

# Paisley Art Institute's Annual Show Travels Well



- Gordon Reid
- November 28, 2022
  - 11:09 am

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**Title:**

133rd Paisley Art Institute Annual Exhibition

**Dates:**

29 Oct 2022 – 3 Dec 2022

**Times:**

Tue - Fri, plus Sat 3rd Dec 11:00 - 17:00

**Venue:**

Glasgow Art Club

185 Bath Street

Glasgow

Glasgow & the Clyde Valley

G2 4HU

**Website:**

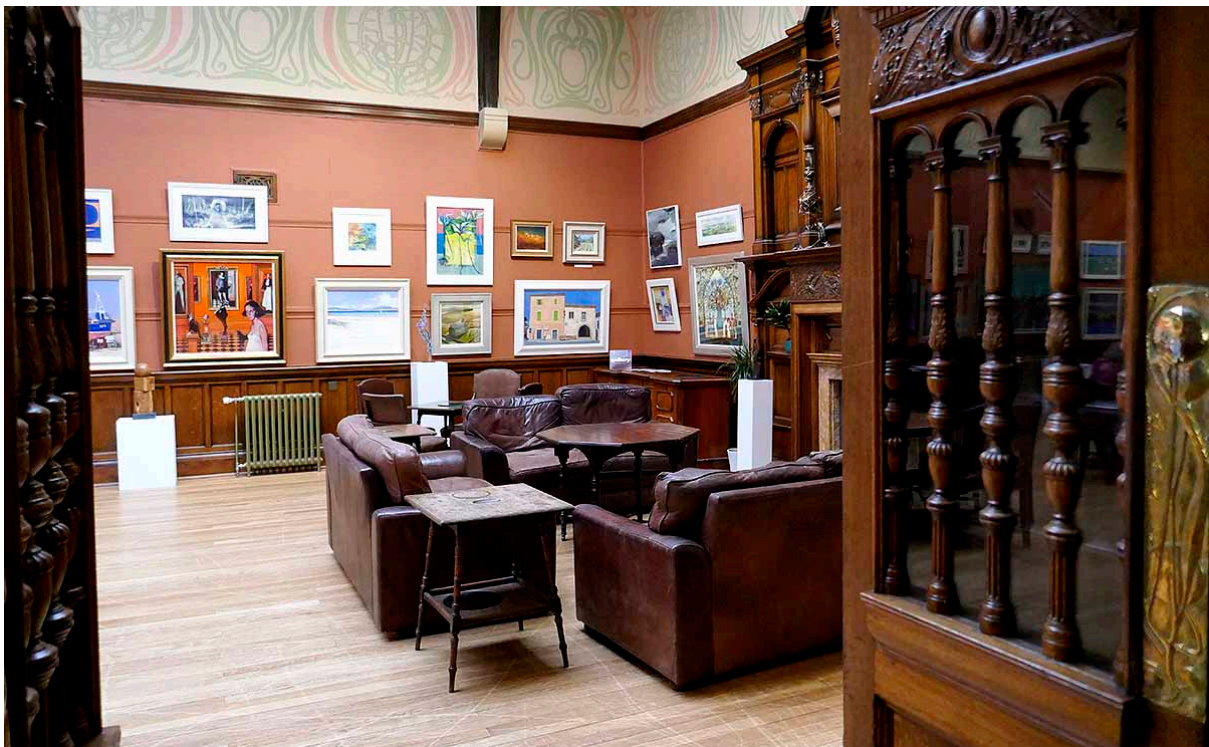
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The 133rd **PAI exhibition** is now on show, with 300 works to see, displayed across two floors of the splendid Glasgow Art Club. It runs until Saturday 3rd December 2022. These are all PAI Members' works, and there is great variety and highly-accomplished work to be seen, in paintings, sculpture, ceramics, and 3D work. A number of PAI annual awards have been made to submitted works, and these are clearly labelled at each selected piece.



