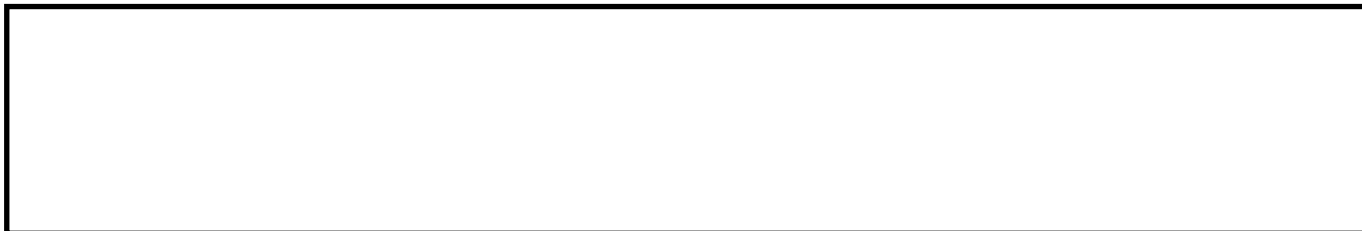


# Ever after [Exhibition]

GUILD, D.

2019





DERRICK GUILD  
*Ever After*





CONTEMPORARY ART  
SINCE 1842

DERRICK GUILD  
*Ever After*

24 July - 24 August 2019

16 DUNDAS STREET  
EDINBURGH EH3 6HZ  
+44 (0) 131 558 1200  
[scottish-gallery.co.uk](http://scottish-gallery.co.uk)

EDIN  
BURGH  
ART  
FEST  
IVAL <sup>2019</sup>



Sir Peter Lely, *Anne Hyde, Duchess of York*, 1637–1671

First wife of James VII and II, National Galleries of Scotland

Purchased 1932

# INTRODUCTION

IN DERRICK GUILD'S previously-exhibited work, the human face has been conspicuous by its absence. His inspiration has been, typically, the natural world – flowers, plants, and animals. These he treats specifically and characteristically; that is, as specimens serving the purpose of categorization. On this occasion, however, physiognomical content is prominent. The shift of focus prompts enquiry.

A continuity in his work is the inspiration of the art of the past. Two works in particular have served as objects of contemplation and provided him with the basis of his own thematic variations. These are the *Young Hare* painted in 1502 by Albrecht Dürer, and *The Goldfinch*, painted by Carel Fabritius in 1654. Guild discovered to his (and our) astonishment that the former, rendered as it is in such prodigious detail that can only be the result of the most intense visual scrutiny – is actually an anatomical impossibility. (Guild made his own 'corrected' version that disturbs as it is both familiar and unfamiliar at the same time). The hare, it transpires, is a product as much of Dürer's imagination and powers of invention as his powers of observation. It is both absolutely 'real' to us – and – simultaneously – it is not 'true'. This is of course something that can be said of all representational or illusionistic painting. The very term *trompe l'oeil*, used to describe the most illusionistic paintings of all, actually means to 'trick the eye'. We know that we are looking at paint on paper or canvas, but we permit ourselves to collude in the deception – as in the theatre – with a 'willing suspension of disbelief'.

*The Goldfinch* is a small miracle of a painting: the bird rendered so perfectly and yet so mysteriously. Such is the painter's skill that it is virtually impossible to work out how he has achieved it. The painting was unusual in its day, as Fabritius had painted it from a living bird (not a dead bird or an ornithological 'diagram' as would be the norm), which makes it a kind of portrait. Goldfinches were kept as pets in Dutch households. The chain around the bird's leg reminds us that this object of affection is captive, unable to fly away. In one of Derrick Guild's paintings of a goldfinch, a long gold chain hangs down from the canvas and forms a pool of metal on the floor below. The bird makes another appearance in his work, this time in sculpted form, as if liberated from the confines of the picture space. In Guild's paintings of animals, we seem to be invited to empathise with them and speculate upon their inner life. What if they have emotions and feelings just like us? What if the caged animal or tethered bird is aware of its own want of freedom? As soon as we think of the chain around the ankle of a fellow-creature, our thoughts go to 'chains and slavery' and the cruelty of which humans are capable.

If we turn to a consideration of the human portraits in *Ever After* we note that one of Guild's recurring motifs is that of the label. To label a thing is to identify it. We may think of the labels on objects in a museum or specimens in a cabinet of curiosities. The exhibition includes a group of works from Guild's ongoing 'label' series. As Guild says, the initial idea for these came from the seventeenth-century painter

Velázquez's quest for advancement within the court of Philip IV of Spain: to be appointed to a higher rank than the king's milliner. Velázquez ultimately achieved superior status, but with this promotion came diplomatic duties that ultimately (and ironically) took him away from painting. For Guild, the painted labels symbolise a societal structure, especially when organised in a grid. They also create an optical shift which allows the eye to complete the image within a fairly tense visual construct. He has said of the series: 'I originally began these works purely by quoting from Velázquez, but I have come to feel that the societal construct that is referred to by the grid relates to the idea of society and portraiture in a much broader sense. The grid also adds a sense of movement, a restlessness, and theatricality which gives the portraits a new perspective.'

