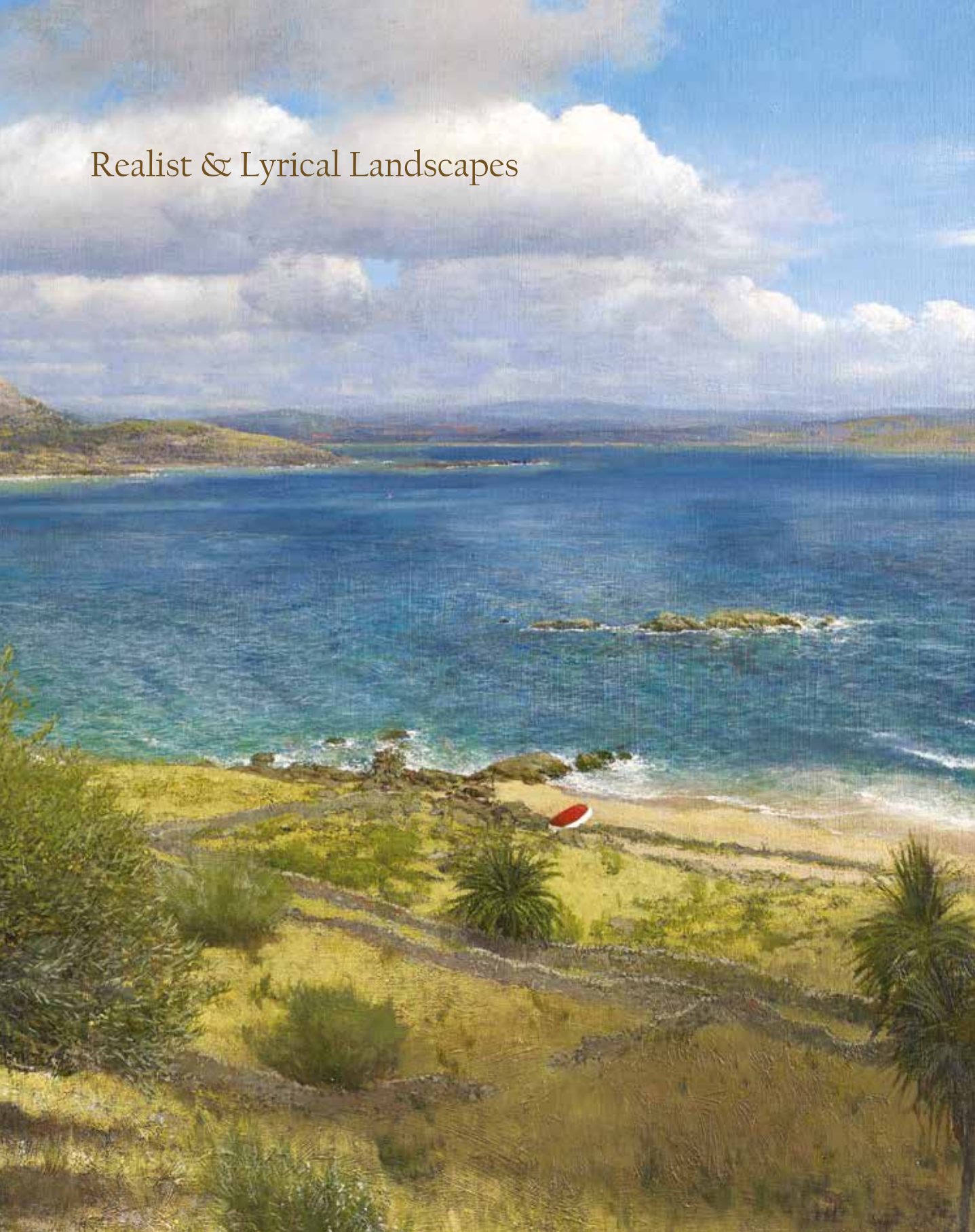


# Realist & Lyrical Landscapes







CONTEMPORARY ART  
SINCE 1842

## Realist & Lyrical Landscapes

2 - 26 September 2020

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## REALIST & LYRICAL LANDSCAPES

The lockdown brought a sudden halt to our modern lives, along with air traffic, traffic jams and crowded pavements. Our cities stripped back to villages. In Edinburgh the sound of birdsong replaced the urban rumble and all that was already here, and in front of us but had perhaps become unseen, was suddenly revealed in magnificent technicolour. The spring felt like the revenge of nature and there was a renewed sense of wonder at the beauty of it all and an appreciation of who we are and where we come from.

In *Realist & Lyrical Landscapes* we examine several different ways of looking and recording the experience of landscape. In the hands of Masayuki Hara the subject, rural and suburban, is realised in atomic detail. He works in a European tradition of trompe l'oeul adopted by American artists in the sixties and fully expressed in Japan and China in more recent times. His beautiful small panels demonstrate an extraordinary commitment to a particular subject which has won his attention - perhaps a fleeting light effect or a ripple on still water - then painstakingly and lovingly transformed into art. Martin Greenland is a visionary painter, deeply attached to a northern landscape, but always reimagined: a patchwork of fragmentary detail, a tree or farm building recalled from near his home in Keswick, a view across the wild bay at Grizebeck, but his landscape is entirely reimagined, plenished with recurring, personal motifs, seamlessly disquieting. In the hands of Alison McGill the landscape moves from real, observed locations to lyrical abstraction, often inspired from an aerial perspective, a horizon eliminated, the workings and erosion to which the land is subject making patterns in the tones of the earth's thin crust and its mantle of growth. Helen Glassford offers an immersive experience of landscape, her vision veiled in imagination, colour swiftly washed in and sponged off, layering like memory, the magical equivalent of her original inspiration.

