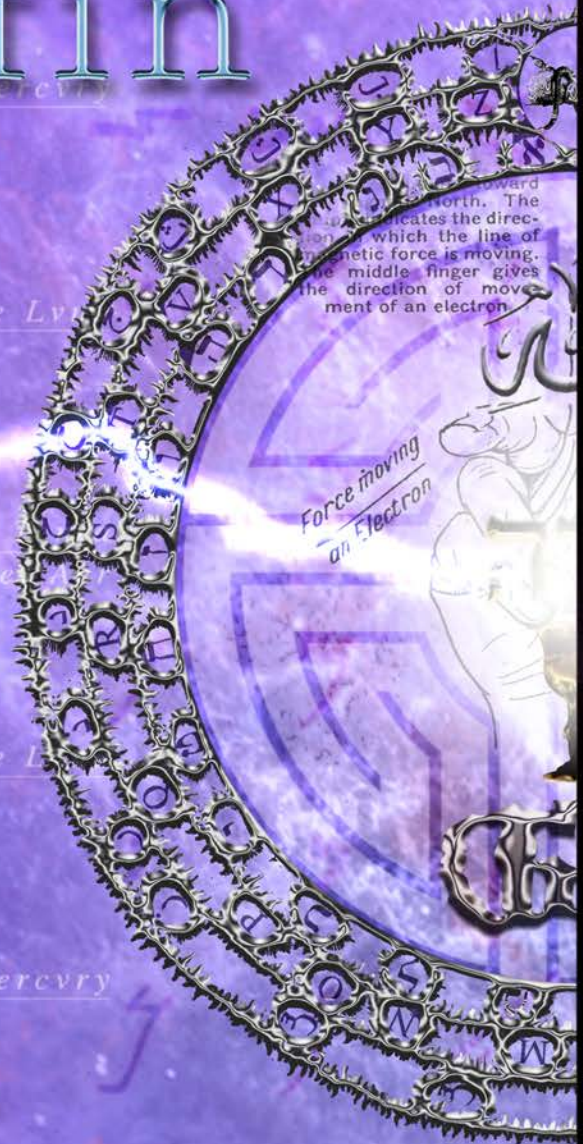


Stuart Duffin



reason
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*Force moving
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“The fewer the facts, the stronger the opinion.”

Arnold H. Glasow (1905 – 1989)

Reason or Revelation

New work 2011 - 2013

Glasgow Print Studio Galleries I and II

Trongate 103

Glasgow G1 5HD

Scotland





A Personal View

MALCOLM LINDSAY, COMPOSER

Interview by Melanie Sims, writer and photographer

How did you and Stuart meet?

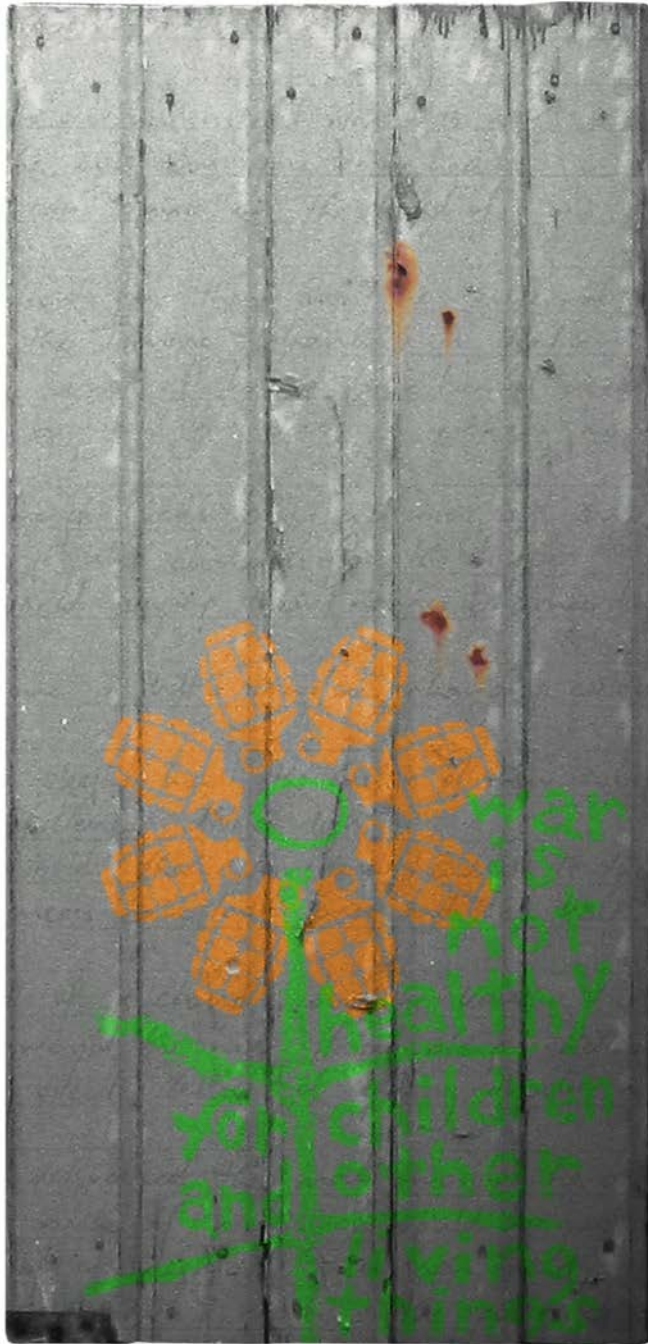
I met Stuart around thirty three years ago through a music festival in Dundee. It was a get together in a Dundee curry house that comes to mind. When he moved back to Glasgow from Aberdeen a couple of years later we got to know each other better though our mutual enthusiasm for music, art and inevitably curries.

