

A surreal landscape painting. In the foreground, a lake is dotted with numerous pink and purple water lilies. Beyond the lake, a range of mountains with dark, rocky slopes and patches of green forest. In the upper left, several pale, ethereal figures resembling angels or spirits are depicted within swirling, luminous clouds. One figure is shown from behind, another is reaching out, and a third is partially obscured. The sky is a mix of deep blues and warm yellows, suggesting either dawn or dusk. A branch with red fruit is visible in the top right corner.

NATIONAL
GALLERIES
SCOTLAND

Publications
2018–19

The National Galleries of Scotland's award-winning publishing house is committed to producing books on the visual arts which are engaging, accessible and affordable, combining high-quality writing and rigorous research with the best in design. As well as producing books that provide access to the national collection and accompany exhibitions, we publish a number of titles on different aspects of art, art practice and art history, furthering the Galleries' programme of scholarly research. Our publications are designed to enhance the visitor experience and to reflect and extend the Galleries' educational and scholarly activities.

Our publications encompass new academic research; fresh perspectives on well-known and loved art; books aimed at introducing those outside Scotland to our national collection, and the Scottish public to artworks from home and abroad; lectures; full catalogues and bite-sized introductions. Most of our titles are highly illustrated and we are dedicated to ensuring the finest production values.

NATIONAL
GALLERIES
SCOTLAND

New Books

Victoria Crowe: Beyond Likeness

Duncan Macmillan, Victoria Crowe & Julie Lawson

220 x 245MM | 96PP
65 COLOUR ILLUSTRATIONS
978 1 911054 22 1 | £14.95 PAPER

'The most important portraits to me are the ones of people who have enriched my own thinking or awareness. Areas of philosophy, religion, psychological perspectives, poetry, music, art history, women's roles and the inner life are important issues for me – and all have been nurtured by these people whom I have met through portraiture.'

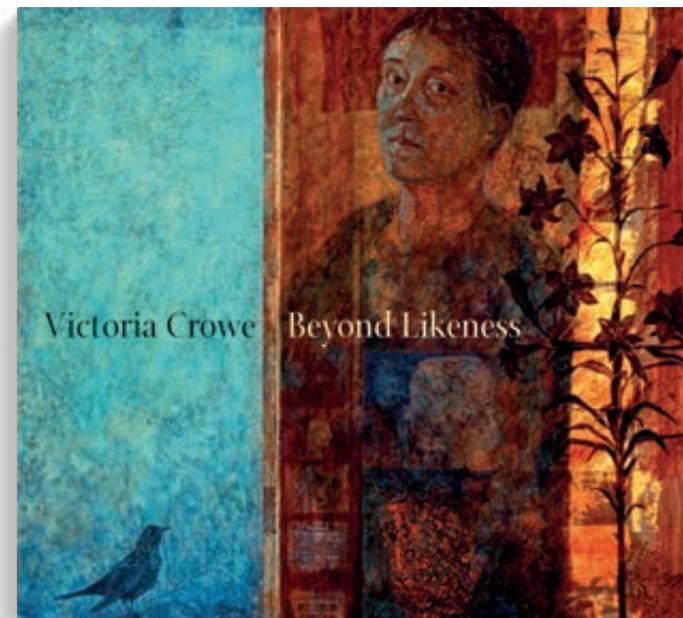
Victoria Crowe

Victoria Crowe is one of Britain's most vital and original figurative painters. Here, Duncan Macmillan explores the

exceptional skill of this remarkable artist's portraits and Victoria Crowe, herself, contributes many insightful accounts of her own thoughts and perceptions as each work developed.

This book also tells Crowe's own story – both professional and personal – through her art. She has developed an approach to portraiture that seeks to do more than record the outward appearance of a person; she aims to represent something of the inner life.

With eighty illustrations, the portraits include the artist's family, composer Ronald Stevenson, pioneer medical scientist Dame Janet Vaughan, poet Kathleen Raine, actor Graham Crowden, psychiatrist R.D. Laing, physicist Professor Sir Peter Higgs and many others.



Raqib Shaw Reinventing the Old Masters

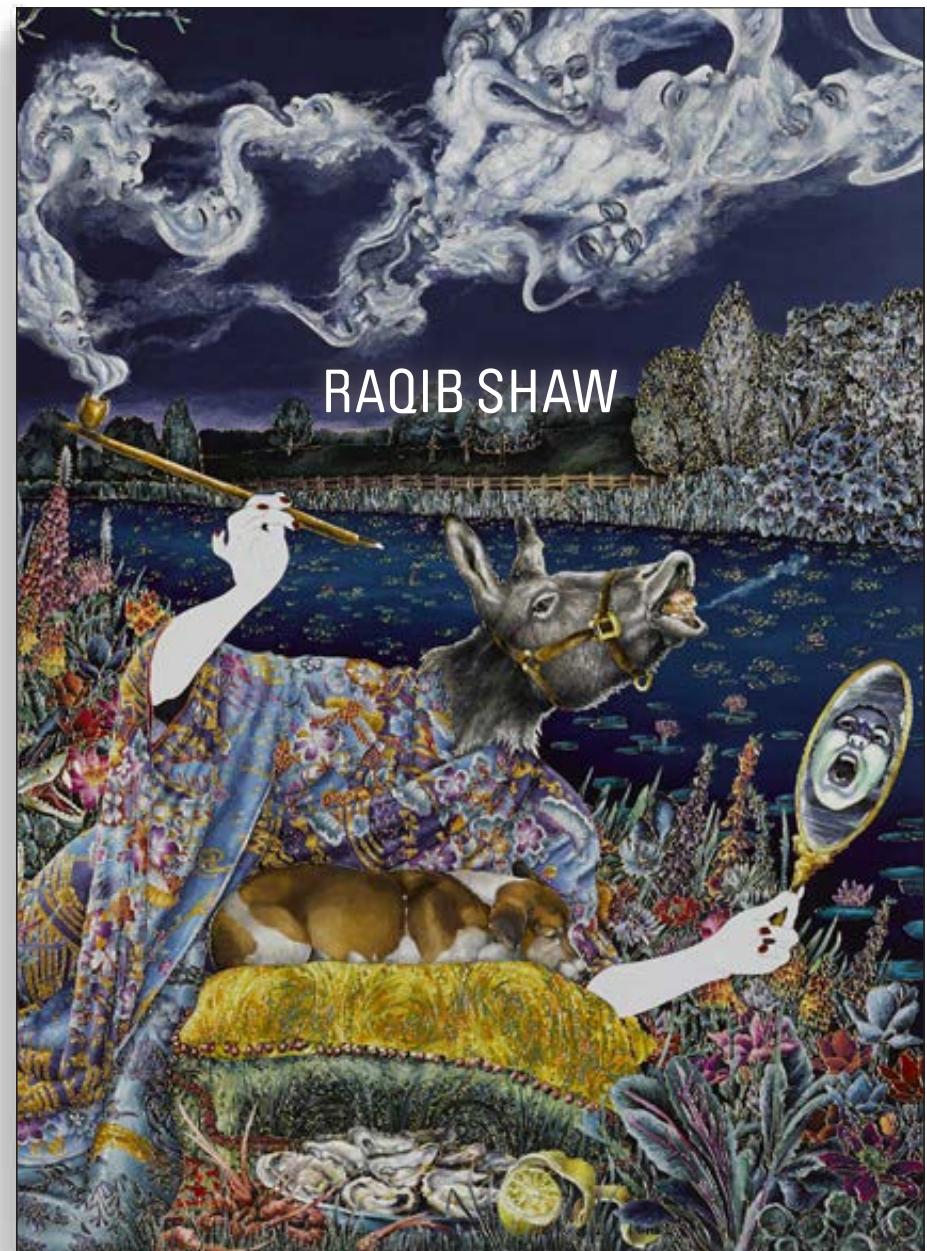
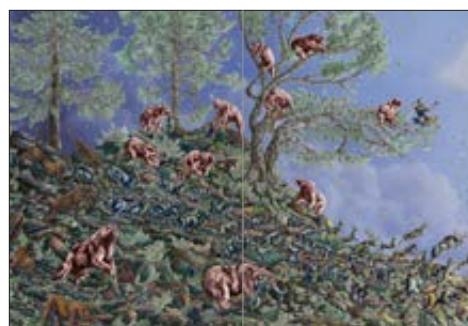
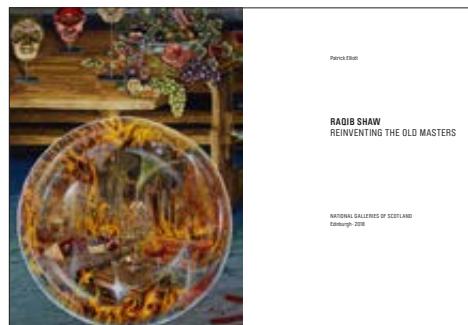
Patrick Elliott

