



FLY 2016



FLY 2016



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Visual Arts Scotland
FLY 2016



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FLY 2016

I spent my childhood in Aberdeenshire, surrounded by farmers. After their early morning shift they would stop for 'fly time', usually a flask of sugary tea and a buttered bannock. I soon got to know that 'Fancy a fly cup and a claik?' meant 'Fancy a sneaky cup of tea and a gossip?' This notion of fly time to pause, catch up and reflect is universal, but perhaps for artists and designers it's sometimes hard to distinguish between doing, reflecting and taking a break. If artists didn't have their fly moments to let ideas wander, to allow themselves to play with materials, maybe their creative practices would stagnate?

It is heartening to see, from the 1200 or so works submitted for our second open exhibition of 2016, just how many artists, makers and designers are developing and nurturing their practices. We can only select around 200 works and while we may not always pick the most accomplished, we will always champion those artists who are clearly wrestling with something, searching for answers and offering a fresh approach.

We could not be more thrilled to be partnering with Craft Scotland to bring the first in a planned series of media specific showcases. The work of the ceramic artists James Rigler, Dawn Youll and Susan O'Byrne is at the heart of a wider celebration of ceramics from the open submission and provides an opportunity for this diverse discipline to be revisited and debated.

We are also delighted to continue our partnership with the Cordis Trust by presenting the ten shortlisted

works for the Cordis Prize, this time offered for smaller tapestries. I would like to thank Cordis Trust founder Miranda Harvey and Visual Arts Scotland member Laura Magliveras whose passion for the woven form has made the Cordis Prize one of the most important tapestry showcases in the world.

Our third graduate showcase demonstrates our commitment to supporting an emerging generation of artists and makers. We were blown away by the quality of our initial shortlist and we are delighted that many previously showcased graduates are now members and submitting work.

But time flies. This is my last exhibition as President of Visual Arts Scotland. I am so fortunate to have had the support of a strong council and in particular I want to thank our administrator Rebecca Pollard, without whom there would be no Visual Arts Scotland. I believe we have set a direction of travel which has given Visual Arts Scotland a renewed confidence, sense of identity and purpose. Let me take this opportunity to offer my successor and the council my thanks and best wishes for the future.

But most of all I want to thank the thousands who have visited, enjoyed and been inspired by our shows in record numbers. The role Visual Arts Scotland plays supporting and showing contemporary makers alongside contemporary fine art clearly resonates with many of you and it is a role we shall continue to nurture.

ROBBIE BUSHE, PRESIDENT



**OPEN
SELECTION**

01



03

As always, the Open Submission is full of surprises. From over 1000 entries the curators can choose only about 200 works, but every member has the opportunity to be a 'Fly on the Wall' by submitting a small work for sale to be displayed on open shelves in the exhibition.