What were your first impressions of his art?

I'd not known a 'real' artist until I met Stuart! As I got to know his work I was immediately struck by the depth and consistency of focus in his etchings which impressed me greatly. His art moved me. It was like discovering another world that I had not been aware of. It also opened my eyes to art in general and his work became a way by which I engaged with, and reviewed other work.

What are the elements in Stuart's work that resonate particularly with you?

Stuart's work connects with me in quite a powerful way. I think there is an honesty and directness that is rare. There is also a powerful depth of meaning in the art he produces. Stuart's strong beliefs and his stance on world issues are communicated in many subtle ways. They are revealed and developed further as you spend time with his art. His technical strength also brings another dimension to the themes he explores – some of the minute details in his works are truly mind boggling!



Above: **Coexistence graffito panel #4**, stencil and digital, 2013.

When did you begin to collaborate? What form did that collaboration take?

We collaborated musically from the late 1980's until the mid 90's when, along with Carol Moore, we formed 'The Moors'. Stuart was a fantastic bass player and writing and performing with him was a privilege and an inspiration. In the years since we have continued to collaborate. An example would be the collection of sounds that Stuart brought back from Jerusalem that I used to inspire and incorporate into a piece of music called *Dreaming of Jerusalem*. This in turn inspired a video piece using his photography from Israel. Stuart has presented this multimedia work as part of his artist's talks in a number of places, including Jerusalem when he returned for a residency last year.

So his work has influenced your music?

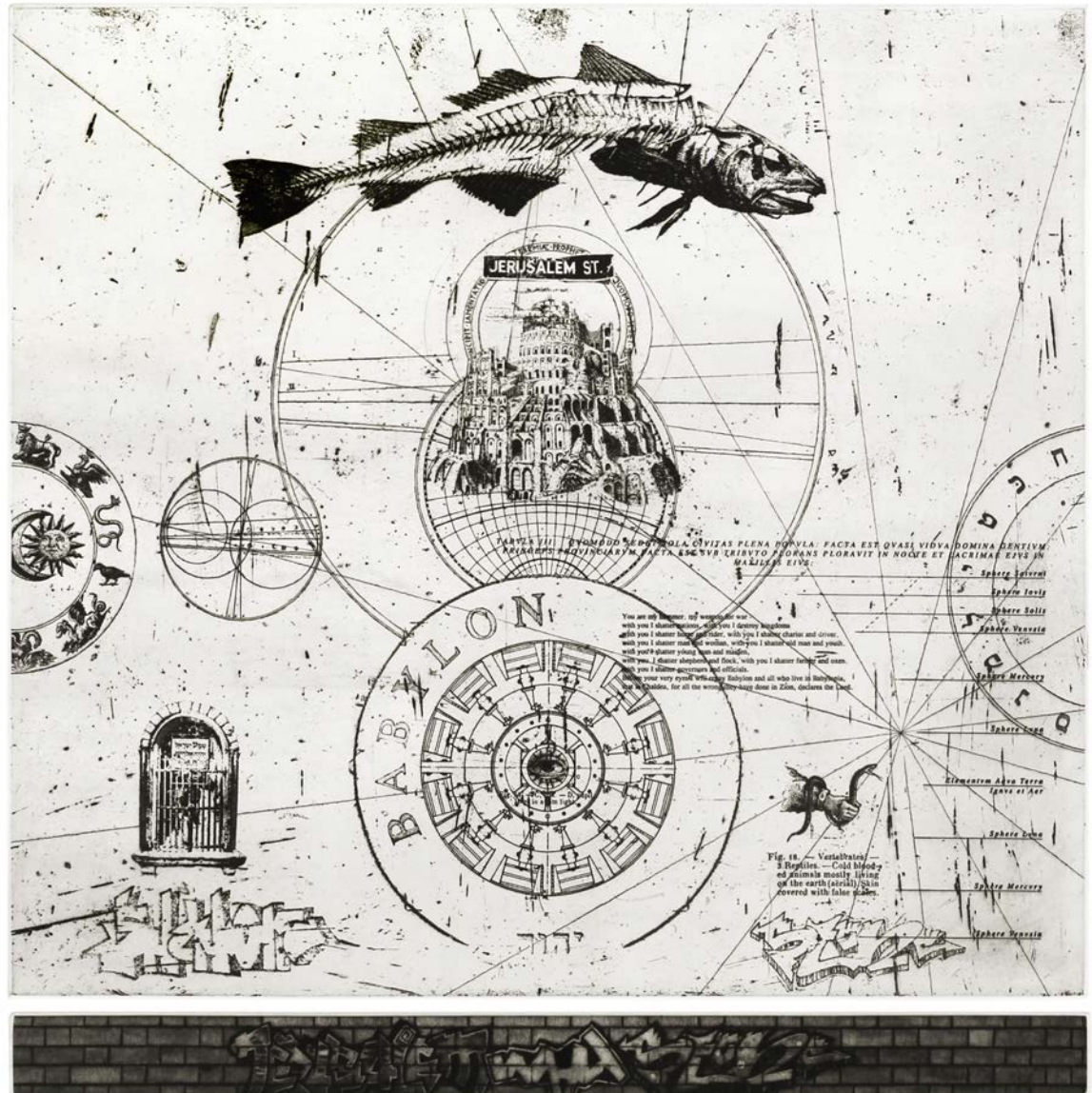
His approach to the creative process is inspirational. He tackles sometimes difficult issues, but always with grace and style, and the results are often breath taking. It has encouraged me not to shy away from challenging myself and to push boundaries.

