

adam gallery



BARBARA RAE

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# BARBARA RAE RA

24 CORK STREET London W1S 3NJ t: 0207 439 6633

13 JOHN STREET Bath BA1 2JL t: 01225 480406

e: [info@adamgallery.com](mailto:info@adamgallery.com) [www.adamgallery.com](http://www.adamgallery.com)

# C E L T I C   C O N N E C T I O N S

## Foreword by Richard Cork

As soon as our eyes encounter one of Barbara Rae's images, its impact is instantaneous. We find ourselves caught up at once in her sensuous, urgent and impassioned involvement with the world she explores. Far from remaining at a cautious distance from her chosen locations in Ireland, Scotland and France, Rae takes us on an irresistible journey deep into the textures of sky, earth and water. She offers a visceral experience, and we can feel the essence of the landscape invading our senses from every side.

But the sheer immediacy of Rae's work does not mean that its appeal is soon exhausted. On the contrary: the longer we look, the more we realise that her response to the world is bound up with a profound understanding of its ancient origins. Rather than focusing solely on the present-day appearance of a particular scene, she makes us aware that it has endured for countless millennia. Moreover, its elemental identity is impregnated with haunting, mysterious marks of use by animals and humans alike.

Hence the fundamental pulse of dynamism running through all these images. There is nothing static or predictable about Rae's art. At every turn, we become conscious of a vision informed by her profound belief that the landscape is forever in flux. It has a restless life of its own, summarised by the vitality of her mark-making. The colours she deploys here intensify the drama, challenging us to discover these Celtic connections as if for the very first time.

Richard Cork  
2010

'Celtic Connections' link Barbara Rae's work from western Scotland, western Ireland and south west France. She is drawn to western coastlines for the intensity of the light as well as to communities where she feels a strong connection to the human history.

These locations with 'Celtic Connections' are not 'centralized' but places on the 'margins'. They are 'small countries within countries'. Barbara is drawn to the individuality and independent spirit of the Irish, the Catalans and the Basques. She celebrates these strong identities by scraping through the superficial topography of a landscape, and discovering the human stories that leave their traces on the land. Barbara investigates human markings such as roads, fences, markers and standing stones. Celtic markings and ancient symbols remind her of the history as well as the geography of the land.

For this exhibition, Barbara has revisited places that she has known for more than forty years, so she has a deep understanding of the changes that have taken place in the landscape.

### Ireland **1-20**

Barbara makes an annual pilgrimage to County Mayo in the west of Ireland. She feels at home there and enjoys the special light from the Atlantic – as seen in the luminosity of 'Lacken Cross' (cat. no.5). She immerses herself in Irish culture, reading about the history and listening to the local radio. She has become close to some of the local residents – she says they are "great talkers", and the stories she hears from them in the pub are as important to her as the landscape of the surrounding coastline. She is concerned with how the land is managed and lives are led in these rural communities.

The Belmullet peninsula is one of Rae's favourite spots, where she has painted the beautiful 'Achill' series. Other inspiring locations for Barbara include Ceide – a prehistoric site outside Ballycastle; and the Skellig Islands, Valentia Island and St Finian's Bay, all overlooking the wild Atlantic Ocean.

### Scotland **21-36**

For the first time in thirty years, Barbara has been working in the western Scottish highlands, particularly around the Applecross peninsula and Loch Shiel. Since working at Glasgow School of Art from 1975, Barbara has felt an affinity with the west of Scotland; drawn to the western light, the beaches and craggy coastline there. Inspired by the history of the Pass of the Cattle – 'Bealach na Ba' – a single-track mountain road, rising to more than 2,000 feet above sea level – she worked 'out in the rain' to document this area. She became fascinated by the geological formations of the glaciated valley and the curves of the meandering streams. The intensity of her connection with the area can be seen in the vibrancy of works such as 'An Cruinn-Leum, Low Tide' (cat. no.21). This group of Scottish paintings reflects a wintry atmosphere of silver-grey, purple and blue tones, and a feeling of being surrounded by water from the sea, coastline and sky.

### France **37-50**

Barbara's life as a 'globe-trotter' began when she received a travel scholarship from Edinburgh College of Art in 1966. She used this opportunity to travel in south western France and northern Spain, and was delighted to return there again for the first time recently. The strong Catalan culture of this area appeals to her independent spirit. This group of new paintings such as 'Collioure' (cat. no.50) has a strong golden yellow light, reminding us of the warmth and dryness of the land. Barbara is interested in the patterns created by the old vines cultivated in terraces on the slopes of the Catalan Pyrenees, such as 'Banyuls' (cat no.43).

Barbara is continually passionate and dedicated to her work. She talks of travelling next to Cuba, Mexico and the Arctic – following the footsteps of her namesake Dr. John Rae, an explorer who was one of the first to navigate the Northwest Passage through the Arctic Ocean.