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01

NORMAN SUTTON-HIBBERT
BARRIER

02

MARTIN ALAN SMITH
IRAQI SANDSTORM

03

DAVID WATSON
GOVAN BENCH

04

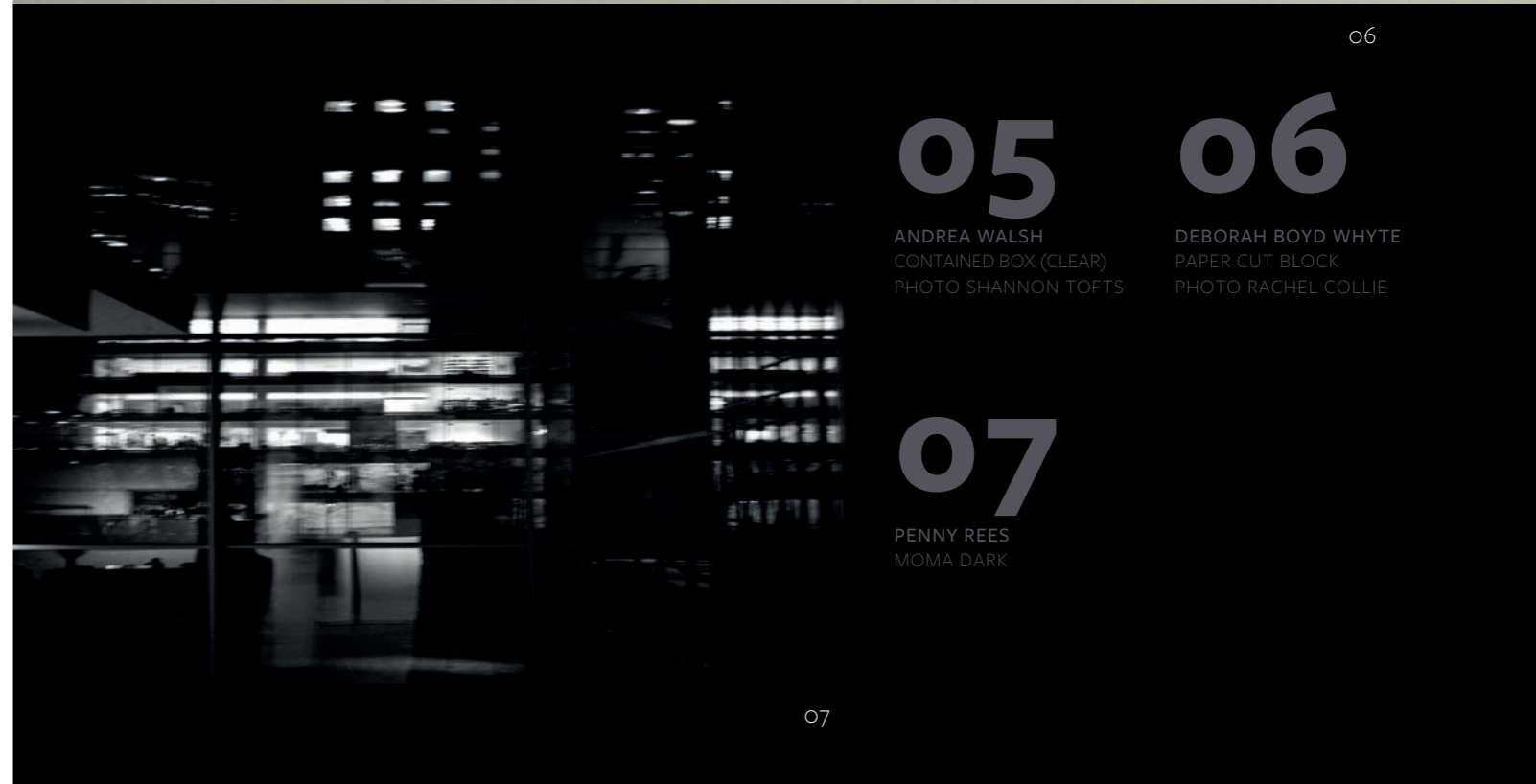
OLIVIA IRVINE
UNDER THE TREES



05



06



05

ANDREA WALSH
CONTAINED BOX (CLEAR)
PHOTO SHANNON TOFTS

06

DEBORAH BOYD WHYTE
PAPER CUT BLOCK
PHOTO RACHEL COLLIE

07

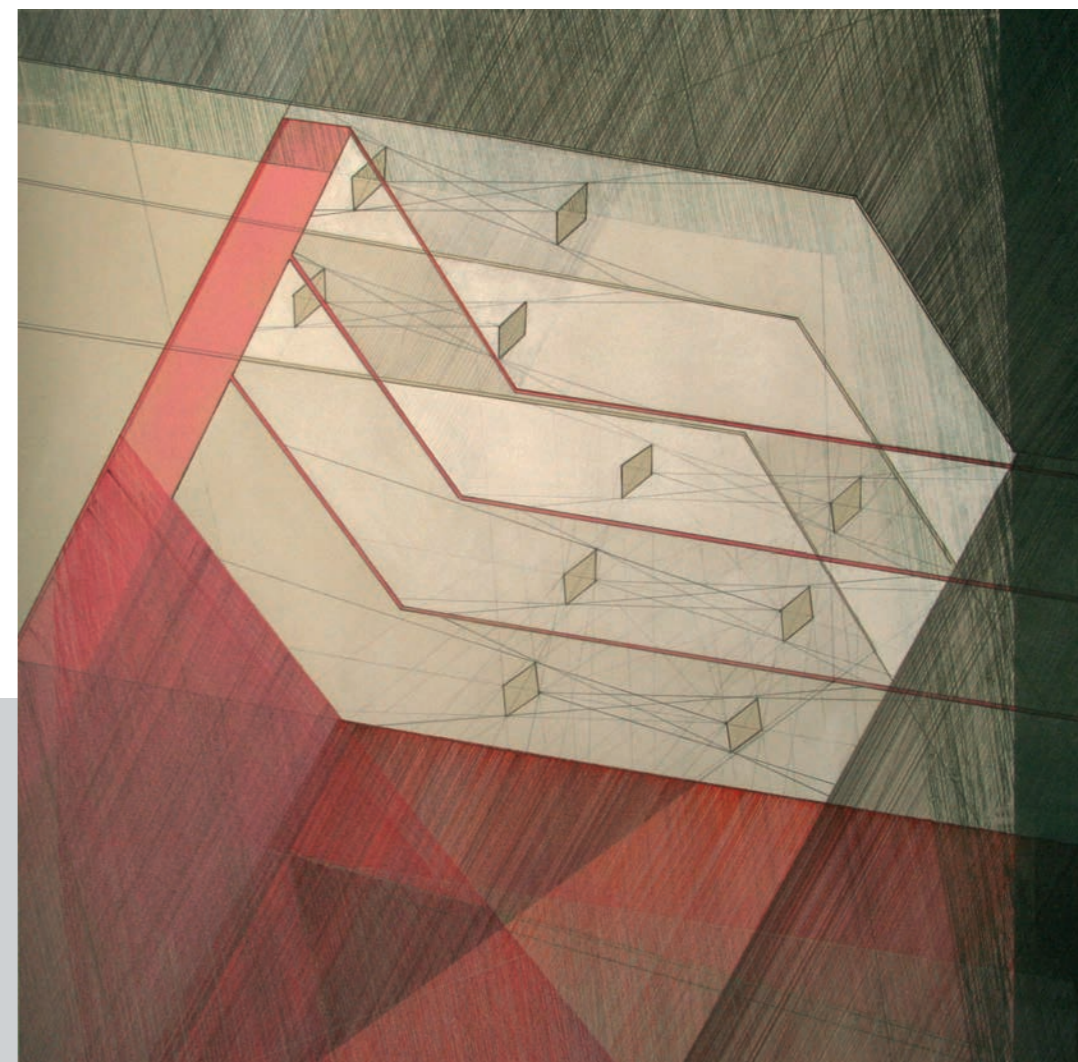
PENNY REES
MOMA DARK

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08

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08

LARA SCOBIE
TILTED VESSELS
PHOTO SHANNON TOFTS

09

BRONWEN SLEIGH
SLOCUM STREET

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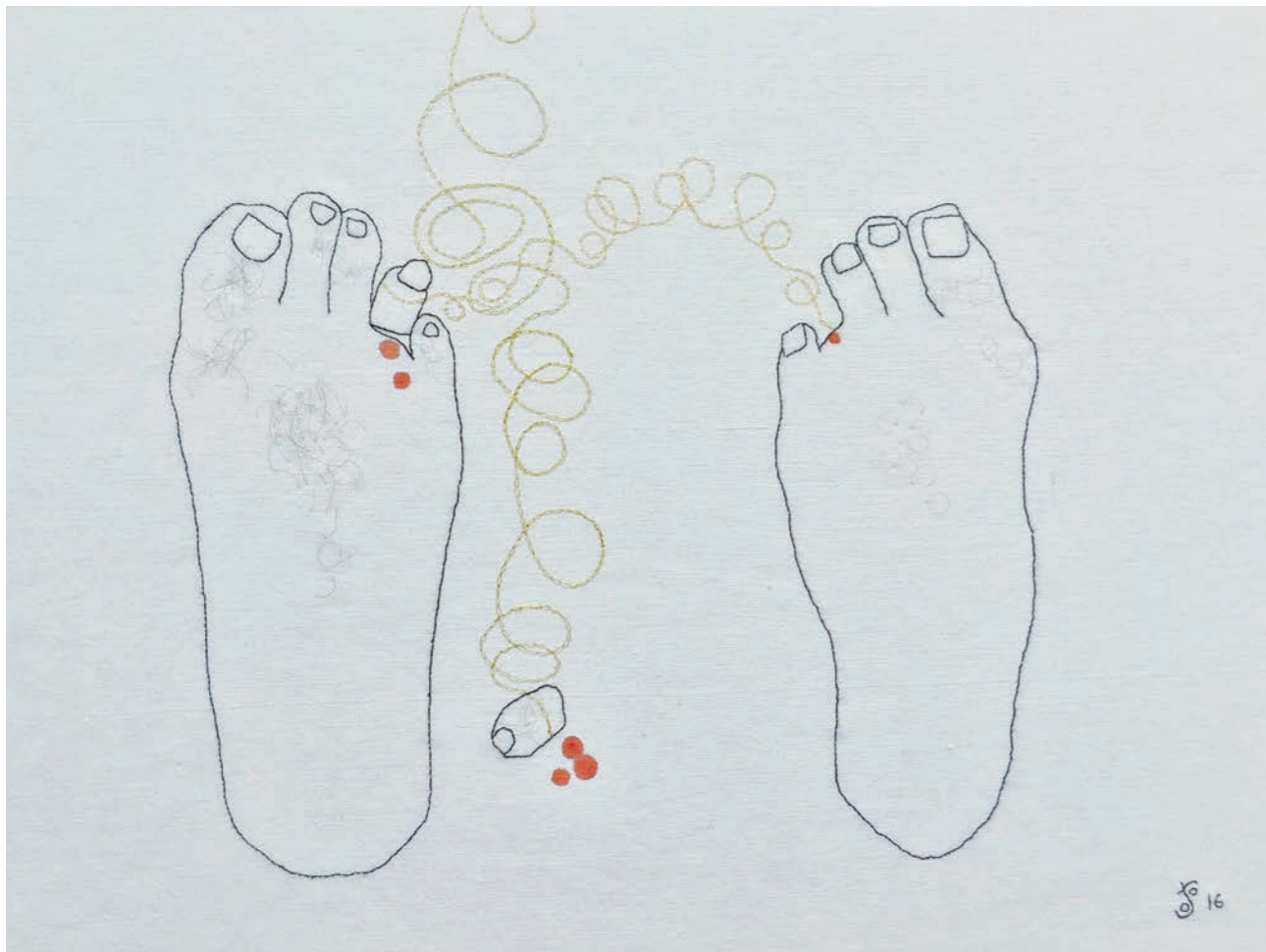
LYNDESEY GILMOUR
YELLOW AND BLACK
WITH GREEN STRIPES