What resonance does his work continue to have in your life and music?

Stuart has a great quality as a collaborator and his approach is to continue asking questions, seeking and exploring options long after most of us would have given up. His work and approach demonstrates a real zest for art, and life, and I've found that pushes me to strive just a little bit harder to achieve the best I can across my music and the collaborations I engage in.



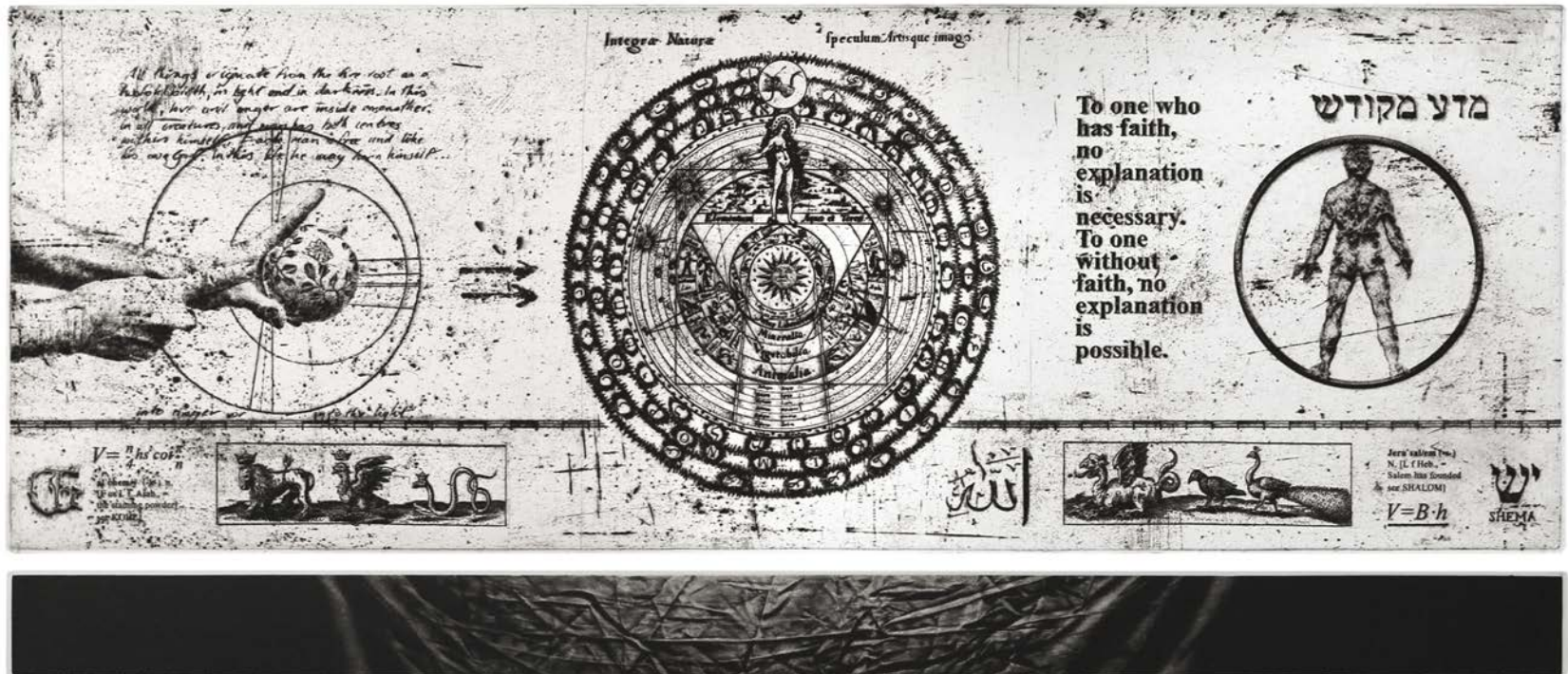
Above: **Welcome to Babylon**, digital composition, 2013, 44 x 66cm



Above: **Babylon Recall**, etching with mezzotint, 2013, 52 x 52cm

"In faith there is enough light for those who want to believe
and enough shadows to blind those who don't."

Blaise Pascal (1623-1662) Mathematician and philosopher



Above: **Mada Mekudash – Sacred Science**, etching with mezzotint, 2013, 26 x 60cm

Following page, top: **Resistance+/-Acceptance**, digital composition, 2012, 27 x 51cm

Following page, bottom: **An Angel's Palimpsest**, digital composition, 2011, 30.5 x 51cm

