefield, 10am-4pm*

Saturday November 2 *Talk on memory and visualisation, by Oliver Reed, Gracefield, 11am*

Saturday November 9 *Workshop on experimenting with drawing materials, with Oliver Reed, Gracefield, 10am-4pm*

Tuesday November 19 *Hand-in for Christmas exhibition at Ottersburn Gallery, Dumfries, 2pm-4pm. Exhibition*
November 22-December 14. Get-together November 30, 2pm-5pm

Friday January 24 *Illustrated demonstration by painter Tom Lindsay, Gracefield, 11am*

Friday February 7 *Workshop with Bea Last on sketchbooks and the creative process, at Kirkcudbright Galleries, 10am-4pm*

Friday February 21 *Talk/demonstration by Patti Lean on the art of nature, Gracefield 11am*

Friday March 6 *“Glorious gardens” workshop with Patti Lean at Kirkcudbright Galleries, 10am-4pm*

Photography as Fine Art

by Laura Hudson Mackay

“For me, the camera is not just a tool, but a magical portal...”



Photographic art is now well established as a fine art.

Generally with photography, its most common use is for capturing a representative image and although this may require skill on the part of the photographer, it should be regarded as a craft and not art.

By contrast, fine art has goals beyond pure creativity and self-expression. The purpose of works

of art may be to communicate ideas, such as in politically, spiritually or philosophically motivated art; to create a sense of beauty; to explore the nature of perception; for pleasure; or to generate strong emotions. There does not appear to be a definitive explanation or definition for what fine art photography is, but there are things that help define it. For example, the artists' vision; where

the artist has a clear idea of what they think their work will look like, or the vision, message or emotion which the artist wishes to convey in their work. Also, the process the artist uses, for example, the same medium and techniques for each idea in order for a body of work to have similarities and consistencies. For my own work, I use both analogue and digital cameras, but I choose to work almost exclusively in black and white, which I consider creates a raw sense of beauty.

I find the lack of colour elegantly simplifies the image, leaving it stripped back, honest and timeless. I also hand print much of my work in the darkroom. In terms of concepts, I am inspired by Time and Threshold and strive to create a complex simplicity, reflecting esoteric spirit and culture. I often look to capture "Anima Locus" - the spirit of a place - always looking beyond the obvious for mystery and otherworldliness. Sometimes this can be found just below the surface of what seems to be another ordinary moment or space. Often, given the right subject matter, I will create this through



lighting, exposure and composition. I practice the art of beholding, taking some time before I even pick up the camera to hold a landscape, space or a subject in my gaze and imagination.

Photography provides the opportunity to capture or manifest the feeling of a place or an object, or my take on this, which may not be experienced merely with the naked eye. For me, the camera is therefore not just a tool, but a magical portal, creating nexus points. My creative thought process therefore considers many things including my skills, inspiration, the purpose of the work and how it fits with my previous output.

An example of the conceptualisation and creative process can be seen in my body of work I call the *Visions of Time* series. This work was inspired by my late grandfather, whom I loved spending time with. When I was a child he made me a wooden clock and taught me how to tell the time. Later, when I was in my teens, he asked me for “a little box of time”.



The illustrations are all from Laura’s *Visions of Time* series

Unbeknown to his family or me at that point, he was ill and died soon after. My fascination with time began with him and this particular body of work sought to journey on an exploration of the concept of time and our human experience of it.

***Laura Hudson Mackay LRPS
Photographic Artist***

Laura lives in Dumfries and Galloway and divides her time between Scotland and Morocco. She is a licentiate member of

the Royal Photographic Society and has been appointed its representative for Dumfries and Galloway.

“Laura Hudson Mackay’s photography captures the essence of the lands through which she journeys in the rarest and most wonderful of ways. Through her lens she reaches the raw magical underbelly, which so often escapes travellers.”

- Tahir Shah, author and filmmaker

More about

Digital aids to creating art

An article on drawing on screens, in the spring 2019 edition of the magazine, drew an interesting response from professional printmaker **Lisa Hooper**.