Another word for a label is a 'tag'. We tag our luggage. To tag is also to name, and to name is to assert a kind of possession. Like artefacts from an archaeological dig when they are extracted, examined, identified, classified – fragments become clues to a larger 'story' – a piece of the jigsaw puzzle that is the past. Excavation/archaeology is an attempt to reconstruct a lost past; to uncover what is buried and hidden from us. Guild's paintings of fragments of portraits made up of 'labels' function in a similar way. The labels seem to offer a means of reconstructing or reassembling the faces of the sitters. In emulation of the Spanish master, Guild's paintings create an illusion of presence – of living, breathing, sentient human beings – but ones who lived and died in the

Spanish court over three hundred years ago. They are at several removes from us, yet Guild's evocations of them, in which their eyes meet ours, permits us to engage with them anew. We recall that such skilled painters are the great illusionists.

One of the portraits by Velázquez conjured up by Guild is that of Philip Prospero, Prince of Asturias, the infant son of Philip IV. The King had prayed long and hard for a male heir who would ensure the succession of the Spanish royal dynasty. Born in 1657, Philip Prospero died in 1661 just before his fourth birthday. Generations of inbreeding had resulted in a defective immune system and congenital defects. The most humane of painters, Velázquez saw what perhaps others could not see: the cold heart of a pope, the melancholy of a court jester, the unhappiness of a royal princess and – as here – the fatal warning signs; a transparency around the eyes, that predicts the fate of an ailing child. Velázquez seems to have known that this prince was not going to live 'happily ever after'.

The assertion of hierarchy, social position, rank and status are functions of historical portraiture that interest Guild. As a visual artist, he is concerned with the making and the interrogating of images. In depicting a princess by Diego Velázquez or a duchess by Sir Peter Lely he is inviting us to engage with these historical portraits in a new way. He sets up a visual (or psychological) conundrum. We can 'read' Guild's portrait of Anne Hyde (cat. 21) as constructed from a series of 'extracts' – the painted labels on the surface of the canvas. Alternatively, we can see the figure

at a remove – behind the grid created by the black spaces between the labels. So what are we invited to think when looking at the re-worked, shifting reconfigurations? We might consider the ambiguity of the notion of status. The function of queens was to produce offspring (preferably male) and ensure the continuation of the genetic/dynastic line. Anne Hyde was a ‘commoner’ who married James, Duke of York (the future King and serial adulterer, James VII and II). She was vilified (notably by Pepys who called her ‘not only the proudest woman in the world, but the most expensive’). The original portrait was painted by Sir Peter Lely in 1661. As soon as we conceive of the woman in Guild’s version of the portrait as confined, imprisoned behind bars, we sense the illusory and precarious nature of her condition. Her status of privilege may be read in her posture, her graceful demeanour, her imperious gaze – and materially in her gorgeous silk costume with its abundance of cascading drapery and of course the pearls around her neck and in the teardrop at her ear. But Guild has given her eyes a soulfulness, a hint of sadness not to be found in the original portrait.

Velázquez both perceived and depicted the desolation of the Spanish Infanta Maria Teresa. In 1652/3, at the age of thirteen or fourteen, she was ‘on the marriage market’. The portrait was required in order to advertise her as a prospective bride for other royal houses. She is encased in a dress with a tight form-compressing bodice and a vast skirt held out by an elaborate farthingale. Ropes of pearls wrap around and hang from her. Precious jewels signify the

covetable dowry that she would bring to a marriage – how much, in other words, she is worth. The weight of this paraphernalia and that of the elaborate edifice of her hair must have virtually immobilised her. Guild, labelling and simultaneously imprisoning her, makes her into an isolated, remote and slightly ridiculous figure.

An ongoing dialogue with the history of art is central to Guild’s practice. *Ever After* is the title of a 40-piece individual work that quotes from portraits by artists such as Sir Peter Lely, Sir Anthony Van Dyck, Sir Henry Raeburn, Archibald Skirving and Pompeo Batoni. Details and fragments of eyes, mouths, ears, jewellery and clothing are presented within small oval frames, linked by a fine gold chain, reconfigured to create a conversation dwelling upon the sensuality of miniatures, the process of painting and the act of looking. The work is presented as part wall-jewellery, part large group-portrait. The paintings that Guild has chosen to ‘paraphrase’, come from museums all over Europe, with a particular focus on the National Portrait Gallery in Edinburgh. Guild has commented: ‘The fluidity of styles, fashions and painterly handling that moved freely between countries is something that seems of paramount importance today. Maybe portraiture is a truly European language.’

Amongst these human features, Guild includes the eye of a horse. He goes even further than Dürer and Fabritius in suggesting the intelligent sentience behind the eye of the creatures, giving them the hint of self-reflection, thought and, in some cases, melancholy. We wonder whether animals might



have characteristics that we would normally consider exclusive to human beings – an inner life, feelings – those attributes that traditionally set us apart from and above animals in the hierarchy of Nature – or the ‘Great Chain of Being’. We may recall Montaigne’s question: ‘When I am playing with my cat, how do I know that she is not playing with me?’