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MELLA SHAW
POSTCARD ONE

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MARTIN ALAN SMITH
ROCKING PERCH STOOLS
PHOTO SHANNON TOFTS

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SAMANTHA BOYES
TOE SWOP

14

JOACHIM KING
GEMSTONE DRINKS
CABINET



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IAN HEALY
THE AMERICAN

16

CRAIG BUCHAN
SPLENDID ISOLATION

17

GENEVIEVE DRAPER
THE DEPARTING
PHOTO ANTONIA REEVE

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OPEN SELECTION

15

Craft Scotland celebrates ... ceramics

Craft Scotland was so impressed with Visual Arts Scotland's VAS:T 2015 exhibition that they offered a prize at Converge 2016 and are now working with Visual Arts Scotland to showcase a selection of work that will encourage people to rethink their notion of craft. To celebrate this new partnership, Craft Scotland's director Fiona Logue talks to artist and vice president of Visual Arts Scotland Paul Keir.

Fiona, this is the first in what we hope will be a series of collaborations between Craft Scotland and Visual Arts Scotland. On our side we're simply delighted to have the opportunity to showcase such high-quality, and perhaps you might say under-exposed, artists in our wide-ranging annual exhibition. Delighted also by the prospect of focusing on one particular medium. Could you say something about the connections and synergies of the two organisations?

Craft Scotland is the national agency for craft in Scotland and part of our vision is to have craft valued culturally. Despite many other sectors – beer, bread, cheese, shoes, etc. – claiming the 'craft' word to denote something to aspire to, something of quality in design and manufacture, audiences often think of craft as what they see at local craft fairs. Nothing could be further from the truth. The craft we represent is thoughtfully designed, well-made, contemporary work that would stand up in any international context. Visual Arts Scotland has long recognised and also championed this and has striven to present craft or applied art on a level footing with the other visual arts. There is a synergy in what both organisations are trying to achieve and by working in partnership we can ideally build a greater understanding and appreciation of the modern craft practice.

I remember in our first meetings you talked proudly of the quality and ambition of the Scottish work you were able to support in overseas contexts like SOFA Chicago, and the excitement of now having the opportunity to show a domestic audience a taste of that work in a very visible context. Can you expand a little on that?

Much of Craft Scotland's work has been in presenting work outside of Scotland, in London and particularly in the US. While this helps makers build new markets and audiences for their work it does mean that the most exciting work is not often seen in Scotland. There are few places that regularly show work of the calibre that we have taken to SOFA or more recently the London Design Fair. Makers selected for these events generally take the opportunity to make new work that really stretches them creatively and rises to the occasion. FLY 2016 presents a wonderful platform to present work of this quality.

I also remember from our initial meetings the excitement I felt, as very much a non-specialist, of seeing such a range of practice and activity in ceramics in Scotland. I think I was particularly taken by the wit embodied in the work of our final shortlist. How does that chime with you?

We felt that it would make more impact to focus on one medium this year. We chose ceramics in order to champion this practice and to lament the fact that there is now little specialist teaching of ceramics in Scotland, and indeed the UK. The three selected makers show how ceramics can be used in quite varying ways. We decided to celebrate the more sculptural and decorative use of the material rather than the practical and domestic on this occasion. It was a difficult choice, but what informed our final selection was the wit embodied in their work.

James Rigler's work first came to my attention at Tramway in Glasgow, and I loved the scale and the immaculately finished 'vulgarity' of it – I could imagine it in Las Vegas or poolside LA. I was also very taken with how he was using ceramics in a 'sculptural' context: he makes objects drawn from architectural and domestic contexts and renders them 'functionless', with intensely hued, glossy, repelling, yet immensely seductive, surfaces. A far cry from what I, with a very narrow view of ceramics, then took to be the 'remit' of clay (I'm thinking in contrast, for example, of Edmund de Waal's beautiful, pristine and rarefied cabinets which I love also). Do you recognise any of this yourself?

Absolutely. James's work is inspired by the most monumental and grandiose architectural ideas. He describes his most recent work as being 'led by thoughts of ruined and abandoned ancient places, romantic landscapes and stage sets'. It's a far cry from a handthrown mug and his inclusion in the show is to challenge notions of what ceramic art is.

Dawn Youll (currently showing new work in a solo exhibition at Marsden Woo Gallery in London) describes her recent work as being more self referential

and functional than previously, but it seems to me that she also shares something of James's playfulness and 'subversion of form'. I'm certainly looking forward to seeing this work in the flesh, and getting a sense of its heft and presence. Can you say something about your own response to Dawn's work?

It is perhaps no surprise that both James and Dawn are represented by Marsden Woo Gallery as their work shares a narrative element and makes us relook at familiar objects. I am attracted to the boldness of Dawn's form and colour and her use of different surfaces and arrangements from which she develops a ceramic language.

There is also wit, and perhaps a gentler humour, at play in Susan O'Byrne's work. If James and Dawn share a fascination with the intense colour and surfaces of a 'manufactured' urban context, Susan references the organic, natural world, and uses her beautifully observed birds and animals to reflect human concerns and, as she herself says, 'the complexities of adult life'.

Susan aims to give her ceramic animals a certain awkward vulnerability and they are also a vehicle for the expression of human emotions. They are engaging and appealing but challenging at the same time, as you would expect in any other visual art.

For me, these three ceramicists share qualities of wit and intelligence, and a recognition that the medium can be essentially expressive and vital. And, perhaps most importantly, what these ceramicists also share – beautiful as their work undoubtedly is – is a refusal to view their chosen medium as merely a reductive exercise in the 'well made'.

Couldn't have said it better!



James Rigler

Clay is a material that occupies contrasting worlds: it is the stuff of monumental architecture and homely functionality, ancient civilisations and space technology. James Rigler is fascinated by these dramatic contrasts. How does his IKEA crockery relate to neolithic pottery? Where is the overlap between the brick walls of Babylon and the glossy, glazed cladding of the business park? How does he reconcile his own experiences of ordinary places and things with the hierarchy that 'extraordinary' buildings and objects create?