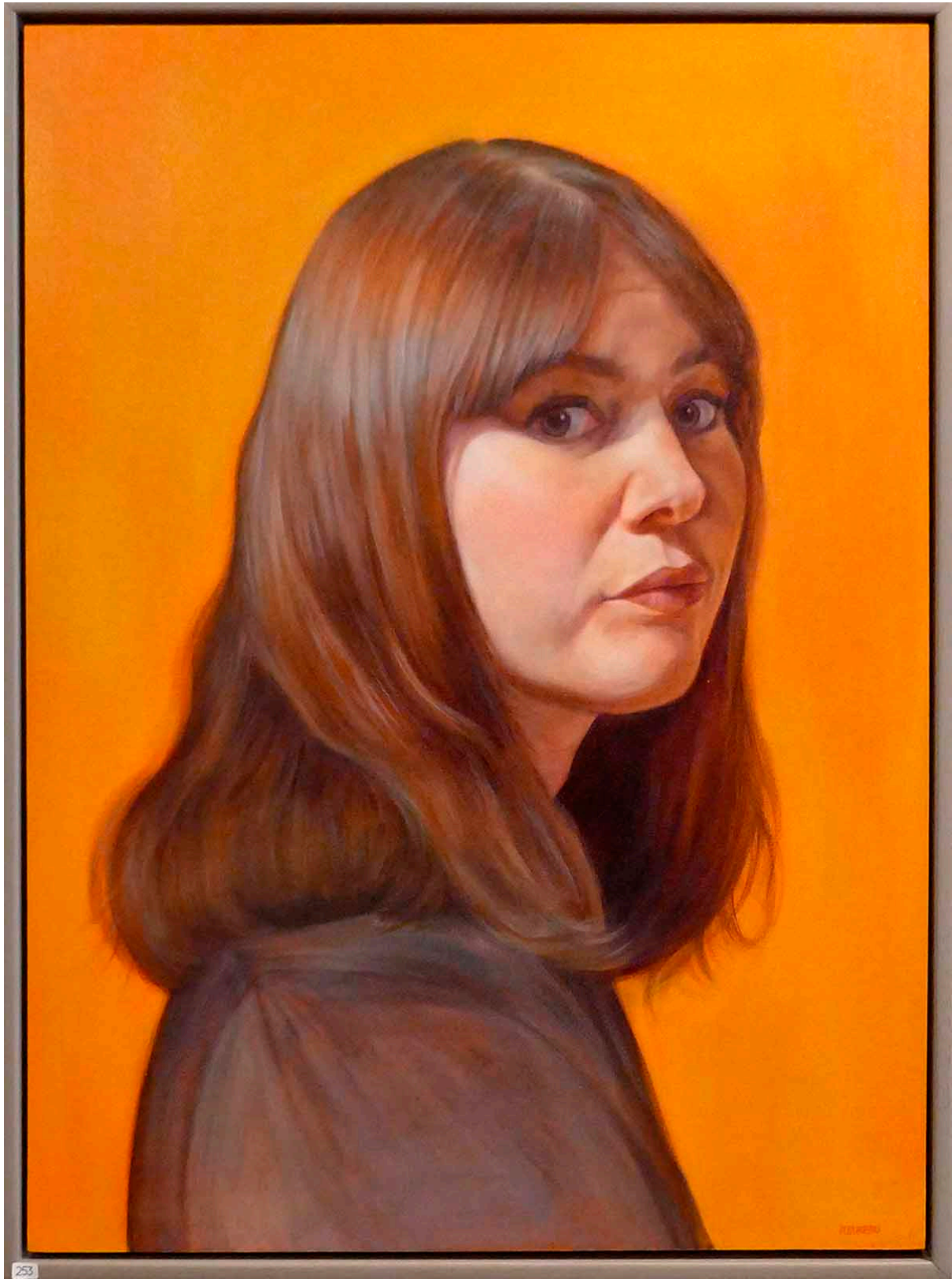
The walls are busy: there are many smaller works this year, deliberately planned to allow more artists to be shown. Amongst the subjects are architecture, townscapes, landscapes and seascapes, of home and abroad; portraiture and figurative works, still life, floral, botanical and abstract. It is a wonderfully diverse selection of works with subjects taken from life and subjects from vivid imaginations.

There are two still-life works by invited artist Lachlan Goudie and one by his late father Alexander Goudie, who spent some of the early years of his distinguished painting career in Paisley.

Almost all works are for sale, with prices ranging from about £100 to several thousand pounds. Admission to the exhibition is free, and a price list of works is available. PAI members are on hand to answer enquiries.