Paradoxically, in the series of miniature paintings of fragments – eyes, mouths, ears, abstracted from the originals and reassembled by the artist – the sitters have lost their identities. The chains that attach them to each other serve as a visual metaphor for the notion of linkage. Links and associations are what we the viewers are invited to make. For the art historian – disembodied eyes and ears trigger recollections of seventeenth-century art manuals in which are found pages of drawings of eyes from all angles, lids open, lids closed, looking up, looking down, from the front, from the side, providing a repertoire of exercises for students of painting – both to apply in their own work and as an aide to enable them to see more and better when observing an individual physiognomy. One might recall the painter who thought that the most difficult part of the head to draw was the ear – and so made a model of an ear for his students to copy. And then we remember that Leonardo da Vinci, in his treatise on painting, advised that the face should be divided into four parts or categories – forehead, nose, mouth, chin – and a study made of all the possible forms that each could take. Once these forms were ‘engraved on the mind’ it would be possible, he said, to analyse and memorise a face at a glance.

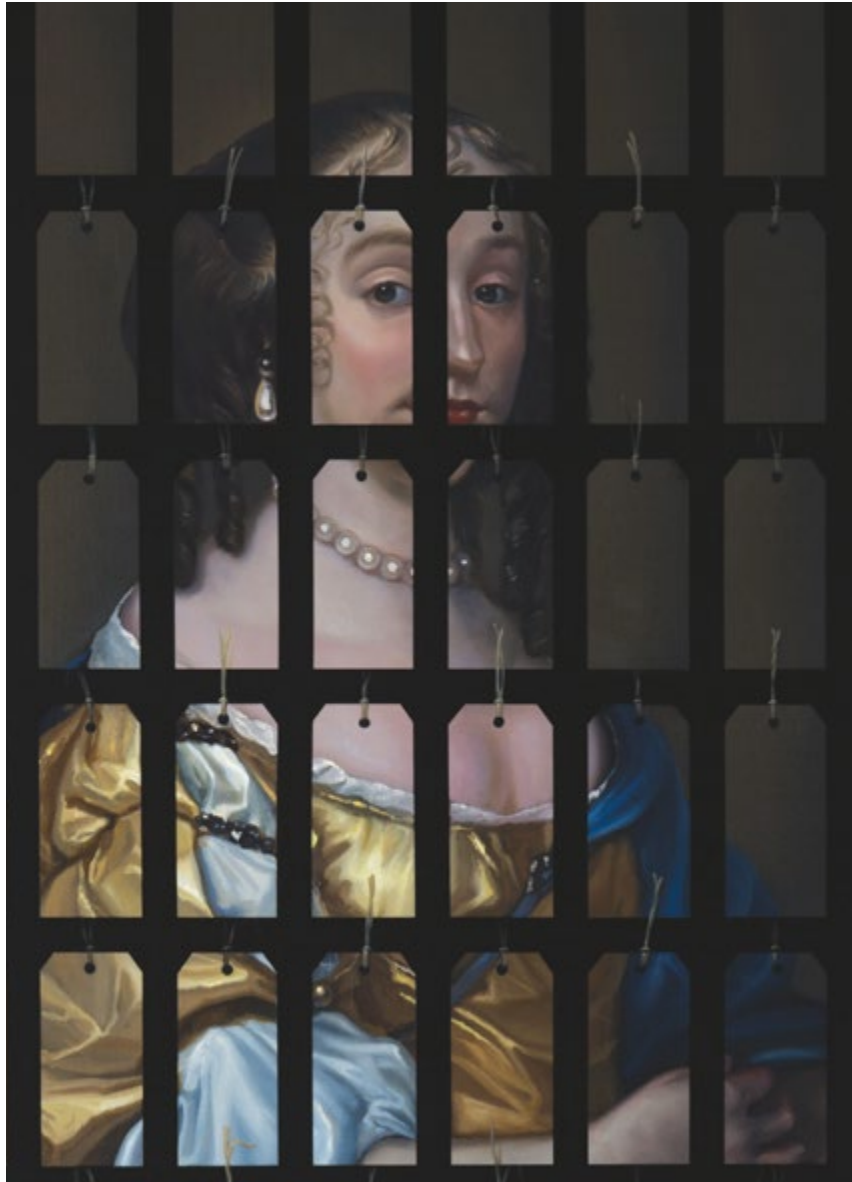
(A useful skill certainly for a painter who might not be able to demand long sittings from a king or a pope!)

While we may not have the rigorous training in observation advocated for would-be painters by Leonardo, we do all store in our memory the key features of the people we encounter. There are two kinds of memorialising: in the mind and in the locket. Guild, through his fragments of the salient features of individuals, emulates the way in which we see, and suggests that the fragment is sufficient for us to retain, in our ‘mind’s eye’, the image of those we want to remember ‘ever after’.