Dawnne McGeachy looks exclusively at the sea, the life-giving but treacherous element which dominates our planet. At the tidal marches we wonder at its power and imagine the scope of its coverage beyond the horizon, inviting ideas of exploration and escape. But it is the storm she addresses, long family history associated with the respect its power must inspire, a roiling, dark, ever moving stirring, from which the gaze cannot avert. Janise Yntema's work is closely allied to Abstract Expressionism,

*"Her paintings capture and emanate light toward a transcendent feeling of tranquillity, order, and purity. Yntema's colours create silence and simplicity; an atmosphere of transcendent lightness remains."*  
Jacquelyn Stonberg, Professor of Art History, Kean University, NJ

The notion of colour creating silence or atmosphere, eliciting a direct emotional response in the viewer, is key to Expressionism. The word transcendent is well chosen also, the work seeking to express something beyond experience. This is not to dismiss the origin of the artist's inspiration and Yntema is deeply immersed in looking at landscape and its atmosphere, but from there, in a Bergsonian limitation of reason she uses intuition, time-perception and change to arrive at her expression.

So in these strange times many have had opportunity and perhaps the need to look at art as a manifestation of our humanity and at landscape in particular, precious in detail and sublime in recollection. The Scottish Gallery would like to thank the participating artists for their beautiful work.

Christina Jansen and Guy Peplow, 2020



# Realist & Lyrical Landscapes

## Artists

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## HELEN GLASSFORD (B. 1976)

'Experiencing a landscape is primarily, and perhaps principally, visual. In this first, raw, appreciation it exists in so many ways. It is colour and form, line and mass, depth and panorama. But it is so much more. The landscape presents itself as prospect and horizon, heartland and periphery, substance and shadow. More than this, even, the landscape offers up an atavistic perception. It touches a primitive nerve, erupting into a wild sense of anterior being. In this sense it is, uncompromisingly, elemental.

This experiential character of landscape sits at the core of my painting. In which case each painted landscape distils, not simply the look of a place, but its testimony within the human heart. These paintings are created in order to evoke a sense of mood and feeling through tone, mass and 'touch'. The folds of colour, the fluid passages of paint, the feathered edges between complementary forms, the striations and spots of colour all create a landscape in constant change. A restless world in motion. In these ways, the landscape may explore the realms of mood, and memory, and imagination.

Given this expansive vision, the configurations in my paintings are created in order to chime with this desire. Land and sea meld into sky. The edges between shoreline and water, hill and horizon, cloud and skyline all soften into an unfolding diorama. The colour and

Helen Glassford was born in Lancaster in 1976. She studied at Carlisle Art College for a year before going on to the Fine Art Drawing and Painting degree course at Duncan of Jordanstone College of Art, Dundee graduating in 2002. Glassford finds her subject in the wild landscape of Scotland, using a variety of mediums, including graphite and scumbled glazes, to react and capture the immensity of nature before her. She exhibits throughout the UK and lives and works in Newport-on-Tay.

tone echo the mood of the scene, and the emotional release presented in the vista. Each work presenting a moment in time, and recognising a passionately intense experience.

These new works on display at The Scottish Gallery are depositions in respect of these ambitions. A panorama, like *Spectator* (cat. 1), offers a horizon, sea and sky that embodies contrasts of dark and light in a lyrical confirmation of the drama of the natural world. While *The Day We Met* (cat. 3) pushes these insights towards a tone poem evoking the ethereal qualities of atmosphere and ambiance. *Raw* (cat. 2) may be regarded as more representational, but none of these works are simple recordings of place and *Raw* embodies all the tension of wild weather and impending storm. Some of this turmoil is echoed in *Continuum* (cat. 6), while *Trace I* and *Trace II* (cat. 5 & 7) alleviate this sense of storm and tempest in a pensive, still, calm. *Forbidden* (cat. 4) is fascinating for its near abstract qualities, an austere evocation of land and sky replete with a primordial fervour.

I believe that these descriptions can only hint at the depth and sentiments in my paintings. Some sense of their poetic content is evidenced in the titles of the works. But, the real passion of their creation can only be appreciated intuitively, emotionally, and of course, visually.'