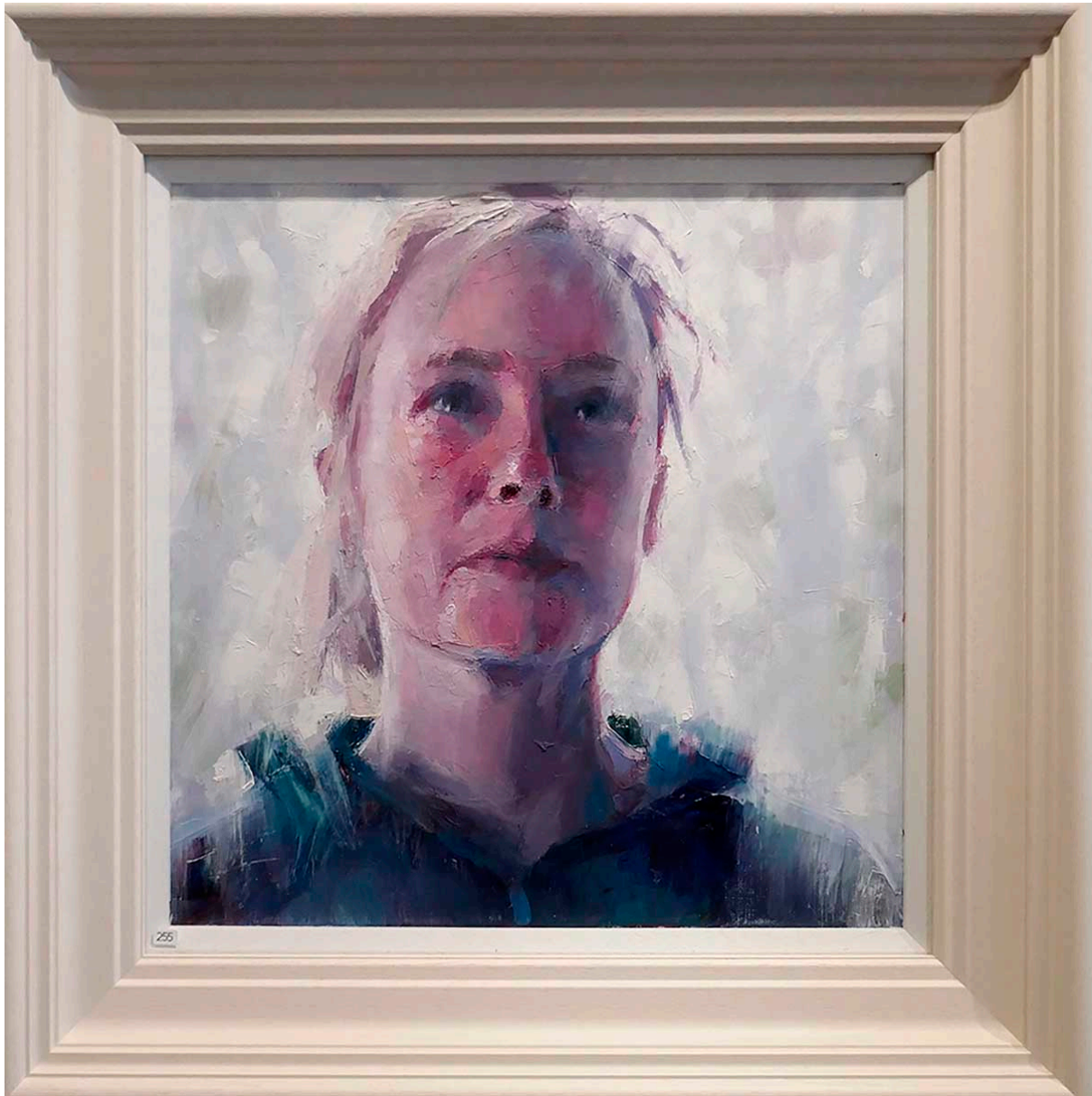


With so much to see, it is possible to mention only a few individual works, so here is a small number of what this viewer enjoyed seeing:



