

THE SCOTTISH COLOURIST SERIES:

FCB CADELL

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FCB CADELL: SELECTED WORKS

This exhibition was organised by the National Galleries of Scotland, Edinburgh
Friday 6th April - Sunday 17th June 2012



the mcmanus
DUNDEE'S ART GALLERY & MUSEUM

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FRANCIS CAMPBELL BOILEAU CADELL

Francis Campbell Boileau Cadell is one of the four artists known as the Scottish Colourists, who all spent time in France early on in their careers and had direct contact with French painting. They often used bright colours and pronounced brushwork in their paintings and are recognised as being amongst the most important modern Scottish artists.

Cadell is perhaps the most elegant of the Colourists. He painted stylish Edinburgh New Town interiors, sophisticated members of society, vibrantly coloured and daringly simplified still lifes and figure studies, as well as evocative depictions of his beloved island of Iona.

He was born in Edinburgh in 1883 and studied in Paris and Munich. Cadell was the youngest of the Scottish Colourists and was the only one to fight in World War One. After the war, he moved to Ainslie Place in Edinburgh's fashionable New Town, where he lived until 1931.

Cadell first visited the island of Iona in the Scottish Hebrides in 1912. He returned to paint there, often accompanied by Peploe, virtually every year until his death. His paintings of Iona capture the quality of light created by the ever changing weather conditions experienced there.

In the late 1920s the art market steadily declined and Cadell built up mounting debts because of his lavish lifestyle. As his personal circumstances and health declined his official standing grew as he was elected a member of the Royal Scottish Society of Painters in Watercolour in 1935 and the Royal Scottish Academy in 1936.

He died in Edinburgh in 1937.



Portrait of a Lady in Black - circa 1921
Scottish National Gallery of Modern Art, Edinburgh
Bequest of Mr & Mrs G. D. Robinson, through the Art Fund 1988

A COLOURIST EMERGES

Cadell grew up in Edinburgh & at age sixteen he moved to Paris to study, immersing himself in recent & contemporary French painting. As a young man, Cadell lived in Paris, Edinburgh & Munich before settling in Scotland & securing an impressive George Street studio.

In 1910, a trip to Venice inspired a new, confident use of bright colour & a looser technique in his painting. Cadell visited Iona for the first time in 1912 & was to return there virtually every summer for the rest of his life.

Before the war, Cadell became an artist of note & a well known figure in Edinburgh society. He developed a palette based on white, cream & black enlivened with highlights of bold colour, applied with a daring technique. He revelled in the northern light of the Scottish capital, the beauty of its architecture & interior decoration, as well as the elegance of its inhabitants, making them the subject matter of his art.

Between 1915 and 1919 Cadell served in the war before moving to an imposing Georgian residence in Edinburgh's Ainslie Place in 1920.

CADELL & IONA

Cadell visited the island of Iona for the first time in 1912 & returned to paint there virtually every summer, except during the war & at the end of his life. He became a well-known & well-liked character, nicknamed 'Himself' by the islanders.

Iona has many attractions for an artist. It measures just over three miles long & one mile wide. The light reflected from the surrounding sea intensifies the colours of the water, white sand beaches & green pastures. There is a wide variation of colours in its rock formations. Weather conditions change quickly & the winds cause a rapid succession of cloudy then clear intervals, challenging artists to work quickly. There are lots of views beyond the island: an Abbey, a Nunnery, a village & scattered crofts.

Cadell painted all of these subjects & more. He usually worked outdoors & produced a significant body of work that contrasts to the urban paintings he made in the city of Edinburgh. Iona played a vital part in Cadell's life & career, providing twenty years of inspiration, plus income from the sale of the paintings he created on the island.

A GIFT OF COLOUR & LIGHT

The sculptor James Pittendrigh Macgillivray declared of Cadell: "it seems to me...that your forte lies in a gift of colour & light – these seen in a joyous mood". Cadell believed that no-one with any real sense of colour could paint in Scotland during the winter. From about 1919 he preferred to work outside on Iona during the summer & indoors in Edinburgh during the spring & early autumn. He rested during the winter.

He took great pains over the decoration & furnishing of his quarters; most of the paintings that he made at home centred on depictions of his studios, arrangements of elegant female models or still life objects.

His work underwent an abrupt & dramatic change, thought to have been inspired by his new surroundings, collaboration with Peploe, interest in the Art Deco movement & perhaps in response to the squalor of the trenches he experienced whilst on service. Tightly-cropped compositions, usually approached at an angle, the flat application of paint & the use of brilliant colour resulted in interiors, still lifes & figure studies which count amongst the most remarkable paintings in British art of the period.