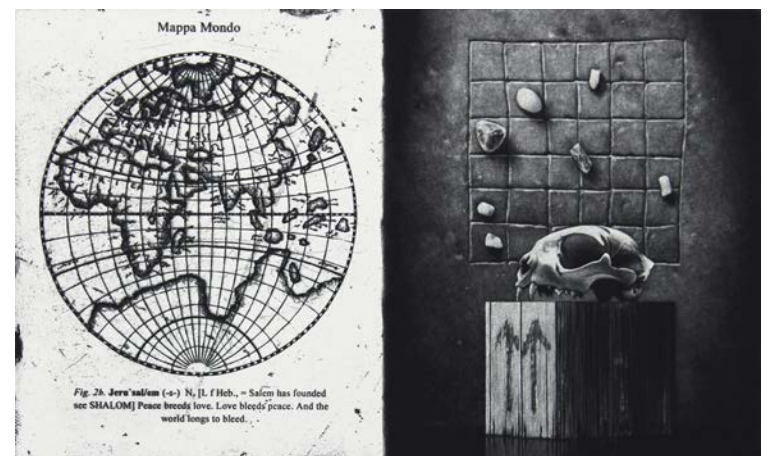
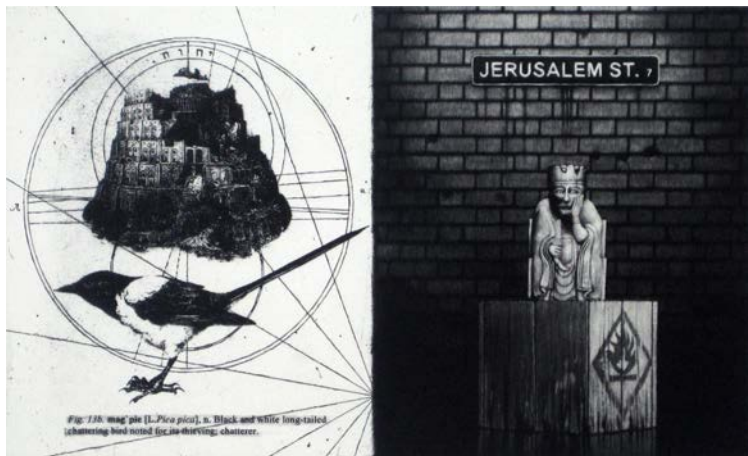
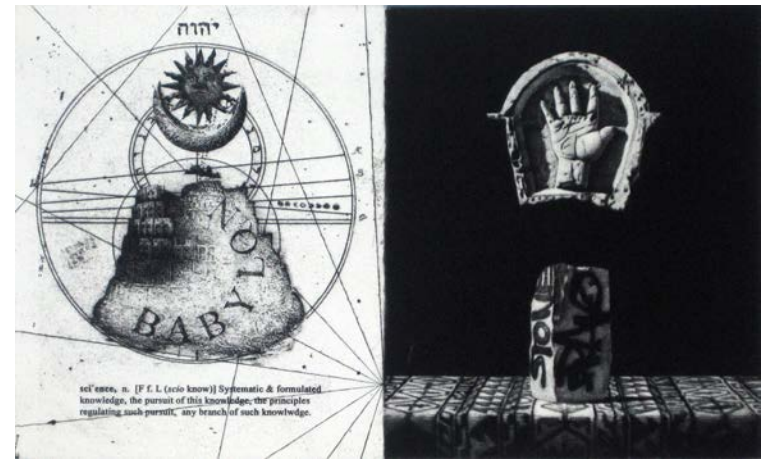
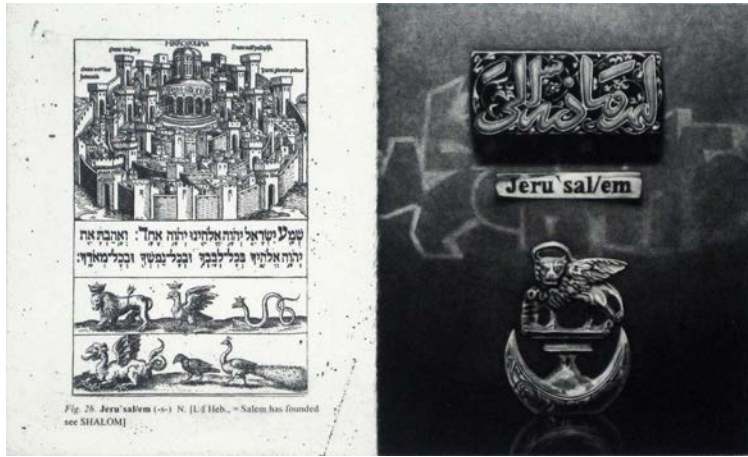




Above: *The Errors of History-The History of Errors*, mezzotint and etching, 2012, 38 x 60cm.



Above: **Motion Blue II**, digital composition, 2013, 27 x 70cm.



Clockwise from top: *Lion of Judah*, 2011, *Dark Sun, Silver Moon*, 2011, *Babble On*, 2011, *Shah Mat*, 2012, mezzotint and etching, 17 x 28cm.



Above: *Of Reason or Revelation*, digital composition, 2013, 50 x 87cm

Reason or Revelation

***"Science takes things apart to see how they work.
Religion puts things together to see what they mean."***

Lord Jonathan Sacks (b.1948) Rabbi



At which point in history does the conflict in the Middle East have its beginnings?

We can go back centuries, millennia even as each successive civilization puts down its roots in the land, laying the foundations for claim and counterclaim for generations to come. As soon as we untangle one part there is another layer of tangle underneath. So how far do we go back?

In the past I have always looked back to the dawn of recorded history in the Middle East but in fact I actually believe this question to be both unhelpful and inappropriate. Backwards is no way forwards. Over the centuries there has simply accumulated too much wrong and too much right on all sides to make any clear cut moral case for, or against any party being in the right or not. Too many "peoples" now have a cultural or ancestral claim on the land. If making a Divine claim on the land, lack of consideration for others can easily lead us into a "my god is bigger than your god" scenario, which then makes God into an agent of human endeavor.

So what is the way forward? There are two key words that govern my attitudes to, and actions within the Middle East whether at home in Scotland or in Jerusalem. Two words, "compassion" and "coexistence".

To have compassion for someone is to show concern for putting someone else's well-being on a par with our own. It is a recognition that everyone has the right to basic human dignity and it challenges our willingness to offer it regardless of whether it is perceived as deserved or not.

"Peace breeds love, love bleeds peace, and the world longs to bleed."