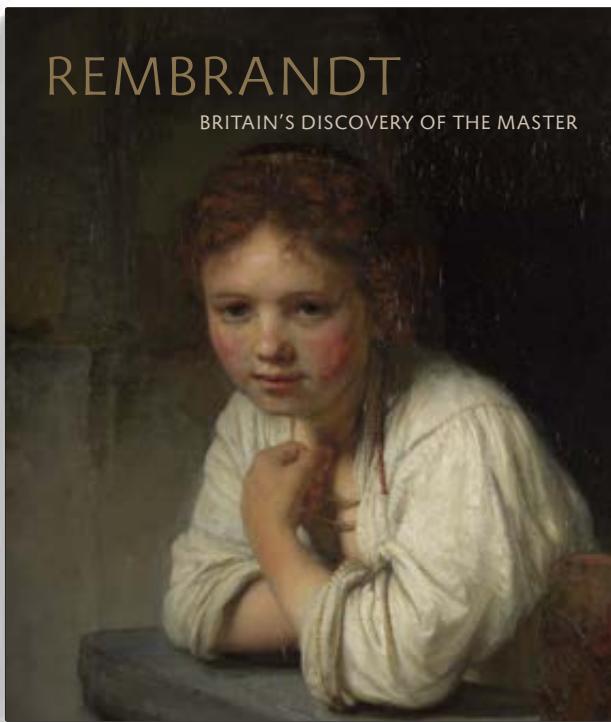
240 x 330MM | 48PP
50 COLOUR ILLUSTRATIONS
978 1 911054 20 7 | £16 PAPER

Raqib Shaw is one of the most extraordinary and sought-after artists working in the world today.

Born in Calcutta in 1974 and raised in Kashmir, he came to London to study in 1998 and has lived there ever since. Inspired by a broad range of influences, including the old masters, Indian miniatures, Persian carpets and the Pre-Raphaelites, his paintings are infused with memories and longing for his homeland in Kashmir.

His technique constitutes a completely unique kind of enamel painting. Spending months on preparatory drawings, tracings and photographic studies, he then transfers the composition onto prepared wooden panels, establishing an intricate design with acrylic liner, which leaves a slightly raised line. He adds the enamel paint using needle-fine syringes and a porcupine quill, with which he manoeuvres the paint. The finished works are intricate, magical and breathtaking in their colour and complexity.





Rembrandt: Britain's Discovery of the Master

Christian Tico Seifert with Peter Black, Stephanie S. Dickey, Patrick Elliott, Donato Esposito, M.J. Rippis & Jonathan Yarker

280 x 240MM | 176PP
145 COLOUR ILLUSTRATIONS
978 1 911054 19 1 | £22 PAPER

This is the exceptionally rich story of Rembrandt's fame and influence in Britain. No other nation has witnessed such a passionate – and sometimes eccentric – enthusiasm for Rembrandt's works. His imagery has become ubiquitous, making him one of the most recognised artists in history.

In this book, some of the world's leading experts reveal how the taste for Rembrandt's paintings, drawings and prints evolved, growing into a mania that gripped collectors and art lovers across the country. This reached a fever pitch in the late 1700s, before the dawn of a new century ushered in a re-evaluation of Rembrandt's reputation and opportunities for the wider public to see his masterpieces for themselves.

The story of Rembrandt's profound and inspirational impact on the British imagination is illustrated by over 130 works by the master himself, as well as by some of Britain's best-loved artists, including William Hogarth, James Abbott McNeill Whistler, Eduardo Paolozzi and John Bellany.

Rembrandt & Britain

Christian Tico Seifert

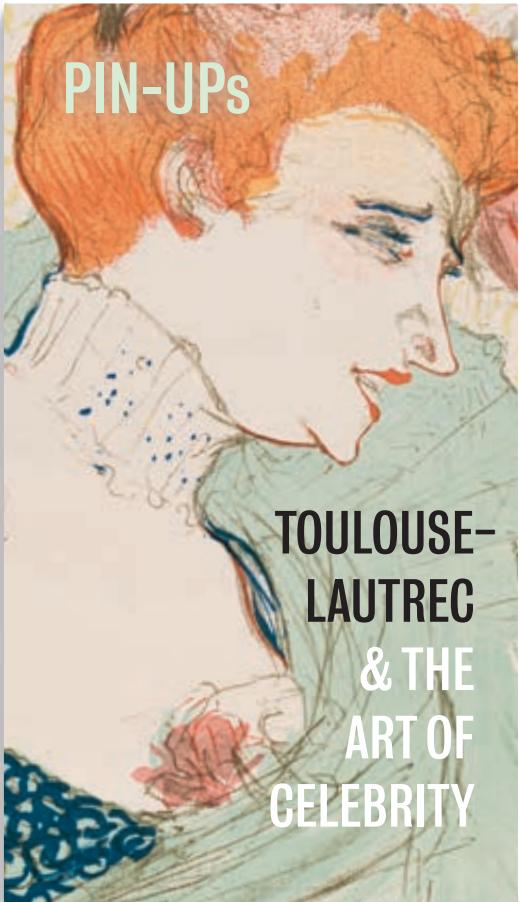
200 x 220MM | 36PP
26 COLOUR ILLUSTRATIONS
978 1 911054 26 9 | £7.95 PAPER

This absorbing introduction to the story of Rembrandt's rampant fame and influence in Britain is filled with beautiful images.

The story of 'Rembrandt mania' began in 18th-century Britain with passionate, and often eccentric, collectors acquiring artworks by any and every means. As the craze for Rembrandt ebbed and flowed, each new wave of enthusiasm brought him ever-greater fame and influence, and collectors became increasingly ingenious.

This master's impact not only on collectors and the public but also on British artists over the last four centuries is explored, with lavish paintings, drawings and prints from artists such as Henry Raeburn, Joshua Reynolds and James Abbott McNeill Whistler shown alongside some of Rembrandt's most famous masterpieces.





Pin-ups: Toulouse-Lautrec and the Art of Celebrity

Hannah Brocklehurst and
Frances Fowle

170 x 300MM | 120PP | OCTOBER 2018
100 COLOUR ILLUSTRATIONS
978 1 911054 21 4 | £19.95 PAPER

This book offers a beautiful exploration of Henri de Toulouse-Lautrec's works in lithography. It explores the new artistic approach to the poster at the end of the 19th century, which bridged visual and popular culture and turned the relationship between 'high' and 'low' art on its head. Technical innovations in lithography pioneered by Lautrec and other artists produced larger sizes, more varied colours and new effects and launched the role of the poster as a powerful tool for communication and marketing in fin de siècle Paris. Lautrec's embrace of celebrity helped to define the famous hotspots (theatres, cabarets and café-concerts) of fin de siècle Paris and made their stars recognisable figures across the whole city.

Works by contemporaries and Lautrec's influence on British, and particularly Scottish, artists of the period are explored.

ANDY WARHOL & EDUARDO PAOLOZZI I WANT TO BE A MACHINE

Andy Warhol & Eduardo Paolozzi: I Want To Be A Machine

Keith Hartley

220 x 245MM | 36PP | NOVEMBER 2018
25 COLOUR ILLUSTRATIONS
978 1 911054 30 6 | £7.95 PAPER

Through the early works of Andy Warhol and Eduardo Paolozzi, this book traces the development of their deep fascination with the machine.

This book illustrates both artists' fascination with popular culture and the methods that they used in creating their art. Common to all their methods of making works was their hand-made quality. Even when Warhol made limited-edition books during this period, he would organise colouring-in parties so as to achieve a sense of naïve uniqueness. Paolozzi made his first bronzes himself in a friend's garden, because he could not afford the expense of having his sculptures cast in a bronze foundry.

Neither artist made the logical next step and used a truly mechanical means to create their own artworks until the early 1960s. Warhol made his first photo-silkscreened paintings in the summer of 1962 and his first photo-silkscreened prints in 1963. During the same period, Paolozzi realised the full potential of photo-screenprinting.

Paolozzi extended the concept of mechanised, serial imagery to his sculpture in 1962, making works using off-the-shelf, serially produced metal parts, which he would then solder together to form robotic humanoids. Warhol also made sculptures using serial imagery – his famous 'Brillo boxes' are to all intents and purposes identical, three-dimensional screenprints, each side emblazoned with the sign of its contents. From a distance they look like the real thing, except that there are no contents and the 'box' is made of wood, not cardboard.

As Warhol said of himself, there is only surface, with nothing underneath.