By exploring the similarities and contradictions across these divides, James is trying to question the distinctions we draw between the exalted and the everyday. Using a collision of architectural and domestic forms, he creates handmade objects with the slickness of mass-production, large scale but impermanent, cartoon like but carefully made.

The pieces shown here are a collection of recent works playing with classical architecture and furniture forms, many of which were originally intended for display outdoors. This is the first time that all these works have been shown together, with the grand spaces of the Royal Scottish Academy Building providing a uniquely formal backdrop.

Born in New Zealand, James Rigler now lives and works in Glasgow. He graduated with a BA (Hons) in 3D Crafts from the University of Brighton, Sussex, in 2002 and with an MA in Ceramics and Glass in 2007 from the Royal College of Art in London where he has also been a visiting lecturer.

Recent exhibitions include two solo shows in 2015: *Lyonesse* at Marsden Woo Gallery, London, and *At Every Fading of the Stars* at Tramway, Glasgow. James has also participated in many group shows including *Material Language* at the New Art Centre, Roche

Court, Wiltshire, in 2016; SOFA Chicago in 2015; *Modern Masters* at Chatsworth, Derbyshire, in 2014; and the *European Ceramic Context 2014* New Talent exhibition in Bornholm, Denmark, where he was awarded the Grand Prize. He has carried out residencies in China at the Jingdezhen Ceramic Institute, as well as at the International Ceramic Research Center in Guldagergaard, Denmark, in 2007, the V&A in London in 2013 – 14, and various centres in Scotland. His work is held in the collections of the V&A, the Crafts Council (UK) and the Duke and Duchess of Devonshire at Chatsworth.



Dawn Youll

Dawn Youll is originally from Sunderland and is now based in Glasgow. She studied ceramics at Glasgow School of Art and later at Cardiff School of Art and Design UWIC. Alongside her studio practice she has worked in the Scottish film and television industry and is currently Craft Programme Producer for Cove Park, an artists' residency organisation on the west coast of Scotland.

Her ceramics have been exhibited widely and feature in the permanent collections of the V&A (UK) and the

Crafts Council (UK) and she is represented in the UK by Marsden Woo Gallery, London. In 2011 she was the recipient of an Arts Foundation Ceramic Fellowship; she was awarded a Jerwood Makers award in 2009; and in 2010 she represented the UK in the *European Ceramic Context 2010* exhibition in Bornholm, Denmark, and *Ceramics – The New Generation* European Crafts Council exhibition in Paris. She has also been involved in curation, most notably *Placement*, an exhibition of ceramic objects from Wales and Scotland in association with Fife Contemporary Art & Craft and Oriel Davies Gallery in Newtown, Wales, in 2011.

Dawn Youll's sculptural practice centres on the exploration of a personal landscape. The urban environment, the studio setting, and the making process itself all play a part in the development of her ornamentally-scaled ceramic sculptures. From research gathered she selects and considers form, colour, surface and words as separate elements, gradually allowing them to find comfortable partners and groupings as a body of work develops.

Using clay as her chosen medium allows her to explore the power of the ceramic ornament as a carrier of stories, produced throughout history to record and commemorate many aspects of daily life. She applies surface and colour to blank slipcast components and curates combinations of semi-abstract ceramic sculptures in order to explore potential narratives.

The pieces from the body of work called *Locale* were made in 2013. A recent move of home and studio provided new starting points for the work. In addition to garden sheds and wheelie bins, there are the traces of a shiny red and chrome motorbike and the hook of a pulley-operated clothes airer.

Through a working process that includes photography and collage, Dawn seeks to abstract key aspects of form and visual rhythm from her subjects before building, slipcasting and finally glazing the elements to produce a sculptural composition. The resulting juxtapositions of both familiar and ambiguous shapes invariably hint at some kind of human intervention or pattern of behaviour, collectively creating a context of meaning. Within these allusive, highly sophisticated works the viewer finds an unexpected poetry of everyday life.



Susan O'Byrne

The animal as metaphor occupies an extraordinary role in the imagination, and has colourfully populated myth, children's stories and cultural tradition throughout history. Sharing our emotion but not our reason, the animal can be used as a vehicle to distil, reflect and embody aspects of our own humanity.

Susan O'Byrne specialises in the making of narrative animal forms and she has developed a unique set of making processes which aim to articulate human sensitivity. Her ceramic techniques combine a childhood obsession with making in papier-mâché and a continuing interest in domestic craft, line drawing and collage. Larger ceramic works begin with a high-temperature wire armature. This becomes a three-dimensional line drawing onto which sheets of thinly cast paper-clay are applied. The surface of the work is then veneered with a collage of finely printed and patterned pieces of paper-porcelain. The shrinkage of the clay around the wire armature is then exploited to articulate the angularity of the form.

Susan's most recent work has seen a development of the surface pattern to reference traditional domestic needlepoint. This process involved the digital designing and making of lasercut stencils to print intricate, lace-like patterns in very thin sheets of paper-clay.

Inspiration for the work shown here comes from Susan's experience of growing up with her elderly grandmother and grand-aunts, who had a huge influence on her interest in craft and making. The work is informed by the written memoirs of her great-aunt and stories of this side of her family's migration to Ireland from the Black Forest in the mid-1800s and through subsequent generations. While referencing this narrative, the work attempts to acknowledge the practice of domestic craft as Susan's personal heritage, as well as its influence on her own identity.



Susan O'Byrne was born in Cork, Ireland. She graduated from Edinburgh College of Art in 1999 with a first class honours degree in Design and Applied Art, and went on to complete a post-graduate diploma there in 2000.

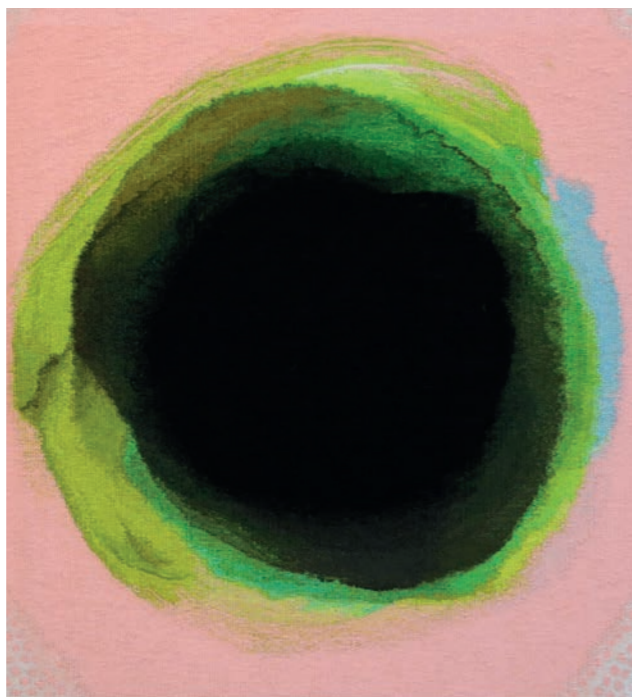
Susan now works as a maker in Glasgow and exhibits her work throughout the UK and internationally. She has exhibited with Craft Scotland at SOFA Chicago, and at Collect London. Other recent exhibitions of note include solo shows at Galerie Marianne Heller in Heidelberg, Germany, in 2016, and at Ruthin Craft Centre in Denbighshire in 2015. She has participated in group shows such as *Masters of their Material* at Contemporary Applied Arts, London, and *Big Ceramics* at Wolverhampton Art Gallery, both in 2016. She is also a regular exhibitor at the Contemporary Ceramics Centre, London, and at Galerie du Don in Aveyron, France.