FCB CADELL RSA RSW

In the early to mid-1920s Cadell created remarkable still lifes; he used strong, flat blocks of colour, with limited perspective & shadows, to paint objects such as roses & bowls. He was fascinated with reflections, as seen in still lifes of the later 1920s.

In 1923 Cadell painted in Cassis, on the French Mediterranean coast, using bold compositions & colours to conveying its harsh Mediterranean light.

He developed a late style where black remained dominant & was often used as an outline, whilst the colours he used became more sober.

Cadell exhibited regularly from 1921 until the last years of his life & public recognition of his work grew. He was elected a member of the Royal Scottish Society of Painters in Watercolour (RSW) in 1935 & was made an Academician of the Royal Scottish Academy (RSA) in 1936. Despite his success, Cadell's financial position deteriorated & between 1928 & 1935 Cadell was forced to move home three times. His last years were dogged by ill-health & he died in Edinburgh in 1937.

FCB CADELL:
SELECTED WORKS

FROM THE TEMPORARY EXHIBITION, THE SCOTTISH COLOURIST SERIES: FCB CADELL, HELD APRIL 6TH-JUNE 17TH 2012 AT THE MCMANUS

This exhibition, organised by the National Galleries of Scotland, features a selection of works by FCB Cadell:

Title - Year (Locations of work displayed in public venues)

A Lady in Black - circa 1925 (Kelvingrove Art Gallery and Museum)
Burg - late 1920s
Carnations - circa 1932
Cassis, The Quarry - 1923/24
Cecilia No.2 - 1912 (University of Dundee Fine Art Collections)
Crème de Menthe - circa 1915 (McLean Museum and Art Gallery, Greenock)
Florian's Cafe - 1910
Interior - early 1920s
Interior: 130 George St - circa 1915
Interior Iona Abbey - mid 1920s
Interior, Regent Terrace, Edinburgh - circa 1932 (The McManus: Dundee's Art Gallery & Museum)
Interior: The Orange Blind - circa 1927 (Kelvingrove Art Gallery and Museum)
Iona - 1920s (The McManus: Dundee's Art Gallery & Museum)
Iona - mid 1920s (Scottish National Gallery of Modern Art, Edinburgh)
Lunga from Iona - mid 1920s
Negro in White - circa 1922 (The McManus: Dundee's Art Gallery & Museum)
Portrait of a Lady in Black - circa 1921 (Scottish National Gallery of Modern Art, Edinburgh)
Portrait of a Man in Black - mid 1920s
Punts on a River - 1907
Reflections - circa 1915 (Kelvingrove Art Gallery and Museum)
Self-portrait - early 1900s
Self-portrait - circa 1914 (Scottish National Portrait Gallery, Edinburgh)
Still Life - circa 1915 (The McManus: Dundee's Art Gallery & Museum)
Still Life (The Grey Fan) - early 1920s (Scottish National Gallery of Modern Art, Edinburgh)
Still Life with Roses and a Red Chair - late 1920s
Still Life with Roses and a Black Fan - late 1920s
The Black Hat - 1914 (City Art Centre: City of Edinburgh Museums & Galleries)
The Black Hat - mid-1920s
The Blue Fan - early 1920s (Scottish National Gallery of Modern Art, Edinburgh)
The Dining-Room, Inverary - circa 1910
The Farm, Isle of Mull - circa 1930 (The McManus: Dundee's Art Gallery & Museum)
The Green Bottle - mid 1920s (Scottish National Gallery of Modern Art, Edinburgh)
The Harbour, Cassis - 1923/24
The Pink Azaleas - circa 1924
The Rose & Lacquer Screen - early 1920s
The Saloon, Inverary - circa 1910
The Wedgewood Vase - circa 1928
The White Room - 1915



The Black Hat - 1914
City Art Centre: City of Edinburgh Museums and Galleries



Crème de Menthe - circa 1915
McLean Museum and Art Gallery, Greenock
Stuart Anderson Caird Bequest 1948



Cecilia No.2 - 1912
University of Dundee Fine Art Collections

DUNDEE ART GALLERIES & MUSEUMS:
CADELL COLLECTION

STILL LIFE / IONA / INTERIOR, REGENT TERRACE, EDINBURGH / NEGRO IN WHITE / THE FARM, ISLE OF MULL



STILL LIFE

FCB Cadell 1883-1937

Circa 1915

Oil on canvas

Purchased 1932 with the Ower Bequest Fund
Museum Number: 1-1932

Cadell studied at the Académie Julian in Paris, but a visit to Venice in 1910 freed his technique and encouraged him to experiment with brighter colours. His work between then and the First World War was characterised by a lively impressionistic manner, as can be seen in Still Life.