JULIE LAWSON

*Chief Curator, Portraiture,  
National Galleries of Scotland*

June 2019



detail of *Label Anne Hyde after Sir Peter Lely*, 2019, oil on linen, 173 x 122 cm (cat. 21)

# EVER AFTER

TO LABEL SOMEONE is to give them a fixed identity, often in terms of class, gender, nationality, or 'type'. Yet physical labels are also associated with mobility: we label our luggage when we are about to move long distances. Some of Derrick Guild's most arresting new works deploy this ambiguity. As if invoking a pun on the word 'label', they make use of the way labelling implies both the fixed and the ever-shifting.

In an era where scientific ideas are prevalent, labelling is everywhere. It's bound up with ideas of grouping, classification, taxonomy. It's part of our sense of the way the world is ordered, and seems bound up with rationality itself. Scientific specimens are labelled. Genetic 'tags' label the most minute constituents of living beings, and are themselves seen as capable of travelling through time and space. Yet there is also something disturbing in being so neatly tagged. Evolutionary science is particularly alert to the ways in which genetic tagging makes possible the manipulation of identity. But can living beings such as ourselves be reduced simply to an amalgam of labels that are genetic, or culturally imposed?

As this exhibition's title and contents demonstrate, Derrick Guild is an artist very attuned to visual and to verbal puns. Having lived in Edinburgh (where Charles Darwin first went to medical school and learned about evolutionary theory) as well as on Ascension Island (where Darwin encouraged alterations of the ecosystem through transplantation of trees) he is fascinated, too, by scientific ideas of taxonomy, evolution, transplanting, and labelling. Yet his interest is that of an artist, rather than that of a scientist. He is particularly alert to – and his work is suffused by

– the vivid and meticulous expression of beauty. A certain tension between precise, modular scientific categorization – labelling – and an intense aesthetic awareness of the human form and its depiction in art characterises much of his work. Just as a poet or biographer focuses on telling details that may appear fragmentary ('body parts' as the biographer Hermione Lee terms them), then assembles these into something that may appear whole but is always only a partial description, so Guild constellates constituents of a picture which may be individually labelled, tagged, or framed to suggest the complex assembly of a larger structure.

An implication of this process is that the larger structure, such as the human form, is itself subject to further potential modification. The parts that are labelled or individually framed have an implied mobility: they could be rearranged, or sent elsewhere. Identity, these works imply, may be labelled, yet is never entirely fixed. Instead, like a poem in which the blank space at the end of each line is essential to the form of the work, the assembled artwork is full of gaps, spaces where meaning may be implied but is not directly depicted. Though Derrick Guild's frames or labels may seem regular, modular, even, at times, machined, each one is also always a fragment, a part of a larger whole which we cannot entirely perceive, but whose possible completion remains always implied.

The fragment – a form associated with Classical art and literature that survives only in bits (broken statues, or tattered remains of poetry by Sappho, for instance) – came to appeal particularly to the Romantic era. James Macpherson's 1759 *Fragments*

of *Ancient Poetry* implied the existence of larger epics, but were themselves arguably Macpherson's most resonant contribution to literature. Certainly, they can be seen as encouraging a fascination with the fragmentary, the ruined, and the only partially surviving which fascinated subsequent writers and artists as different as Mary Shelley, William Wordsworth, and, in the twentieth century, T.S. Eliot. Modernist art brought a fragmentation of points of view, and the postmodern played with this, sometimes self-indulgently.

Alert to the 'less is more' possibilities of the fragment, Derrick Guild's works have a ludic element, but also a deep sense of identity as a dialogue played out across time and space. The works assert that something of resolutely individual human identity persists even when it is reduced to labels, bits, or byte-sized chunks. If Guild's labels can seem at times selfie-sized mobile phone screens or assembled pixels of a larger process of mechanical reproduction, then closer examination reveals that they are carefully crafted works of the human hand, rather than machined 'outputs'. While engaged with scientific and technological aspects of taxonomy, labelling, and assembly, these are also works of art which ask for the participation of human imagination to make them whole. The process of looking at them involves us in intimate acts of recognition and in subtle sorts of re-cognition. We see what we think we knew, and are encouraged to see it differently. The works have an emotional charge as well as constituting an intellectual inquiry into processes of cognition.

Derrick Guild is fascinated by the fragmentary, the miniature, the short-form. His artworks operate

as groupings of tiny texts – like a sequence of haiku each of which can be regarded as worthy of attention in its own right, yet which, when taken together as a related series, come to have a larger meaning built out of implied relationships. It is tempting to say that the whole is greater than the sum of its parts. However, each part is so meticulously crafted that it asks for consideration as a work of art in its own right. Is the group greater than the individual? Or is the individual to be valued above all in terms of remarkable singularity? These questions are sparked by the works on show here.

Apparently quite simple in form, these works are a telling interrogation of personal identity. Though they are in dialogue with, and deliberately draw on art from several traditions – fragments, European portraiture, netsuke – they emanate, too, from the culture which produced the profound atomizing of identity found in the work of David Hume, that Scottish Enlightenment philosopher who questioned whether there was any such thing as a stable and continuing self. Derrick Guild's labels, tags, bits and pieces, may be works of fragmentation which, produced 'after' other artists, break down the idea of a creating or created self. Yet it seems to me they also assert that there is a resolutely tenacious sense of human identity. It is shaped by precursors, and may seem illusory, a mere happy delusion; but it lives on 'ever after'.