Throughout her career Susan has received a number of awards and grants for her ceramic work. These include the Andrew Grant Scholarship and Helen A Rose Bequest, awarded through Edinburgh College of Art, the Craft Potters Association Charitable Trust Fund Award, the Harley Gallery Highly Commended Award, and the Inches Carr Trust Award. She has also been awarded generous funding on several occasions by Creative Scotland, most recently for the research and development of her work which resulted in an international touring solo show in 2015 – 16 .

CORDIS PRIZE 2016

Time limitations brought a change of focus for this Cordis Prize, both a reduction in size and an invitation to be less traditional in approach and technique. Traditional tapestry did dominate the entry, but there are some exquisite examples on the shortlist. There are also works which challenge ideas, push boundaries and examine notions of just what tapestry is.

This is certainly a joyful shortlist; even *Boris*, Patricia Taylor's instantly recognisable colourful portrait, is a thrill, like him or not. The work is beautifully executed and the use of line and colour is all about weaving. Utterly different, yet also exploiting traditions in imagery and language, Demetra Browning shares her delight in *Red Trees*. *Skipping*, weaving a narrative with delicate drawing and colourful pattern. The highly sophisticated work *Swirl* from Jo Barker is a perfect mastery of tapestry technique though far from traditional in subject matter. Jo has made this medium her own and through it allows colour to sing or smoulder as no other can; it is an extraordinary work, calm yet full of emotion.



Jo Barker *Swirl*

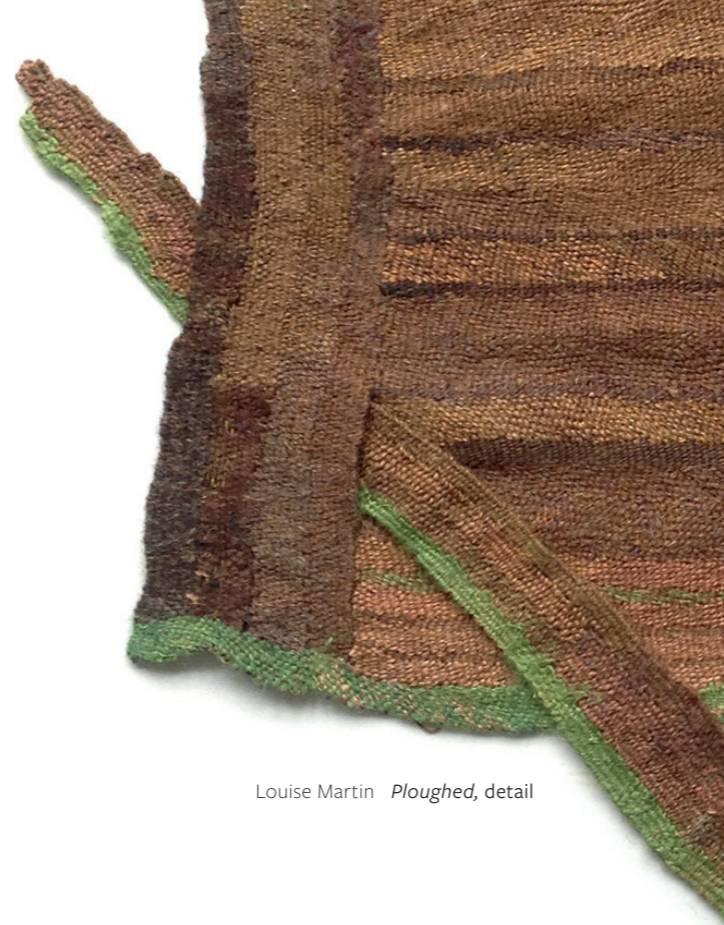
Patricia Taylor *Boris* Photo Colin Rundle