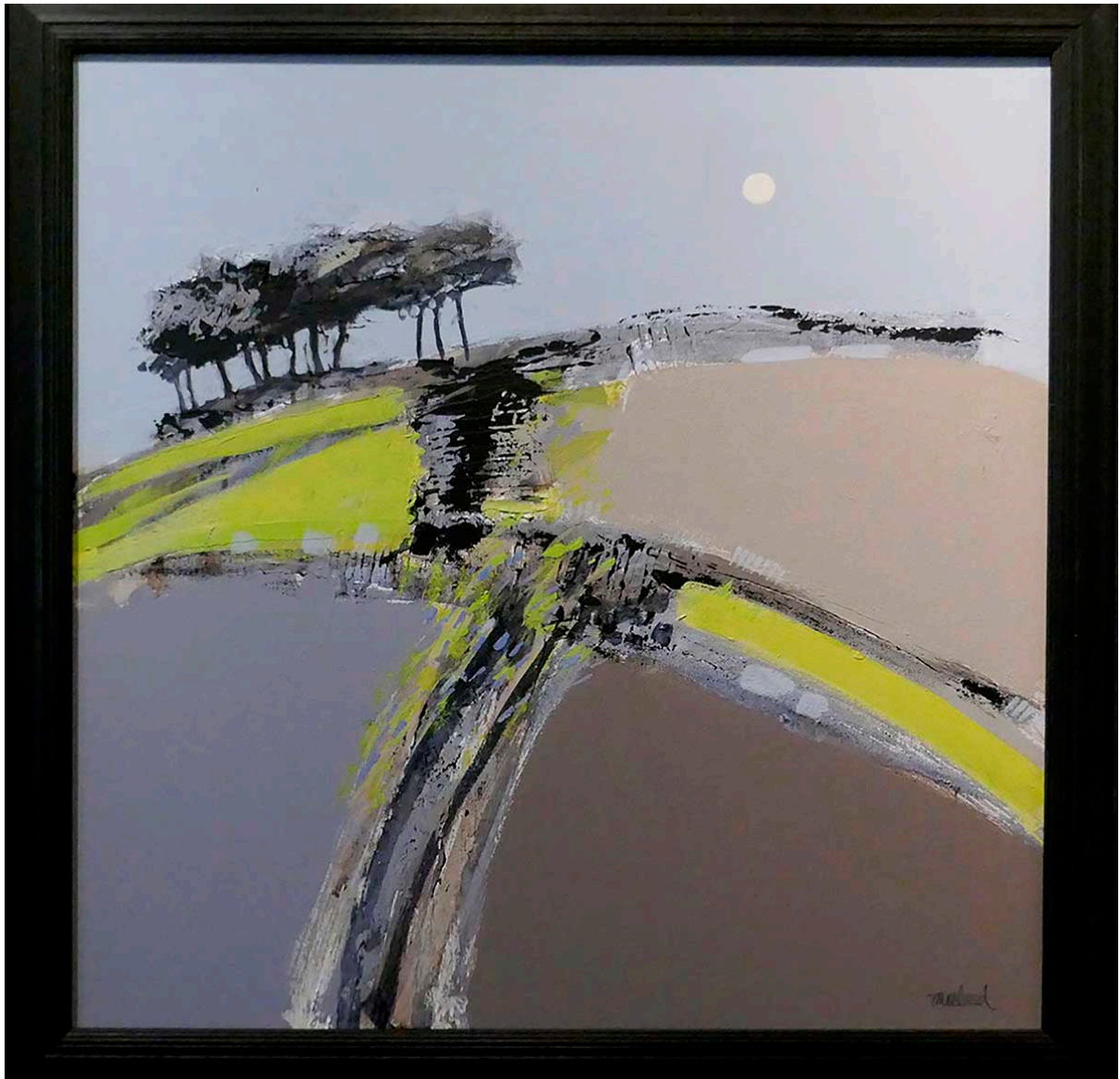
*Donna Fleureau, 'Knowing', oil on panel*

*Knowing* by Donna Fleureau – this is a very accomplished portrait, the subject's gaze engages the viewer, and her expression makes one speculate about what it is that she knows.



*Jennifer Mackenzie, 'Looking Up', oil*

Positioned directly to the right of *Knowing* is *Looking Up*, by Jennifer Mackenzie, which has been given the Karl Stein creative figurative award. Again this is an exceptional depiction of an expressive face.



*Fiona MacLeod, 'Spring Fields, Fife', acrylics*

Fiona MacLeod's *Spring Fields, Fife*, is a semi-abstract interpretation of a landscape of fields and trees using an interesting colour palette. Evocative of wide open views across the fields in the East Neuk, I think.