ROBERT CRAWFORD

Robert Crawford's most recent collection of poems is *The Scottish Ambassador* (Cape, 2018). His other books include *Young Eliot: from St Louis to 'The Waste Land'* (Vintage, 2016). He is a professor in the School of English, University of St Andrews.



NUMBER 1

*Ever After, after Hodges and Sargent, 2019*  
oil on linen in four pieces, 38 x 32 cm



NUMBER 2

*Ever After, Louis Napoleon Oval after Hodges*  
oil on linen, 10 x 8 cm



Archibald Skirving, *Gavin Hamilton*, 1723–1798

Artist, National Galleries of Scotland

Presented by Mrs Leila Hoskins 1981



NUMBER 3

*Ever After, after Skirving*

oil on linen in four pieces, 38 x 34 cm



NUMBER 4

*Ever After, after Raeburn and Liotard*

oil on canvas in four pieces, 40 x 38 cm



NUMBER 5

*Ever After, after Raeburn*

oil on linen in two pieces, 38 x 30 cm





Pompeo Girolamo Batoni, *James Bruce of Kinross*, 1730–1794

African explorer, National Galleries of Scotland

Bequeathed by Mary Hamilton Campbell, Lady Ruthven 1885



NUMBER 6

*Ever After, after Batoni, van der Helst and Hodges*  
oil on canvas in four pieces, 40 x 38 cm



detail of *Ever After*, after Hodges and Sargent, 2019 (cat. 1)



NUMBER 7

*Ever After, after Danloux and Hodges*  
oil on linen in two pieces, 12 x 14 cm





NUMBER 8

*Ever After, after van den Valckert*

oil on linen, 10 x 8 cm



NUMBER 9

*Ever After, after Danloux and van der Kooi*  
oil on linen in four pieces, 38 x 32 cm

NUMBER 10

*Ever After, after Skirving and Lawrence*

oil on linen in two pieces, 12 x 18 cm





NUMBER 11

*Ever After, after Raeburn*

oil on linen, 12 x 9 cm



NUMBER 12

*Ever After, after Raeburn, Horse Eye from Life*  
oil on linen in two pieces, 17 x 10 cm