Helen Glassford, 2020

Helen Glassford  
1. Spectator, 2020  
oil on board, 48 x 122 cm





Helen Glassford  
2. Raw, 2020  
oil on board, 30 x 39 cm



**Helen Glassford**  
3. The Day We Met, 2020  
oil on board, 92 x 152 cm



**Helen Glassford**  
4. Forbidden, 2020  
oil on board, 22 x 22 cm

5. Trace, 2020  
oil on board, 25 x 25 cm



Helen Glassford  
6. Continuum, 2020  
oil on board, 25 x 25 cm

7. Trace II, 2020  
oil on board, 25 x 25 cm





## MARTIN GREENLAND (B. 1962)

'My paintings are 'real' landscapes which have been somehow changed, landscapes or places recalled from memory, such as *Elva Plain* (cat. 14), which is a recollection of a place of honest farmland and forestry on the northern edge of the Lake District, or completely invented places or landscapes, which is by far my most usual category. *Nameless Hill* (cat. 16) is a very deliberate reinvention of a real place only a few miles from where I live in Windermere. When I first properly noticed the place on a walk, the thing that struck me was how I couldn't quite judge the scale of the hill and for a moment I could quite easily see it being a large hill far away rather than the quite small hill which it actually is. To me it sums up the 'Bonsai' nature of Lakeland. Rockery landscape clustered with heather and gorse which could easily be seen as large trees on a grand scale. What has drawn me to 'landscape' painting, which as a student I was reluctant to do, was what some people might term a calling. I feel compelled to be honest in showing what is around me and what is around me is 'landscape'. In portraying this I have a battle in my mind between the delight and determination in inventing, creating an image of a place which could be 'real' but is not, a place which Google Earth cannot find, and strictly observing that which is 'real', something over which I have no control. I am constantly trying to resolve this, still by inventing but constantly looking at the 'real', constantly seeing

how things are, the science of life, so that my work, each new piece, is a statement about what I currently know both about painting and about life. Elements which I introduce, perhaps unexpected things, are there to emphasise something which are actually a part of myself so that these elements become symbolic. I have used these symbols in my work for the past 35 years, even when I have not fully understood what they really mean; a 'paint first, ask questions later' approach. Later I begin to see that rather than being surrealistic whimsy, they are significant symbols of myself; islands within landscapes, jetties into dry land, lifebelts and lifeboats, isolated places of retreat, signposts, isolated streetlights.

I have always painted peopleless landscapes. I am interested in the evidence of humanity. Even though I acknowledge that as humans we are fascinated by ourselves, I have always felt that we are drawn too much to the figure in the landscape, that the landscape becomes just a backdrop, a stage for the human play and I want the viewer to look at the landscape, to understand what is being shown in the painting through the evidence. I would not describe myself as a naturalist but the 'natural' landscape is a language, with all its intimate details, in which I feel fluent.

Martin Greenland, 2020

Martin Greenland was born in Yorkshire in 1962 and studied at Exeter College of Art from 1982 to 1985. He has lived and worked in The Lake District in Cumbria since 1985. In 2006, Greenland was awarded first prize at the prestigious John Moores Painting Prize, the UK's largest contemporary painting exhibition held at the Walker Art Gallery, Liverpool. Greenland is primarily a realist painter; his subject is embedded in the North British Landscape, at first familiar yet entirely imagined – in Greenland's work, a subtle narrative about contemporary Britain quietly emerges.

Martin Greenland in the Lake District, 2020

**Martin Greenland**

8. Whitbarrow from Lindale, across Witherslack Bay, 2020  
oil on canvas, 61 x 102 cm





**Martin Greenland**  
9. Afternoon Landscape, 2019  
oil on paper, 22 x 30.5 cm



**Martin Greenland**  
10. Evening Landscape, 2019  
oil on paper, 22 x 30 cm

**Martin Greenland**

11. Grizebeck Beach and the Furness Fells, 2020  
oil on canvas, 46 x 76 cm





**Martin Greenland**

12. Secessionist Wood (Hervey - A Memory), 2018  
oil on canvas, 30.5 x 35.5 cm





### Martin Greenland

13. *Retreat, Returning*, 2018

oil on canvas, 50 x 70.5 cm

‘These retreat paintings are becoming a more common source of exploration. *Retreat, Returning*, like most of my work, is a complete invention. Its lofty, bleak landscape, even though it is summer, is a typical northern English, Scottish Borders landscape. The buildings are a compound surrounding a Bastle House. The black gates are locked but the outside light has been left on. One is returning; that light has been left on since the house was last occupied. It is a sign of humanity but ultimately it is an inanimate thing, merely a light. *Retreat (Early Snow)* (cat. 15) has a similar theme. I was trying even further to suggest an abandoned atmosphere; that the Bastle House might or might not be occupied and all around it are signs of neglect, the sort of self-neglect to which we are all still entitled.’

**Martin Greenland**  
14. Elva Plain, 2016  
oil on canvas, 56 x 81 cm



**Martin Greenland**  
15. Retreat (Early Snow), 2019  
oil on canvas, 51 x 71 cm



**Martin Greenland**

16. Nameless Hill, 2015  
oil on canvas, 91.5 x 122 cm

'How often is the focus of a woodland view a stark, skeletal tree, the memento mori in the lush and living landscape? How often as well might we pause and wonder at what we see? "Whose woods these are..?" asked Robert Frost, pausing in the still of winter in his poem *Stopping by Woods on a Snowy Evening*. For Martin Greenland the anonymity in his subject might be borrowed from his own, internal reconfiguring of knowledge, memory and imagination, deeply familiar, but unavailable to the cartographer.'