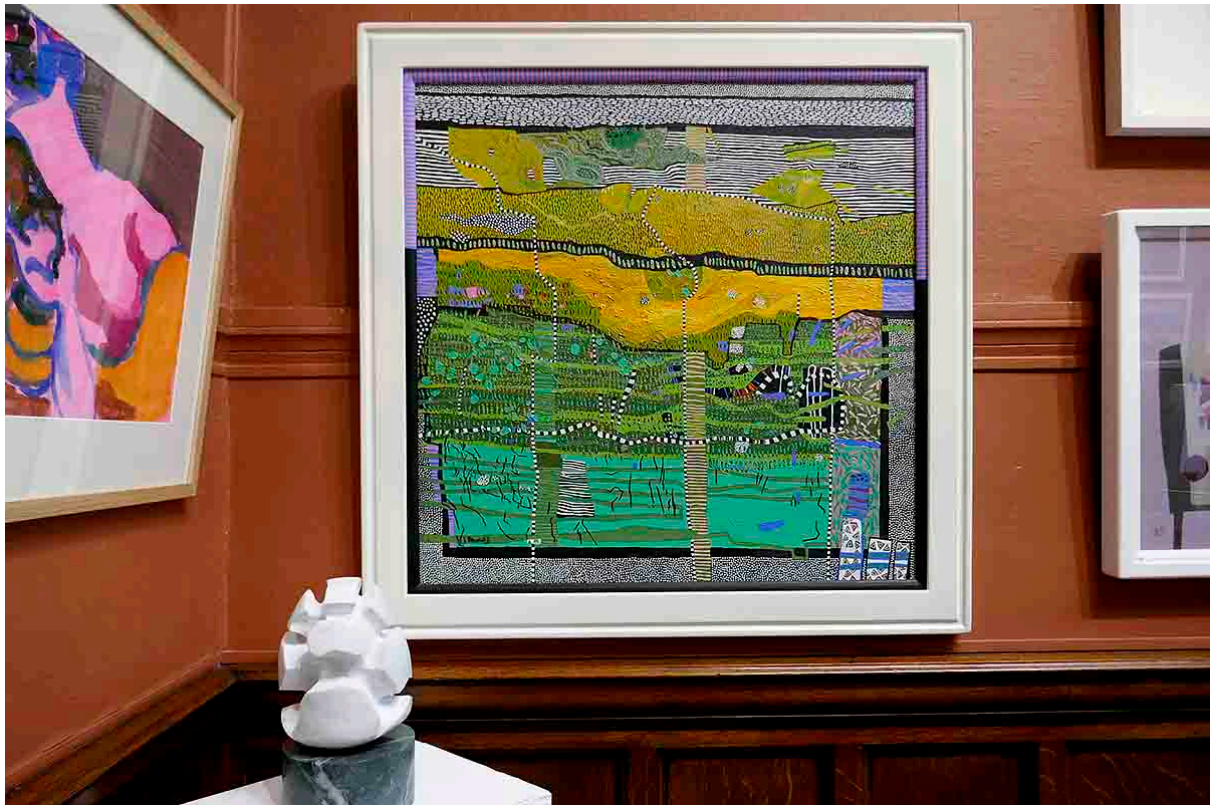
*Michelle Ives, 'The House at the Reservoir', acrylics on wood panel*

Michelle Ives' *The House at the Reservoir*, in acrylics on wood panel (the winner of the James B S Curr award) depicts an Arts & Crafts house amongst tall winter trees. It is an atmospheric, slightly mysterious scene, stirring imaginings about the house and its inhabitants.



*Neil Macdonald, 'North Dyke Church, Skaill Bay, Orkney', oil on panel*

Neil Macdonald's distinctive style is evident in *North Dyke Church, Skaill Bay, Orkney* – a beautifully depicted small building and surrounding landscape, with his slightly elevated 'aerial' viewpoint, seen across many of his works.



*Carol Dewart, 'The High Pasture', oil*

Carol Dewart's *The High Pasture* is a highly colourful semi-abstract landscape of fields and (I think) a water's edge, painted in a way resembling a variety of kinds of fine stitching – it is almost tapestry-like.





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*Norman Sutton-Hibbert, 'August', enamel paints*

Norman Sutton-Hibbert, *August*, in enamel paint, is a small abstract painting in bold colours, using elements seen across a number of his paintings, in an ongoing series called *Hills and Mounds*.



*Cara Broadley, 'Halfway 01' and 'Halfway 02', mixed media*

Cara Broadley's mixed-media paintings *Halfway 01* and *Halfway 02*: I enjoyed this small side-by-side pair of colourful streetscapes and their illustrative style.