Isabel Kidel

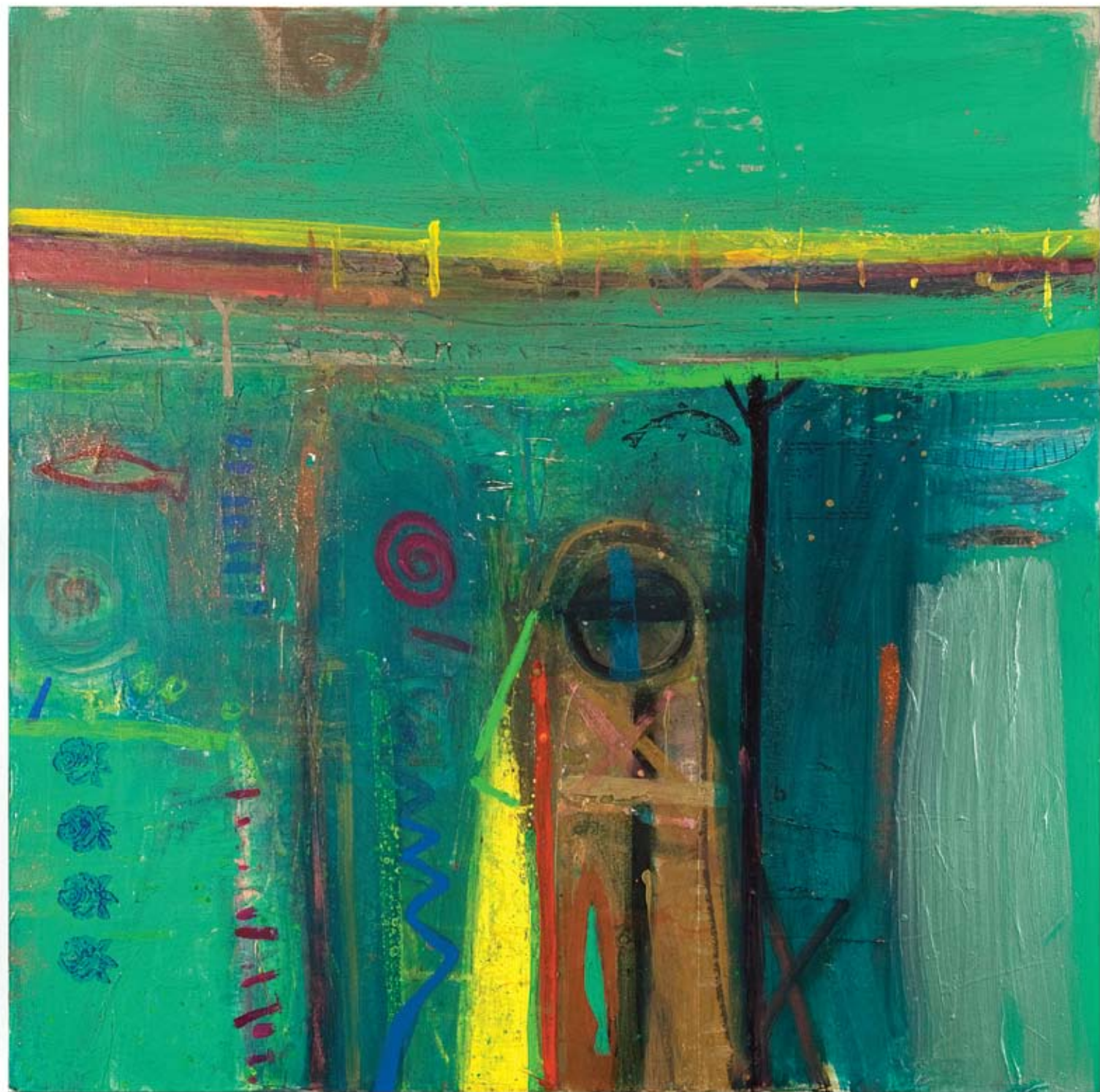


1

Night Lacken  
mixed media on canvas 152 x 152cm











3 Distant Rona  
mixed media on paper 27 x 22cm



4 Achill Tide - Doombeg  
mixed media on paper 36 x 28cm



5 Lacken Cross  
mixed media on paper 105 x 78cm





6 Valentia Pass  
mixed media on paper 56 x 69cm



7 St Finian's Tide  
mixed media on paper 70 x 92cm

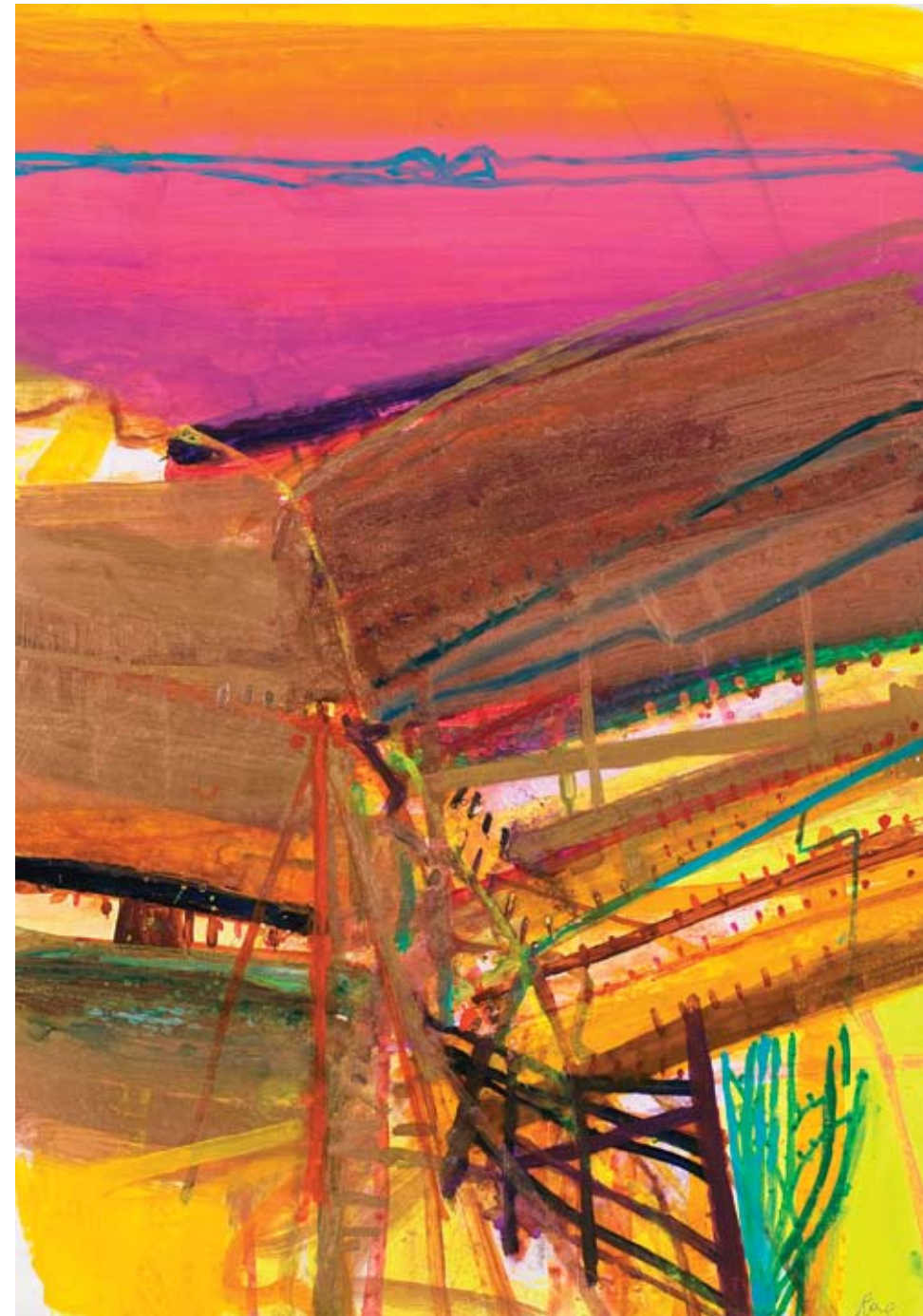








9 Low Tide - Fallmore  
mixed media on paper 104 x 77cm



10 Ceathru Thaidhg  