Guy Peploe, 2020



**Martin Greenland**

17. *Winternight*, 2020

oil on canvas, 45.5 x 71 cm

'*Winternight* and *Sleepwalker* (cat. 18) are quite successful attempts to really show the effects of moonlight. I have always been fascinated by the high moon in winter and how it is a pale, cold mimic of a high summer sun. The landscape in *Winternight* is closely based on accurate drawings of a view to the north, less than two miles from where I live. In the studio I have tried to show what it looks and feels like on such a high winter night when one has become accustomed to the dark. I still keep being drawn to painting isolated streetlights in completely unexpected places. It gives both the sense of comfort and loneliness at the same time.'

Martin Greenland, 2020





**Martin Greenland**  
18. Sleepwalker, 2020  
oil on canvas, 45.5 x 60.5 cm





## MASAYUKI HARA (B. 1956)

'If I went to the Alps in search of beautiful and magnificent landscapes, then after my first strong impression has subsided, would I still want to portray them? Landscape paintings, each like a beautifully decorated chocolate box, are definitely picturesque and they can be seen in museums around the world, but, it may no longer be necessary to search for the picturesque. Drawing everyday scenery is, I think similar to when a poet writes haiku. A sympathy of each other's memories is created between the picture and the viewer, a world of images spreads wider and deeper, then eventually, meanings are created in the landscape. The landscape paintings I pursue may be associated with the haiku world.'

Masayuki Hara, 2020

Masayuki Hara was born in Osaka, Japan in 1956. He studied at Tama Art University between 1975 and 1979. Since graduating he has exhibited regularly in Tokyo and in New York. He moved to Britain in 1998 and has been living and working in Scotland since 2005. His hyper realist work features in many public collections in Japan including the Fukui Prefectural Fine Arts Museum, the Hoki Museum and the Satoe Memorial Art Museum of the 21st Century.

'Whether seen from a vantage point of birds high in the hills, or of the solitary traveller on the deserted beach, Hara's landscapes maintains a powerful conviction in the significance of detail within the whole. It is in his ability to balance the specific and the universal that Hara's paintings transcend their own realism, to capture in single moments the enduring mysteries on the earth they record.'

Alexandra R. Murphy  
Sterling and Francine Clark Art Institute

Masayuki Hara near Dawyck, Scottish Borders, 2020

**Masayuki Hara**

19. Three Boats, 2019

oil on board, 24.2 x 33.3 cm

'Landscapes are also the assets of people's memories. When troubled, we can find solace in the trees of memory as they persist in the mind's eye. The landscape has such power. About thirty years ago, when I watched the German movie *Bagdad Cafe* and I found that the composition of many scenes was based on triangles. The story unfolds on a stage where a water tower is at the top of the triangle. The three main elements, including the characters, are balanced in a triangle so that the viewer's line of sight moves. Ever since I watched this movie, I have been thinking about composition with triangles. As the name implies, these *Three Boats* are composed in this way.'

Masayuki Hara, 2020



**Masayuki Hara**

20. *The Road to Dawyck*, 2019  
oil on panel, 24.2 x 33.3 cm

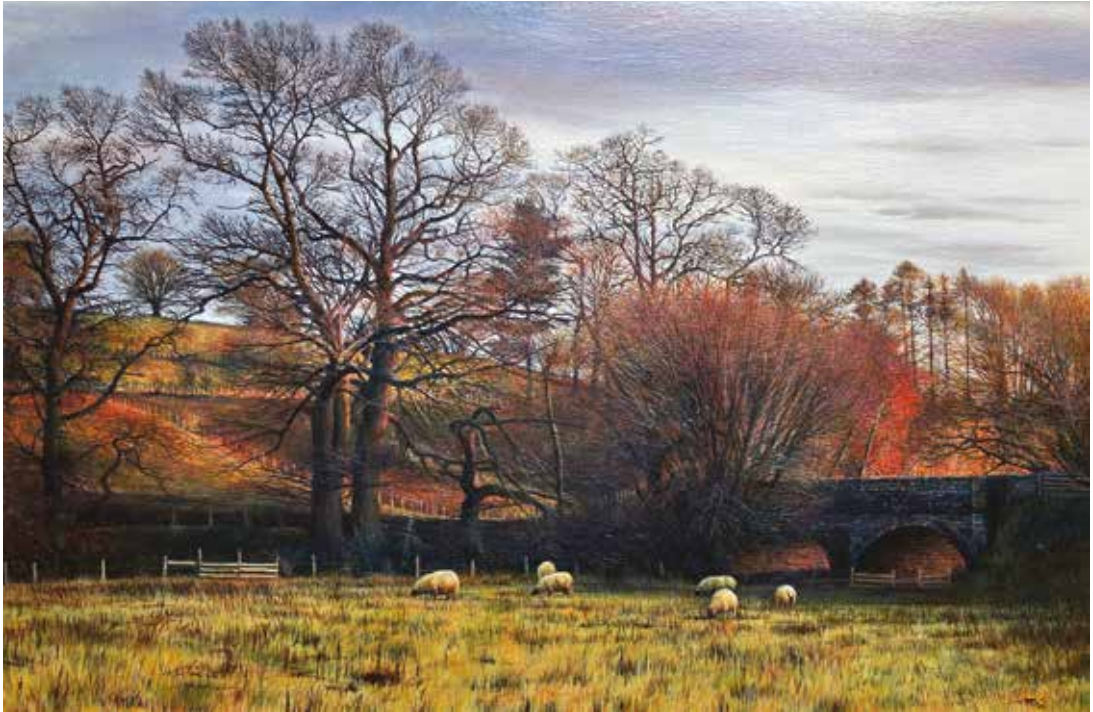
*'The Road to Dawyck* is an extraordinary feat of photo-realist painting. The observation of the light effect on different surfaces, the low winter sun's visual destruction of the branches, the falling of the landscape towards the valley beyond are all rendered with dispassionate truth. And yet we are emotionally engaged, the road draws us on into the setting sun, the sparkling light induces a quickening of the spirit, the brilliant moment made permanent.'