*Lachlan Goudie, 'Arrangement in silver and green' and 'The glass casket', oil on linen, Alexander Goudie, 'Breton Fishermen', watercolour*

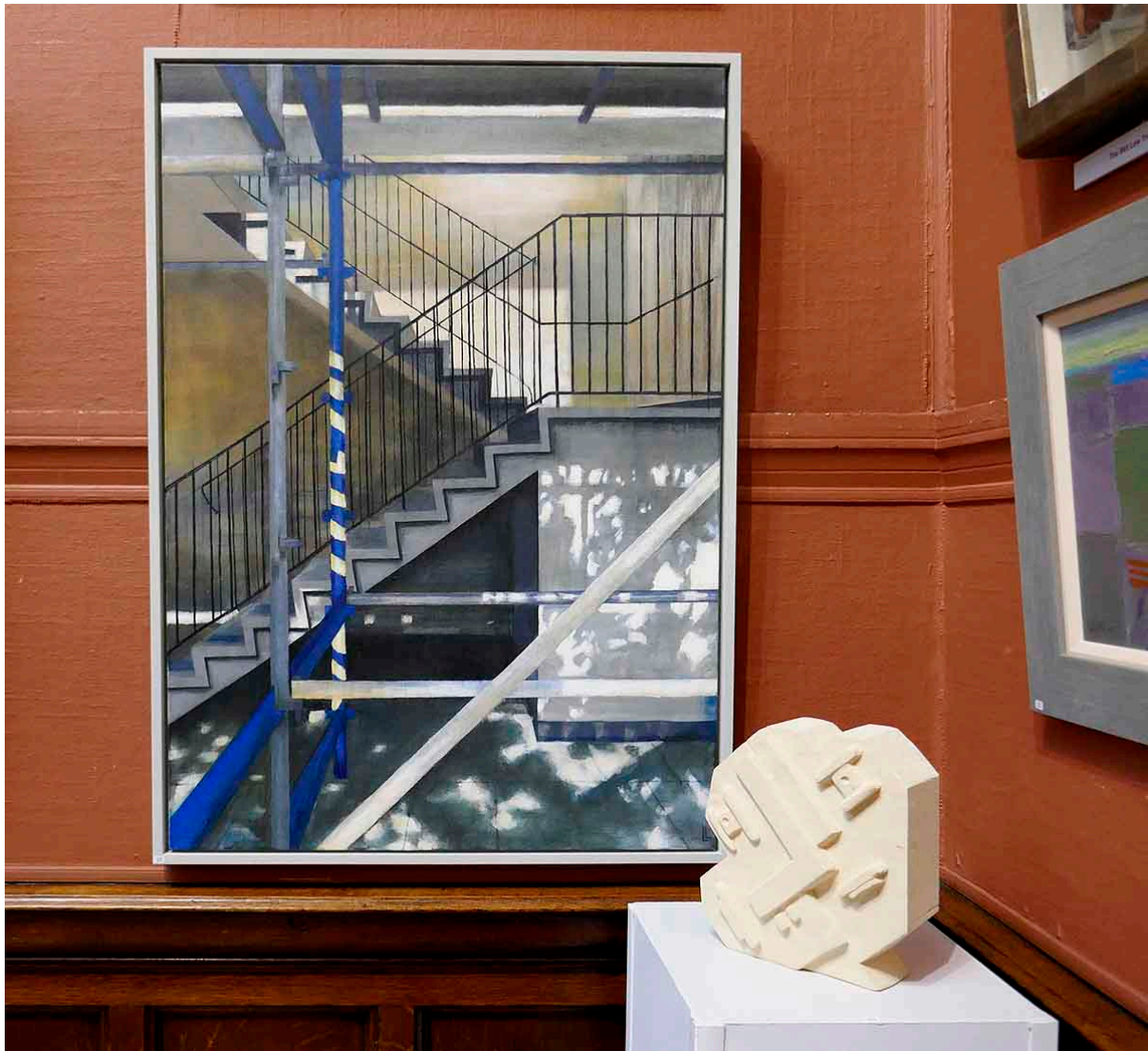
Invited artist Lachlan Goudie's *Arrangement in silver and green* – a still life, skilfully rendering materials, ceramics and glass. Also the rendering of glass in *The glass casket*. These sit with a work by his father Alexander Goudie, *Breton Fishermen* – wonderful watercolour studies of groups of fishermen working.