mixed media on paper 105 x 73cm





11 Carrowtiege February  
mixed media on paper 38 x 28cm



12 Winter Tide - an Fod Dubh  
mixed media on paper 28 x 30cm

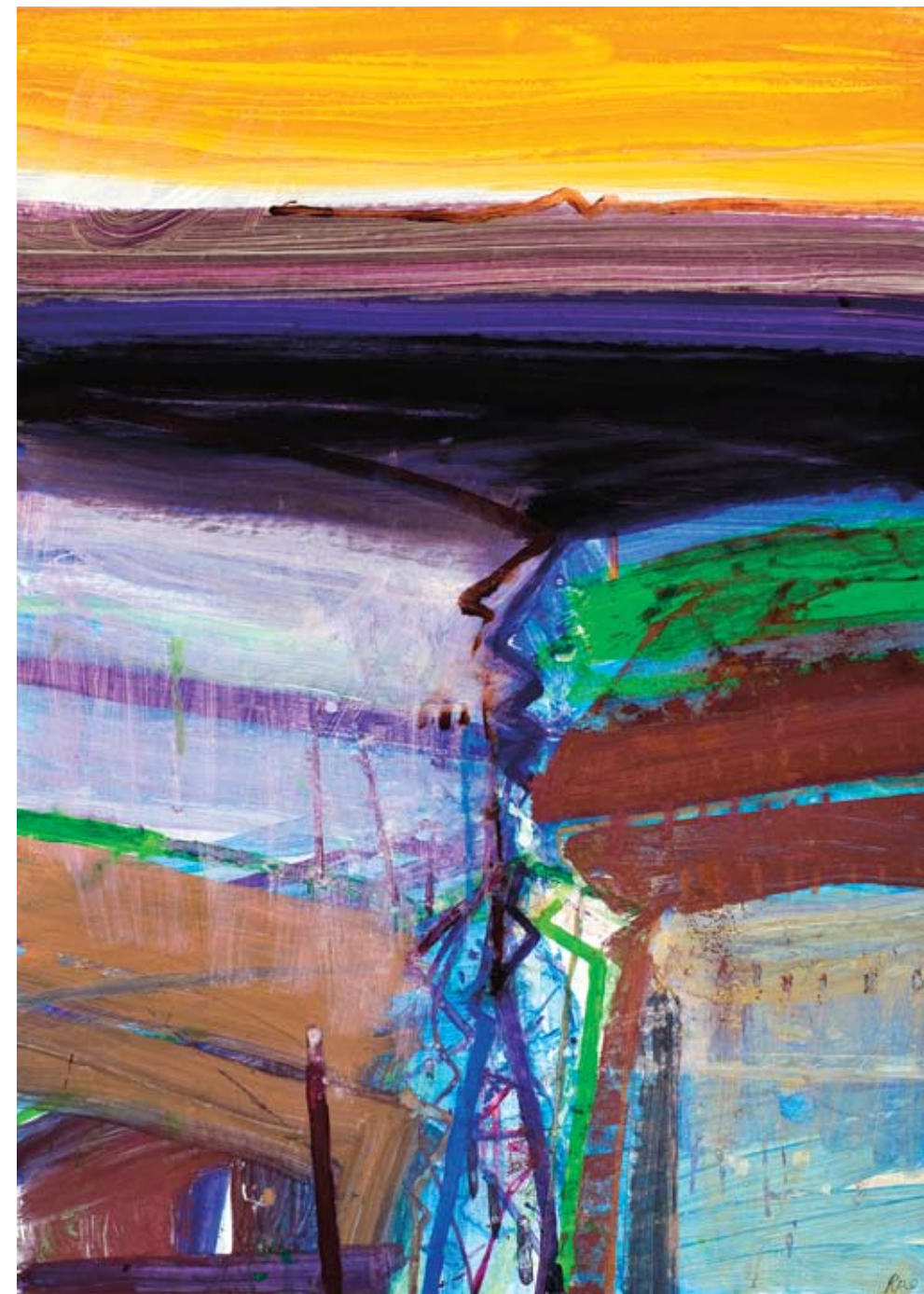


13 Bunnatrahir Night  
mixed media on paper 75 x 138cm





14 Fields to the West  
mixed media on paper 57 x 64cm



15 Carrowteige - Gold Evening  
mixed media on paper 105 x 77cm





16 Field Divisions – Benwee  
mixed media on paper 38 x 28cm



17 Inner Sound – Low Tide  
mixed media on paper 57 x 64cm

