

# SIOBHAN MCLAUGHLIN

Arusha Gallery | info@arushagallery.com | 0131 557 1412

**BIOGRAPHY** | Siobhan McLaughlin's practice sits between abstracted landscape and an expanded form of painting. Firmly situated in the history of experiential landscape painting, she combine personal experience with compositional devices, such as the use of alternative materials, to create a non-traditional depiction of landscape.

Her current work is centred on my experience of landscape: the perspective, feelings and difficulties specific to walking in Scotland. Walking enables an accumulative research process of experiencing and contemplation which is then channeled into her work. Through this sensory experience, translated into the physicality of large-scale painting, McLaughlin explores an understanding of our fragile existence in the world. Whilst walking and sketching, whether on Arthurs Seat in Edinburgh or up in the Cairngorms, Nan Shepherd's *Living Mountain*, 1977, resonates strongly with her thinking. Shepherd's prose teaches new ways of approaching the landscape, in that 'we should not walk up a mountain, but into them, thus exploring ourselves as well as them'. Her insights into the shifting palette of the landscape feeds into McLaughlin's work as whilst walking, where she gathers a particular spectrum of colours, affected by light, weather and time. This contemplative thinking can be translated to other landscapes, such as Venice where she climbed San Marco church tower, as a way of processing the relationship to the place whilst living there for a short while. The overlapping and oddly juxtaposed materials in the San Marco painting mimic the topography of Venice's rooftops.

The materials sewn to create the base for McLaughlin's paintings are largely non-traditional, and there is a tension created by the competing tautness and looseness of adjoining fabrics, and by the paint as it unexpectedly interacts with each surface. The unfolding of this complex and precarious, whilst considered, nature of production mirrors the unpredictable experience of walking in Scotland, or the unexpected moments discovered in Venice. The exposed frayed edges of fabric, loose threads and prominent brush marks, lay bare the construction of the painting, compelling the viewer to contemplate the process of labour and creation. The layers of paint creating underlying rhythms and currents, form new skins and mirror the tangibility and rawness of the landscape.

**EDUCATION** | **2014-2019**  
Edinburgh University & College of Art, *First Class MA (Hons) Fine Art with History of Art, Specialising in Painting*

**2013-14**  
Tramway Visual Arts Studio, Portfolio Preparation

**2012-2013**  
Glasgow School of Art, Portfolio Preparation

**EXHIBITIONS** | **2019**  
OPEN SSA+VAS, Royal Scottish Academy, Edinburgh  
July Exhibition, Arusha Gallery, Edinburgh  
*Drawn Threads*, Rogart Street Studios, Glasgow  
Degree Show 2019, Edinburgh College of Art  
*All, Entire, Whole*, New Glasgow Society, Glasgow

**2018**

*Sightseers*, curator Bob Gelsthorpe G39 Gallery, Cardiff  
*THE SALON*, curator, EMBASSY Gallery, Edinburgh  
 Astaire Art Prize, Fire Station, Edinburgh College of Art, Edinburgh  
*Muriel*, Mural Room, Edinburgh College of Art, Edinburgh  
*Cured Meat*, Fire Station, Edinburgh College of Art, Edinburgh  
*Other Faces 2*, St Cecilia's Hall, Edinburgh

**2017**

Summer Show, Flat Seven, Edinburgh  
*Common Threads*, The Glasgow School of Art, Glasgow  
*Rhythms*, Degree Show, Edinburgh College of Art, Edinburgh  
*Running Up That Hill*, St. Margaret's House, Edinburgh  
*Genius Loci*, City Art Centre, Edinburgh

**2016**

*PAINTING! PAINTING!*, Tent Gallery, Edinburgh  
*Hohe Nacht der klaren Sterne*, The Pig Rock Bothy, Scottish National Gallery of Modern Art, Edinburgh  
*Marie Curie*, The Glasgow Art Club, Glasgow

**2015**

*Art Tasting*, Space Club, Edinburgh  
*Washed Up*, Matthew Gallery, Edinburgh

**2014**

*Fresh Meat*, Edinburgh College of Art, Edinburgh

**2013**

*Under the Trap Door*, Studio 21, The Glasgow School of Art, Glasgow

**AWARDS****2019**

Wilhelmina Barns-Graham Award for work of merit, Wilhelmina Barns-Graham Trust, Visual Arts Scotland and Society of Scottish Artists at RSA, Edinburgh  
 Huntley MacDonald Sinclair Prize for Best Dissertation, Edinburgh University  
 Helen A Rose Bequest for distinguished work, Edinburgh University

**2018**

Astaire Art Prize, *Second Place*, Edinburgh College of Art

**EMPLOYMENT/  
PLACEMENTS****2020/current**

Freelance Curator of Alan Davie Centenary Exhibition, Dovecot Studios, Edinburgh  
 Freelance Arts Editor of W Gordon Smith's Collection Publication, Open Eye Gallery, Edinburgh  
 Museum Internship at the Peggy Guggenheim Museum, Venice

**2018**

Research experience in Conservation Department, Centre Pompidou, Paris  
 Committee Member, EMBASSY, Edinburgh

**2017**

Gallery Assistant, Stephen Chambers: The Court of Redonda, Venice  
 Gallery Assistant, Scotland + Venice, Biennale di Venezia

**2016-19**

Supervisor and Gallery Assistant, Talbot Rice Gallery and The University of Edinburgh.