She wrote: “I’ve been using a basic drawing App called Tayasui Memo on an iPad Pro to design my linocuts for a couple of years now. It’s helped me a lot with design and has also affected the look of my work. I just use it to do the initial drawing, which I then translate into a linocut. I don’t use layers or any tricks for colour separation.”



The top image is one of Lisa’s iPad designs, underneath is the resulting linocut.

- Tayasui, a Paris-based organisation, offers a number of drawing applications. Tayasui **Memopad 2** can be

downloaded free to an iPad, with the option to enhance some of its features for £4.99. It is a fairly straightforward package with a range of tools and texture possibilities. Tayasui **Sketches** or **Sketches+** is another useful drawing app which can be used on Apple or Android devices.

Choosing Beauty

a retrospective
exhibition by
DAGFAS member
Bella Green at
Gracefield Arts
Centre, Dumfries,
from November 9
to December 21.



For Being a Good Girl Oil on canvas

Bella writes: “All DAGFAS members are warmly invited to join me for drinks and nibbles at the opening on Saturday November 9 from 2 - 5pm.

“The exhibition brings together works from the past 30 years, including early installation works which were pivotal to my choice of subject matter after the 1990s.

“I was born in Glasgow and was influenced by the collection at the Kelvingrove Art Gallery, which I was taken to every Sunday from the age of three. In the exhibition I explain how three paintings from the collection influenced my own approach to painting.”

On show will be still-life paintings, landscapes, figure compositions, mixed media works and colourful jewellery.



Sushi For Tea Oil on canvas

On Tuesday November 19 at 11am Bella will give a guided tour and talk about the works and explain the title of her exhibition. This event is organised by Gracefield and details of how to book a place will be in their next programme booklet and website, www.DGculture.co.uk

- Bella does little teaching now, concentrating on studio work, but is organising a one-week residential painting holiday near Scarborough in Yorkshire next July, and will be running workshops - as she has done for more than 25 years - in Tuscany in September next year. Details will be available on her website - www.bellagreen.co.uk.



Our Autumn and Winter programme is detailed on the following pages.

Please note that some events will be on a Saturday rather than the customary Friday. All will take place at Gracefield, Dumfries, except for two workshops at Kirkcudbright Galleries.

A booking form for the workshops can be found on page 30. The fee for workshops is now £35, increased from £25 to avoid running events at a loss.

Joanna Shennan

Talk: Environmental Art

Friday September 27, 11am

Joanna is an artist and educator mainly working from the natural world and the inspiration derived from it.

She teaches at Dumfries and Galloway College across a range of art and design disciplines, specialising in Environmental Art.



Firestack, Julie Brook, 1992-4

Her talk will focus on artists from all over the world and their responses to the environment by working with it physically and by the utilisation of it as a source of inspiration.

She hopes to engage her audience with images and information from contemporary artists that push the boundaries of the natural world, show how they record it and how they inspire.

Brigid Collins

Workshop: Impressing and Expressing

Saturday October 5, 10am-4pm

Using a number of techniques, you will learn how to impress found textures and natural forms into a ground before using pigments to highlight textured surfaces, suitable for use on both paper and canvas.



Dog Rose (detail)
by Brigid Collins,
created for
'Frissure', a
collaboration with
poet Kathleen
Jamie

You'll then go on to build-up translucent and other layers on areas of these surfaces, resulting in beautifully complex, mixed-media artworks incorporating gesso, plaster, collage and pigments. Over the course of what will be an engaging and playful day, you will create your very own sample book of techniques, which you will be able to use as a resource for your future work. Basic materials will be provided and you will receive a list of suggested materials to gather in advance and bring with you on the day.

Brigid is an artist, illustrator and educator, based in Edinburgh. She is a visiting lecturer in the Illustration department at Edinburgh College of Art and also at Leith School of Art and leads workshops with diverse groups, including at Cornton Vale women's prison and with displaced Syrian women at the University of Stirling. www.brigidcollins.co.uk

Oliver Reed

Talk: Memory and visualisation

Saturday November 2, 11am

Oliver is the Art and Design Course Organiser within the Centre for Open Learning, University of Edinburgh. He has had group and solo exhibitions and has taken up art residencies within both the USA and UK.

Oliver has gained many years' experience and knowledge as a practitioner and educator within the fine arts and his work focuses on the natural environment.