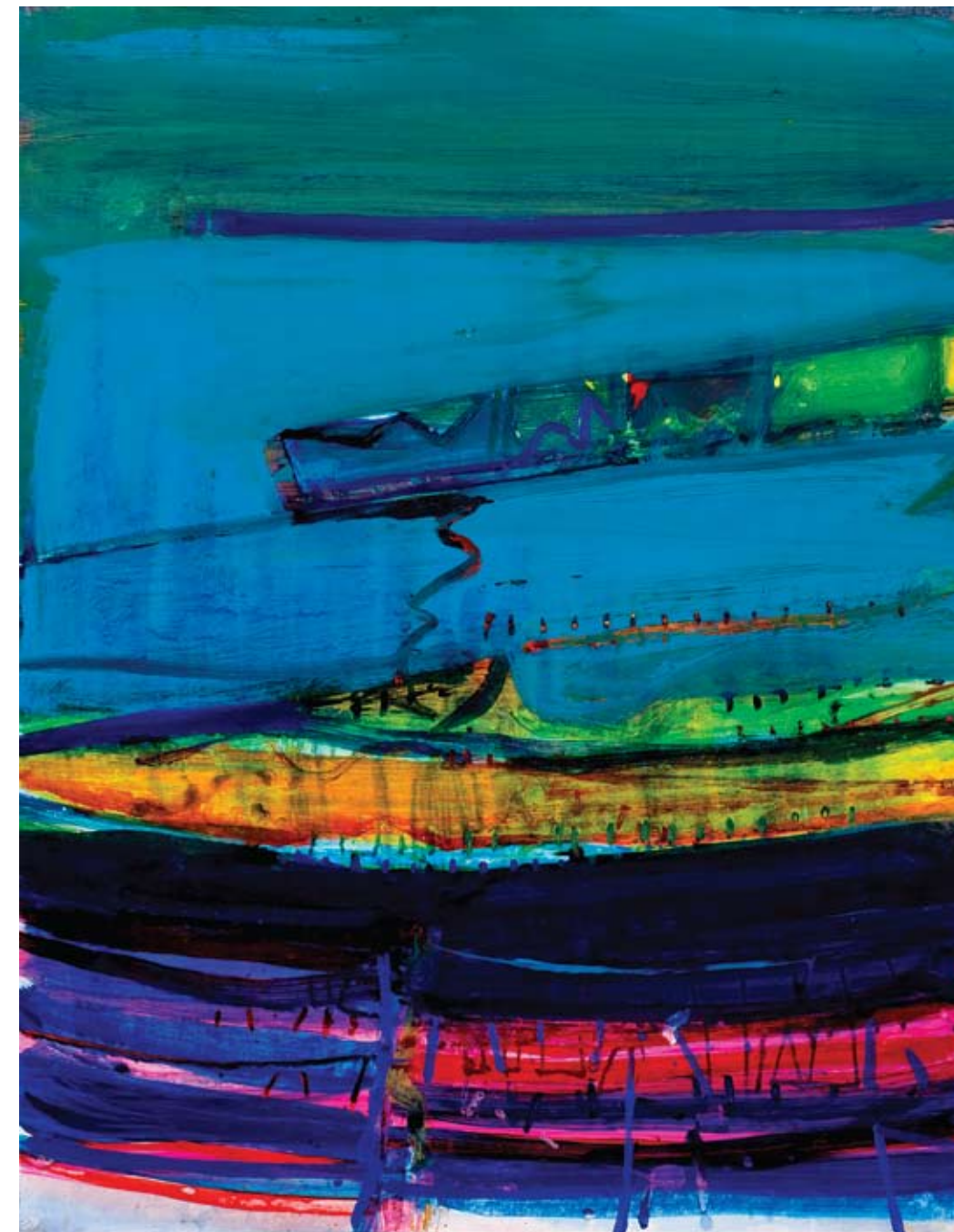




18 Dark Achill  
mixed media on paper 23 x 29cm



19 Kenmore  
mixed media on paper 19 x 21cm



20 Ceide Spring  
mixed media on paper 102 x 78cm









22 High Pass  
mixed media on paper 28 x 33cm



23 Low Tide - Applecross  
mixed media on paper 58 x 77cm





24 Pass at Applecross  
mixed media on paper 39 x 57cm



25 Bog Grass - Lochcarron  
mixed media on paper 57 x 65cm





26

An Cruinn - Leum  
mixed media on paper 22 x 22cm



27

Applecross Bay  