Guy Peplow, 2020





**Masayuki Hara**  
21. Sheep Bridge, 2019  
oil on board, 24.2 x 33.3 cm





## DAWNNE MCGEACHY (B. 1969)

'My fascination with the sea began as a child growing up on the peninsula of Kintyre at Campbeltown, and hearing the stories of my fisherman father. This fascination led me to study the science of waves, which I used to create paintings that convey the power and brutality of the sea. I trained at the Glasgow School of Art, after which I was awarded a scholarship to study Fine Art at the University of Ohio, USA. In 2013, I was awarded the Jolomo Bank of Scotland prize for landscape painting.

The focus of these new paintings (for the most) is looking at the sea from the perspective of a boat, seeing the white foamy paths it makes cutting through the water. The agitation caused by the boat intrigues me; it is very different to that of a natural wave. As a child, I often gazed over the side of a fishing boat, when docked, and was mesmerised by the oil on the water (rainbow puddle as I called it) which is a feature in these paintings.

Dawnne McGeachy was born in Campbeltown, Argyll. She graduated from Glasgow School of Art in 1991 and attended the University of Ohio. McGeachy's dramatic paintings of the sea are inspired by her father's career as a fisherman at Campbeltown in Kintyre. In 2013, McGeachy won the Jolomo Bank of Scotland award for landscape painting. In September 2015, a specially commissioned painting was hung in St Andrew's House, Edinburgh.

Dawnne McGeachy in her Helensburgh studio, 2020

During lockdown I had more time to reflect on the work I was doing and recalled a story my mum told me about her finding a message in a bottle on the shoreline of Eshaness in Shetland. She was thrilled that she had a pen pal from the mainland. That story and the fact that I include extracts from letters, phrases into the painting prompted me to begin writing letters to the sea that include hand traced elements from the letters sent to me by my parents.

I begin all the letters with 'Dear Sea' beginning with what I am pondering over, followed by extracted text from hand traced letters from my dad then put them in a sealed bottle, where some of the text is partially seen through the glass. The text in the bottles correspond with the text hidden in the painting.

These latest painting titles are from letters my dad wrote to me while I was in America. He always gave me the *Campbeltown Fleet* news.'

Dawnne McGeachy, 2020

'The wave is held up, not by the eye, but by science and rationale.'

'Diagrammatical accounts of the progress of the tide and the moon lie beneath Dawnne McGeachy's powerfully painted representations of a wave as they are about to break. These paintings underpin, with force, the fact that visual representation is made up of so much more than appearance alone.'

Sacha Craddock, Curator

**Dawnne McGeachy**

22. 55.4241° N, 5.6054° W, 2020

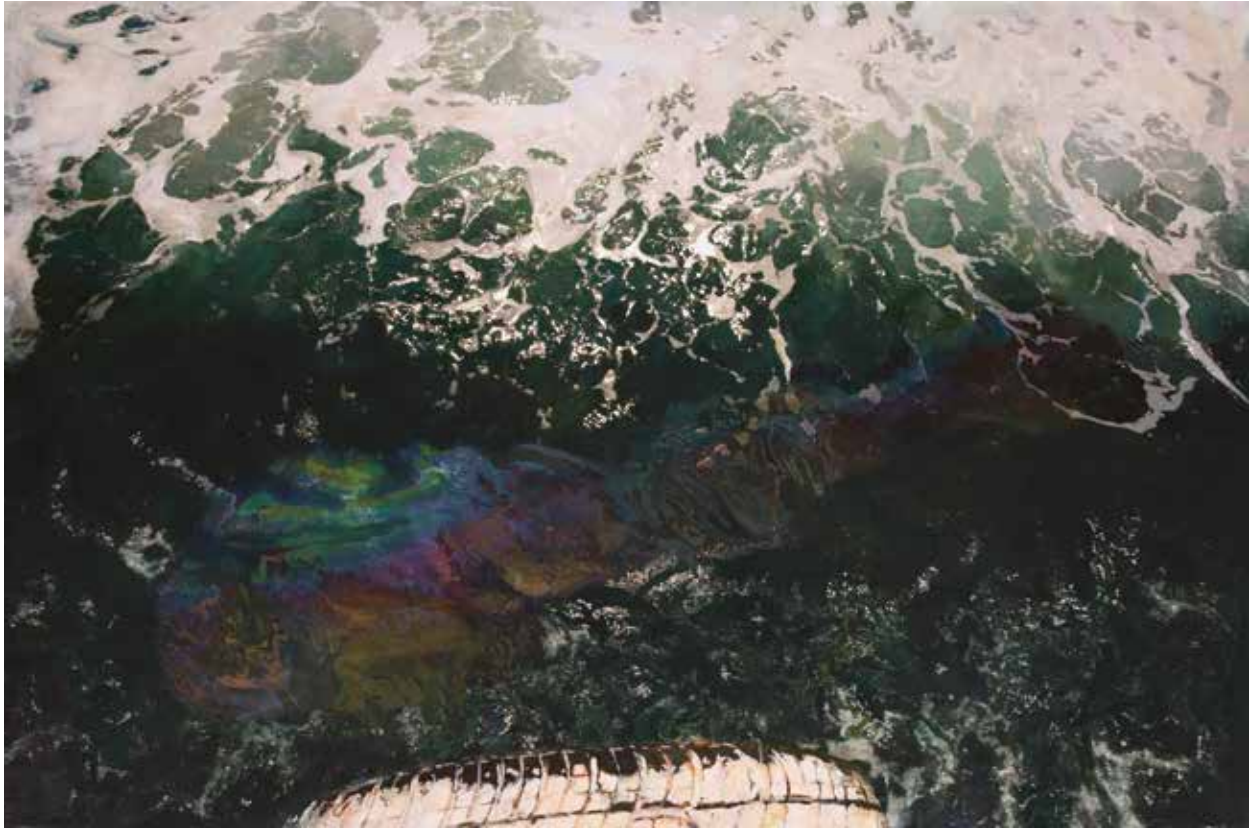
oil, ink and cold pressed wax, 106.5 x 122 cm