A New Era: Scottish Modern Art

1900–1950

Alice Strang

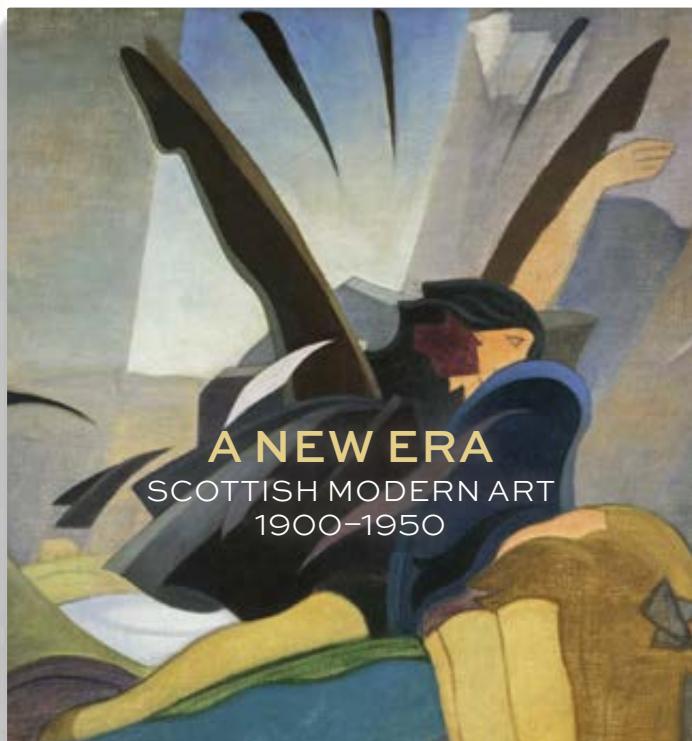
265 x 245MM | 136PP

80 COLOUR ILLUSTRATIONS

978 1 911054 16 0 | £19.95 PAPER

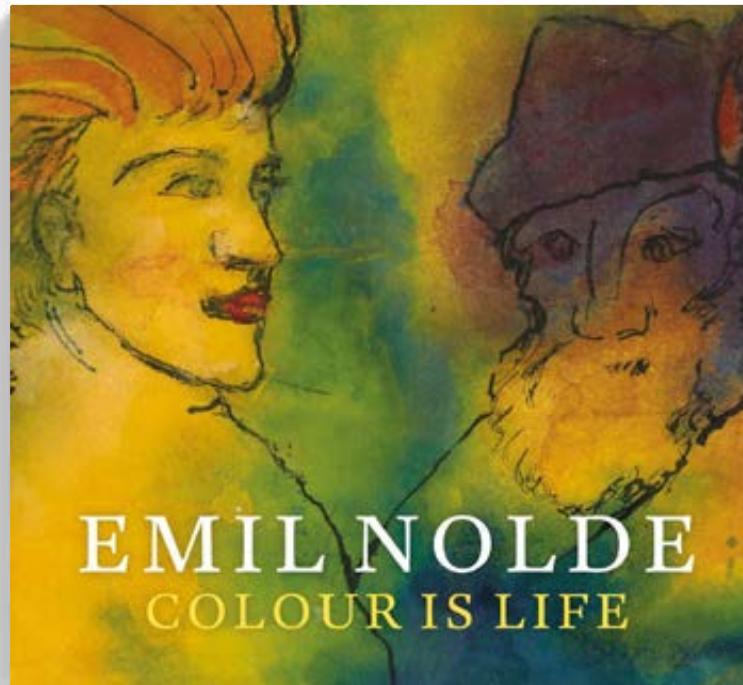
Revealing an alternative story of modern Scottish art, A New Era examines the most experimental work of Scottish artists during the first half of the 20th century. It challenges the accepted view of the dominance of the Scottish Colourists and uncovers the hitherto little-known progressive Scottish art world.

Through these works, we can see the commitment of Scottish artists to the progress of art through their engagement



and interpretation of the great movements of European modern art, from Fauvism and Expressionism, to Cubism, Art Deco, abstraction and Surrealism, among others.

Looking at the most advanced work of high-profile artists such as William Gillies and Stanley Cursiter, and lesser-known talents, like Tom Pow and Edwin G. Lucas, A New Era takes its name from the group established in Edinburgh in 1939 to show surreal and abstract work by its members.



Emil Nolde

Keith Hartley, Sean Rainbird,
Christian Weikop, Frances Blythe and
Astrid Becker

245 x 265MM | 136PP

100 COLOUR ILLUSTRATIONS

978 1 911054 15 3 | £20 PAPER

Emil Nolde (1867–1956) was one of the greatest colourists of the twentieth century. An artist passionate about his north German home near the Danish border, with its immense skies, flat, windswept landscapes and storm-tossed seas, he was equally fascinated by the demi-monde of Berlin's cafés and cabarets, the busy to and fro of tugboats in the port of Hamburg and the myriad of peoples and places he saw on his trip to the South Seas in 1914. Nolde felt strongly about what he

painted, identifying with his subjects in every brushstroke he made, heightening his colours and simplifying his shapes, so that we, the viewers, can also experience his emotional response to the world about him. This is what makes Nolde one of Germany's greatest expressionist artists.

This book, illustrating 100 paintings, drawings, watercolours and prints, covers Nolde's complete career, from his early atmospheric paintings of his homeland right through to the intensely coloured, so-called 'unpainted paintings' works done on small pieces of paper during the Third Reich when Nolde was branded a 'degenerate'.



True To Life: British Realist Painting in the 1920s & 1930s

Patrick Elliott and Sacha Llewellyn

300 x 245MM | 144PP
140 COLOUR ILLUSTRATIONS
978 1 911054 05 4 | £19.95 PAPER

British realist art of the 1920s and 1930s is visually stunning – strong, seductive and demonstrating extraordinary technical skill – and yet it is often overshadowed by abstract art. This book presents the very first overview of British realist painting of the period, showcasing outstanding works from private and public collections across the UK. Of the 58 artists featured, many were major figures in the 1920s and 1930s but later

passed out of fashion as abstraction and Pop Art became the dominant trends in the post-war years. In the last decade their work has re-emerged and interest in them has grown. Interwar realist art embraces a number of different styles, but is characterised by fine drawing, meticulous craftsmanship, a tendency towards classicism and an aversion to impressionism and visible brushwork. Artists such as Gerald Leslie Brockhurst, Meredith Frampton, James Cowie and Winifred Knights combine fastidious ‘Old Master’ detail with 1920s modernity. Featuring many Scottish and women artists, this book promises a fascinating discovery of this captivating period of British art.

Bridget Riley

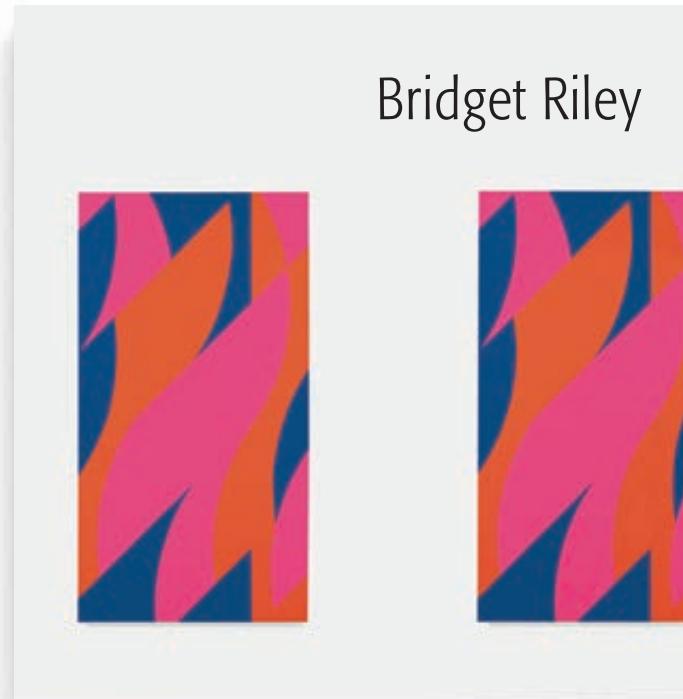
Michael Bracewell, Éric de Chassey, Marina Warner, Lucy Askew and Cliff Lauson

270 x 245MM | 192PP | JUNE 2019
120 COLOUR ILLUSTRATIONS
978 1 911054 24 5 | £35 HARDBACK
978 1 911054 32 0 | £24.95 PAPER

This landmark book reflects on the 70-year career of renowned British artist Bridget Riley (b.1931), from her earliest paintings to very recent projects, providing a unique record of the work of an artist still very much at the height of her powers. Essays from leading scholars and commentators

on Riley’s work makes this title the authority on new thinking around Riley’s practice.

In the last decade, Riley has continued to push her practice considerably, producing several large-scale site-specific wall paintings as well as continuing to develop new series of paintings. This book explores these recent developments, as well as showcasing a number of very early drawings and paintings by Riley rarely published or exhibited. It also examines the notable influence that other artists, including Georges Seurat and Piet Mondrian, have had on Riley’s work.