mixed media on paper 22 x 22cm



28

West Shore - Shildaig  
mixed media on paper 58 x 64cm





29

Greenburn  
mixed media on paper 28.5 x 35cm



30

Raasay Light  
mixed media on paper 58 x 64cm





**31** Opening to Raasay  
mixed media on paper 22 x 22cm



**32** Tornapress  
mixed media on paper 21.5 x 21.5cm



**33** Mountain Burn  
mixed media on paper 35 x 28cm





34

Creag a'Chumhaing  
mixed media on paper 14 x 25cm



35

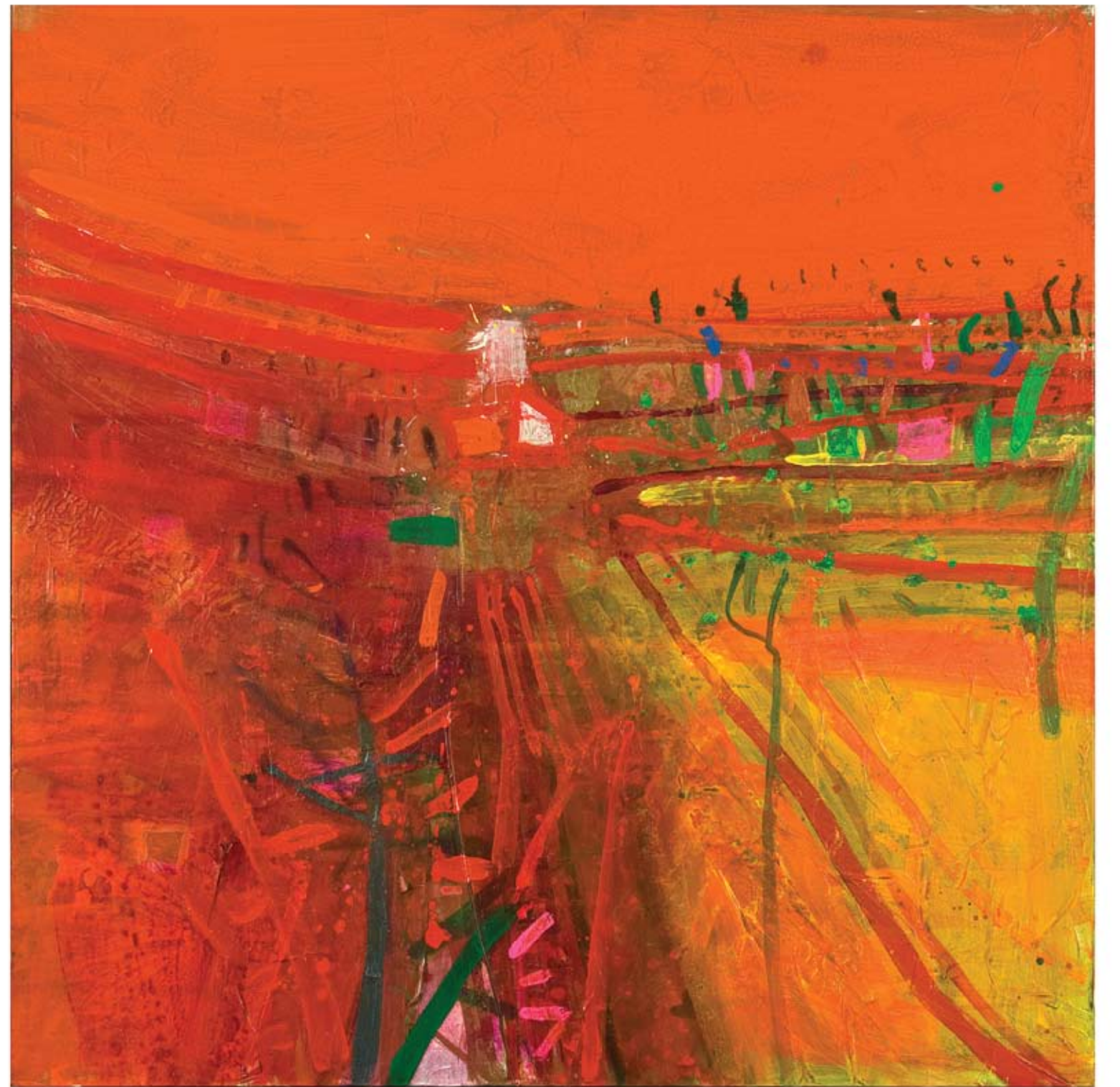
Kishorn  
mixed media on paper 22 x 22cm



