



of sisters Anna and Doris Zinkeisen, evident in their advertising commissions for Imperial Chemical Industries (ICI) and United Steel Industries (USI). Following the Second World War, new and fresh directions came through artists such as William Gear and his involvement with the École de Paris, and Wilhelmina Barns-Graham and her links with St Ives. Featuring both gems and discoveries, these two shows promise to re-evaluate Scottish art of this period and reconsider its place within the international movements of the time. *Matt Price*

● 'A New Era: Scottish Modern Art: 1900-1950', Scottish National Gallery of Modern Art (Modern Two), Edinburgh, 2 December to 10 June 2018, nationalgalleries.org

£5 with National Art Pass (£10 standard)

'The Rhythm of Light: Scottish Colourists from the Fleming Collection', Barber Institute of Fine Arts, University of Birmingham, 16 February to 13 May, barber.org.uk
Free to all



Clockwise from above:
John Duncan Fergusson,
Blue Nude, c1909; Dora
Carrington, Spanish
Landscape with Mountains,
c1924; Vanessa Bell,
Interior with a Table, 1921

Preview



FERGUSON: COURTESY THE FERGUSON GALLERY, PERTH AND KINROSS COUNCIL; CARRINGTON: © TATE BELL; © TATE

Moments of being with Virginia Woolf

St Ives in Cornwall, where Virginia Woolf spent family summers as a child, was foundational to her writing. It inspired her novel *To the Lighthouse* and provided one of her most important memories, of lying in bed hearing the waves crash outside and watching the changing light of the wind moving the blind. 'This formed the basis of a lot of what Woolf was trying to do when thinking about metaphors of inside and outside; the room and the home, and the landscape and the sea,' says Laura Smith, curator of Tate St Ives' exhibition 'Virginia Woolf'.

Spanning 1850 to the present, the show will bring together some 200 works by more than 70 artists who were connected to Woolf or share affinities with her ideas around female creativity, domesticity and nature. Taking Woolf's premise that creative women should 'think back through their mothers and trace a matriarchal heritage', Smith has included artists who predate the writer, from the photographer Julia

Margaret Cameron (Woolf's great-aunt), through peers such as Gluck, Vanessa Bell and Dora Carrington, to contemporary artists like Judy Chicago, Hannah Black and Sara Barker.

The exhibition is structured in two halves and will explore notions of exteriority – looking at representation of landscape and public identity – and interiority, through consideration of the home and private self. Archival material, including a snakes-and-ladders-type board game involving suffragettes and policemen, created by the women activists in prison, will also be on display.

Woolf and her feminist ideas have been mostly associated with Bloomsbury in London; it will make a joyful change to locate her in the St Ives landscape that impressed her so profoundly. *Elizabeth Fullerton*

● 'Virginia Woolf', Tate St Ives, 10 February to 29 April. tate.org.uk
£4.75 with National Art Pass (£9.50 standard)