Bridget Riley

Joan Eardley: A Sense of Place

Patrick Elliott with Anne Galastro

240 x 275MM | 120PP

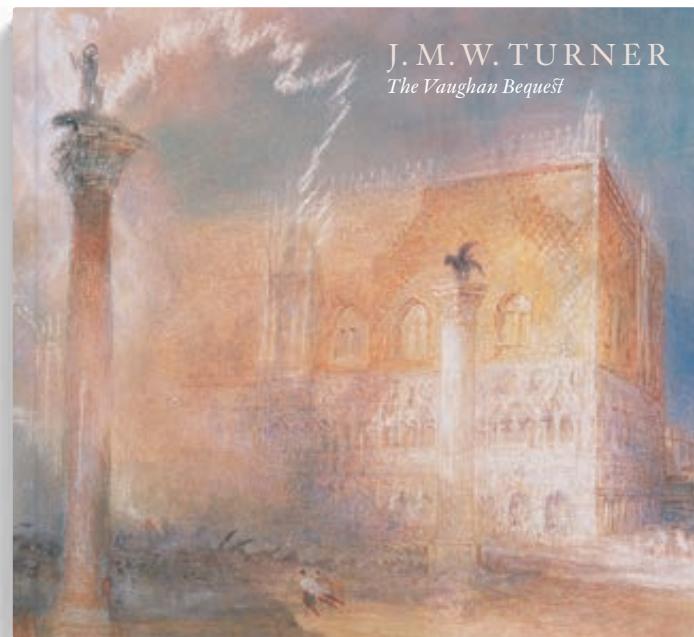
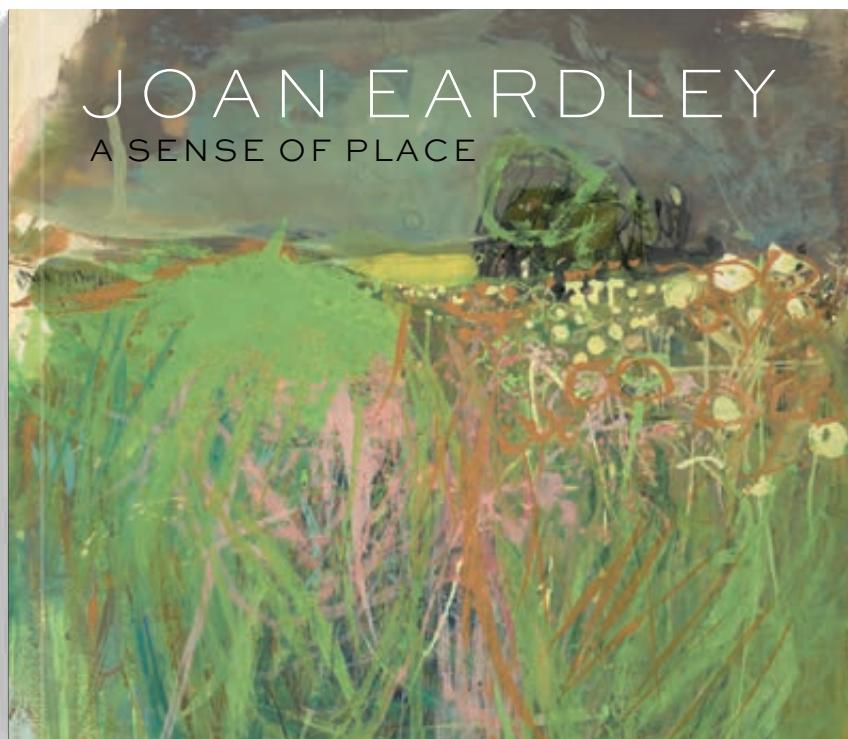
120 COLOUR ILLUSTRATIONS

978 1 911054 02 3 | £19.95 PAPER

Joan Eardley (1921–1963) is one of Scotland's most admired artists. During a career that lasted barely fifteen years, she concentrated on two very distinct themes: children in the Townhead area of central Glasgow, and the fishing village of Catterline, just south of Aberdeen, with its leaden skies and wild sea. The contrast between this urban and rural subject matter is self-evident, but the two are not, at heart, so very different. Townhead and Catterline were home

to tight-knit communities, living under extreme pressure: Townhead suffered from overcrowding and poverty, and Catterline from depopulation brought about by the declining fishing industry. Eardley was inspired by the humanity she found in both places.

These two intertwining strands are the focus of this book, which looks in detail at Eardley's working processes. Her method can be traced from rough sketches and photographs through to pastel drawings and large oil paintings. Identifying many of Eardley's subjects and drawing on unpublished letters, archival records and interviews, the authors provide a new and remarkably detailed account of Eardley's life and art.



REVISED EDITION

J.M.W. Turner: The Vaughan Bequest

Christopher Baker and Charlotte Topsfield

220 x 245MM | 120PP

60 COLOUR ILLUSTRATIONS

978 1 911054 09 2 | £12.95 PAPER

J.M.W. Turner was perhaps the most prolific and innovative of all British artists. His outstanding watercolours in the Scottish National Gallery are one of the most popular features of its collection. Bequeathed in 1899 by the distinguished collector Henry Vaughan, they have been exhibited, as he requested, every January, for over 100 years. Renowned for their excellent state of preservation, they provide a remarkable overview of many of the most important aspects of Turner's career.



The Monarch of the Glen

Christopher Baker

190 x 170MM | 64PP

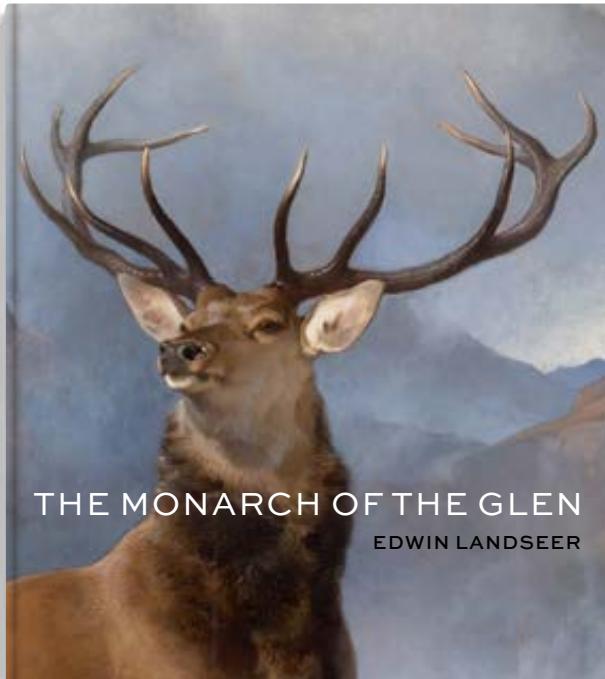
30 ILLUSTRATIONS

978 1 911054 17 7 | £9.99 HARDBACK

The Monarch of the Glen by Sir Edwin Landseer (1802–1873) is one of the most celebrated paintings of the nineteenth century and was acquired by the National Galleries of Scotland in 2017. In this new book, the first to focus in detail on this iconic picture, Christopher Baker explores its complex and fascinating history. He places Landseer's work in the context of the artist's meteoric career, considers the circumstances of its high-profile commission, and its extraordinary subsequent reputation. When so much Victorian art fell out of fashion Landseer's *Monarch* took

on a new role as marketing image which gave it global recognition. It also inspired the work of a wide spectrum of other artists, ranging from Sir Bernard Partridge and Ronald Searle to Sir Peter Blake and Peter Saville. Today the picture has an intriguing status, being seen by some as a splendid celebration of Scotland's natural wonders and by others as an archaic trophy. This publication will make a significant contribution to the debates that it continues to stimulate.

Christopher Baker has been the Director of the Scottish National Portrait Gallery since 2012 and in addition is currently Acting Director of the Scottish National Gallery.



A Perfect Chemistry: Photographs by Hill & Adamson

Anne M. Lyden

250 x 205MM | 120PP | 110 ILLUSTRATIONS

978 1 911054 04 7 | £29.95 HARDBACK

978 1 911054 10 8 | £19.95 PAPER

Pioneering Edinburgh photographers David Octavius Hill (1802–1870) and Robert Adamson (1821–1848) together formed one of the most famous partnerships in the history of photography.

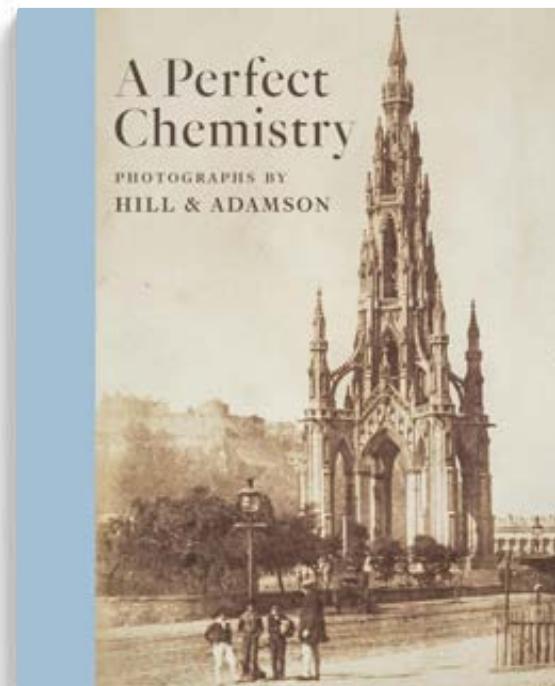
Producing highly skilled photographs just four years after the new medium was announced to the world in 1839, their images of people, buildings and scenes in and around Edinburgh offer a fascinating glimpse into 1840s Scotland. Their much-loved prints of the Newhaven fisherfolk

are among the first images of social documentary photography.