Foy Vance, Musician and songwriter



Although we may have "rights" regarding certain issues, and we may be perfectly within our "rights" to exercise them, the compassionate response is to consider the well-being of others in the light of our "rights". Their well-being and our rights may actually be in conflict with each other. I have seen this in Glasgow and in Belfast where parading/marching through a particularly sensitive area of the city is "our right". But is it actually the right thing to do, if it's provocative and antagonistic? Is it a compassionate response? Is it not one of arrogance that says "this is my right and you are going to have to live with its consequences"?

Which brings me to the second of my two key words. Coexistence. Recently, on a gable end wall in west Jerusalem I saw a work of graffiti art that said "just forgive". It's easy to say but in reality much more difficult to do. Fundamentalists, whichever side they are on will have difficulty with this and they will see only the rightness of their own world-view, and in more extreme cases the wrongness of everyone else's. In reality the alternative to forgiveness does not even bear thinking about. It can only lead to bitterness, reprisal (tit for tat which adds yet more layers), suspicion, fear and inevitably to an escalation of conflict.

Although it may not be easy or even desirable to forget (lest we repeat our past mistakes), it is possible to forgive. Within a conflict, this can begin to happen when at least one of the sides realises it can, and must, let go of exclusive claims on mistreatment, persecution and suffering. Having the courage to recognise that others have suffered too, is the start of putting the well-being of such others on a level with our own. I have recently been encouraged whilst talking with people on both sides of this conflict and hearing an increasing number of ordinary Israelis and Palestinian/Israeli Arabs speak of one land for all people. Some even say they don't care what it's called, just so long as they can live here, at home, in peace and with dignity.

Stuart Duffin, Jerusalem/Glasgow 2013

"Only two things are infinite, the universe and human stupidity, and I'm not sure about the former."

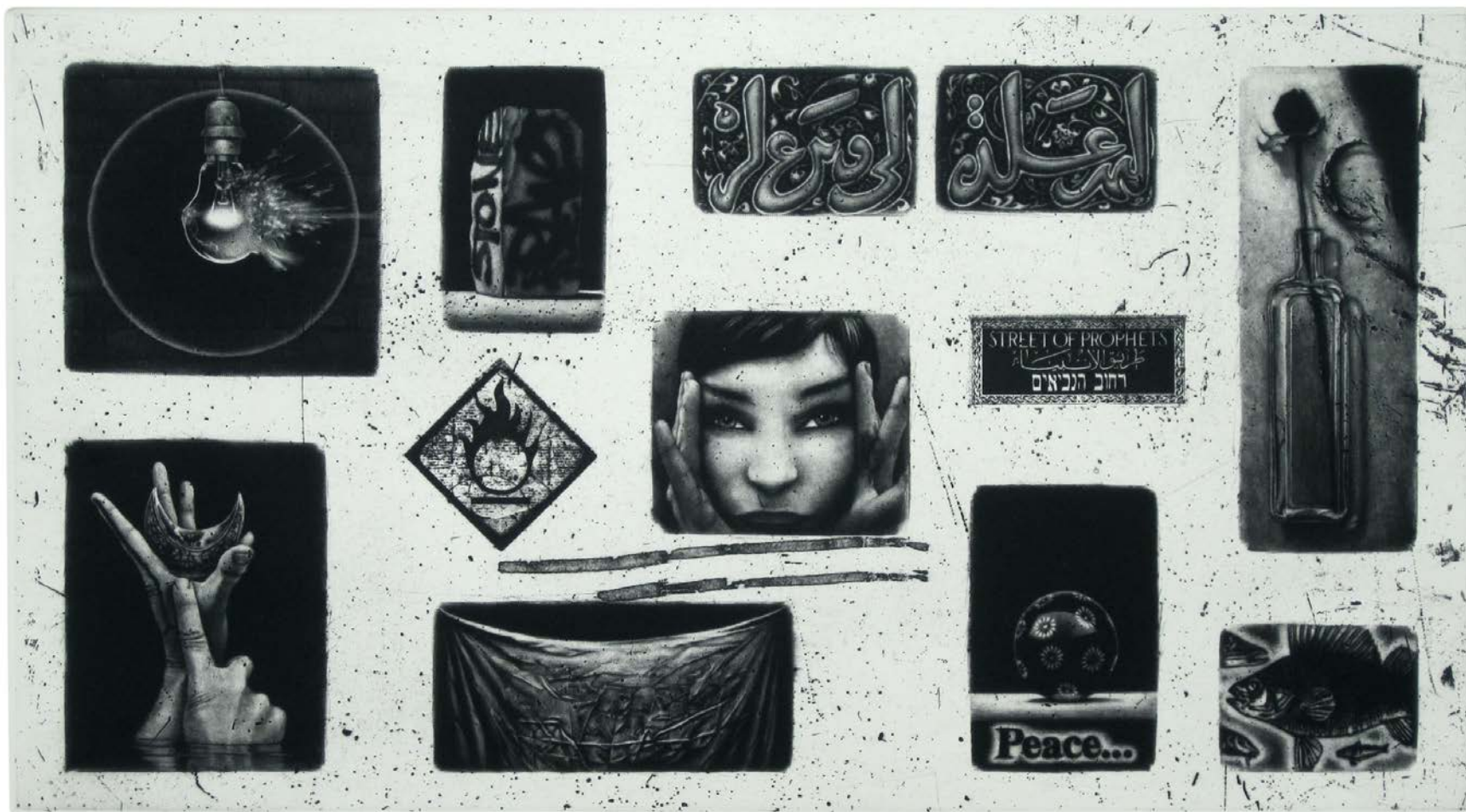
Albert Einstein (1879-1955) Theoretical physicist



Above: *Dreaming of Jerusalem*, etching, 2013, 35 x 108cm



Above: *The True Sciences*, digital composition, 2012, 34 x 59cm



Above: *If I had One Wish*, mezzotint with etching, 2011, 24 x 43cm

"Faith consists in believing when it is beyond the power of reason to believe."