His practice currently centres on a range of drawing and painting approaches

exploring ideas of experience and memory; the relationship between the physical act of walking, making visual studies, collecting and documenting, to then enable him to create artworks back in the studio.



Oliver Reed

Oliver will be conducting a workshop for members on Saturday November 9. Details on the following page.

Oliver Reed

Workshop: Experimenting with drawing materials

Saturday November 9, 10am-4pm

This workshop will allow you to explore various drawing techniques and approaches to develop a personal and expressive approach within your work. You will explore how to combine and fuse drawing materials to create rich surfaces and textures,

consider working on working on prepared surfaces and work in both monochrome and colour to develop your own ideas.



Oliver Reed

Please bring in your own ideas, sketches, references materials, ideally related to the landscape. This could be a landscape you know well, something you have discovered in a book or magazine or even a cityscape. I would advise that, no matter what the

subject is, you bring with you at least five or six drawings or photographs of the same or similar place to work from.

Materials required: a selection of chalk pastels, gum arabic, willow and compressed charcoal, graphite stick (6B), pencils (2B and 4B), W&N drawing ink (black; other colours optional - brown is good), clear oil bar (or Pritt or glue stick), masking tape, A3 cartridge paper (sketchbook optional), a selection of watercolour brushes, palette knife or improvised scraper, sponge (kitchen sponge is fine), fibre marker pens (optional), watercolour paints (optional).

Tom Lindsay

Illustrated demonstration

Friday January 24, 11am

Tom says his paintings are about his "love of paint and surface, and not illusion. I work directly from stimuli in a variety of media. Passion and frustration with long periods of reflection contribute to work that can be complex or simple but never easy: freedom is an unachievable aim, but one worth striving towards."

Describing his process, he says: "My work is mainly based on the natural environment and I always work outdoors with some *alla prima* in the studio. I take my initial outdoor paintings back to the studio, where I study them to discover what I have. This usually involves some form of 'reductionism' or simplification. I then return to the original location and work further into them. I may do this many times until the work comes alive and satisfies me."



Cairn Water at Routin Bridge Oil on canvas

A graduate of Edinburgh College of Art in 1971, Tom was awarded a travelling scholarship to Italy and has since exhibited widely - including a major show at Gracefield in May and June this year. Dumfries-based, he has also had a teaching career, including 20 years running a department at Lockerbie Academy, and was an examiner with the SED. www.tomlindsayart.com

Bea Last

Workshop: Sketchbooks and creative process

Friday February 7 , 10am-4pm

Kirkcudbright Galleries

Bea will bring examples of different artists' sketchbooks to show a variety of approaches and how the sketchbook can be vital to your own development.

"We will also be exploring and experimenting with different ways of mark making, with demonstrations showing that drawing can be used expressively and not just as an observational tool."

AM

- Introduction - a look at Bea's own creative practice and how sketchbooks have played a vital part in her own works
- A look at different kinds of sketchbooks from different practicing artists and how they approach and use them
- Demonstration of different kinds of drawing tools and mediums

PM

- Hands on time for exploring different ways of making marks and drawing techniques.
- Application to sketchbooks
- Group time for questions and answer.



Scene from a previous workshop

Patti Lean

Talk/demonstration: The art of nature

Gracefield, Friday February 21, 11am

Drawing on examples from contemporary art, including her own practice, Patti will give a short illustrated talk and demo, followed by chat/discussion around concepts of “nature” and how we can speak about it through our art.



Patti Lean

Workshop: Glorious gardens

Friday March 6, 10am-4pm

Kirkcudbright Galleries

Gardens - physical forms, light and shade, metaphorical or emotional meanings - are an abundant source for many artists. Through the subject of gardens, this workshop is designed to help you refresh and expand your painting methods with confidence. You will be guided step-by-step into developing paintings, mark-making using the tactile and versatile qualities of paint, and keeping open, adventurous, generous and experimental.

Morning: Warm-ups, “forget-about-good” drawings; different ways to start a painting, noting the use and purpose of sketches, photos, collage and studies.

Afternoon: Quick demo and exercise, then continue with your paintings, one-to-one tuition. Whole-group review.