**Dawnne McGeachy**

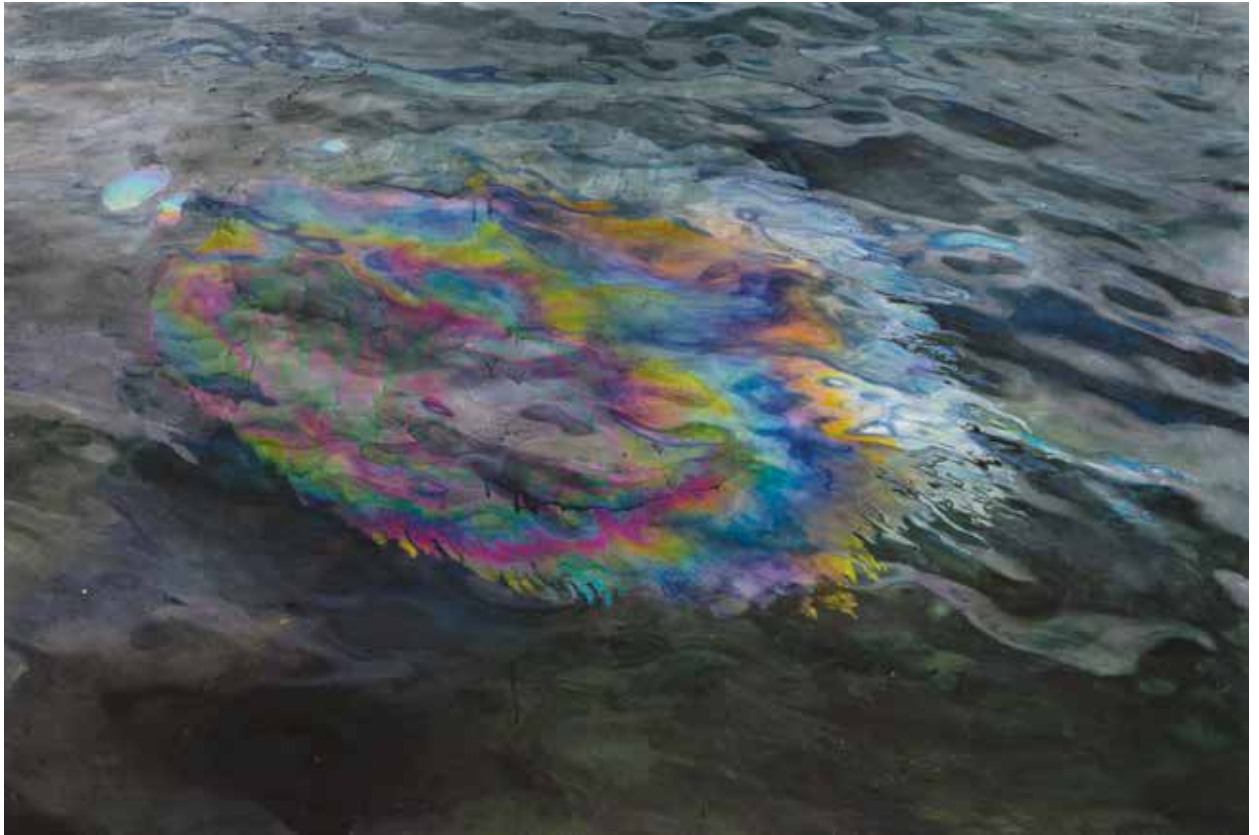
23. Dear Sea, Uncle John and 'The Altaire' are doing well, 2020  
oil, ink and cold pressed wax, 91.5 x 122 cm





**Dawnne McGeachy**

24. Dear Sea, Uncle Rab is on the Crimson Arrow, 2020  
oil, ink and cold pressed wax, 91.5 x 122 cm





## ALISON MCGILL (B. 1974)

'As a result of the pandemic lockdown, I have revisited familiar scenes by recalling memories of walks which has been aided with sketches and personal photographs of these places. Like many artists, I have had to adapt my ways of creating and making work during the prolonged period of isolation. Since becoming a mother three years ago it has been a common practice for me to work from home when the opportunity arises. Balancing painting and motherhood is challenging and has meant a more focused and intense time at the studio.

