Publications
2019–20
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.

Cover image:
Jim Lambie b.1964
Sticky Fingers, 2010
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Back cover:
Kasimir Malevich (1879–1935)
Lady at a Poster Column, 1914
Stedelijk Museum, Amsterdam.

Of all the designers who emerged during this period, Henri de Toulouse-Lautrec was undoubtedly the most gifted and sought-after.

HENRI DE TOULOUSE-LAUTREC is one of history’s most brilliant poster designers who chronicled Paris’s famous music hall celebrities of the late 19th century. Many of his finest graphic works were startlingly modern images of the stars of the legendary bohemian night clubs of Montmartre: the Moulin Rouge, Le Chat Noir, Les Ambassadeurs and the Folies-Bergère.

Including less familiar lithographs as well as some of the most iconic images of the period, Pin-Ups brings together works by Lautrec and his key contemporaries in Paris, who helped bring artistic and cultural significance to the world of popular advertising.
**Cut and Paste**

*400 Years of Collage*

Patrick Elliott, Freya Gowrley and Yuval Etgar

**Collage is one** of the most popular and pervasive of all art-forms, yet this is the first historical survey book ever published on the subject.

Featuring over 200 works, ranging from the 1500s to the present day, it offers an entirely new approach. In the past, collage has been presented as a twentieth-century phenomenon, linked in particular to Pablo Picasso and Cubism in the years just before the First World War. In *Cut and Paste: 400 Years of Collage*, we trace its origins back to books and prints of the 1500s, through to the boom in popularity of scrapbooks and do-it-yourself collage during the Victorian period, and then through Cubism, Futurism, Dada and Surrealism.

Collage became the technique of choice in the 1960s and 1970s for anti-establishment protest and, in the present day, is used by millions of us through digital devices. The definition of collage employed here is a broad one, encompassing cut-and-pasted paper, photography, patchwork, film and digital technology and ranging from work by professionals to unknown makers, amateurs and children.
**Bridget Riley**

Bridget Riley, Michael Bracewell, Éric de Chassey, John Elderfield, Dave Hickey, Robert Kudielka, Richard Shiff, Frances Spalding, David Sylvester, David Thompson

**EXCEPTIONALLY BEAUTIFULLY PRODUCED.** This landmark book reflects on almost 70 years of works by Bridget Riley (b.1931), from some of her earliest 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 will make this title the authority on Riley’s practice.

The book presents a selection of critical writings, statements and conversations that have been specially selected by the artist – and some of her own writings are included among them. The selection starts with David Sylvester’s review of her first exhibition in 1962 and ends with Éric de Chassey’s newly commissioned 2019 essay.
THROUGH THE EARLY works of Andy Warhol and Eduardo Paolozzi, this book traces the development of their deep fascination with the machine. Looking at the way that both artists began in the late 1940s and the years following, the book illustrates their 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.

Neither artist made the logical next step, inherent in the photographic images that inspired them, 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.

Charles Rennie Mackintosh in France
Revised edition
Pamela Robertson and Philip Long

KNOWN WORLDWIDE FOR his architecture and interior designs, Charles Rennie Mackintosh (1868–1928) was also an extremely gifted painter. Towards the end of his life he gave up his principal career as an architect and moved to the south of France where he devoted himself to painting in watercolour. Meticulously executed and brilliantly coloured, these landscape watercolours are conceived with a sense of design and an eye for pattern in nature, which owes much to his brilliance as an architect and designer.

This book charts Mackintosh’s time in France and explores his career as a landscape painter, placing his work in the context of the modern movements. The forty-four paintings Mackintosh is known to have completed while in France are illustrated, and are supported by documentary photographs of the places he painted as well as extracts from his letters written to his wife and friends.
J.M.W. Turner
The Vaughan Bequest
Revised edition
Christopher Baker

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.

Raqib Shaw
Reinventing the Old Masters
Patrick Elliott

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.

These watercolours provide a remarkably rich overview of the achievement of one of the most accessible and admired of all Romantic artists.'
'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.

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.

‘With the artist’s growing understanding of her friend’s way of life, the realities of its harshness and rewards were borne in upon her and the pictures began to centre on the figure of Jenny, with the result that the gaunt woods and bitterly cold, snow-covered fields take on a new resonance.’
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.
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.

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 captured the imagination of the 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 catalogue examines Eardley’s oeuvre and its place in the international and British context. It includes paintings and drawings from private collections, which had not been seen for many years, and works from the collection of the Scottish National Gallery of Modern Art, which also holds the Joan Eardley Archive.

'Eardley’s triumph was that she had a genius for making paint into reality without changing the quality of the paint itself.'
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.

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

The Monarch of the Glen
Christopher Baker

190 x 170mm • 64pp
30 colour illustrations
9781911054177 • £9.95 hardback

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Emil Nolde
Colour is Life
Keith Hartley

THIS BOOK, COMPRISING five essays, has over 100 illustrations drawn from the collection of the Emil Nolde Foundation in Seebüll. It 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’. Emil Nolde was one of the greatest colourists of the twentieth century.