In the space of four and a half years Hill and Adamson produced several thousand prints encompassing landscapes, architectural views, tableaux vivants from Scottish literature and an impressive suite of portraits featuring key members of Edinburgh society.

Anne M. Lyden, International Photography Curator at the National Galleries of Scotland, discusses the dynamic dispute that brought these two men together and reveals their perfect chemistry as the first professional partnership in Scottish photography.

Illustrated with around 100 masterpieces from the Galleries' unique, vast collection of the duo's ground-breaking work.



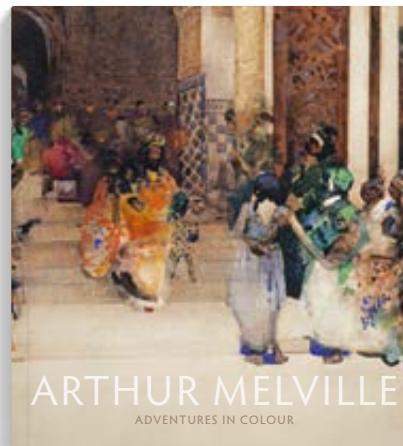
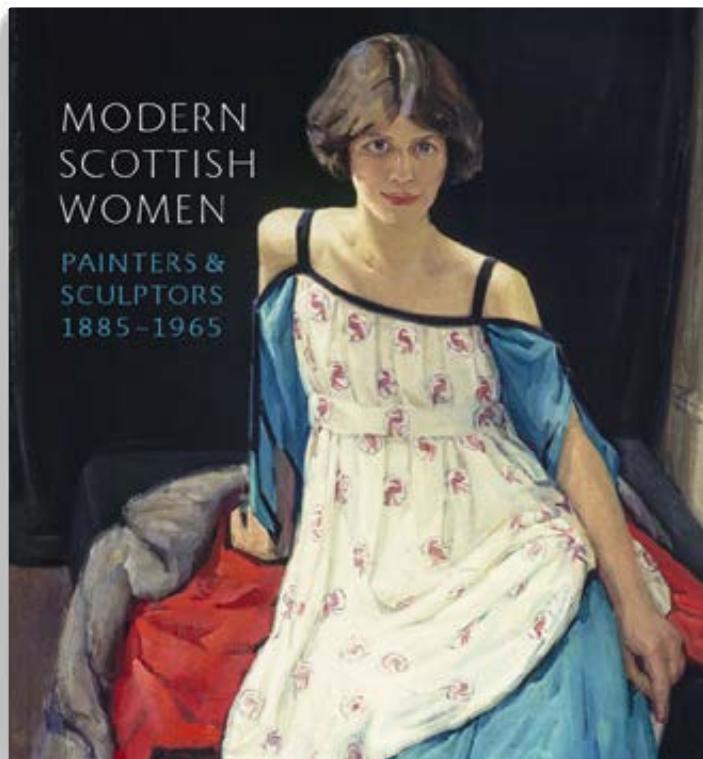
Modern Scottish Women: Painters and Sculptors 1885–1965

Edited by Alice Strang

265 x 245MM | 128PP
60 COLOUR ILLUSTRATIONS
978 1 906270 89 6 | £18.95 PAPER

In 1885 Sir William Fettes Douglas, President of the Royal Scottish Academy, declared that the work of a woman artist was ‘like a man’s only weaker and poorer’. Yet between 1885, when Fra Newbery was appointed Director of Glasgow School of Art and did much in terms of gender equality amongst his staff and students, and

1965, when Anne Redpath, the doyenne of post-Second World War Scottish painting died, an unprecedented number of Scottish women trained and worked as artists. This book focuses on forty-five Scottish female painters and sculptors and explores the conditions that they negotiated as students and practitioners due to their gender. Many of the artists featured are not widely known and so will be a revelation to readers, whilst others with established reputations are evaluated afresh. An essay by Alice Strang and artist entries by twenty-one authors uncover and celebrate women’s contribution to this chapter of Scottish modern art history.



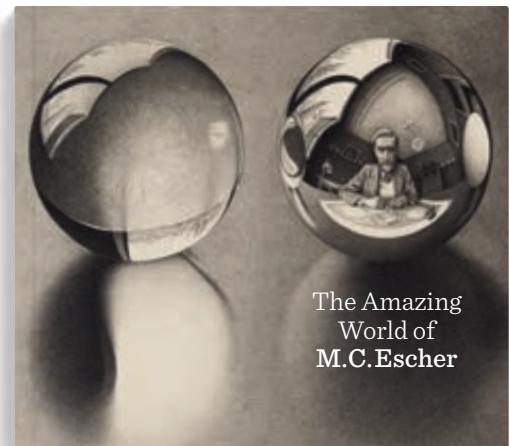
Arthur Melville: Adventures in Colour

Kenneth McConkey and Charlotte Topsfield

265 x 245MM | 136PP
80 COLOUR ILLUSTRATIONS
978 1 906270 87 2 | £18.95 PAPER

Arthur Melville (1855–1904) was arguably the most innovative and modernist Scottish artist of his generation and one of the finest British watercolourists of the nineteenth century. During his lifetime critics were compelled to find new ways to describe his work; he painted in ‘blobs’ and ‘spots’.

In this comprehensive survey of Arthur Melville’s career, the artist emerges as Orientalist, forerunner of the Glasgow Boys, painter of modern life and re-interpreter of the landscape of Scotland. His spectacular watercolours – adventures in colour – were inspired by his travels and his later works in oils were equally radical and ambitious. Opening with a career survey by Kenneth McConkey, this book illustrates over seventy of his works, each with a catalogue entry.



The Amazing World of M.C. Escher

Micky Piller, Patrick Elliott and Frans Peterse

220 x 245MM | 144PP
80 COLOUR ILLUSTRATIONS
978 1 906270 88 9 | £19.95 PAPER

The Dutch artist M.C. Escher (1898–1972) created some of the most celebrated and extraordinary images in twentieth-century art, yet he remains an elusive figure. In the 1960s, when his reputation sky-rocketed, he was championed on the one hand by leading mathematicians who admired his grasp of geometry, and on the other by hippies who claimed him as the godfather of psychedelic art. Rock stars and teenagers were equally amazed by Escher’s ingenuity and imagination, yet the art world looked upon him – and still looks upon him – with reserved judgement; in short, his work is ripe for rediscovery and reappraisal.

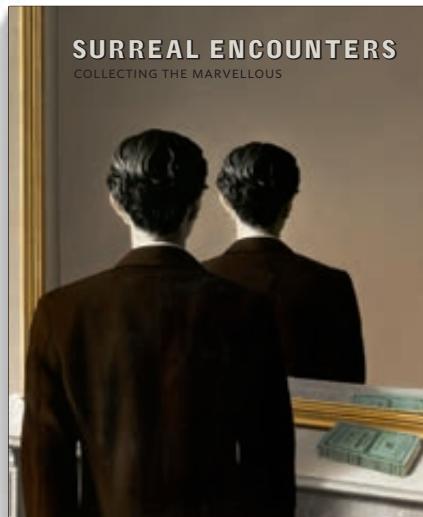
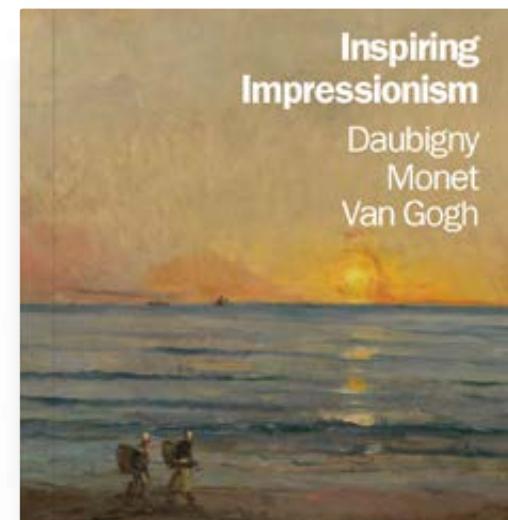
Inspiring Impressionism: Daubigny, Monet, Van Gogh

Lynne Ambrosini, Nienke Bakker,
René Boitel, Michael Clarke, Maite
van Dijk and Frances Fowle

265 x 245MM | 176PP
140 COLOUR ILLUSTRATIONS
978 1 906270 86 5 | £24.95 PAPER

Charles François Daubigny was one of the most important French landscape painters of the nineteenth century. He helped to shape Impressionism through his working practice: routinely painting outdoors, often from his studio boat; exploring new subjects and unexpected viewpoints; and developing a radically 'unfinished' style and a brighter palette. His more subjective interpretation of nature in his later sunsets and nocturnes inspired not only Monet, but Vincent van Gogh, who spent the last two months of his life close to Daubigny's home and studio at Auvers-sur-Oise.