NUMBER 13

*Ever After, after Raeburn*

oil on linen, 17 x 9 cm

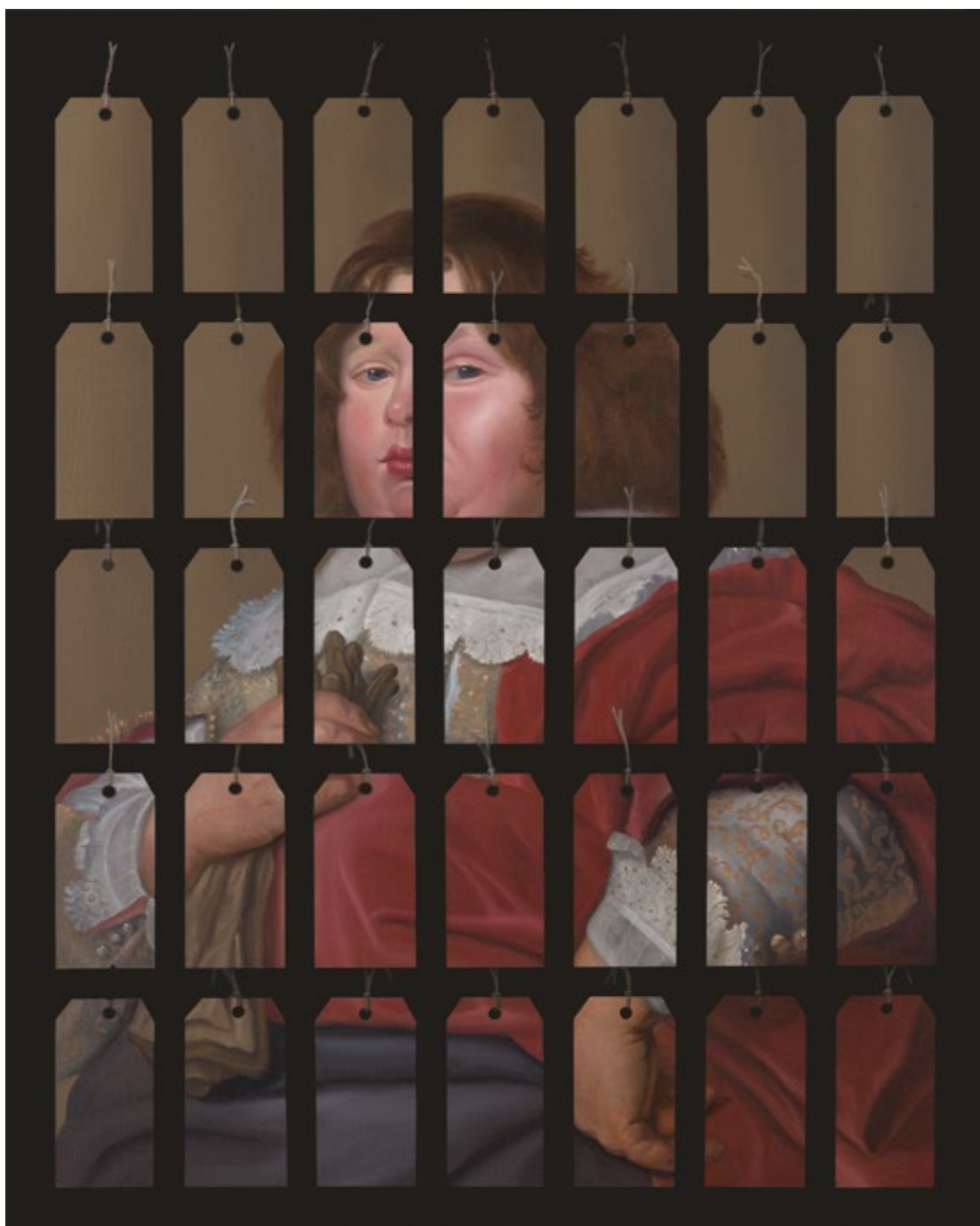






NUMBER 14

*Single Label Andriesz Bicker, after van der Helst*  
oil on linen panel, 26 x 18 cm



NUMBER 15

*Label Andriesz Bicker, after van der Helst*

oil on linen, 102 x 82 cm



NUMBER 16

*Single Label, after Diego Velázquez*  
oil on linen panel, 26 x 18 cm



NUMBER 17

*Label Don Diego, after Velázquez*

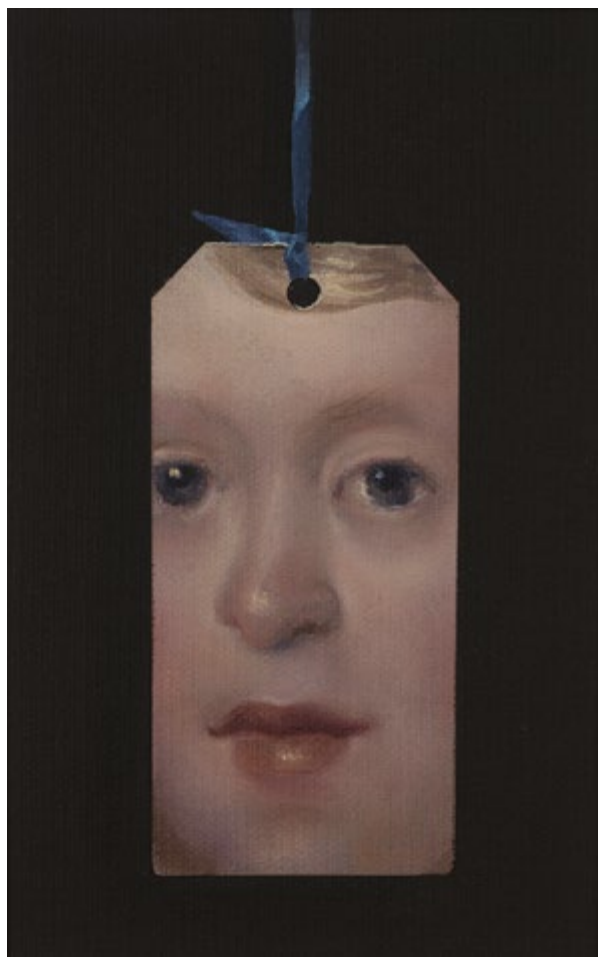
oil on linen, 63 x 45 cm

NUMBER 18

*Label Maria Teresa, after Velázquez*

oil on linen, 130 x 100 cm





NUMBER 19

*Label Philip Prospero after Velázquez, 2018*

oil on canvas panel, 26 x 18 cm



NUMBER 20

*Single Label Anne Hyde, after Sir Peter Lely*  
oil on linen panel, 26 x 18 cm



NUMBER 21

*Label Anne Hyde after Sir Peter Lely, 2019*

oil on linen, 173 x 122 cm



NUMBER 22

*Ever After*

oil on Fabriano Pittura, 64 x 82 cm



NUMBER 23

*Summer Fall*

acrylic and oil on linen, 122 x 96 cm



NUMBER 24

*Poet*, 2018

oil on linen, 42 x 36 cm





NUMBER 25

*After Eden No.4*, 2016–17

oil on linen, 61 x 42 cm



NUMBER 26

*Paradise Depicta*, 2011–15

oil on linen, 157.5 x 122 cm





Henri-Pierre Danloux, *Adam Duncan, 1st Viscount Duncan of Camperdown*, 1731–1804

Admiral, National Galleries of Scotland

Bequeathed by the Earl of Camperdown to the National Gallery of Scotland and transferred





NUMBER 27

*Pieces of Duncan, after Danloux*

acrylic on linen, 41 x 35.5 cm

NUMBER 28

*Goldfinch, Bees, Honey and Bread*

oil on linen panel, 26 x 35 cm





# DERRICK GUILD RSA

1963 Born in Perth, Scotland

## EDUCATION

- 1982-86 First Class BA Honours in Fine Art, Duncan of Jordanstone College of Art and Design, Dundee
- 1987 Postgraduate Diploma, Highly Commended, Duncan of Jordanstone College of Art and Design, Dundee