For me, painting is an escape – it's a time of solitude and contemplation. Creating paintings is a form of meditation, which helps me escape from the uncertain times we are in. Isolation during the Coronavirus lockdown has meant I've been creating from memory, sketches and photographs of past walks. My imagination has been freed to allow for more ambiguous paintings to emerge. My paintings are only occasionally topographical - they are more about creating an impression of the landscape than they are about a particular location.

The pastel drawings included in this exhibition were created in my makeshift studio at home. The oils were

painted over several months - layers of paint and wax were added then left for weeks before another session in the studio allowed me time to add to the surfaces before completion. The landscapes emerge as surfaces are built up, translucent washes are laid on top of textured wax before excavating and melting to reveal multiple layers of melded colours like contours of the earth, rock strata and land. In this exhibition, I have tried to capture the rich colours of nature and the rhythmic forms of the land from both a conventional viewpoint but also by looking at the abstract qualities of the land from an elevated view.

I have been greatly inspired by the landscapes of the East Lothian coastline and beyond; from Tynninghame Beach to the rolling hills of the Pentlands. The Lammermuirs and the picturesque landscapes of the Scottish Borders and Highlands also appear. These landscapes provide endless inspiration to me – I try to capture the ever-changing seasons and weather. I prefer to leave the interpretation of my paintings up to the individual, hoping to evoke a sense of calm through my work and to offer an escape to the viewer - a chance to reflect and gain a new perspective on life.'

Alison McGill, 2020

Alison McGill lives and works in Edinburgh and has been a practicing artist since graduating from Edinburgh College of Art in 1998. McGill's central subject is the Scottish landscape and shores, which are created in her distinctive abstract style of oil paint and paraffin wax in conjunction with more representative pastel works. Her paintings are held in several public collections, including Anglo American, Bank of Scotland, NHS Art Collection, Standard Life Insurance, Edinburgh College of Art and the University of Stirling.

Alison McGill in her Edinburgh studio, 2020

**Alison McGill**

25. Shore, Sea and Sky, 2020

oil and wax on board, 122 x 127 cm





**Alison McGill**

26. Mist Rolling In, 2020

oil and wax on board, 46 x 46 cm





Alison McGill  
27. Silent Shore, 2015  
oil and wax on board, 30.5 x 30.5 cm



**Alison McGill**

28. Calm Reflection, 2020  
pastel on paper, 15 x 23 cm

29. Dappled Water, 2020  
pastel on paper, 15 x 23 cm



Alison McGill  
30. Early Spring, 2020  
oil and wax on board, 61 x 61 cm



Alison McGill

31. Rhythm of the Land, 2020

oil and wax on board, 46 x 46 cm



**Alison McGill**

32. Across the Land, 2020

oil and wax on board, 30.5 x 30.5 cm



**Alison McGill**

33. Low Tide, 2020  
pastel on paper, 16.5 x 23 cm

34. Distant Light, 2020  
pastel on paper, 15.5 x 23 cm



**Alison McGill**

35. Sunset Walk, 2020  
pastel on paper, 15 x 23 cm

36. Hillside View, 2020  
pastel on paper, 15 x 23 cm





## JANISE YNTEMA (B. 1962)

'As a painter, my intrigue with landscape has remained the possibility of immeasurable distance, on either small or large canvas, realised through variations of colour and recollections of light, hue as a reminder of geographic location.

Landscapes tell stories of history and myth, an interior and exterior of cultural psychology. Landscapes hold sense of place and chronicle existence. Scottish landscapes emanate a vast energy of quiet waiting beneath the continuously changing skies of the Northern hemisphere's ephemeral light. I have been continually drawn back to the Scottish landscape by the profound beauty of the changing light and the subtle contrasts of colour.

I feel an energy that is ancient and real in Scotland. I never capture landscape. If I can get close for one moment, and seek understanding, there I may find success.

Landscape is my understanding of reality, my perception of place, overshadowed by memory. Whether by sketching, photography or paint, from the pastoral, to the romantic and sublime, I experience landscape as histories of perceived light reflecting a space between the natural and ideal. My work with encaustic, a mixture of beeswax and dammar resin, allows an organic and sustainable connection to nature. Continuing the conversation of environmental concerns, landscape remains a most relevant of artistic genres.'

Janise Yntema, 2020

Janise Yntema was born in New Jersey in 1962 and studied at Parsons School of Design and Art Students League of New York. She is a landscape painter who specialises in the ancient hot wax technique of encaustic painting, and has recently included digital photography into her work. Yntema has exhibited her work extensively in solo shows in London, New York, Amsterdam and Belgium. Her work is held in public collections worldwide including Metropolitan Museum of Art, New York and Gutenberg Museum, Germany.

