

A painting of a beach scene. In the foreground, a woman with blonde hair, wearing a bright blue jacket and blue pants, stands on the left. A man is partially visible behind her. In the middle ground, a woman in a red swimsuit is sitting in the shallow water. In the foreground, a man in blue shorts is crouching. The water is depicted with various shades of blue and white, suggesting waves and reflections. The background shows a dark, silhouetted landscape under a warm, golden sky.

Summer Exhibition

9th July to 27th August 2011

The Ruthven Gallery
Contemporary Art and Framing



The artwork in this brochure represents a selection of work available at the exhibition.

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9th July to 27th August 2011

Private View

Wine, Cheese and Biscuits

Saturday 9th July 2011 1pm to 3pm

The Ruthven Gallery

90 High Street, Auchterarder, PH3 1BJ

Tue-Sat 10am-5pm

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The Ruthven Gallery
Contemporary Art and Framing

Elaine Jones

Elaine's new body of work has been inspired by her recent expeditions.

"My Influences stretch from France's coastal regions, particularly the north and west, with its white beaches and sand dunes to the black sands and steep mountain ridges of the small volcanic island of La Palma in the Canary Islands. Travels further afield to Costa Rica and Panama can be seen in my use of green and oranges inspired by the sunsets, rain and cloud forests of Central America, contrasting sharply with last year's work of ice paintings influenced by the Arctic."

Sketches on location form a starting point for her canvases and through distortion, exaggeration, poured paint, thick texture, smooth brushstrokes and incidental marks the canvas becomes alive with energy and atmosphere. Serene calm is interjected with powerful explosions of colour to produce unique and captivating portrayals of nature in its wildest forms.

Blue Wave
Oil on Board, 45 x 45cm



Jean Kirkpatrick

Although Jean has a long and cherished relationship with the natural environment her starting point is invariably abstract.

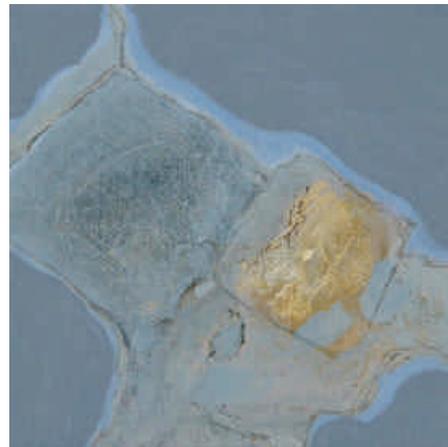
"My primary concern is to achieve a harmonious balance of colour, shape and texture, each piece is allowed to develop in its own direction. Those that seem to demand it are nudged towards some sort of imagined reality, often informed by landscape, not based on a particular source but drawn from memory."



left: Shipwreck
Acrylic and Ink on Paper

right top: Little Fields I
Acrylic, Ink and Pencil on Board,
10 x 10cm

right bottom: Little Fields II
Acrylic and Ink on Board, 10 x 10cm



Robert Newton

For Robert, painting is fundamental to the creative process. Robert's work explores colour, composition and expression, maintaining a painterly approach with upmost attention. Robert sees his work as painting nature not only in context but as a vehicle to express the medium, its plasticity and how it conveys an illusion of reality.

"I describe my work as 'Painting Nature', as a direct response to my immediate surroundings; exploring colour, composition and expression yet maintaining the very traditions of British painting. Making sketches as well as my own visual notes I paint intuitively and expressively with bold sweeping brushstrokes that sum up whole passages of my subject. Painting on location and in the studio, I often rework paintings intuitively to produce a completed work."