## SOLO EXHIBITIONS

- 2019 'Ever After', The Scottish Gallery, Edinburgh
- 2018 'Gang Dry', 'Burns Unbroke', Summerhall, Edinburgh
- 2017 'Brecht's Journal', The Scottish Gallery, Edinburgh
- 2015 'After A.D.', Summerhall, Edinburgh  
'Mother Figures', The Scottish Gallery, Edinburgh
- 2013 'After A.D.', Long and Ryle Contemporary Art, London
- 2012 'Object Painting Objects', The Scottish Gallery, Edinburgh
- 2010 'After Eden', Allan Stone Gallery, New York, USA  
'Paradise Paradise', The Scottish Gallery, Edinburgh
- 2009 'Derrick Guild', Lux Art Institute, Encinitas, CA, USA
- 2007 'Pre-Ascension', Allan Stone Gallery, New York, USA  
'Picnic Hamper for Heaven', Perth Museum and Art Gallery, Perth
- 2000 'Bread Paintings', Allan Stone Gallery, New York, USA
- 1997 'Choice Bread', Paton Gallery, London  
'Sense is Hard', Pier Art Centre, Stromness, Orkney
- 1996 Allan Stone Gallery, New York, USA
- 1994 Paton Gallery, London

## GROUP EXHIBITIONS

- 2019 '3 hours of Sunshine', The Keiller Centre, Dundee, Scotland  
'Back Yard Sculpture', Domobaal Gallery, London, including Phyllida Barlow, Derek Jarman, Jock McFadyen and Gavin Turk Curated by David Gates and Neil Gall
- 2018 'Grand Salon: The Visionary Eye of Allan Stone', Allan Stone Projects, New York
- 2017 'Fool The Eye', Nassau County Museum, New York, including Jasper Johns, Vick Muniz and Salvador Dali  
'Archipelago: David Blyth, Alan Grieve and Derrick Guild', Summerhall, Edinburgh  
'Farm To Table', Epicurean works from the Allan Stone Collection, Allan Stone Projects, New York, USA
- 2016 'Feast For The Eyes', Nassau County Museum Of Art, New York, USA  
'Flora Depicta', The Scottish Gallery, Edinburgh
- 2015 'Dancing With Dystopia', Allan Stone Projects, New York, USA  
'Scottish Drawings', Royal Scottish Academy, Edinburgh
- 2014 'Confections', Allan Stone Projects, New York, USA  
'Wunderkammer', Allan Stone Projects at the Metro Show, New York, USA  
'Dis-functional', Allan Stone Projects, New York, USA  
Royal Scottish Academy Annual Exhibition, Edinburgh
- 2013 The Miami Project 2013 with the Claudia Stone Gallery, New York, USA  
Royal Scottish Academy Annual Exhibition, Edinburgh
- 2012 Royal Scottish Academy Annual Exhibition, Edinburgh  
'The Artists Studio', The Royal Scottish Academy, Edinburgh  
'Min Max', The Allan Stone Gallery, New York, USA

2011	'Vegetable Loves', Polarcap Projects, Dunbar 'The Fire Part Of Fire', The Outbye Gallery, Pittenweem		'Bringing in the New', McManus Galleries, Dundee 'A Feast for the Eyes', Long and Ryle Contemporary Art, London
2008	'Gallery Group 2008', Allan Stone Gallery, New York, USA 'The Scottish Show', Donna Beam Fine Art Gallery and Marjorie Barrick Museum, University of Nevada, Las Vegas, USA; travelled to: Hite Art Institute, University of Louisville, USA; The Art Gallery, University of Maryland, College Park, USA	1993	'Inaugural Exhibition', Paton Gallery at London Fields, London 'Scottish Figurative Painting', Long and Ryle Contemporary Art, London 'Northlands', St. Fergus Gallery, Wick; travelled to Swanson Gallery, Thurso and the Iona Gallery, Kingussie
2006	The Royal Scottish Academy Annual Exhibition, Edinburgh		'The Return of the Cadavre Exquis', The Drawing Centre, New York, USA
2005	'Doctor Skin', Perth Museum and Art Gallery, Perth	1992	'The New Decade II', Paton Gallery, London Long and Ryle Contemporary Art, London Paton Gallery, London
2004	'Guilding the Summer Town', The Royal Scottish Academy, Edinburgh 'Blind Sight', The Royal Scottish Academy, Edinburgh		'The Decade', Duncan of Jordanstone College of Art and Design, Dundee and Barrack Street Museum, Dundee
2003	'Animals', Allan Stone Gallery, New York, USA 'Talent 2003', Allan Stone Gallery, New York, USA 'Albatross', Gallery Stzuki, Wosnia, Poland 'Blind Sight', Visual Research Centre, Dundee Contemporary Arts, Dundee Art Space Titanik, Turku, Finland	1991	'New Art from Scotland', Kings Manor Gallery, The University of York, York Paton Gallery (two-person show with Stuart MacKenzie), London 'A View of the New', the Royal Overseas League, London
2002	'Group Show', Allan Stone Gallery, New York, USA		'The New Decade I', Paton Gallery, London
2000	'Fortieth Anniversary Exhibition', Allan Stone Gallery, New York, USA	1990	'Four Scottish Painters', Barbizon Gallery, Glasgow Warwick Arts Centre, The University of Warwick, Coventry
1999	'Fruits and Flowers, Skies and Pies', Allan Stone Gallery, New York, USA 'Food for Thought', New Jersey Centre for the Visual Arts, Summit, New Jersey, USA		'New Faces 3', Paton Gallery, London 'Two Scottish Artists', The Barbizon Gallery, Glasgow Paton Gallery, London
1998	Allan Stone Gallery, New York, USA 'Food for Thought', DC Moore Gallery, New York, USA	1988	'Contemporary Scottish Art', Emanuel College, University of Cambridge, Cambridge
1997	Tribes Gallery, New York, USA Paton Gallery, London	1987	'Contemporary Maritime Painting', The Frigate Unicorn, Dundee 'Contemporary Scottish Art', Emanuel College, University of Cambridge, Cambridge
1995	Allan Stone Gallery, New York, USA		'The New Generation', Compass Gallery, Glasgow
1994	Paton Gallery at the Economist, London 'Stimulants', Frances Cooper Gallery, Duncan of Jordanstone College of Art and Design, Dundee		Mercury Gallery, Edinburgh