Janise Yntema, La Hulpe, Belgium, 2020



**Janise Yntema**

37. Black Sand, 2019

beeswax, resin, pigment and digital imagery on panel, 15 x 15 cm

38. Ocean Beach, 2019

beeswax, resin, pigment and digital imagery on panel, 15 x 15 cm



**Janise Yntema**

39. The Fence, 2019

beeswax, resin, pigment and digital imagery on panel, 15 x 15 cm

40. Salt Marsh, 2019

beeswax, resin, pigment and digital imagery on panel, 15 x 15 cm



**Janise Yntema**

41. Tay Bridge, 2019

beeswax, resin, pigment and digital imagery on panel, 30 x 30 cm



Janise Yntema  
42. Farther, 2018  
beeswax, resin, pigment and digital imagery on panel, 30 x 30 cm



**Janise Yntema**

43. Berwick, 2020

beeswax, resin, pigment and digital imagery on panel, 60 x 60 cm



**Janise Yntema**  
44. Oban, 2018  
beeswax, resin, pigment and digital imagery on panel, 50 x 50 cm

**Janise Yntema**

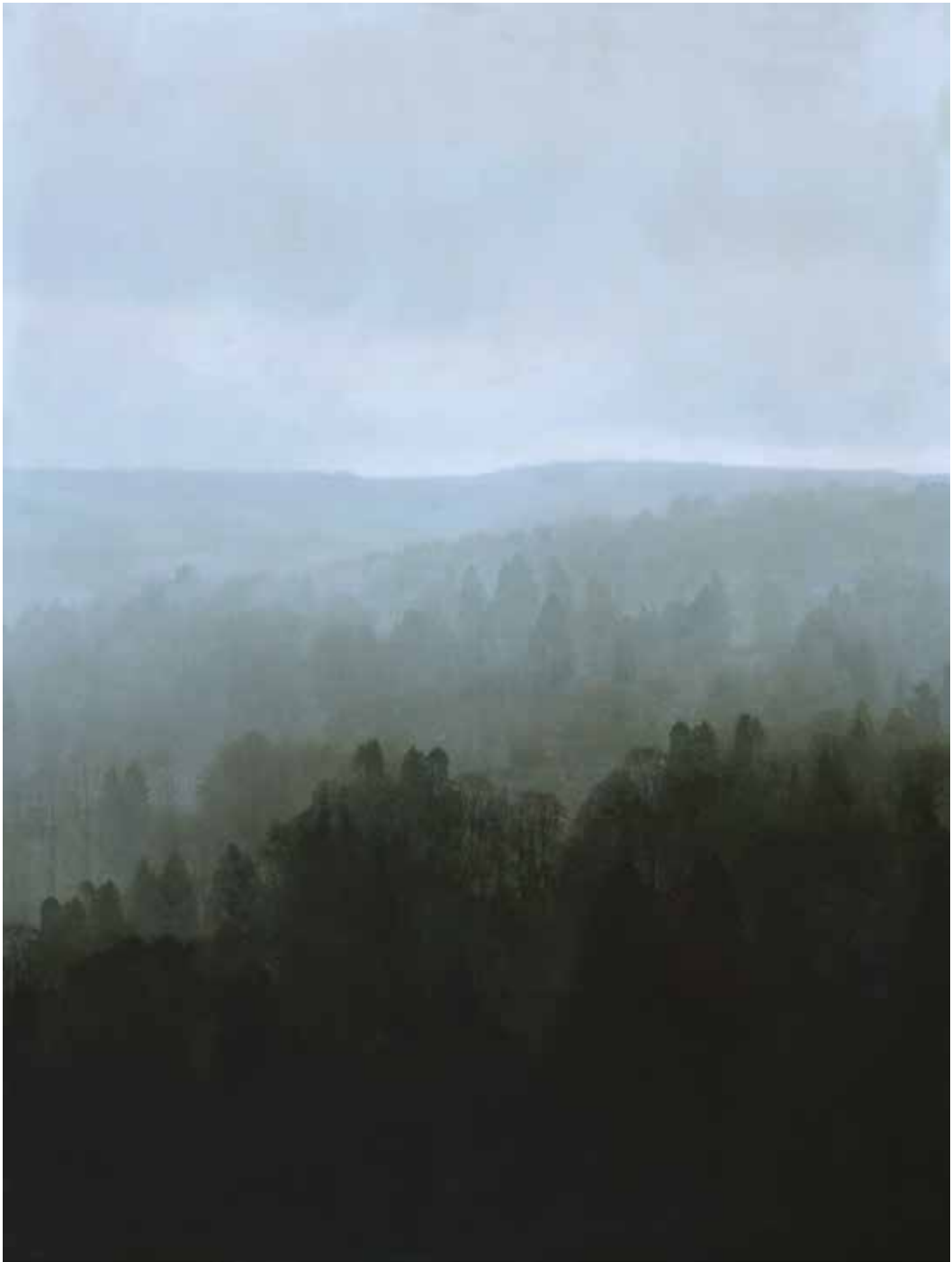
45. Glen Affric, 2020

beeswax, resin, pigment and digital imagery on panel, 80 x 60 cm

‘With her affinity for the land and attraction towards the spiritual, Yntema’s paintings embrace the primal and unseen found both in the world that surrounds and within. Sharing within the romantic tradition, her works rest firmly within the realm of the sublime.’

Mark Ferguson, Writer





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Cover: Martin Greenland, *Whitbarrow from Lindale, across Witherslack Bay*, 2020  
oil on canvas, 61 x 102 cm, (cat.8)





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