Spring Sunlight
Oil on Canvas, 24 x 30cm

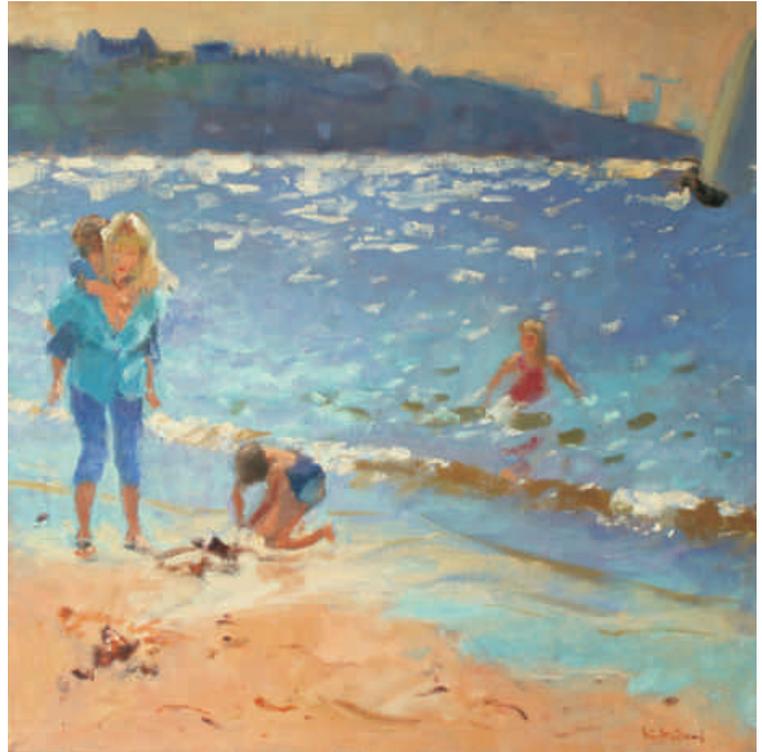


Hugh Kirkwood

Hugh paints directly from his subject matter, giving his work an emotional response to the colour, light, movement and texture of what is around him. The vista is made all the more satisfying for him when people enter the landscape. Painting from life is crucial in trying to capture a particular quality of light or movement.

“As a Scottish artist I am very aware of my rich painterly heritage: the Scottish Colourists, the Glasgow Boys and individual artists such as Alexander Goudie, Stanley Cursiter and Sir Henry Raeburn. All have played a significant role in the development of my own style of painting.”

At the Beach
Oil on Linen, 61 x 61cm



Rosanne Barr

Rosanne's abstract landscape paintings explore the rugged coastlines and dramatic skies of Scotland - a landscape that she is familiar with from childhood and adolescent memories.

"I paint instinctively, inspired by shifting skies or a distant light or colour on the horizon. I paint with large brushes, swiftly, creating a sense of movement in each painting."



left: Rain Showers
Acrylic, 45 x 60cm

right: Through the Trees
Acrylic, 60 x 60cm



Margaret Evans

Margaret conveys the landscape in a loosely applied style which captures the drama and mood of the moment.

“Although I work in oils, acrylics and watercolours, and enjoy each of their individual characteristics, I love the medium of ‘pastel’ because it is so versatile and can be used in so many different ways. The hands-on feel of pastel pigment allows me to deliver exactly what marks I intend, yet when adding either oil or water, can be fluid and elusive.”



left: Light on the Ridge
Pastel and Gouache, 21 x 33cm

right: Winter Gold, Glenshee
Pastel and Gouache



Yvonne Healy

Yvonne explores new ways to explain a space using an economy of brushstrokes, simplifying and allowing more abstract qualities to come through.

“My recent paintings are of coastal areas around Scotland. I am attempting to evoke the presence of these places; how they constantly change as the light picks out colours and textures.”

left: Kilmory Beach I

Oil on Canvas, 60 x 60cm



middle: The Hut

Oil on Canvas, 70 x 70cm

right top: Kilmory Beach III

Oil on Canvas, 60 x 60cm

right bottom: Sea and Rocks

Oil on Canvas, 60 x 60cm

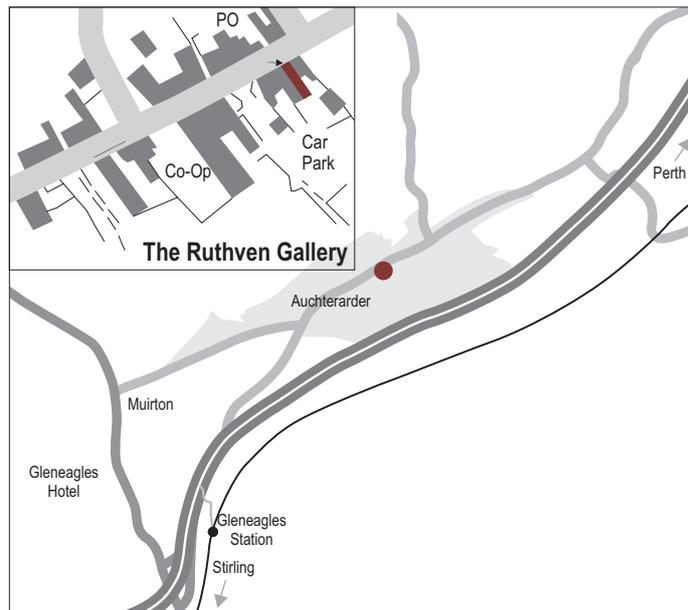




We are on the main street, just down from the car park and opposite the Ayton Hall.



Follow the gallery on Facebook and get the latest news, photos and exhibition details.





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