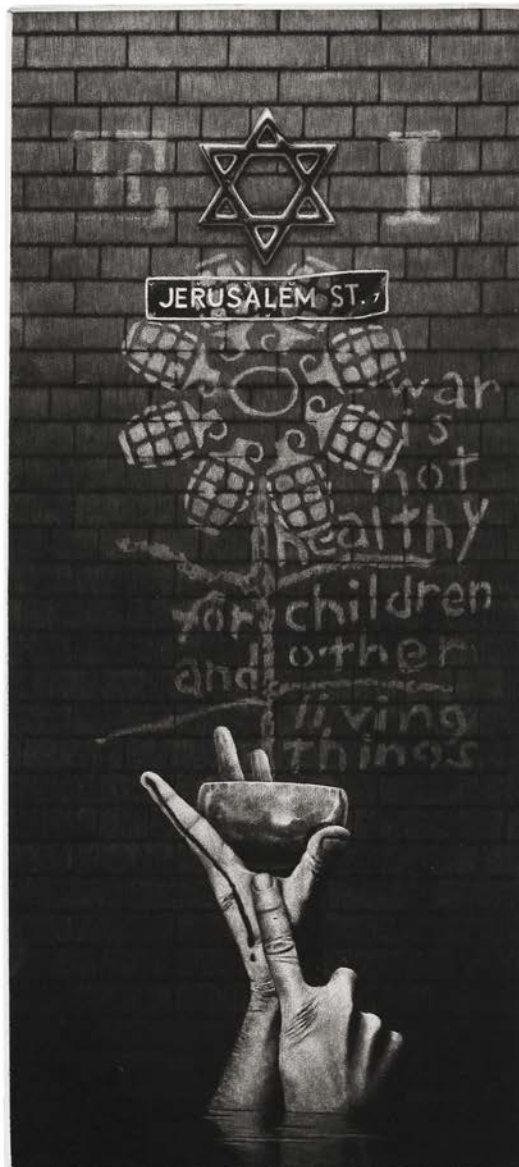
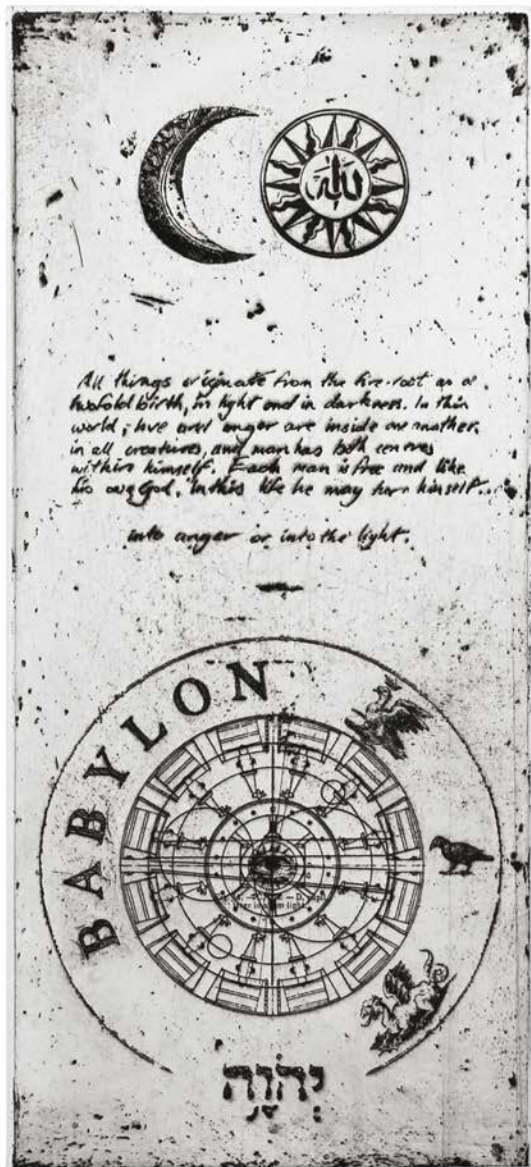
Voltaire (1694-1778) Enlightenment writer, historian and philosopher