Inspiring Impressionism Daubigny Monet Van Gogh



Surreal Encounters: Collecting the Marvellous

Dawn Ades, Richard Calvocoressi,
Désirée de Chair, Elizabeth Cowling,
Hubertus Gaßner, Annabelle Görzen,
Keith Hartley, Saskia van Kampen-Prein
and Antony Penrose

300 x 245MM | 240PP
220 COLOUR ILLUSTRATIONS
978 1 906270 97 1 | £19.95 PAPER

This book provides an exceptional overview of Surrealism, bringing together important works by artists including Salvador Dalí, Max Ernst, René Magritte and Joan Miró.

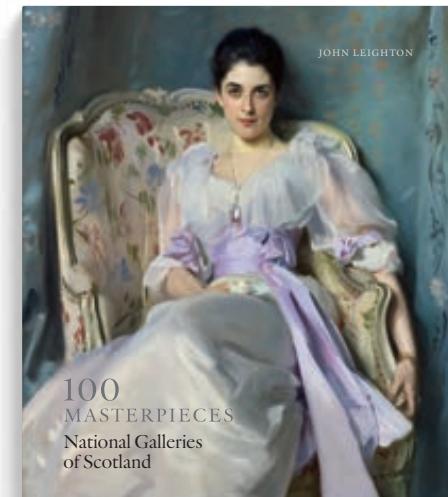
Ten essays by leading scholars provide an insight into the way that four key collections of surrealist art were formed and the motivations behind their creation. Together these collections, formed by Roland Penrose, Edward James, Gabrielle Keiller and Ulla and Heiner Pietzsch, create a many-faceted glimpse of the 'marvellous'.

The Printmaker's Art

Hannah Brocklehurst and
Kerry Watson

200 x 220MM | 96PP
60 COLOUR ILLUSTRATIONS
978 1 906270 75 9 | £14.95 PAPER

The print collections of the National Galleries of Scotland reveal a diverse and dazzling variety of different techniques and approaches to printmaking. From exquisite copperplate engravings by the old masters to woodblocks cut on kitchen tables, this book examines key works by artists from Dürer to Warhol and beyond, giving readers an introduction to printmaking as an art form and an understanding of the different working methods and materials. Through technical summaries and featured examples, *The Printmaker's Art* draws on the print and archive collections of the National Galleries of Scotland to illustrate and explain the mysteries of relief and intaglio printing, lithography, screenprint, photomechanical and digital processes.



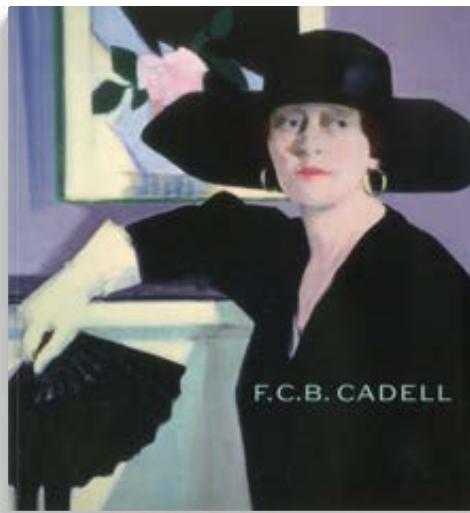
100 Masterpieces National Galleries of Scotland

Sir John Leighton

280 x 240MM | 240PP
150 COLOUR ILLUSTRATIONS
978 1 906270 01 8 | £24.95 PAPER
978 1 906270 73 5 | £35 HARDBACK

Together, the three galleries that make up the National Galleries of Scotland house one of the finest collections of art to be found anywhere in the world. Many of the greatest names in Western art are represented by major works, from Titian, Rembrandt and Vermeer through to Picasso, Hockney and Warhol.

This lavishly illustrated book contains 100 of the National Galleries of Scotland's greatest and best-loved treasures. The selection made by the Director-General Sir John Leighton evokes the special character of the collection, with its distinctive interplay between Scottish and international art, as well as the many conversations that it establishes between the art of the past and the present.



F.C.B. Cadell

Alice Strang

265 x 245MM | 96PP

80 COLOUR AND 8 BLACK AND WHITE
ILLUSTRATIONS

978 1 906270 40 7 | £16.95 PAPER

F.C.B. Cadell was born in Edinburgh, where he lived for most of his life, and studied in Paris and Munich. This book illustrates many of the works for which Cadell is celebrated, including stylish portrayals of Edinburgh New Town interiors, vibrantly coloured, daringly simplified still lives of the 1920s, and evocative landscapes of the Scottish west coast and the south of France. A special section concentrates on Cadell's relationship with Iona, where he painted nearly every year from 1912 until 1935. The book accompanied a major exhibition at the Scottish National Gallery of Modern Art in 2011–12, the first retrospective exhibition of Cadell's work held at a public gallery since 1942.

A Shepherd's Life: Paintings of Jenny Armstrong by Victoria Crowe

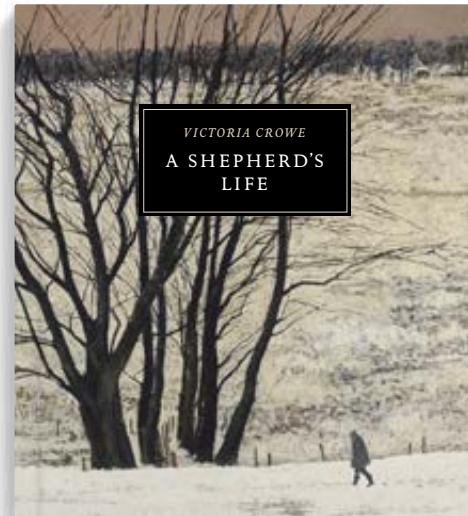
Julie Lawson and Mary Taubman

195 x 175MM | 62PP

25 COLOUR ILLUSTRATIONS

978 1 903278 02 4 | £9.95 HARDBACK

A Shepherd's Life centres on Jenny Armstrong, born in 1903 at the farm of Fairliehope, who spent her life working as a shepherd in the Pentland Hills. In a series of remarkable paintings made over twenty years and based on close observation, Victoria Crowe, one of Scotland's foremost painters, pays tribute to the life and work of this exceptional woman.



Winifred Nicholson in Scotland

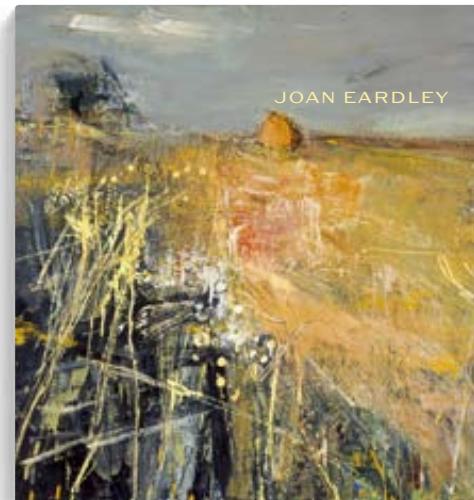
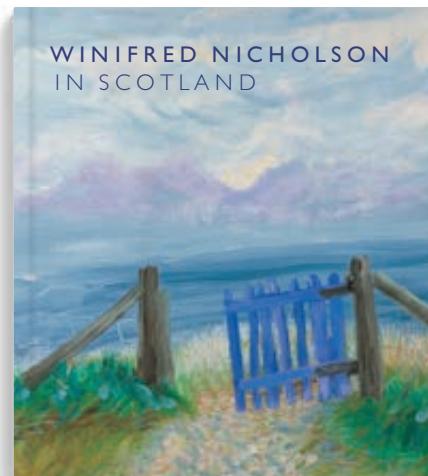
Alice Strang

195 x 175MM | 64PP

28 COLOUR ILLUSTRATIONS

978 1 906270 90 2 | £9.99 HARDBACK

Throughout her long career, Winifred Nicholson (1893–1981) was concerned with capturing light, colour and radiance in her work and is best known for her sensitive and joyful flower paintings. In 1920 she married Ben Nicholson and their mutually influential artistic relationship lasted, despite separation, until Winifred's death in 1981. During the 1950s, Winifred made regular working trips to Scotland, often with the poet, Kathleen Raine. They frequently stayed at Sandaig on the west coast and in the Western Isles. This book, based on personal correspondence and the recollections of relatives, friends and painting partners, examines Winifred's love of Scottish landscape and her fascination with the quality of light created by the ever-changing weather conditions.



Joan Eardley

Fiona Pearson with an essay
by Sara Stevenson

265 x 245MM | 96PP

100 ILLUSTRATIONS

978 1 906270 76 6 | £14.95 PAPER

Joan Eardley was one of the best loved Scottish artists of the twentieth century. Her observations of children in the back streets of Glasgow as well as her expressionistic drawings and oils of the elements on the north-east coast of Scotland have caught the imagination of the Scottish public. Eardley is cherished as a painter of the Scottish identity in both town and country, who had a unique ability to sum up a community and the timeless drama of the natural world. This book examines Eardley's oeuvre and its place in the international and British context. It includes paintings and drawings from private collections and works from the collection of the Scottish National Gallery of Modern Art.



