



## SUMMER EXHIBITION

*Wild For Colour* Information at [www.lochtorridoncentre.co.uk](http://www.lochtorridoncentre.co.uk)

### Gallery Newsletter

JULY 2017

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#### Interview with Rosanne Wiseman Artist

I was born in Fife in 1951 where I lived until the age of seven. I attended several different schools as my parents travelled a lot and my final education was at Hyndland Secondary School in Glasgow from where I was accepted for Glasgow School of Art but dropped out in second year. I came to live in Mellon Charles, Aultbea in 1969 when my parents decided to retire there. Getting married two years later and spending the next twenty years bringing up my family as well as helping with the family business left little time for creativity but thoughts of painting and art in general were never far from my mind.

As far back as I can remember I was always drawing, colouring or painting something. I even spent lunch breaks in the art room at secondary school when everyone else was out and about messing around in the playground. I gradually got back into painting when a lady in the village started a weekly art class, then in 1994 I enrolled on a distance learning introductory course in art and design with the Open College of the Arts. This really got me going again as well as attending workshops at art. tm (Inverness Print Studio), Bridge House Art and An Talla Solais both in Ullapool. In 2010 I decided to enrol once again with the Open College of the Arts, this time to complete the studies I started away back in the 60s. and I'm now in the final year of a BA (Hons) painting degree.

Initially I painted still life and landscapes in oils but this course has opened up endless possibilities and I tend to use acrylic and mixed media now. My style of painting from being representational to a more abstract and expressionist approach. has also changed



#### Fissure1

For me there is no shortage of this part of the world be it the weather or the effects of the west coast offers dramatic throughout the seasons, sometimes

subject matter in landscape, the fabulous light. The changes of scenery in a single day.

Living close to the shores of loch Ewe I am fascinated by the sparkling sea and marvel at the intense blue reflected from the sky, I love to watch the sun's rays enhance the colours of a rusty tin roof and light up the whitewashed croft house walls as it starts its daily journey across the sky ending with rosy hues reflecting on the rocks and mountains as it disappears. Watching a drama unfold as snow or rain showers make their way up the loch or across the horizon followed by rays of sunshine as the land reappears in their wake is yet another act in nature's play. This is a place of harsh contrasts, lush greens of summer, hard winter landscapes of yellow ochres and burnt sienna. Mediterranean blue skies, watery grey skies or heavy slate grey thundery skies all appeal to me.

The shoreline is also a special place of discovery and inspiration. I feel privileged to be a part of it all.

### ROCKPOOL 3



As I approach completion of the Open college of the Arts course I am busy creating a body of work for my final degree show in October. Taking inspiration from the shore I have been exploring aspects of rock pools, water surface and rock formations using mixed media to reflect my love of colour, texture and Abstract Expressionism. Studying the works of Expressionists Richard Diebenkorn and Willem de Kooning as well as the textural work of Arte Povera artists Alberto Burri and John Blackburn has been a great inspiration to me. I have been using acrylic to describe the enhanced colour of submerged pebbles and weeds in the rock pools as well as investigating the surface and reflection on the water through layered collage and paint. From here I have looked at the fissures in the rock face itself which I am describing through mixed media to create a more textural finish. I find I am becoming more abstract as I progress.

As a member of An Talla Solais, Ullapool Visual Arts I regularly exhibit in the members' shows, I also have work in Loch Torridon Centre, The Perfume Studio, Aultbea and have taken part in Inchmore Gallery's CD collection Exhibitions as well as holding Open Studios and exhibiting at Gairloch Heritage Museum.

More work can be seen at: <https://facebook.com/RWisemanartwork/>  
<https://rwisemanart.wordpress.com>

## Spotlight on Derek Young Artist

Since my early teenage years I have been strongly attracted to the outdoor environment. Looking back, this was probably a reaction to the rather drab life that I lead as an engineering apprentice in a large factory on Tyneside that produced marine steam turbines. Cycling was my first way of escaping the dirt and noise of my day-to-day life and each weekend I would be away into the Northumbrian countryside.

Although Northumberland is not without hills and has an attractive coastline, it was not until that I discovered the higher and wilder hills of the Lake District that mountains became a central part of my life. My interest in cycling changed into a passion for being in the mountains and climbing on crags. It was because of this that my career as an engineering officer in the Merchant Navy was so short-lived.

Three decades later and after quite a few career changes, I managed to find work and live in Scotland. Sketch books and watercolour paints were added to the contents of my rucksack and I joined the ranks of the 'self-taught' artist. Initially I focussed on developing the skills and knowledge necessary to enable me to depict the mountain and coastal scenery that I visited. Books, tutorial videos, attendance at art workshops and membership of a number of art groups helped my progression to the extent that I eventually went on to tutor various art groups in the Strathspey and Badenoch area where I live.



Challenging Conditions



To Glen Brittle Isle of Skye

A few years ago I made the acquaintance of the late Peter Barton, an artist who had left his Oxford home to set up his studio in Shieldaig. Peter had a very unique way of interpreting mountain scenery which I, along with many others, found particularly intriguing. He generously agreed to tutor me in his methods although by the time that I had made contact with him, he was living again in Oxford. This was when I made the change from watercolour to oil painting and work exclusively in oils since then. Peter's influence can be seen in many of my paintings although from time-to-time I like to experiment with other ways of interpreting a scene.

The views and subjects are of places that I have encountered over the years while in the hills or on some shore. Photographs are used to record detail and these supplement sketches and notes which are intended to help when I start to develop the painting back in my studio. I never create a painting intended for sale out of doors. For me, painting is difficult enough in my studio where I have everything that I need to hand, including coffee with a jazz CD playing in the background. I also have a trombone sitting in a corner which occasionally can be persuaded to emit a triumphant blast when things are going well or a rude noise when things are not.

I am a member of Creative Cairngorms Art and Crafts Association and occasionally exhibit with this group. I have also had two shared exhibitions with watercolour artist Jim McDowal but find participating in exhibitions too time-consuming to be of real interest to me. I really just want to paint so I rely on galleries to display and sell my work, mainly to folk who can identify with a particular location or atmospheric condition. Through galleries, I now have paintings in various parts of the U.K. and the wider world although why a lady from Kyoto would want a painting of Loch Avon I have no idea!

Artistic influences on how I view subjects and proceed to paint them have included Lake District artists Heaton Cooper, Richard Fisher. David Bellamy and his book 'Painting in The Wild' and the etchings of Norman Ackroyd have also inspired me. However, the greatest influence comes from the late Peter Barton and whenever someone asks about a painting of mine, I always mention Peter and his generosity in helping me on my way. I suppose my regular and frequent visits to galleries and exhibitions must also help shape whatever turns out when I push paint around.

With regard to plans for the future, I hope to just keep on going on keeping on going on – painting.

Gallery Opening Times

1<sup>st</sup> April – October 31<sup>st</sup>  
Monday to Saturday  
10am – 4pm  
Closed Sunday

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