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A New Era
Scottish Modern Art 1900–1950
Alice Strang

A NEW ERA REVEALS an alternative story of Scottish Modern Art, examining 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. The works featured allow us to see the commitment of Scottish artists to the development of art through their engagement with – and interpretation of – the great movements of European art, from Fauvism and Expressionism to Cubism, Art Deco, abstraction and Surrealism, among others.

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Alice Strang

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Arthur Melville
Adventures in Colour
Kenneth McConkey and Charlotte Topsfield

**THIS IS THE FIRST** monograph on the Scottish artist Arthur Melville with commentaries on the individual works and brings together lesser-known works from private collections. This illustrated book offers a comprehensive survey of Arthur Melville’s (1855–1904) rich and varied career as artist-adventurer, Orientalist, forerunner of The Glasgow Boys, painter of modern life and re-interpreter of the landscape of Scotland. His travels inspired spectacular watercolours and paintings. Arthur Melville was arguably the most innovative and modernist Scottish artist of his generation and one of the finest British watercolourists of the nineteenth century, yet he avoided categorization.

245 x 265mm • 136pp
80 colour illustrations
9781906270872 • £19.99 paper

The Amazing World of M.C. Escher
Patrick Elliott, Micky Piller, Frans Peterse

**THIS BOOK OFFERS** the opportunity to rediscover M.C. Escher (1898–1972), a giant of twentieth-century art. Over 100 prints and drawings are showcased in this book, spanning his career. Escher created some of the most celebrated and extraordinary images in twentieth-century art, yet he remains an elusive figure. He was championed in the 1960s by mathematicians who admired his grasp of geometry and by hippies who claimed him as the godfather of psychedelic art. A fabulously imaginative artist of unparalleled technical ability, he focused exclusively on graphic art, never affiliating to any group, and was a one-person art movement creating some of the most famous and popular images in modern art.

245 x 220mm • 144pp
80 colour illustrations
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Inspiring Impressionism
Lynne Ambrosini, Nienke Bakker, René Boitelle, Michael Clarke, Maïte van Dijk and Frances Fowle

**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.

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Surreal Encounters
Collecting the Marvellous
Dawn Ades, Richard Calvocoressi, Désirée de Chair, Elizabeth Cowling, Hubertus Gaßner, Annabelle Görgen, Keith Hartley, Saskia van Kampen-Prein and Antony Penrose

**THIS BOOK PRESENTS** works from the collections of Roland Penrose, Edward James, Gabrielle Keiller and Ulla and Heiner Pietzsch providing an exceptional overview of Surrealism, bringing together important works by artists including Salvador Dali, Max Ernst, René Magritte and Joan Miró. The essays, written by leading scholars, provide an insight into the way that four key collections of surrealist art were formed and the motivations behind their creation. It is not surprising that the ways in which surrealist art has been collected display many of the idiosyncratic passions of Surrealism itself.

300 x 245mm • 240pp
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**The Printmaker’s Art**
Hannah Brocklehurst and Kerry Watson

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 from the National Galleries of Scotland to illustrate and explain the mysteries of relief and intaglio printing, lithography, screenprint, photomechanical and digital processes.

200 x 220 mm • 96pp
60 colour illustrations
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**100 Masterpieces**
National Galleries of Scotland
Sir John Leighton

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.

265 x 245mm • 96pp
88 colour and 8 black and white illustrations
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**F.C.B. Cadell**
Alice Strang

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.

265 x 245mm • 96pp
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**The Scottish Colourists**
Philip Long and Elizabeth Cumming

S.J. Peploe, J.D. Ferguson, G.L. Hunter and F.C.B. Cadell are now among the most admired of early twentieth-century British artists. Their direct contact with French Post-Impressionism and their early knowledge of the work of Matisse and the Fauves encouraged them to produce some of the most progressive British paintings of the early twentieth century. During their lifetime the Colourists developed an international reputation, exhibiting in Paris, London and New York as well as Scotland. Since their deaths they have often been overlooked in histories of British art, but the last thirty years have seen a dramatic revival of interest in their work.

257 x 310mm • 152pp
144 colour illustrations
9781903278048 • £19.99 hardback
Modern Scottish Women Painters and Sculptors 1885–1965
Edited by Alice Strang

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.

265 x 245mm • 128pp • £19.99 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.

245 x 200mm • 64pp • £12.95 paper

Watson Gordon Lecture Series

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 2018
Heart’s Desire: The Darnley Jewel and the Human Body
Cynthia Hahn

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John Byrne, Sitting Ducks
John Byrne, Gordon Brown and Julie Lawson

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Scottish National Portrait Gallery Guide

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

235 x 165mm • 208pp
185 colour illustrations
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A Companion Guide to the Scottish National Gallery of Modern Art

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.

245 x 165mm • 224pp
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A Companion Guide to the Scottish National Gallery

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.

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A Companion Guide to Photography in the National Galleries of Scotland

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.

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