Demetra Browning *Red Trees*. *Skipping*, detail
Photo Roger Hyam



Katharine Swailes *Crossing the Avenue*, detail Photo Steve Speller

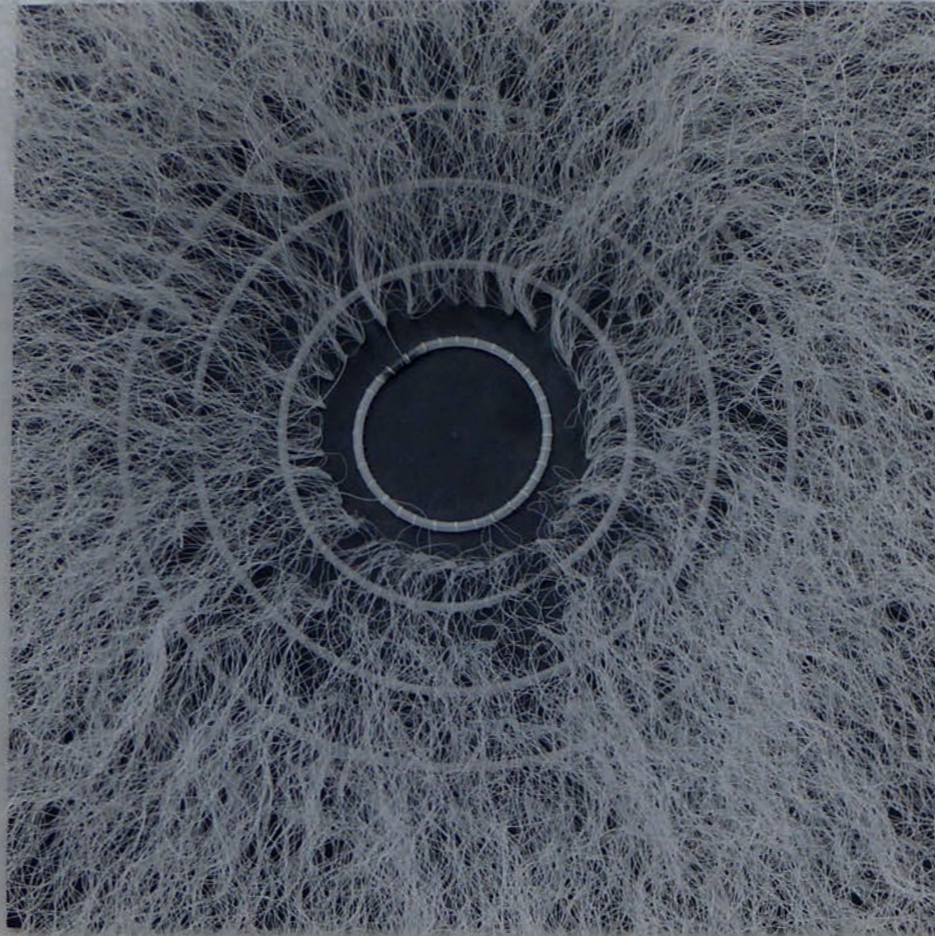


Louise Martin *Ploughed*, detail

Weaving on a low loom on an almost entirely concealed yellow warp, Katharine Swailes employs a formal approach in *Crossing the Avenue*. From careful research she meticulously orders layers of different materials to intertwine and crisscross the surface of her city map. Another abstracted landscape, *Ploughed* by Louise Martin, is a cleverly constructed weaving which moves the warps around a rectangle, echoing earth as it is cut and turned over. Here the weaving indicates a physical action. Physicality becomes a real focus in the two works by Rachel Johnston, *River Shoes* and *Cut Gloves*. These are objects related to sensory experience, be it the notion of feeling the earth beneath your feet, or the complexity and messiness of human experience in trade and exchange. These works invite us to imagine and share that human experience.



Rachel Johnston *River Shoes*

Anna Ray *Pointillist*, detailPhilip Sanderson *All Different Things*, detailLinda Green *Reluctant Revolutions*

Linda Green makes objects, exploring her particular materials through careful examination of their different physical properties. *Reluctant Revolutions* is cosmological in theme. We are invited to consider spatial and other relationships between the pieces, their materials and processes and to explore an implied movement between them.

From his previously shortlisted Cordis piece Philip Sanderson offers us development, explored, edited and polished into an extraordinarily simple yet beautiful statement, *All Different Things*. A few warps and a loosely spun combination of exotic weft threads are woven into a physical form, an abstract perfection, a visual treat. It is hours of analysis followed by synthesis that give it power, and it is this too we find in *Pointillist* by Anna Ray. From Jacquard looms to digital imagery and pixilation, links between painting and tapestry, post-impressionist painters and her own love of colour, all this is sifted through, considered and reduced. This work is inspired, it is constructed, there is a grid into which the colour is placed as if it were tufted, but the colours can be continually changed - wonderful and playful.

We set a challenge and we feel it has been well met.

FIONA MATHISON, ARTIST, FORMER ARTISTIC DIRECTOR
EDINBURGH TAPESTRY COMPANY, FORMER LECTURER EDINBURGH
COLLEGE OF ART

CORDIS PRIZE SELECTION PANEL: ROBBIE BUSHE, MIRANDA
HARVEY, FIONA MATHISON, SUSAN MOWATT, NICKY WILSON

GRADUATE SHOWCASE

The Next Big Thing ...

Visual Arts Scotland champions craft makers, designers and applied arts practitioners and their relationship with contemporary fine art practice. With a council of practising artists, we understand that the path to developing an artistic practice can be a challenging one. Our Graduate Showcase gives us the opportunity to profile seven up-and-coming artists whose exceptional work we feel visibly demonstrates the society's ethos.

Council members visited the 2016 degree shows at Scotland's five main art schools: Duncan of Jordanstone School of Art and Design in Dundee, Edinburgh College of Art, Glasgow School of Art, Gray's School of Art in Aberdeen, and for the first time the Moray School of Art, part of the University of the Highlands and Islands. Our initial shortlist of twenty-eight graduates speaks volumes about the significant amount of new talent currently emerging from the Scottish art colleges. This made the final selection of seven makers undeniably difficult.