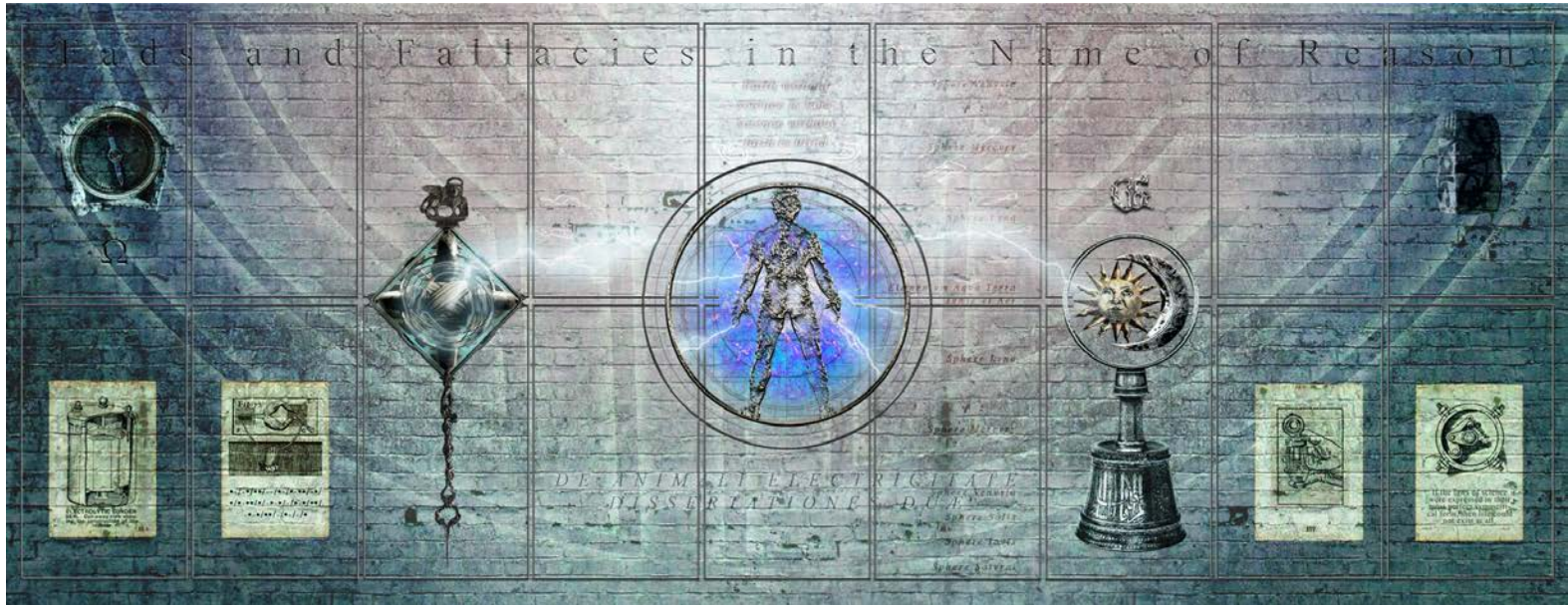
Above: *Where the Road Leads, Cursed and Charmed*, mezzotint with etching, 2012, 28 x 68cm



Above: **A Cautionary Tale**, digital composition, 2011, 27 x 100cm

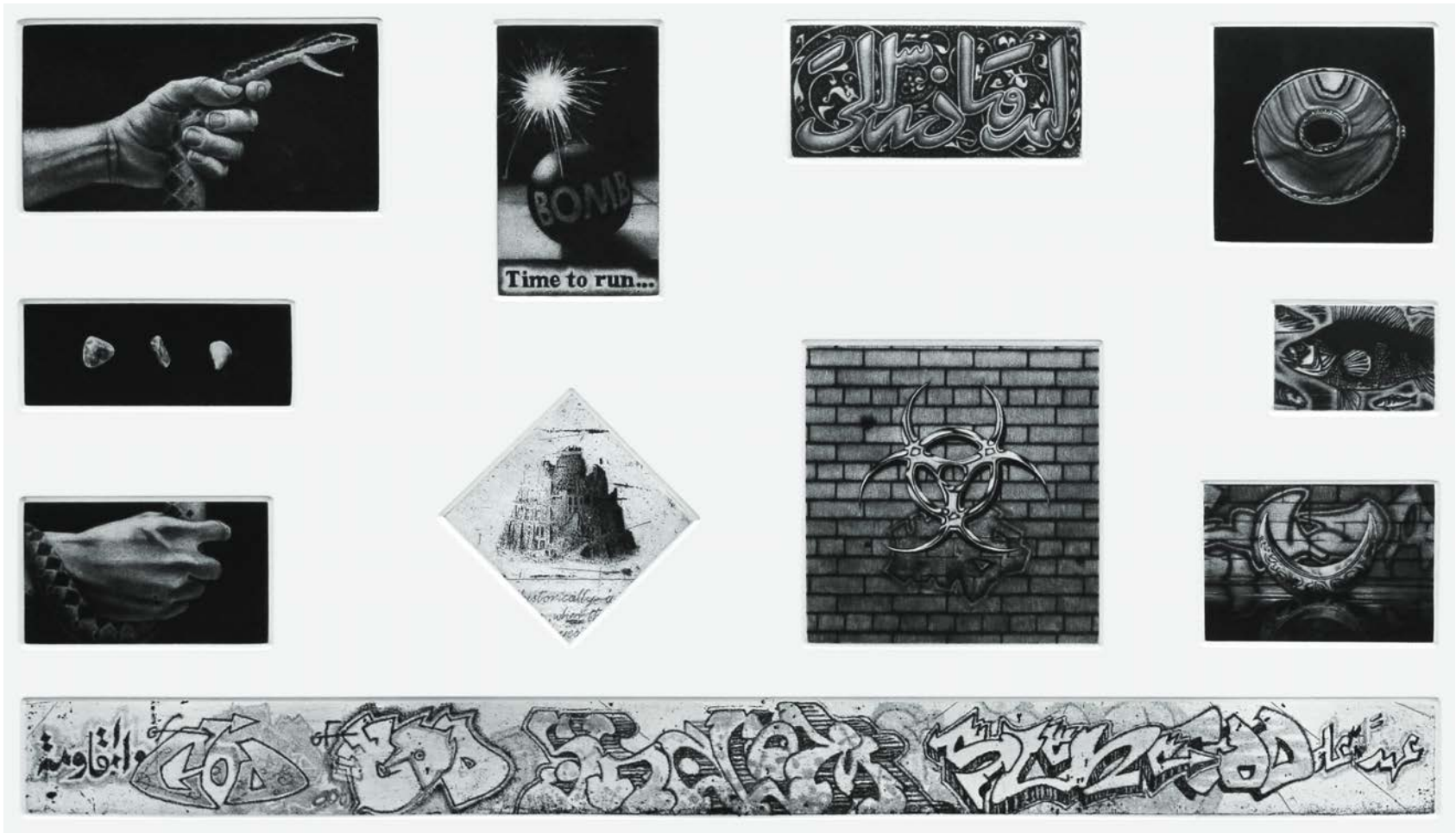


Above: **Co-exi-st #2**, mezzotint and etching, 2013, 30 x 43cm



Above, top: **Fads and Fallacies in the Name of Reason**, digital composition, 2012, 27 x 40cm