Witches & Wicked Bodies

Deanna Petherbridge

220 x 245MM | 128PP

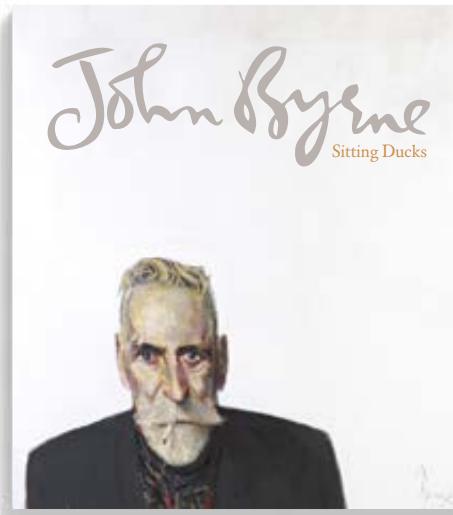
87 COLOUR ILLUSTRATIONS

978 1 906270 55 1 | £14.95 PAPER

NATIONAL GALLERIES OF SCOTLAND IN
ASSOCIATION WITH THE BRITISH MUSEUM,
LONDON

Witches & Wicked Bodies provides an innovative, rich survey of images of European witchcraft, from the sixteenth century to the present day. It focuses on the representation of women and the enduring stereotypes they embody, ranging from hideous old crones to beautiful young seductresses. Such imagery has ancient precedents and has been repeatedly re-invented by artists over the centuries.

Deanna Petherbridge introduces this fascinating subject and includes insightful catalogue entries on each of the exhibited works. A wide range of artists are represented including Dürer, Cranach, Goya, Fuseli, Blake, Burra, Sherman and Rego.



John Byrne: Sitting Ducks

John Byrne, Gordon Brown and Julie Lawson

245 x 200MM | 64PP

35 COLOUR ILLUSTRATIONS

978 1 906270 82 7 | £12.95 PAPER

John Byrne is one of Scotland's most prolific and accomplished artists. As well as some rare examples of Byrne's commissioned portraits, this publication celebrates some of the artist's warmest relationships, being for the most part, portraits of his friends and family. To accompany this, the book features an 'in conversation' between the artist and his good friend and gallery owner Gordon Brown.

Elizabeth Blackadder

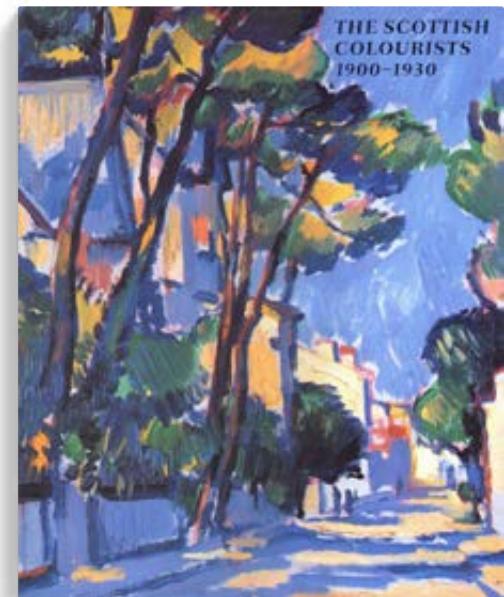
Philip Long and John Leighton

265 x 245MM | 112PP

100 ILLUSTRATIONS

978 1 906270 3 91 | £14.95 PAPER

This extensively illustrated book is devoted to the art of Dame Elizabeth Blackadder, one of Scotland's best loved painters. Blackadder's art explores a diverse range of subjects through many mediums. The artist draws on experiences of foreign travel, as well as plant forms and animals closer to home, to produce highly original works that appear to breathe with their own life. Her deeply analytical eye allows her to see the underlying structure, design and colour harmony in both the exotic and the everyday. This book tells the fascinating story of her career, from her early days as a student in Edinburgh, and her friendships with Scottish painters William Gillies, William MacTaggart and Anne Redpath, to her very recent work.



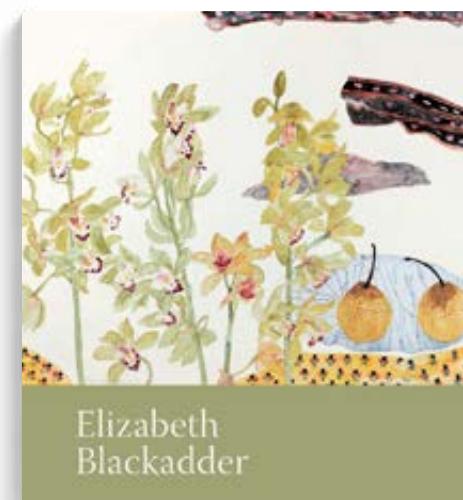
The Scottish Colourists

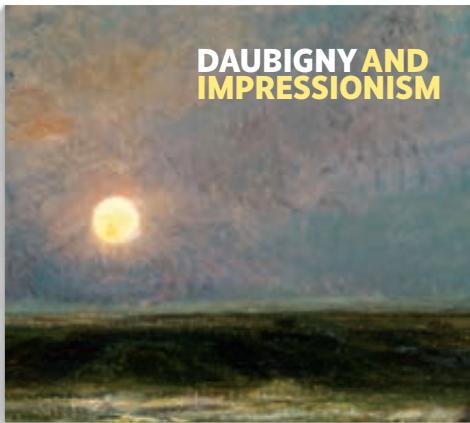
Philip Long and Elizabeth Cumming

257 x 310MM | 152PP

144 COLOUR ILLUSTRATIONS

978 1 903278 0 48 | £14.95 HARDBACK





DAUBIGNY AND IMPRESSIONISM

Rubens & Company: Flemish Drawings from the Scottish National Gallery

Christian Tico Seifert

245 x 220MM | 80PP
60 COLOUR ILLUSTRATIONS
978 1 906270 98 8 | £7.95 PAPER

This book presents a selection of outstanding Flemish drawings from the collection of the National Galleries of Scotland. Masters such as Rubens, Van Dyck and Jordaens feature alongside lesser-known artists including David Teniers the Younger, Jan Cossiers and Cornelis Schut. Many of the works are preparatory drawings or studies which offer a fascinating insight into the process of these revered artists.

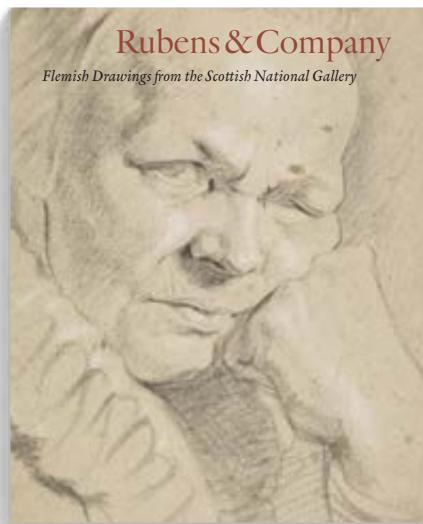
An introductory essay complements a catalogue of twenty-six works, many of which have never before been illustrated in colour. This book is a captivating resource for academics and anyone interested in drawing or Flemish art.

Daubigny and Impressionism

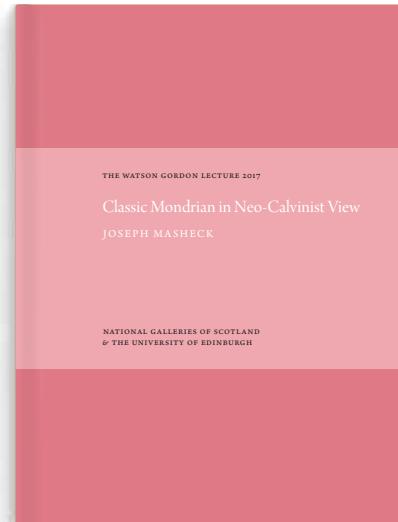
Frances Fowle

200 x 225MM | 36PP
22 COLOUR ILLUSTRATIONS
978 1 911054 00 9 | £7.95 PAPER

Known today for his atmospheric views of the River Oise, Daubigny was a pioneer of modern landscape painting and an important precursor of French Impressionism. Although commercially highly successful he was often criticised for his broad, sketch-like handling and unembellished view of nature, and was dubbed the leader of 'the school of the impression'. As a result he drew the attention of the next generation of artists, among them Claude Monet and Vincent van Gogh, who were inspired by Daubigny's frank naturalism, bold compositions and technical innovations. Theirs was an artistic dialogue which spanned thirty years, from the early 1860s to the end of Van Gogh's short life.