A materials list will be forwarded nearer the date.



'Wonderful paintings' in 92nd annual exhibition

"An abundance of wonderful paintings" was one comment in the visitors book this year and I can agree that the society's 92nd annual exhibition was just that, writes Kathleen Woods.

Sixty-nine of our members brought a lot of pleasure to many people from all over the UK and as far away as New Zealand; 198 works were entered for the exhibition and 183 pieces were on display after selection. This year's selection panel, Vickie Simpson, Rosemary Nicholson, Sean McKay, Andrew Adair and Martine Berlemont, spent a long Sunday afternoon looking, contemplating and deciding on the outcome. For this we thank them so much.

Also our thanks go to Gracefield Arts Centre for hosting the exhibition and to Dawn Henderby and staff for all their assistance on putting on the show. Mark and Andrew, once again, did a marvellous job of hanging.

Eighteen works were sold during the course of the exhibition and visitors voted Dennis McCallum's "A Chip Off The Old Block" their favourite painting followed closely with "Purple Vase" by Evelyn Gray.

Thanks to all council and other members who gave their precious time to make the exhibition the success it was - and congratulations to Suneeta Rathore who achieved full membership this year.



Above: the judges. Right: arranging the selected works, and, below, some of the first-night viewers





Visitors' favourites at the annual show

**A Chip Off the Old Block, mixed
media, by Dennis McCallum**



**Purple Vase, mixed media,
by Evelyn Gray**



Some of the
craft exhibits



From top: Bella Green, Alan
Brockbank, David Alexander,
John Fairgrieve

Christmas at Ottersburn Gallery

Friday November 22
to Saturday December 14

Sean and Kate McKay at Ottersburn Gallery, Dumfries, have again invited DAGFAS to mount an exhibition in the lead up to Christmas. Members may submit TWO paintings or artworks, of which at least one will be shown.



So that a list of exhibitors and works can be prepared, please give Kathleen Woods details of your entries by Thursday, November 14, by email to woods664@btinternet.com or post to 10 Davie Gill Park, Thornhill, DG3 5AH

Artwork must be labelled with the title, medium, name and address of the artist and the price. Please use your own labels and attach to the back of paintings. Paintings must be framed, with rings and cord fixed to the frame, ready for hanging. A deep box canvas may be unframed. The artwork along with a fee of £3 per entry must be handed in at the gallery, Nith Avenue, Dumfries, DG1 1EF, on Tuesday November 19 from 12noon – 4pm.

Sales commission will be 25%. The exhibition will be open from 10.30am – 4.30pm daily excluding Sunday and Monday. Artworks not sold must be collected on December 18 - 19 between 2pm and 4pm.

We need help with manning the exhibition on Tuesday November 26, Tuesday December 3 and Tuesday December 10. Let Kathleen know if you can help.

Please come to a pre-Christmas get-together on Saturday November 30 at Ottersburn Gallery from 2pm to 5pm.



Going up: the cost of membership

The society's council has reluctantly decided that after 10 years of maintaining the subscription at £10 it should be increased to £20 a year.

Although we currently have a reasonably healthy balance, our running costs increase year on year. Printing and postage make the biggest inroad into our funds, followed by demonstrations and workshops, which are subsidised by the society.

It is not our intention to cut any of the benefits members receive and we wish to continue our "on the road" exhibitions, which means hiring spaces, and encouraging younger members into the society.

If you currently pay by banker's order, please revise your instruction to your bank and send it to the membership secretary, Martine Berlemont.

A form is available on the website at www.dumfriesandgallowayfineartsociety.org.uk/membership.html.

It would be very helpful if all members paid their subscription by this method, as this does cut down on postage.

Again, to save on postage, this notice will serve as a reminder of the subscription due on January 1, 2020. Any cheques sent now will be held until January.

NB "Those whose subscriptions are in arrears as at 1st March will not be entitled to the privileges of the society (Constitution: Rule:3 Subscription and Dues}"

Scenes from the workshops

April 26

Botanical watercolour

*With Mary-Clare
Cornwallis*



May 17

*Painting
with pastels*

*With John
Threlfall*



*With
John
Threlfall*



*June 7
Exploring
water-based
media*

*With
Victor Henderson*



Christmas forest

The society has again agreed to sponsor and decorate a Christmas tree as part of Dumfries Flower Club's **Forest of Christmas Trees** festival at St John's Church, Dumfries.