Above: **Fads and Fallacies in the Name of Faith**, digital composition, 2012, 27 x 40cm



Above: *Tall Tales, Long Shadows*, mezzotint and etching, 2013, 28 x 50cm

Curriculum Vitæ

1959 Born in the United Kingdom
1982 Graduated in Fine Art printmaking from Gray's School of Art, Aberdeen, Scotland
1984-1989 Etching/screenprinting technician, Glasgow Print Studio
1989 – 2002 Studio Manager, Glasgow Print Studio
2002 – present Etching Master, Glasgow Print Studio

Awards and elections

2012 British Council award for research and presentation in Jerusalem
2006 Gillies Bequest Award (RSA) for research in Belfast
Elected Academician of the RSA (Royal Scottish Academy)
2004 Artist in residence, Belfast Print Workshop
Invited artist British International Miniature Prints exhibition
2000 Award winner at the SSA (Society of Scottish Artists) annual exhibition
1996 Elected an associate of the RSA (Royal Scottish Academy)
Exchange artist to the Jerusalem Print Workshop
1995 Elected Fellow of the RE (Royal Society of Painter-Printmakers)
Elected professional member of the SSA (Society of Scottish Artists)
1992 Exchange artist to the Senej Print Workshop
Moscow, Russia
1991 Elected associate of the RE (Royal Society of Painter-Printmakers)
1989 Award winner, Scottish drawing exhibition, Paisley Museum
Award winner, 2nd Irish miniature print exhibition, Dublin
Award winner, 1st British miniature print exhibition, Bristol (touring UK)
1987 Scottish Arts Council award to travel and study in Italy
1986 Award winner, 1st Irish miniature print exhibition, Dublin

Exhibitions include

2013 Reason or Revelation – solo exhibition, Glasgow Print Studio

Exhibitions include (cont.)

2013 40:40 Commissioned artist for Glasgow Print Studio 40th Anniversary exhibition
2011 Invited featured artist, Royal Scottish Academy annual exhibition, Edinburgh
2008 National Print Open, Mall Galleries, London
2007 Tabula Rasa - Solo exhibition, Open Eye Gallery, Edinburgh
2006 New York - Glasgow Print Studio group exhibition
2005 London - Royal Academy Summer Exhibition
2004 Glasgow - Out of darkness (international mezzotints) Glasgow Print Studio Gallery I
2003 Seattle - Two international mezzotint artists, Davidson Galleries
2002 London - National Print Open, Mall Galleries
2001 Glasgow - Sacred Science, solo exhibition
Glasgow Print Studio
1999 India - Glasgow Print Studio in India, (Mumbai, Barroda Jaipuri, Madras, Hyderabad
1998 Jerusalem - Dreaming of Jerusalem, solo exhibition, Gallery of the Jerusalem Print Workshop
1997 Glasgow - Dreaming of Jerusalem, solo exhibition, Glasgow Print Studio Gallery III
1995 London - National Print Open, Mall Galleries
Glasgow - The Colour of Ashes, solo exhibition, Glasgow Print Studio Gallery I
1993 Ukraine - International exhibition of graphic art, Kharkov Museum
1991 Moscow - Contemporary Scottish Printmaking, USSR Union of Artists Hall
New York and touring USA - International miniature prints (also in 89 and 85)
1990 Bradford and London - 11th International Print Biennale
1989 Glasgow - Nostalgia, solo exhibition, Glasgow Print Studio Gallery I
1988 Berlin - Ka De We exhibition of Scottish Printmaking
1986 Los Angeles - International Contemporary Art Fair
1985 Spain - International miniature prints, Cadaques

Public/private collections include

BBC, Glasgow University, Strathclyde University, The Scottish Arts Council, The Jerusalem Foundation, The British Council (BI-Arts), Kharkov Museum, Nelson Museum (NZ) and in the USA, Canada, Japan, India, Russia, Australia, New Zealand, Europe and the Middle East.

Acknowledgements

Special thanks to all at Glasgow Print Studio, Jerusalem Print Workshop and also to the staff at BI-Arts in Israel.

To family and friends too many to mention who have encouraged and supported me and who make all things possible. You know who you are.

Design: Sacred Science/Stuart Duffin. Layout: Murray Robertson

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Previous press reviews...

"His subject matter and ideas are commensurate with his exceptional technical abilities" Neil Cameron - The Scotsman (Scotland)

"This is work that feels like now, that speaks to us directly about the new world order" Elizabeth Mahoney - Business Today (UK)

"Technically brilliant...gently haunting" Claire Henry – the Herald (Scotland)

"Exquisite and evocative" Smadar Sheffi – Ha'Aretz (Israel)

"One of the worlds leading mezzotint artists" Mark Amery- Dominion Post, (NZ)

"The next exhibition is by Stuart Duffin...and it's going to be a cracker!" Jack McLean – Culture city (Scotland)