Watson Gordon Lecture Series



THE WATSON GORDON LECTURE 2017
Classic Mondrian in Neo-Calvinist View
JOSEPH MASHECK

NATIONAL GALLERIES OF SCOTLAND
& THE UNIVERSITY OF EDINBURGH

Established in 2006 and named after the painter Sir John Watson Gordon, the Watson Gordon Lectures typify the long-standing and positive collaboration between the University of Edinburgh and the National Galleries of Scotland. Each lecture is by a leading scholar and reveals new research on a focused topic.

LATEST IN SERIES: WATSON GORDON LECTURE 2017
Classic Mondrian in Neo-Calvinist View

Joseph Masheck

215 x 165MM | 48PP | NOVEMBER 2018
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978 1 911054 28 3 | £7.95 HARDBACK

Masheck, Guggenheim fellow and Professor Emeritus of Art History at Hofstra University, New York, considers Mondrian and Dutch Neo-Calvinism in this extraordinary reassessment of one of the fathers of abstract art.

Previously published

Hunter, a Savage': Vincent van Gogh and Karl Bodmer

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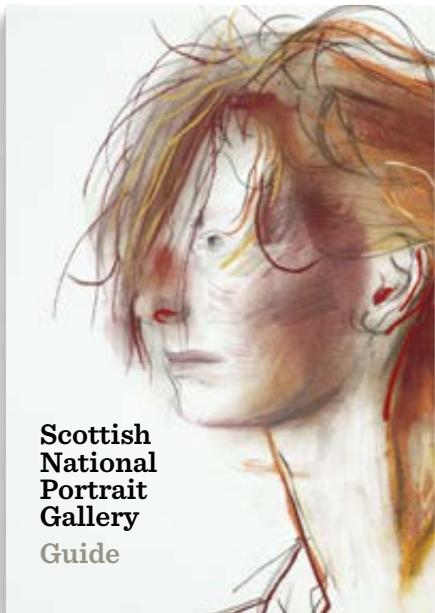
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**Scottish
National
Portrait
Gallery
Guide**

Gallery Guides

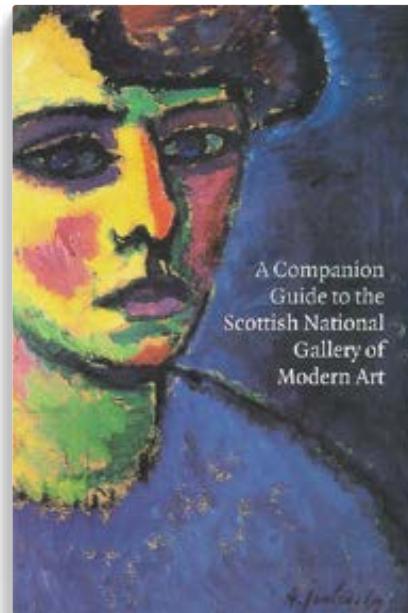
Scottish National Portrait Gallery Guide

235 x 165MM | 208PP

185 COLOUR ILLUSTRATIONS

978 1 906270 65 0 | £9.99 PAPER

Portraits have an immediate, visceral appeal as images that provide insights into the lives and ambitions of people we are curious about: the great, the good, the notorious and sometimes the unknown. The Scottish National Portrait Gallery houses an outstanding collection, which encompasses all of these, and allows you to discover the figures that forged Scotland's history. It also provides an insight into developments in the overlapping spheres of art, biography, fashion, patronage, fame and celebrity. This book is more than an



**A Companion
Guide to the
Scottish National
Gallery of
Modern Art**

illustrated guide to the collection; it is an important visual record of Scottish history and achievement.

A Companion Guide to the Scottish National Gallery of Modern Art

245 x 165MM | 224PP

220 COLOUR ILLUSTRATIONS

978 0 903598 84 2 | £9.99 PAPER

Founded in 1960, the Scottish National Gallery of Modern Art in Edinburgh already boasts an outstanding collection of modern and contemporary art. More than 230 of the finest paintings, sculptures, prints and drawings are illustrated here in colour, alongside descriptions of each work. The book offers a detailed guide to the collection as well as an accessible and informative introduction to modern art.



**A Companion Guide
to the Scottish
National Gallery**

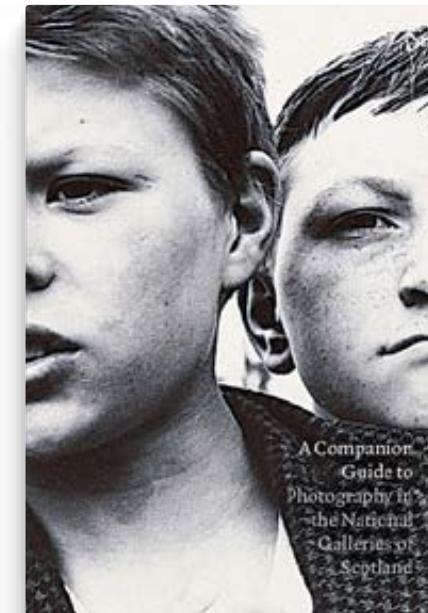
A Companion Guide to the Scottish National Gallery

245 x 165MM | 224PP

220 COLOUR ILLUSTRATIONS

978 1 903278 11 6 | £12.95 PAPER

The Scottish National Gallery is widely regarded as one of the finest small galleries in the world. Not only does it contain the most comprehensive collection of Scottish masterpieces, but its collection includes works by the greatest names in Western art. This in-depth look at the collection provides readers with an engaging and informative account of the history of art.



**A Companion
Guide to
Photography in
the National
Galleries of
Scotland**

A Companion Guide to Photography in the National Galleries of Scotland

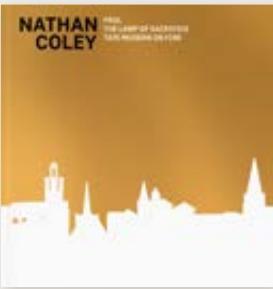
245 x 165MM | 224PP

220 COLOUR ILLUSTRATIONS

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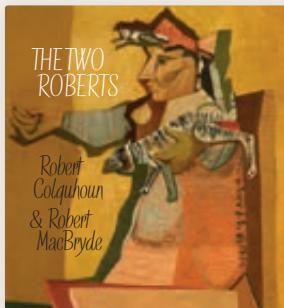
Scotland has been the centre of the history and development of photography since the 1840s. The Scottish National Portrait Gallery and the Scottish National Gallery of Modern Art hold outstanding collections of photographic art spanning three centuries. This book offers a wide-ranging guide to the collection and is a useful introduction to the history of photography.

Selected Backlist



Nathan Coley

Ewan Morrison
220 x 226mm | 48pp
22 COLOUR ILLUSTRATIONS
978 1 911054 13 9 | £9.95 PAPER



The Two Roberts: Robert Colquhoun & Robert MacBryde

Patrick Elliott with Adrian Clark and Davy Brown
265 x 245mm | 120pp
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KKIASRHLIAO BSLUAGCAK

Karla Black + Kishio Suga: A New Order

Julie-Ann Delaney (ed.); Karla Black and Kishio Suga
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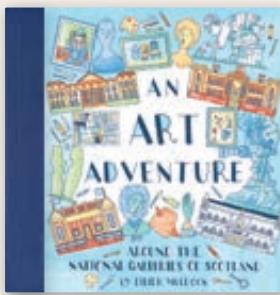


From Death to Death and Other Small Tales: Masterpieces from the Scottish National Gallery of Modern Art and the D. Daskalopoulos Collection

Keith Hartley, Lucy Askew and Richard Flood

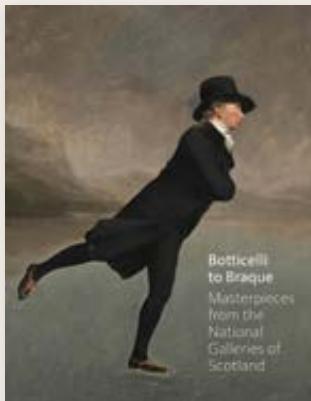
James Hall, Pierre Vaisse,
Wolfgang Ullrich et al.
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PUBLISHED IN COLLABORATION
WITH SNOECK

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An Art Adventure Around the National Galleries of Scotland

Eilidh Muldoon
230 x 230mm | 34pp
BLACK AND WHITE LINE
DRAWINGS
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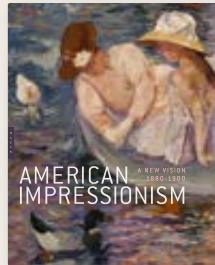


Botticelli to Braque: Masterpieces from the National Galleries of Scotland

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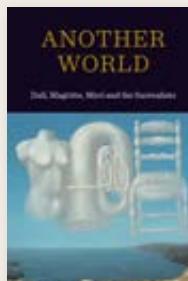
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Front cover: Detail of Raqib Shaw
Allegory of Melancholy
(After Lucas Cranach the Elder), 2017–18
Acrylic liner and enamel on birch wood, 134 x 100 cm
Courtesy of Raqib Shaw and White Cube