36

Bay Shildaig  
mixed media on paper 56 x 66cm









38

Le Boulou  
mixed media on paper 22 x 21cm



39

St Genis  
mixed media on paper 15 x 19cm



40

Aubiry Vineyard  
mixed media on paper 57 x 64cm

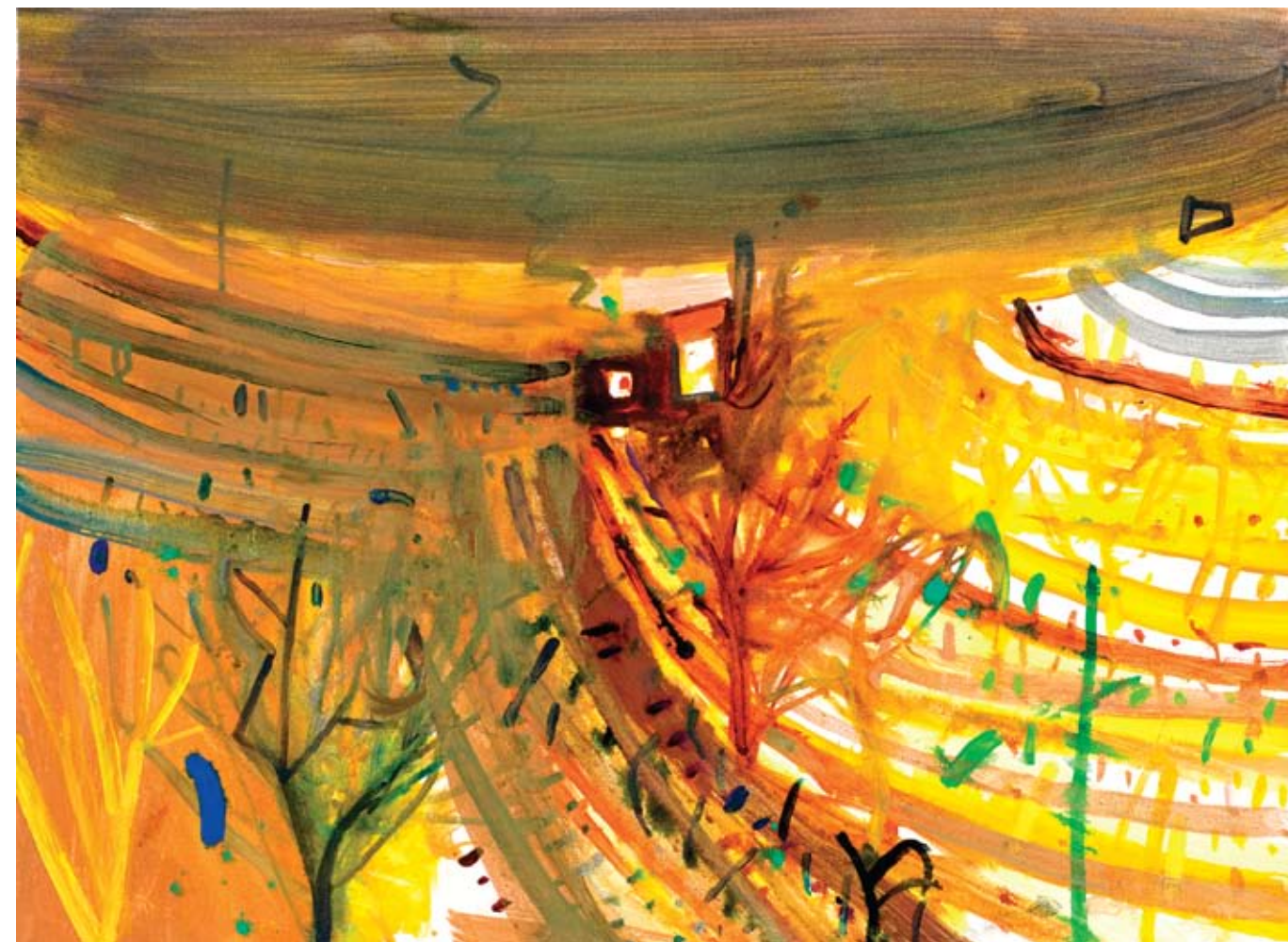




41 Collioure - Yellow Terrace  
mixed media on paper 16 x 20cm



42 Winter - Aubiry  
mixed media on paper 22 x 22cm



43 Banuyls  
mixed media on paper 70 x 92cm





44 Cérêt Orchard  
mixed media on paper 17 x 21cm



45 Vineyard at Fenouillet  
mixed media on paper 15 x 21cm



46 High Vineyard - Collioure  
mixed media on paper 70 x 86cm



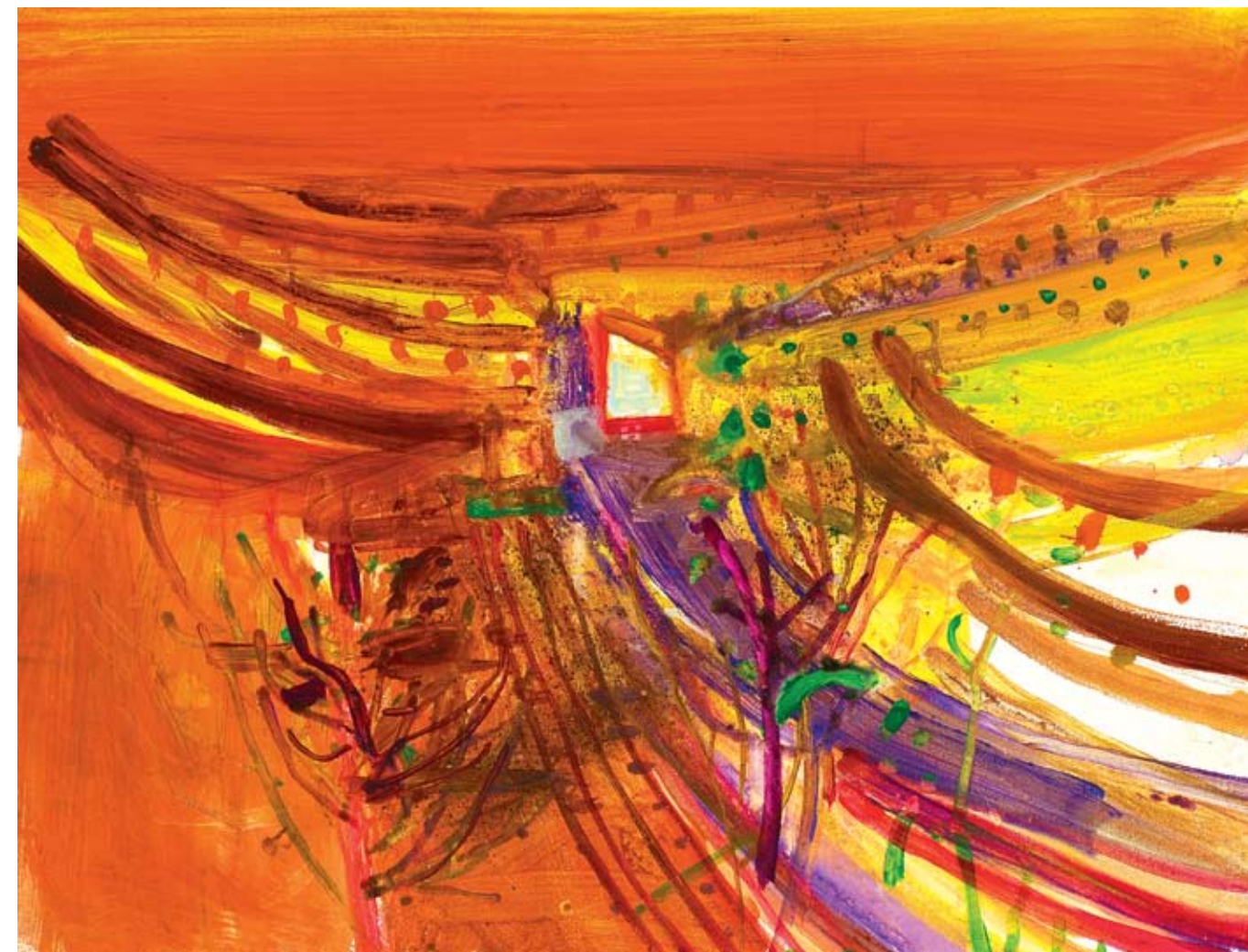


47 Collioure Terraces  
mixed media on paper 29 x 38cm



48 Winter Vineyard  
mixed media on paper 57 x 65cm







Selected Awards

1968	Arts Council England
1975–81	Major Scottish Arts Council Award
1977	Guthrie Medal, RSA
1979	May Marshall Brown Award, RSW Centenary Exhibition
1983	RSA, Sir William Gillies Travel Award
	Calouste Gulbenkian Printmaking Award
1989	Alexander Graham Munro, RSW
1999	Honorary Doctorate from Napier University, Edinburgh.
1990	Hunting Group Prizewinner
	The Scottish Post Office Board Award, RSA
	The Scottish Amicable Award, RGI
	W. J. Burness Award, RSA
2003	Honorary Doctorate from Aberdeen University
	Honorary Fellowship from Royal College of Art, London
2008	Honorary Doctorate from St. Andrew's University

Corporate Collections

Bank of England
Bank of Scotland
Baring Asset Management, London
British Rail
BZW, London
Daily Record, Glasgow
Electra, London
Lazards, London
Lazard Freres, London
Lloyds TSB Group plc, London
MacRoberts, Glasgow
Merchant Bank, Basle
Robert Fleming Holdings Ltd, London