Cadell's pre-war still lifes have an intimacy which is not found in his interiors of the period. Sometimes he included one or more of his own pictures within a picture, as can be seen here.

The 'overlapping' of elements, such as the red rose and the painting, is another important characteristic of Cadell's compositions. He also often cropped objects around the edges of his paintings.



IONA

FCB Cadell 1883-1937

1920s

Oil on canvas

ArtFund

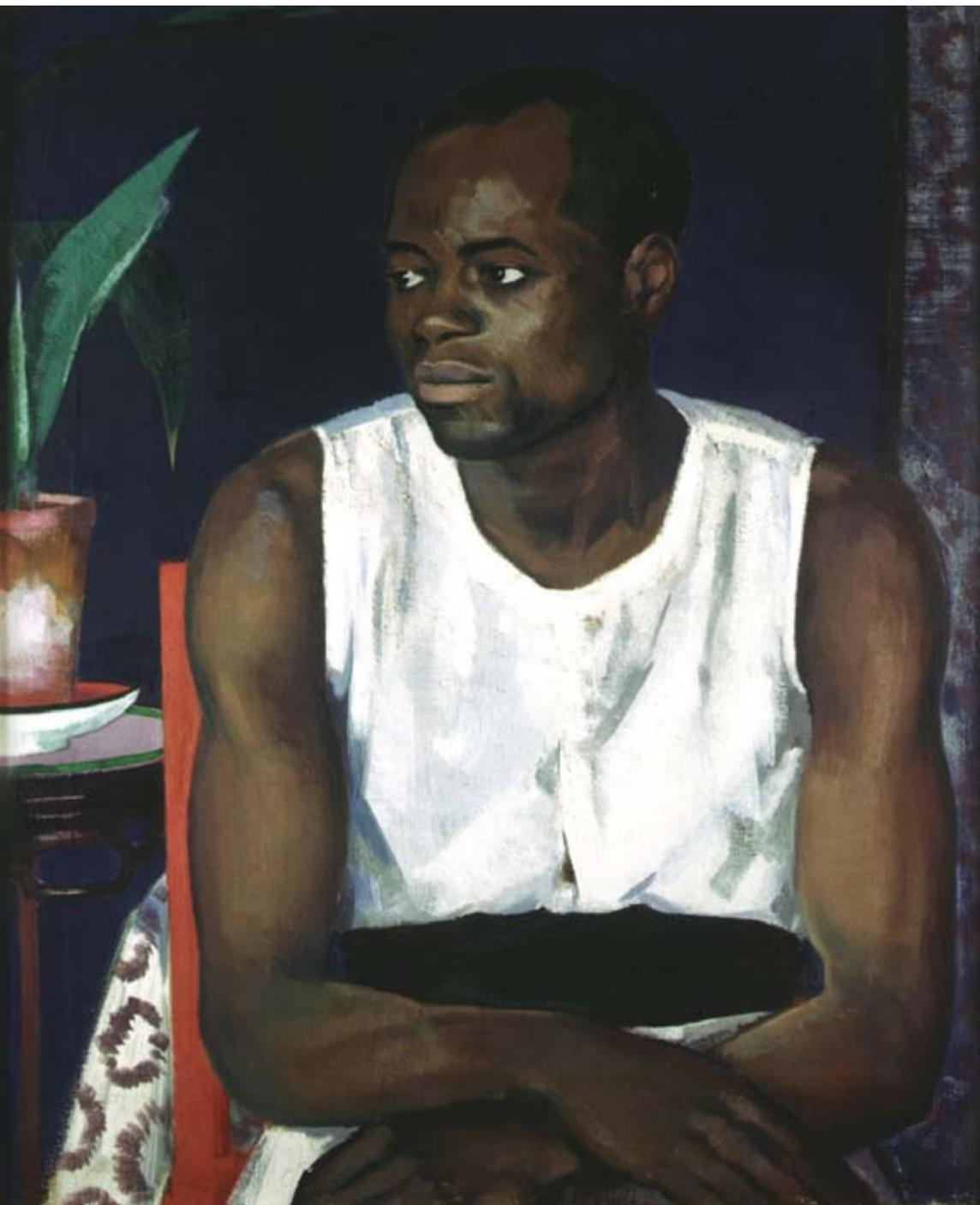
Bequeathed 1978 by Gordon Binnie
through The Art Fund

Conservation supported by the Robertson
family in memory of Elizabeth Robertson

Museum Number: 212-1978

Cadell spent regular summers in Iona, often accompanied by Peploe. He tried to capture the dramatic effects of the weather against Iona's famous white sands. Unlike his tightly worked studio pieces with their strong geometry, his landscapes tend to be looser and far more painterly.

