



Coupairt
Mixed Media on Paper
90 x 90 cms

SCOTTISH ART SCENE 83

FEATURING

William & Rebecca Dick

Lillie Art Gallery
Double Vision

7 January - 2 February 2017

William was born in Glasgow and studied at Duncan of Jordanstone and Glasgow School of Art before moving to London, where his daughter Rebecca was born.

They both live and work in London but have retained strong ties to Scotland. We were delighted to see their new exhibition scheduled for the Lillie Art Gallery, Milngavie, Glasgow.

The Lillie Art Gallery is an attractive, purpose built art gallery, which opened in 1962 and it will be a perfect setting for the dynamic work of this family duo.

The Lillie Art Gallery owes its existence to local banker and artist Robert Lillie (1867-1949), who left a substantial number of his own artworks as well as funds to build the gallery.

Rebecca will, for Double Vision, be making work that is site specific to the gallery, which is very exciting.

STEWART



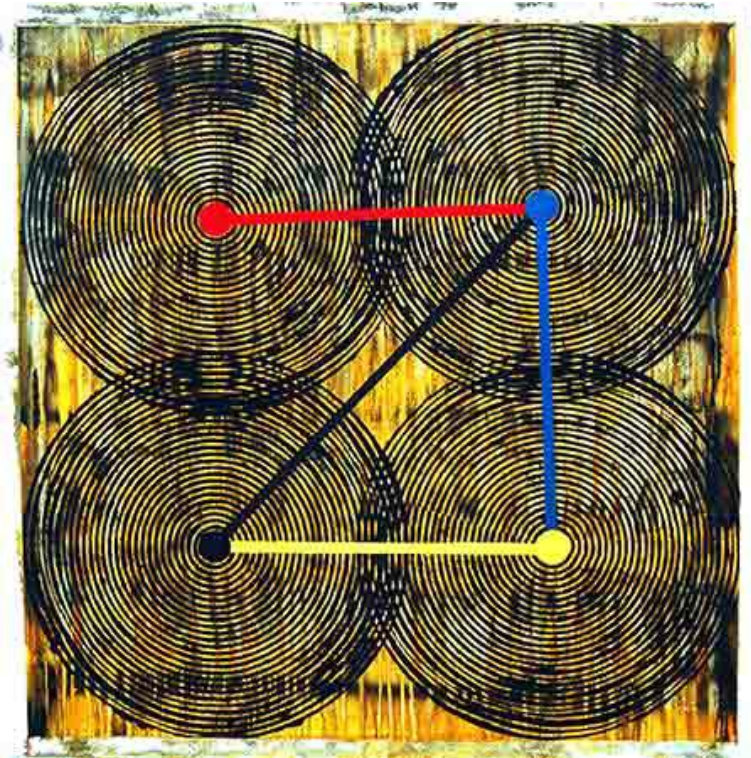
Missour I
Mixed Media on Paper
90 x 90 cms

William Dick

Tell us about your work

I have always accepted the notion that there are two distinct forms of abstract painting, namely geometric and organic, and given this, my work explores the questions that arise from exploring a minimalist structure in an expressively painterly way, to produce objects which embrace the purest language of painting. These works transcend the illustrative, treating drawing as a mark making process and by offering themselves as physical objects they, paradoxically, are able to create in the mind of the spectator an imaginary, ambiguous, atmospheric world that is wholly located in the abstract language of painting.

I commence with the fundamental balance in painting between line and colour and have drawn on ancient symbolic shapes from my Scottish heritage. It is purely abstract and the apparent appropriation of forms found in Celtic and other ancient art represents an attempt to create an historical context for my modernist language beyond the confines of the Western Tradition. Regarding colour, I begin from observation of geological form and the substance of land; of dust, sand, mud and rock as well as the outcrop of local street furniture/ architecture; weather along with the effects of weathering and the extreme and exotic colour of lichen, peat and mosses.



Missour II
Mixed Media on Paper
90 x 90 cms

Where is your studio, why do you enjoy working there and what's special about it?

Hackney, London. It is my own personal space and reflects my personality.

How would you describe the light there? Do you have a preference for a particular light and how does it affect your approach?

I have always worked using artificial light. It allows me a consistent light day and night with no shadows.



Chiballie
Mixed Media on Paper
90 x 90 cms

How does the light hit your work surface? Do you like to have sunlight in your studio and what artificial light do you prefer? Do you ever work outside?