Evgeniia Balashova Salmon and Cream Cheese Brooch, detail

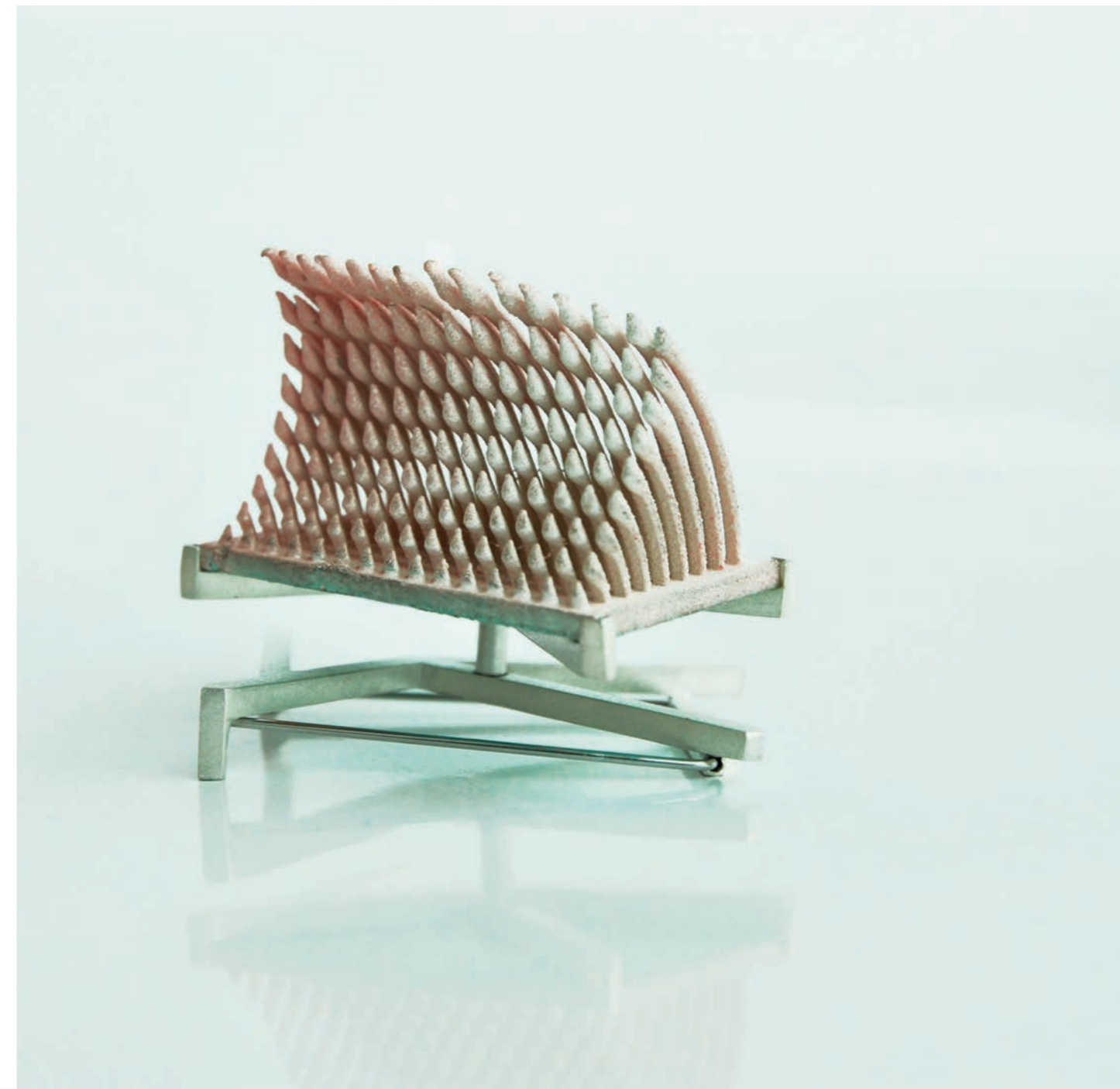
Evgeniia Balashova

SILVERSMITHING AND JEWELLERY : GSA

www.evebalashova.com

Office spaces abound in linear repetition: architectural layout, furniture, computer hardware, stationery. These all appear in perfect order until human intervention turns them into organised chaos. Eva's work explores this curious relationship through a combination of contrasts. Digital technology and traditional hand skills create a balance between active and static, organic and geometric, machine made and handmade. The cube, a reference to the office cubicle, is the basis of many of her pieces. How can this immaculate form be transformed into a vibrant energetic object?

Evgeniia Balashova CC brooch

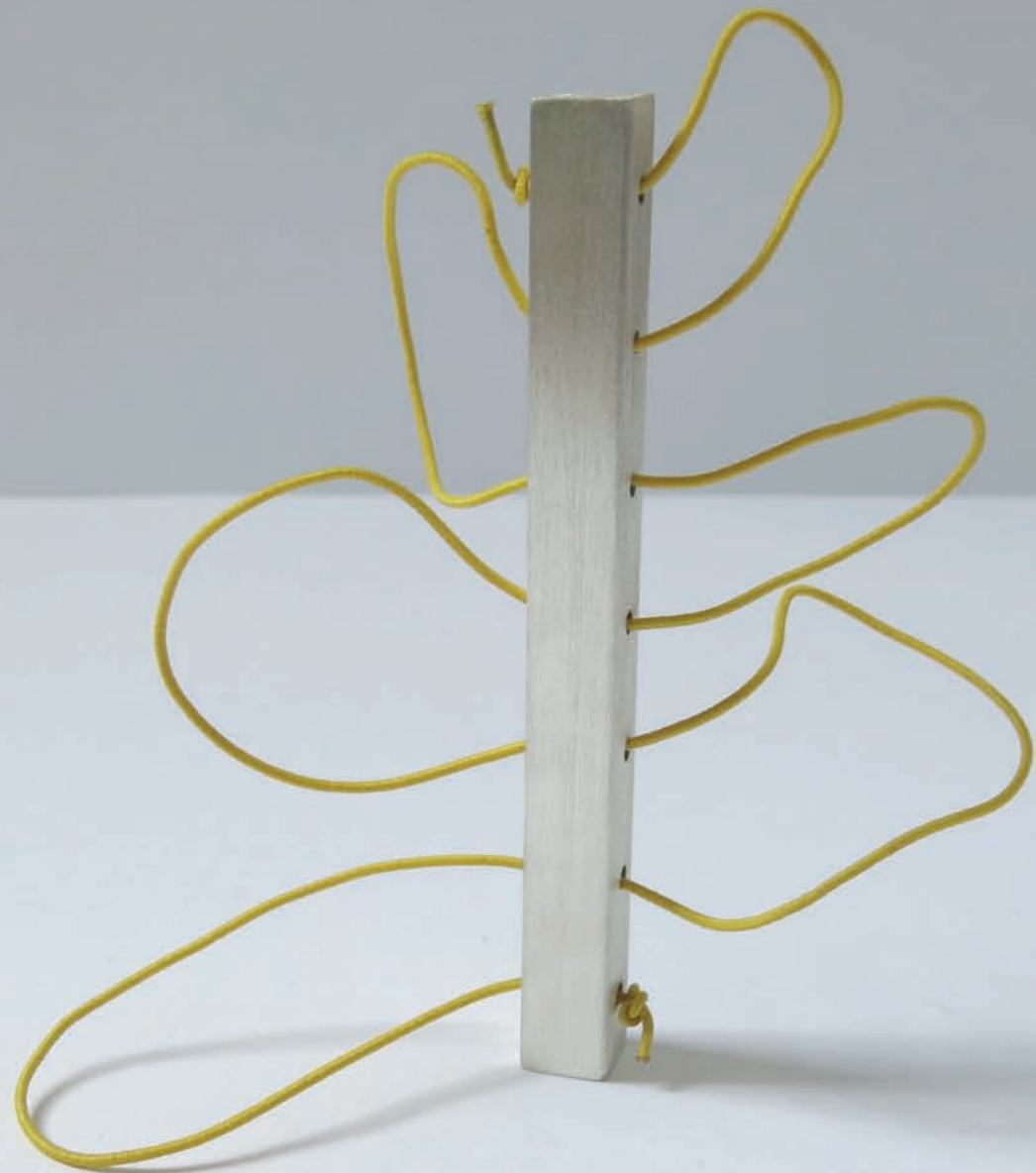


Rosie Currie

SILVERSMITHING AND JEWELLERY : GSA

www.cargocollective.com/rosiecurrie

Rosie's work draws inspiration from everyday objects and forms, particularly the handheld and the handmade. Through metalwork and jewellery she hopes to connect design, fine art and craft. She celebrates the imperfections that occur from the making process and exploration through making and materials is a key part of her practice. Her creative process involves drawing, collecting, observing, arranging and rearranging forms into both quick intuitive pieces and carefully constructed works. She hopes that each of these will display the fun and playfulness of her process.