On Iona, Cadell painted outdoors, often on small boards which were completed in one session. He used a white gesso ground which allowed him to work quickly. This also gave a dry chalky finish that enhanced luminosity and helped capture Iona's shimmering light.



NEGRO IN WHITE

FCB Cadell 1883-1937

Circa 1922

Oil on canvas

ArtFund

Bequeathed 1978 by Gordon Binnie through The Art Fund

Museum Number: 214-1978

Cadell's portraits of male sitters are rare but striking. He enjoyed watching boxing, rugby and football and his sketch books are full of photographs of men taking part in sporting activity. It is believed that he recruited his models at sports events. The sitter for this work has not been identified though for many years was thought to be a Leith boxer Mannie Abrew who sat for the artist on several occasions. The work was made in Cadell's drawing-room studio at 6 Ainslie Place.

Cadell's first recorded depiction of a black sitter is a drawing dated 1915, a time where there was a growing interest in generally in black culture inspired by the music and art of the Jazz Age and Art Deco movement.

The artist relished the contrast between Abrew's skin tones, the strong mauve colour with which he painted his studio wall and the bright whiteness of the boxer's vest. Flashes of brilliant colour are provided by the red chair and green plant. Bold props like these were often used by Cadell to animate his domestic surroundings and paintings.



THE FARM, ISLE OF MULL

FCB Cadell 1883-1937

Circa 1930

Oil on canvas

Purchased 1957

Museum Number: 41-1957

Although most of Cadell's landscapes were painted on Iona, he also worked in the south of France and in other areas of Scotland.

Whilst the rocks in the foreground of The Farm, Isle of Mull remind us of his depictions of the geological formations on Iona, the perspective along the track to the buildings in the distance is reminiscent of Cadell's interiors of the interlinked rooms in his home in Ainslie Place.

This farm has recently been located to the Isle of Mull and the painting was presumably produced by Cadell during one of his Summer visits to neighbouring Iona.



Collection of Dundee Art Galleries & Museums

INTERIOR, REGENT TERRACE, EDINBURGH

FCB Cadell 1883-1937

Circa 1932

Oil on canvas

ArtFund

Bequeathed 1978 by Gordon Binnie through The Art Fund

Museum Number: 213-1978

During the 1920s Cadell had a succession of stylishly-decorated studios in Edinburgh's fashionable Georgian New Town. His surroundings and the city's polite society, of which he became a member, became the main subject-matter of his work. This is a study of the studio at 30 Regent Terrace.

Cadell moved to 30 Regent Terrace in 1932. He wrote to a patron: "I am very pleased with my new house which has a lovely view of Holyrood and Arthur's Seat."

This work demonstrates his late style: the use of black is dominant but is used to outline features rather than as a solid block of colour. Though his palette tended to be more sober in these later works, here the flashes of yellow and blue illustrate that his passion for colour remained.

SECONDARY SCHOOL:

CADELL RESOURCES



Art Deco

Henri Matisse

The Academie Julian, Paris

Edwin Morgan's poem 'Orange Blind'

Fauvism (Les Fauves - The Wild Beasts)

Architecture/design in Edinburgh's New Town

The Scottish Colourists (Cadell, Fergusson, Hunter and Peploe)

Impressionism and Post-Impressionism

The National Galleries of Scotland

The Glasgow Boys

The Isle of Iona

RESEARCH

What can you tell about the people portrayed in Cadell's paintings?

What is your initial reaction to Cadell's work?

Look around: What still life compositions could you create from the objects near to you?

Why did Cadell create so many paintings of the island Iona?

How did Cadell's style change over the years?

What do you think influenced or inspired Cadell?

What pieces of Cadell's work do you think seem most experimental or innovative?

CONSIDER

How does looking at Cadell's work make you feel?

Why did Cadell paint still lifes?

How does Cadell's work compare to that of the other Scottish Colourists?

Look at the different fashions in Cadell's portraits. What would you wear to have your portrait painted?

Why do you think Cadell painted 'Negro in White'?

Why did Cadell include many of his own paintings hanging on the walls within other paintings?

How would you recognise a painting by Cadell?

What clues do Cadell's paintings give you about his life & ideas?

Why did Cadell choose to live in both Edinburgh & Iona? Compare the two different settings.

If Cadell were alive today, what subjects would he paint?