Ross Harper & Murphy
Royal Bank of Scotland
Scottish Life Assurance Company, London
Sheraton Inns
SIBEC, Scotland
Stakis plc
Standard Life
Trustees Savings Bank
W. J. Burness & Co., Edinburgh

Professional Affiliations

1986	Art Panel, CNAA
1986–90	Trustee, Arts Education Trust
	Member, RSW Council
1991	Board of The Friends of the Royal Scottish Academy
1992	Judge, Paisley Drawing Biennale
1992–4	Member, Board of Friends of RSA
	Member, Merchandise Committee, RSA
1993	Curator and Hanger, Royal Scottish Academy Student Exhibition
	Vice President (East) RSW
1993–4	Curator and Hanger, Royal Scottish Academy Annual Exhibition
1995	Appointed Member, Royal Fine Art Commission for Scotland
1996	Appointed Board of Trustees, Hospitalfield House, Arbroath, Scotland

Public Collections

Arts Council of the Isle of Man
Aberdeen Art Gallery
Birmingham City Art Gallery
British Museum, London
City Arts Centre, Edinburgh
Contemporary Art Society, London
Derby Museum and Art Gallery
Dundee Art Gallery
Dundee University
Edinburgh City Schools Collection
Edinburgh Festival Theatre
Fleming Wyfold Art Foundation
Glasgow Museum
Gracefield Arts Centre, Dumfries
Highland Regional Council
Hunterian Art Gallery, University of Glasgow
Isle of Man Arts Council
Kelvingrove Art Gallery and Museums, Glasgow
Leeds City Education Department
Lillie Art Gallery, Milngavie
McLaurin Art Gallery, Ayr
Museum of Art for Women, Washington DC
New College, Cambridge
Perth Museum and Art Gallery, Scotland
Scottish Arts Council
Scottish National Gallery of Modern Art, Edinburgh
Universities of Stirling, Edinburgh, Glasgow, Warwick, York, Aberdeen and St Andrews
Whitworth Art Gallery, Manchester