Rosie Currie *Square Tube*

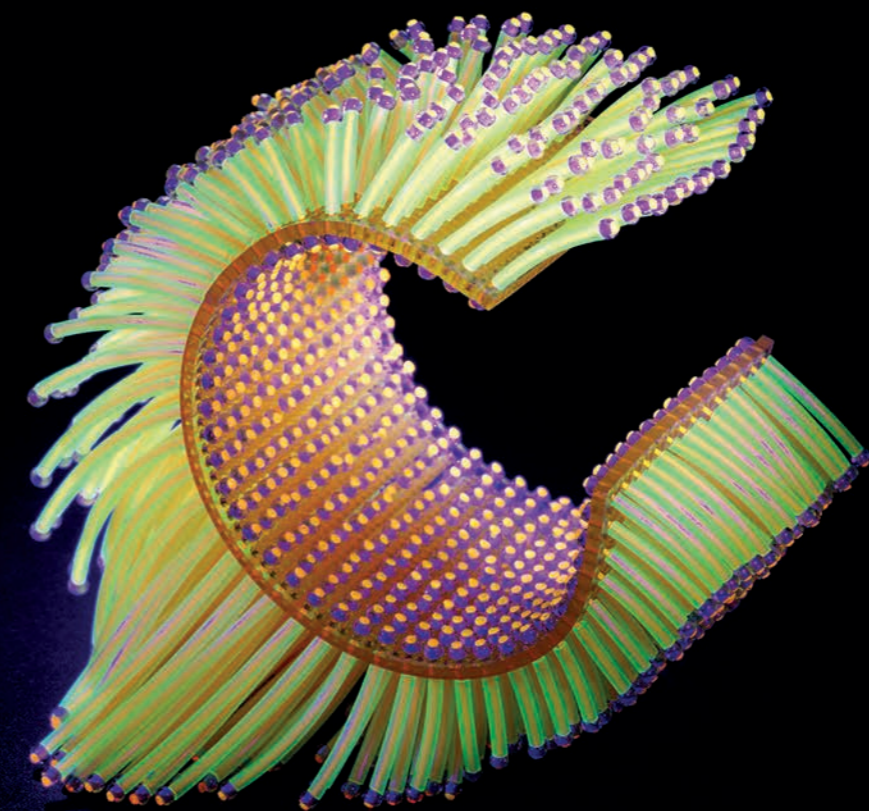
Li Wanshu

JEWELLERY AND SILVERSMITHING : ECA

www.liwanshu.co

Wanshu's jewellery explores the multisensory experiences of vision, sound and touch. Her inspirations range from the movement, colour and glow of jellyfish to the sound and light of raves and laser light shows. Experimentation with moving beads, UV reactive nylon wire, UV light and fluorescent paints has produced lightweight, colourful and playful fluorescent pieces that make subtle sounds when the wearer moves.

Li Wanshu *Go with the Glow Bangel* Photo Shannon Tofts



Jordan McGinlay

THREE DIMENSIONAL DESIGN : GRAY'S SCHOOL OF ART

www.Jordan-Mcginlay.co

Jordan's practice involves a concurrent exploration of traditional handicraft and new digital technologies. Inspired by the aesthetics of the Swedish clothing company COS, Jordan applies the company's philosophy of functional minimalism to tableware. He reimagines geometric forms as three-dimensional objects in a blend of the sculptural and the functional. By reassembling the elements of a traditional table setting, he hopes to bring a fresh visual context to everyday dining.

Jordan McGinlay *Collection 01*



Jon Christie *Chair* Photo Malcolm Finnie



Jon Christie

INTERIOR AND ENVIRONMENTAL DESIGN : DOJCAD

www.jonchristie670.com

Having traded classic furniture and lighting in international auction houses for twenty years Jon has a passion for quality design. As a furniture designer he is exploring the application of new technologies to timeless designs. He investigates how 3D printed parts may allow the furniture maker to remove expensive, wasteful and time-consuming elements from the construction process. By substituting 3D printed elements for tricky woodworked parts Jon can design furniture with a much greater freedom. He has opened up the possibility of creating complex geometrical and sculptural forms which can be prototyped rapidly and manufactured to a high standard.

Felicity Lynden

JEWELLERY AND SILVERSMITHING : ECA

www.felicitylynden.wixsite.com

Working as a silversmith, using a combination of silver, non-precious metals and plastics, Felicity creates sculptural pieces that draw inspiration from places that have fallen into disrepair. She explores the textures and forms caused by the structures' relentless battle with the elements. The translation of these textures through the process of etching echoes the natural process of weathering, giving the work an archaeological feel. Just as buildings are fundamentally containers of objects and people, Felicity's pieces encourage users to store objects within them, the precious metals suggesting value and the possibility of handing the objects down through generations.

Felicity Lynden *Objects* Photo Shannon Tofts



Chloe Lewis

JEWELLERY AND METAL DESIGN : DOJCAD

www.chloelewisjewellery.com

Global warming is having a devastating impact on the Arctic region, creating fluctuating temperatures in the sea surface. Chloe's research into drop water casting cleverly parallels and exploits these fluctuations. Through the use of drop water casting at a variety of temperatures she creates sculptural forms in pewter which, when worn, make a statement about the impact of climate change.



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HONORARY VICE PRESIDENT	LADY MARION FRASER
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ORDINARY MEMBERSHIP £ 36 (£ 25 CONCESSION)
FOR COMMITTED FINE AND APPLIED ARTISTS, EVEN IF THE CREATION
OF ARTWORKS IS NOT THEIR SOLE OR PRIMARY OCCUPATION

ASSOCIATE MEMBERSHIP £ 20
FOR ART STUDENTS, ARTISTS UNDER 25, AND ARTISTS WHO HAVE
GRADUATED IN THE LAST THREE YEARS

PROFESSIONAL MEMBERSHIP £ 50 (£ 38 CONCESSION)
BY ELECTION AT THE AGM FOLLOWING NOMINATIONS BY TWO
EXISTING PROFESSIONAL MEMBERS

MEMBERSHIP RUNS FROM 1 FEBRUARY – 31 JANUARY
TO JOIN, PLEASE VISIT WWW.VISUALARTSSCOTLAND.ORG

Li Wanshu - Let it Green Neckpiece - Photo Jessica Shurte

Awards

VISUAL ARTS SCOTLAND WOULD LIKE TO THANK ALL THOSE WHO HAVE CONTRIBUTED THE FOLLOWING AWARDS. SPECIAL THANKS ARE ALSO DUE TO THE JURY OF THE CORDIS PRIZE: ROBBIE BUSHE, MIRANDA HARVEY, FIONA MATHISON, SUSAN MOWATT AND NICKY WILSON

- CORDIS PRIZE £ 3000 (FOR A TAPESTRY HANDWOVEN BY A PROFESSIONAL ARTIST WITHIN THE PREVIOUS FIVE YEARS)
- GREAT ART AWARD £ 1000 IN VOUCHERS TO SPEND AT WWW.GREATART.CO.UK
- CRAFT SCOTLAND AWARD FOR OUTSTANDING DESIGN AND CRAFTSMANSHIP £ 500
- INCHES CARR AWARD FOR JEWELLERY AND SILVERSMITHING £ 500 (OPEN TO ALL JEWELLERS AND SILVERSMITHS)
- RICHARD COLEY AWARD FOR SCULPTURE £ 500 (OPEN TO SCULPTORS OVER THE AGE OF 40)
- FLORA WOOD AWARD £ 250 FOR THE MOST ORIGINAL WORK IN THE EXHIBITION
- MORTON FRASER AWARD £ 250
- STERN AWARD FOR FIGURATIVE ART £ 250
- OPEN EYE GALLERY AWARD £ 200
- SALLY SCHOFIELD MEMORIAL AWARD £ 200 (OPEN TO ALL PHOTOGRAPHERS AND PRINTMAKERS)
- LEITH SCHOOL OF ART AWARD £ 100
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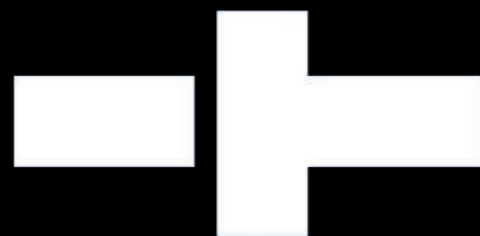
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