The light is directly over my working space and floods the floor in front where I mix my colours.

Is there a particular subject or emotion which draws you?

I am drawn to the close tonality of shapes and colour and quietness of works of art.



Fouze
Mixed Media on Paper
90 x 90 cms

Do you have a preference for particular colours? If yes, is it driven by subject, mood, light or an emotional response?

Preference for very close tonality with flickering light allowing the viewer to be pulled into the painting.

Have your colour/technique/composition preferences changed over time?

Coming from an academic training, my work has not really changed except for the abstract imagery used.



Enlang
Mixed Media on Paper
90 x 90 cms

What piece of advice would you give your younger self?

Everything you do will lead to where you are going.

What type of equipment do you prefer to use? Do you have a favourite brush/knife?

Household paints with wax applied with decorators brushes. 25ml decorator's brush, the hairs are worn to a rounded point over the years. It is very reliable.



Dreep
Mixed Media on Paper
90 x 90 cms

What do you prefer to paint on?

Canvas and Paper

Picture base/location when painting?

Propped up on cans and leaning against the wall



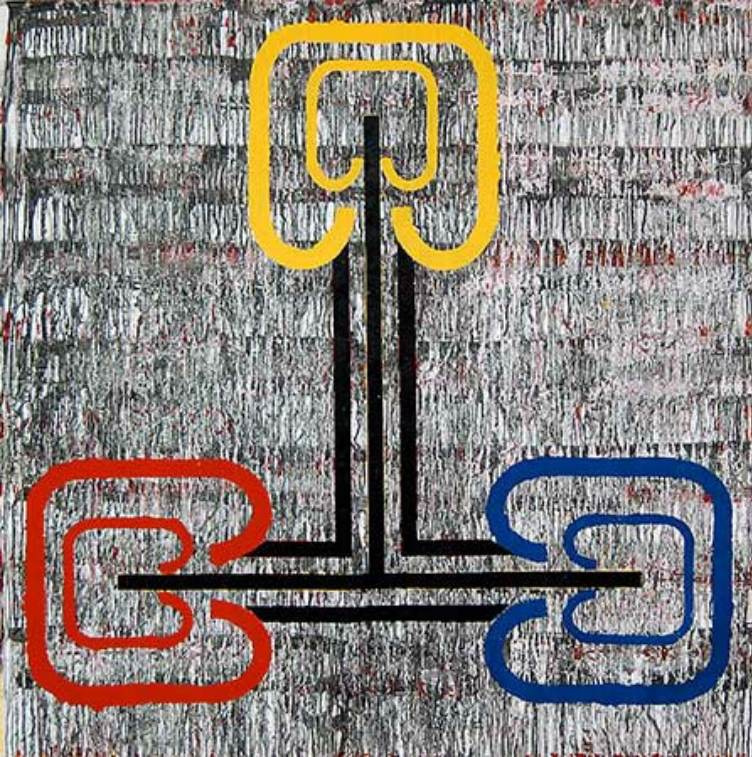
Birrell
Mixed Media on Paper
90 x 90 cms

Do you listen to music when working? If so, what are your preferences and why?

Listen to Radio 4 and occasionally music, depending on my mood.

Do you enjoy working in company or prefer to be alone?

Always alone.



Oldal I
Mixed Media on Paper
150 x 150 cms

Describe your normal working day.

Office hours 10:00am - 4:30pm

Who is your greatest influence?

Too many to mention. All great artists from Prehistoric to contemporary art.

Which work of art would you most like to own and see every day?

Scottish Neolithic carved stone ball



Kolinet I
Mixed Media on Paper
150 x 150 cms

Which contemporary artist do you most admire and why?

Any contemporary artist that shows a degree of honesty and thought within their work.

17. If you could go anywhere to paint, where would it be and why?

Answer: My own studio.