- 1986 'Rank Xerox Travelling Exhibition', London
- 1985 'The New Generation', Compass Gallery, Glasgow
- 1984 'Sexuality in the Media', Art Institute of Chicago, Chicago, Illinois, USA
- Diadem Architects Centenary Exhibition, Perth

#### SELECTED PUBLIC COLLECTIONS

Aberdeen Asset Management, London  
 Alan Stone Collection, New York, USA  
 Dundee Museums and Art Galleries, Dundee  
 Dundee University, Dundee  
 Perth Museum and Art Gallery, Perth  
 School of the Art Institute of Chicago, Chicago, IL, USA  
 The Fleming-Wyfold Collection, London  
 The Scottish Arts Council, Edinburgh

#### TEACHING EXPERIENCE

- 2019 Lecturer in painting, Gray's School of Art, Aberdeen
- 2014 Visiting Lecturer, Edinburgh College of Art, Edinburgh
- 2014-15 Visiting Lecturer, Duncan of Jordanstone College of Art and Design, Dundee
- 1992-2011 Part-time lecturer in Fine Art, Duncan of Jordanstone College of Art and Design, Dundee

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- Mullarkey, Maureen. "Derrick Guild: After Eden", City Arts, 14 September, 2010
- Ayres, Robert. "On the fingers of one hand, the best of this week's New York gallery shows": A sky filled with Shooting Stars, 8 September, 2010
- Ollman, Leah. "Playful Hybrids of Nature", Los Angeles Times, 14 June, 2009
- Pincus, Robert. "Making Past Present." San Diego Union Tribune, 2 Jul, 2009
- Blackwood, John. "Derrick Guild Pre-Ascension", Exhibition Catalogue, Allan Stone Gallery, New York, 2007

Mullarkey, Maureen. "A Taste for Nonconformity",  
The New York Sun, 5 April, 2007

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Windle, Mike and Todd, Graeme. "Guilding the Summer  
Town", Exhibition Catalogue, Royal Scottish Academy,  
2006

Skipwith, Selina and Smith, Bill. "A History of Scottish  
Art. The Fleming Collection", Merrel, 23 May, 2003

McCormack, Ed. "Derrick Guild Bread Paintings",  
Exhibition Catalogue, Allan Stone Gallery, New York,  
2000

New York Magazine, Galleries: Solos. 29 March and  
10 April, 2000

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Paton Gallery, London, 1994

## AWARDS

2012 Highland Artist Award, Royal Scottish  
Academy, Edinburgh

2010 Elected Member of the Royal Scottish Academy

2009 Lux Art Institute, Encinitas, CA, USA,  
Artist-in-Residence

2006 Royal Scottish Academy Maud Gemmell  
Hutchison Bequest

2005 Carnegie Trust Award for the Universities of  
Scotland

2004 Royal Scottish Academy Sir William Gillies  
Bequest Award

1999 Hope Scott Trust Award, Edinburgh

1994 Hope Scott Trust Award, Edinburgh  
The Villiers David Award

1987 Royal Scottish Academy Sir William Gillies  
Bequest Award

Royal Scottish Academy Stuart Prize

1986 Elizabeth Greenshields Foundation Award

Farquhar-Reid Travelling Scholarship

1985 John Duncan of Drumfork Award

Hospitalfield House Summer Scholarship

1984 Diadem Architects Centenary Award

Ian Eadie Award, Duncan of Jordanstone  
College of Art and Design, Dundee

SED Minor Travelling Scholarship

1983 Matthew Prize for Painting, Duncan of  
Jordanstone College of Art and Design, Dundee

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Artist in his studio  
detail from *Followers*, 2016



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DERRICK GUILD

*Ever After*

24 July - 24 August 2019

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