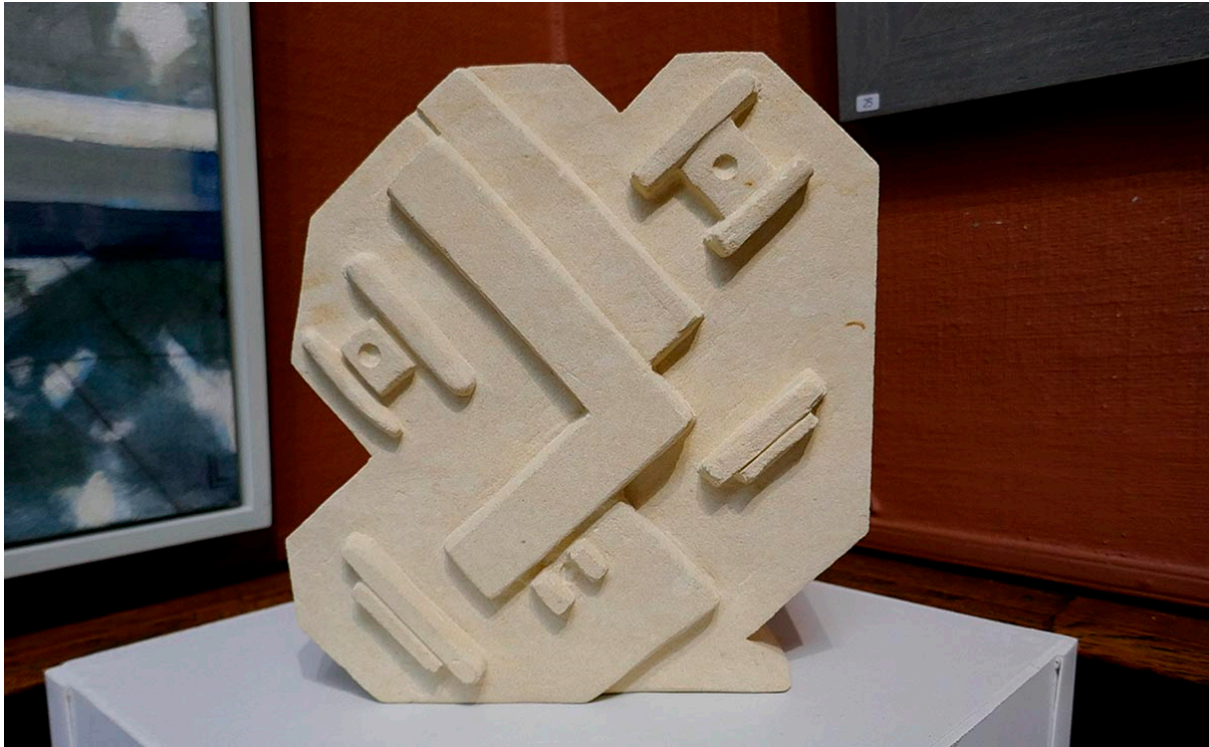
*Matty Lough, 'Vanishing Ayr, the P.O., Burns Statue Square', oil*

Matty Lough's *Vanishing Ayr, the P.O., Burns Statue Square* offers an interesting view of the townscape of Ayr, boldly reflected in the window of a vacant shop unit. Also from his series of abandoned shops, look out also for *Vanishing Ayr, BHF Shop, High Street*.



*Lindsey Lavender, 'Rise', acrylic and oil on canvas*

In Lindsey Lavender's *Rise*, the artist skilfully elevates the mundane details of a scaffolding structure and a concrete staircase. The hard lines of the structures are contrasted by the rendering of shadows cast and sunlight from unseen trees or planting.



*Mike Wrennall, 'Kindred Spirits', carved limestone*

Mike Wrennall's *Kindred Spirits* is carved in limestone – two interlocking faces in a stylised cubist form.

There will be something here to appeal to everyone – please be sure not to miss this varied and wonderful show. For those who have not visited before, the interiors of the Glasgow Art Club are worth seeing too.

We can look forward also to the PAI's next show, to be held at the Maclaurin Gallery, Ayr, in May 2023, which will be an open-entry show.

The Institute can be found on social media on **Instagram** and **Facebook**, in addition to its website (see panel). More information, including opening times, can also be found at ***Glasgow Art Club's website***. On some days there may be limitations on viewing the exhibition due to Glasgow Art Club events – you can check in advance by calling the Art Club on 0141 248 5210.

*With thanks to Artmag contributor Gordon Reid for this review. Work on Paisley's Museum project continues, with attracted funding recently having exceeded the £1million mark.*