18. What do you like to do to relax?

Answer: Walking the streets and exploring cities / visiting galleries/ museums as research



Belvid III
Mixed Media on Paper
150 x 150 cms

William Dick was born in Glasgow in 1950. He studied at Glasgow School of Art, 1971 -1972, Duncan of Jordanstone College of Art, Dundee 1972-1977 and Saint Martin's School of Art London 1977-1978. He has exhibited internationally in solo and group exhibitions, and has been the recipient of numerous awards and bursaries: most notably from the Pollock-Krasner Foundation, the British Council, UNESCO – Aschberg Scholarship, Adolph and Esther Gottlieb Foundation Award and Pilar Juncosa Award. The development of his work has involved highly regarded artist residencies in the UK, USA, Russia, Hungary and the Middle East, amongst these: Crawford Arts Centre, St Andrews, Bemis Center, Omaha, Triangle Artists' Workshop, New York and a fellowship at Yaddo Artists' Residence, Saratoga Springs, New York, USA. William Dick's work is represented in public collections in the UK, USA and Europe. He exhibited in the prestigious John Moores Painting Prize 2016 at the Walker Art Gallery, Liverpool, UK and has a forthcoming solo exhibition at the Lillie Art Gallery, Scotland in 2017.

Website:

<http://www.williamdick.com/>

Rebecca Dick

Tell us about yourself.

I was born in London in 1988. I studied at Central Saint Martins College of Art and Design from 2006-2010. I'm now work as a freelance art practitioner and teacher working in different learning environments. I live and work in London.

I am fascinated by old, abandoned buildings and 'fleeting' architecture. I respond to nature and man-made structures & materials and my work examines the powerful pull between these two elements.

I now develop my work both in the studio and in the outside environment. I make in the studio and sometimes bring the work into the outside world.

I also take visual research of shapes and structures that interest me in everyday life to start off the beginnings of a piece of work. These photographs are often of functional objects. My sculptures though are non-functional, instead making the viewer aware of the colour and shape of everyday things around them.



DOMBORIT
Plaster/ Paper/ Cardboard, h.98 w.100 l.150cms



SZO
Fabric/ Wool/ Paper/ Plaster, h.225 w.130cms

I change the material and scale of the objects I photograph. I am interested in colour and texture, of materials and in turn, the final piece is made up of different layers of structural and aesthetic elements.

My work often takes up a graphic architectural shape that may be recognisable. I make large-scale, peculiar work that invites the audience to walk around and investigate.

Living in London I am surrounded by construction work therefore, to experience the speed of a building rising from nothing makes me aware of every phase of construction. I am fascinated with old abandoned buildings and “fleeting” architecture. I respond to nature and manmade structures and materials around us, my work examines the powerful pull between the two elements. I develop my work both in the studio and in the outside environment. I make in the studio and sometimes bring the work into the outside world. I also take visual research of shapes and structures that interest me in everyday life to start off the beginnings of a piece of work.



EK
Warning Tape/ Plaster/ Cable Ties/ Plastic Basket, h.70 w.100 d.70cms

These photographs are often of functional objects however my sculptures are non-functional instead making the viewer aware of the colour, shape and everyday things around them. However I change the material and scale of the objects photographed. I am interested in colour and texture, of materials and in turn, the final piece is made up of different layers of structural and aesthetic elements. My work often takes up a graphic architectural shape, that the audience may recognise. I make large-scale peculiar work that invites the audience to walk around and investigate.



OrsO
Umbrellas/ Fishing Line/ Plastic Streamers, h.100 w.100 d.100cms

I like the idea of how a sculpture can change depending on its surroundings, the context being an important aspect on the composition and structure of my work. For me making sculpture is about being tired and undergoing strenuous activity. I feel a lot more satisfied with a days work if I am worn-out and can feel the physical effects of my movement/work on my body. For me my art becomes ART when I can take a step back and view it as a clearly defined structure. It may not be finished but I can imagine what it will come to or what effect it will have.



DARDAZOTT
Sponge/ Hazard Tape/ Cardboard, h.105 w.310 d. 150cms

Where is your studio, why do you enjoy working there and what's special about it?

I had a studio from when I left CSM in 2010 until a couple of years ago due to the high costs of studio space in London and the nature of my working practice. I work large-scale and often site-specific, using materials from the environment in which I create and show the work. I like to work like this as it allows me to collect images, objects and materials out in the city and work in a variety of spaces and settings.

Is there a particular subject or emotion which draws you?

I focus on materials, places, scale, construction and obstruction. I like my work to get in the way and have a big impact on the viewer's perception of the place they are in.

Do you have a preference for particular colours? If yes, is it driven by subject, mood, light or an emotional response?