The festival - last held in 2016 - will mark the culmination of events celebrating the 150th anniversary of the church, in Newall Terrace, Dumfries.

It will take place from December 5 to 8 inclusive, with setting up on the afternoon and evening of Wednesday December 4.

Local organisations, companies, schools and families have been invited to adopt a four-foot tree at £10 and decorate it in any way they fancy. The aim is to have 80 trees all decorated in different styles.

Money raised will be split between the church and the flower club.

Get your imaginations to work and bring your hand painted cards or crafted decorations on a seasonal theme to the church on December 4 between 2pm and 4pm.

As in 2016, the DAGFAS tree will be moved to Gracefield after the church event, and displayed in the foyer of the studios and cafe building.



Hazel Campbell, who was DAGFAS president at the time, and Kathleen Woods with the 2016 tree

Sonder* - everybody has a story

This was the title of an end-of-year exhibition mounted at Gracefield, Dumfries, by HND art and design students from Dumfries and Galloway College, and partly sponsored by DAGFAS.



Visitors were impressed by the quality and diversity of the work on show at the three-day exhibition from May 24-27. It included painting, life drawing, mixed media, ceramics, prints, sketch books and artists' books.

The students taking part included Heather Armstrong, Gill Glover, Alison McCartney, Rhianna McCartney and Rosemary Nicholson.

"We were very pleased to receive the space and expertise that Gracefield has to offer as well as the financial sponsorship of both the Holywood Trust and DAGFAS," said Heather Armstrong. "We are very grateful for the support that DAGFAS gave us to prepare for this show."

**Sonder - a recently invented word to describe "the profound feeling of realising that everyone, including strangers passed in the street, has a life as complex as one's own, which they are constantly living despite one's personal lack of awareness of it."*

2019 - 2020 workshops

Booking form

Please tick the workshop/s you wish to book.

Brigid Collins	October 5	£35	(at Gracefield)
Oliver Reed	November 9	£35	(at Gracefield)
Bea Last	February 7	£35	(at Kirkcudbright Galleries)
Patti Lean	March 6	£35	(at Kirkcudbright Galleries)

All 10am-4pm

Name.....

Email for confirmation.....

Telephone.....

I enclose a cheque/s payable to DAGFAS, for a total of.....

Please indicate which workshop/s you wish to attend and send a separate cheque for each event along with the completed form to:

Jane Howe
Redcastle House
Haugh of Urr,
Castle Douglas
DG7 3 LB
Email: howe.redcastle@lineone.net

Payment with booking, please. Confirmation will only be sent by email.
Please note: fees are non-returnable except when a workshop is overbooked.

Your council

President: Davy Brown

Kilmodan, Corvisel Road, Newton Stewart. DG86LW

01671 403 767 davybrownartist@gmail.com

Chairman and Exhibitions Co-ordinator: Kathleen Woods

10 Davie Gill Park, Thornhill, DG3 5AH

01848 331 403 woods664@btinternet.com

Secretary: Brian Power

38 High Street, Gatehouse of Fleet, DG7 2HP

07969 504685 secretary.dagfas@gmail.com

Treasurer: Audrey Grierson

Lochview, Bruce Street, Lochmaben, DG11 1PD

07739010129 treasurer@dumfriesandgallowayfineartsociety.org.uk

Membership Secretary: Martine Berlemont

Kilravoch, Closeburn, Thornhill, DG3 5JD

membership@dumfriesandgallowayfineartsociety.org.uk

Website and magazine editor: Ian Irving

Woodlea, Corsock, DG7 3DN

01644 440 276 ian@dumfriesandgallowayfineartsociety.org.uk

Programme Organiser: Jane Howe

Redcastle House, Haugh of Urr, DG7 3LB

howe.redcastle@lineone.net

Members: Muriel Collins, Alan Hawker, Chris Otty

Last-page laugh With thanks to Richard Whiting