DISCUSS

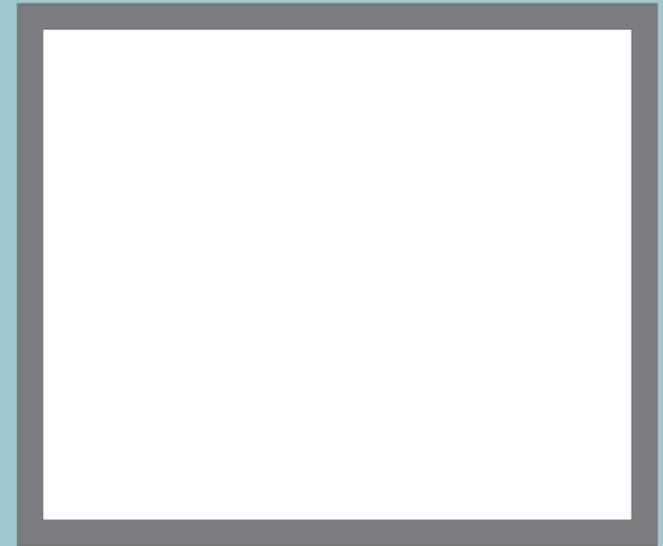
FCB Cadell painted a range of different subjects in different styles over the years. Choose two of his paintings, sketch them in the frames on the right & examine the similarities & differences between the art work.

Some elements you could compare include:

- use of colour
- subject matter
- composition
- style of painting
- scale of work
- background / context

What things do you think connect Cadell's work?

TITLES	SIMILARITIES	DIFFERENCES



COMPARE

CHALKY CONTROLLED VIVID
HARSH EXPRESSIVE BOLD
STRONG TIGHT FRESH
PATTERN
BRIGHT PAINTERLY
REFLECTIONS
GRAPHIC GEOMETRIC SHADOW
SOBER RICH
IMPRESSIONISTIC
SOFT DARK ANGULAR
LOOSE MUTED DRAMATIC

What other words
do you think of
when you look at
Cadell's work?

FCB Cadell
painted many portraits
and self-portraits
throughout his life.
Start by choosing one
to study.

Who do you think the person (sitter) in the portrait is?

Why do you think Cadell created this portrait?

What can you tell about the sitter's life?

What are they wearing?

Are they posing in a certain way?

What else can you see around the subject?

What is the sitter doing?

What would the sitter be able to see / smell / hear?

What do you think has just happened?

What could happen next?

Does the sitter's face show their emotions?

What would the sitter want to say?

Write a letter/poem from the sitter's point of view

WRITE

PRIMARY SCHOOL:

CADELL RESOURCES

The Orange Blind

primary age
activity

primary
the orange blind



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Hands On is a step-by-step guide to learning with museum objects and paintings which supports the Curriculum for Excellence. Visit www.museumsgalleriesScotland.org.uk to access the full pack online.

Interior: The Orange Blind - circa 1927
Culture and Sport Glasgow (Museums) - Kelvingrove Art Gallery and Museum

The Orange Blind

Francis Cadell (c1928)

About the artist

Cadell was born in Edinburgh in 1883. He was the youngest of the group of artists known as the Scottish Colourists (which also included J D Fergusson, S J Peploe and G Leslie Hunter). Nicknamed 'Bunty', he was famous for his flamboyant personality.

He had to depend on selling his paintings to make a living. His clients were often the owners of the New Town houses and flats of Edinburgh. The ladies and the interiors of these houses also became the subjects of his paintings.

Like many artists, his painting style changed over the years as he was influenced by different styles. His later work concentrated on pattern and colour and became more abstract. He died in 1937.

These children's drawings have been inspired by *The Orange Blind*.



The Orange Blind

Francis Cadell (c1928)

Description

- What can you see in the painting?
- How would you describe the colours?
- What is the brightest colour?
- How would you describe the way it has been painted?
- Name all the materials you can see in the room.

Interpretation

- What can the objects in the room tell you about the people?
- What can you tell about the woman by looking at her?
- What can we tell about the man by looking at him?
- What do you think they are doing?
- Can we feel what the atmosphere in the room is like? How?
- What is going to happen next? What makes you say that?

Response

- What do you think of the painting?
- Does it remind you of anything?

Vocabulary

Please see the glossary of useful words and terms on page 62.

More Ideas

- What can objects in a painting tell you about the person? What would you choose to put in your own self-portrait?
- Dress a pupil up in similar clothes (from a charity shop or dressing up box) and paint her portrait.



Historical and cultural ideas

- Look at and research other Cadell works and the works of the Glasgow Boys.
- Listen to a variety of piano music and decide what kind of music the man might be playing – jazz, classical, blues, hip-hop? Why did the children make their choice?
- Imagine what this room might look like today. Discuss the furniture, technology etc.