I use a lot of bold, block colours. I am interested in construction, so I make use of a lot of warning colours i.e. yellow and black, red and white. I like patterns and how they can be made by the relationship within and between materials -I contrast bold blocks of colour with more natural textures



STEFANIA
Poster/ Photographs/ Warning Tape, h.122 w.153cms

Have your colour/technique/composition preferences changed over time?

I do not think so. What has changed is my understanding of materials, my surroundings and how they relate.

What piece of advice would you give your younger self?

I would tell myself at college to just make more and get even more stuck in.

What type of equipment do you prefer to use? Do you have a favourite brush/knife?

I love to use power tools where I can – but anything that wraps and binds.

Do you listen to music when working? If so, what are your preferences and why?

Yes I do. I listen to anything that gives me energy and that I can sing along to. Rhythm is important so it is a mix of classics and dance music



RACS
Plastic Grid/ Pegs, h.70 w.110cms

Do you enjoy working in company or prefer

Company. I like the buzz of a busy studio, talking through work and sharing creative practice.

Describe your normal working day.

As a practitioner and teacher I have a normal working day, but my sculpture is mainly done as and when it needs to be made.

Who is your greatest influence?

My dad has surrounded me with art and creativity all my life. We have done residencies and now this exhibition together, so it would have to be him.

Which work of art would you most like to own and see every day?

Phyllida Barlow's (Untitled) Chairs, as they would fit in our flat and actually get used.



USZO
Cardboard/ Plastic Grid, h.50 w.30cms

Which contemporary artist do you most admire and why?

Phyllida Barlow. I love the way she uses materials, colour, textures, scale, weight. She is an amazing woman who has given me some valuable advice and support.

What do you like to do to relax?

Dance, swim, read and a healthy amount of socialising.



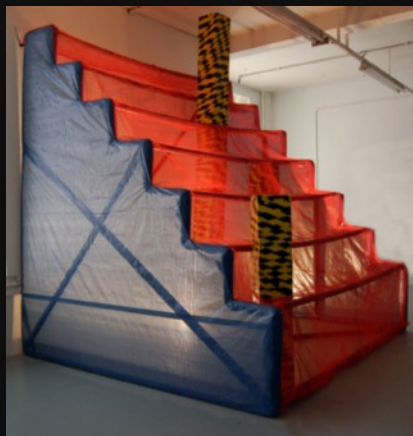
AEROPLANE, Hungary
Tree Bark/ Hazard Tape, h.500 w.400cms

Rebecca Dick

2015- to date-
Art Teacher- Haringey Tuition Services (Pupil Referral Unit)
2015- to date-
Inclusion Playworker and Forest School session leader- Oasis Children's Venture
2016-to date-
Gallery Curator - Haunt Gallery
Life Drawing Teacher- Squiggles and Wiggles
2014-2015
Schools Volunteer/ Late Event Volunteer- Museum of London
2010- 2015-
Art Lecturer- Westminster Kingsway College
2007-to date-
General Manager- Wonderland Festival Events
2005-
Studio Assistant - Artist Sebastian Boyle (The Boyle Family)
2003-
Gallery Assistant and Workshops - Sutton House
Education and qualifications:
2012-2014
Professional Graduate Certificate in Education (Diploma in Teaching in the Lifelong Learning Sector)
City Lit, London (University of Westminster)
2011 Preparing to Teach in the Lifelong Learning Sector
City and Guilds
Westminster Kingsway College, London
2007-2010
BA Hons. Fine Art University of the Arts London
Central Saint Martins College of Art and Design
2006-2007
Foundation Fine Art University of the Arts London
Central Saint Martins College of Art and Design



Tedgi I
Mixed Media on Paper
150 x 150 cms



BLEACHER
Plastic Piping/ Tarpaulin/
Scaffolding Netting/ Warning Tape/ Cardboard/ Security Lights
h.305 w.305 d.276cms

Lillie Art Gallery

71 Station Road, Glasgow G62 8BZ

Double Vision

7 January - 2 February 2017

Visit:

http://www.edic.co.uk/arts/lillie_art_gallery.aspx

OUR THANKS

We'd like to thank William and Rebecca for taking time out of their very busy schedules to help us put this magazine together.

PROMOTING SCOTTISH ART

We have a worldwide readership now, thanks to you! By passing our magazine on to friends and colleagues you are spreading the word that Scottish art is something to *shout* about.

Stewart

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