Selected Solo Exhibitions

1967	New 57 Gallery, Edinburgh
1969	University of York
1971	New 57 Gallery, Edinburgh
1974	University of Aberdeen, Aberdeen Art Gallery
1975	Peterloo Gallery, Manchester
1976	Stirling Gallery, Stirling
	Greenock Arts Guild
1977	Gilbert Parr Gallery, London
1978–9	University of Edinburgh
1979	The Scottish Gallery, Edinburgh
1983	The Scottish Gallery, Edinburgh
1985	Wright Gallery, Dallas, Texas, USA
1986	Leinster Fine Art, London
1987	The Scottish Gallery, Edinburgh
	Glasgow Print Studio
1988	The Scottish Gallery, Edinburgh
1989	Landmarks and Docklands, The Scottish Gallery, London
1990	The Spanish Paintings, The Scottish Gallery, London
1991	Perth Museum and Art Gallery
1992	Earth Pattern, William Jackson Gallery, London
1993	The Reconstructed Landscape, Highland Regional Council, touring north Scotland
1994	Théâtre Alexandre Dumas, Saint-Germain-en-Laye
	Art First, London
1995	Barbara Rae, Edinburgh Festival Exhibition, The Scottish Gallery, Edinburgh
	Jorgensen Fine Art, Dublin, Ireland.
1996	Art First, London
	Waxlander Gallery, Santa Fe, New Mexico, USA
1997	New Paintings (The South Africa Series), Art First, London
	Graphic Works, Graphic Studio Gallery, Dublin.
	Landscape Prints, Edinburgh Printmakers Workshop
1998	Lammermuir, The Scottish Gallery, Edinburgh
	Edinburgh The Festival City, Galleri Galtung, Oslo 1999
1999	Painted Desert, Art First, London
2000	West, The Scottish Gallery, Edinburgh
2001	Zuma Beach, Art First, London
2002	Paintings from Ireland, Art First, London
2003	Travelog, Glasgow Print Studio
	An-tiarthar – the West, The Scottish Gallery, Edinburgh

2004	New Paintings, Tom Caldwell Gallery, Belfast
2005	Barbara Rae Monotypes, The Scottish Gallery
	New Paintings, Adam Gallery, London
2006	New Small Paintings, Adam Gallery, London
2008	Barbara Rae RA, Adam Gallery, London
2009	'Vignettes' from Ireland, Adam Gallery, London
	Graphic Works, Adam Gallery, London
	Recent Paintings, Richmond Hill Gallery, London
2010	Barbara Rae RA: Prints, Sir Hugh Casson Room, Royal Academy, London
	'Celtic Connections' Adam Gallery, London

Selected Bibliography

**Lambirth, Andrew and Wardell, Gareth, Barbara Rae RA: Prints, The Royal Academy of Arts, London, 2010**

Hare, Bill, Lambirth, Andrew and Wardell, Gareth, Barbara Rae, Lund Humphries, London, 2008

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Beaumont, Mary Rose, Barbara Rae, Edinburgh Festival Exhibition, exh.cat., The Scottish Gallery, Edinburgh, 1995
Beckett, Sister Wendy, Contemporary Women Artists, Phaidon Press, London, 1988, pp 90, 91
Bertram, Geoffrey, Barbara Rae, Edinburgh: The Festival City, exh.cat., Galleri Galtung, Oslo, 1997
Colin, Beatrice, 'Barbara Rae at The Scottish Gallery', The Guardian, 28 August 1995
Finlayson, Iain, Arts Review, 9 November 1984, pp 554, 555
Firth, Jack, Scottish Watercolour Painting, Ramsay Head Press, Scotland, 1979, pp 66, 67
Gage, Edward, 'Darkling Vision of Barbara Rae', The Scotsman, 8 October 1979
Hall, Douglas, 'Tonal Intimacy', Scotland on Sunday, 9 October 1988
Hare, Bill, Contemporary Painting in Scotland, Craftsman House, 1992, pp 178–81
Henry, Clare, Lammermuir, exh.cat., The Scottish Gallery, Edinburgh, 1997
Jacques, Richard, 'Opulent Evocations of the Spanish Uplands', The Scotsman, 14 November 1990
Kerr, Sally, 'Natural Feelings of Landscape', The Scotsman,15 August 1995
Lambirth, Andrew, Royal Academy Magazine, no.64, Autumn 1999
Mackechnie, John, Barbara Rae, Graphic Works, exh.cat., Glasgow Print Studio, 1997
Macmillan, Duncan, Scottish Art in the 20th Century, Mainstream, Edinburgh, 1994, pp 115–6
Mitchell, Nicola, Barbara Rae, Paintings in Spain, exh.cat., The Scottish Gallery, ARCO '90, Madrid, 1990
Packer, William, 'Scots Show their True Colours, Financial Times, 14 November 1999
Russell Taylor, John, Scottish Contemporary Art in Washington and London, exh.cat.,V. N. Gallery, Washington, 1983
Smith, W. Gordon, 'Solo High Point', Scotland on Sunday, 16 July 1995 n



