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1990 - 2020

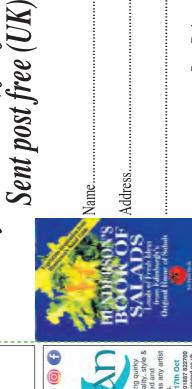
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### **Ayrshire**

For the Guide online

## Two show at Fidra.

DESPITE the difficulties faced by the arts community in recent months, many smaller private galleries have ontinued during the lockdown to showcase and sell urtwork online. Fidra Fine Art in Gullane is one such allery that has remained active throughout.

ner exhibition with limited hours and social distancing measures in place so work could once more be seen up close. A joint exhibition of work by Fifepased Dominique Cameron and Ann Cowan, who lives in Edinburgh, is set to open there on August 22.

o contrasting but complementary bodies of work impleted over the course of 2019 and early 2020.

ansive wilderness of Rannoch Moor. In creating 'Dunbar Sketchbooks', Cowan explored the streets nd harbour area of the coastal town of Dunbar in East Lothian. Although not

the intention of either artist, both bodies of work are devoid of human figures. Almost vithout trying, Cameron and Cowan have portrayed their own versions of a slowed-down

Onusuai gittware and jewellery
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ACLAURIN ART GALLERY, Rozel tate, Monument Road, KA7 4NQ, 292 443 708, www.south-ayrshire.gov ZELLE HOUSE GALLERIES, Ro Park, Monument Road, KA7 4NQ

The gallery recently re-opened its mixed

'Moor' and 'Dunbar Sketchbooks' will reveal

For 'Moor', Cameron made repeated visits to the

Fidra owner, Alan Rae, vs: "I've been a fan of both artists' work for a long time and was really excited to see what they both came up with for this int exhibition.

Ann Cowan in Dunba Cameron, who started er working life as a photographer, had never visited noch Moor before her first visit in 2019.

Rae says of her work: "Dominique's loose ressive drawings of the panoramic nature of the moor perfectly capture its vast emptiness and eternal osure to the harshness of the elements. In contrast, her richly-coloured, thickly impastoed oils drill deep into the essence of the moor; like being served up with an organic slice of bog pie which has been centuries in

Cameron adds: "This project began with the uestion; how can you paint emptiness? I chose Rannoch Moor because it is vast; fifty square miles of bog land, surrounded by hills. The weather is fickle. You can witness cloud, rain, sun and snow in one day at any time of the year with little warning. The plan was to try to understand at least a little of what this place is – its silence and anxiety tinged beauty."



Dominique Cameron on the Moor © Gary Boak

Ann Cowan, the daughter of an architect and an artist, found that her eye was naturally drawn to the rchitecture and streets in and around Dunbar.

Rae says: "Ann's loose and expressive drawing sometimes supported by textural patches of collage, combines with an organic palette enlivened with flashes of blue, vellow and the rich red of the local East Lothian sandstone. Painted in a spontaneous sketchbook style, the result is a broad and tender portrait of a much loved town.'

Cowan, who gave up a career in law to become

a full-time artist, grew up in The Borders and Dunbar is an area she has known for many ears. She explains: The town has a wealth of

beautiful old red sandstone ouildings with interesting architectural details. Orange pantiles form wonderful roofscapes. The industrial outskirts are grittier, but just as interesting in terms of composition. The harbour is a

constant source of inspiration with its fishing boats and

Dominique's paintings. Fidra Fine Art, which started life in a domestic setting in North Berwick, recently moved to new premises on Main Street in Gullane.

Dominique Camerons 'Moor' and Ann Cowan's 'Dunbar Sketchbooks', August 22 - September 20, Fidra Fine Art. Main Street, Gulland East Lothian EH31 2A. 01620 249389

FRANCES ANDERSON



## ockdown. Apart from people losing their jobs t's the self-employed and small businesses who truggle. Shop-keepers, particularly those selling

on-essential goods (whatever that means), have had

Wigtown book-seller and best-selling author,

Shaun Bythell, in a Wigtown Book Festival blog,

says he's missed his customers, not only because

hey provide him with income but also material for

is books. Like other shop-keepers, Bythell has to

using this behemoth as an outlet. But he's found that

sell online and, as an Amazon-hater, he baulks at

lockdown's constraints have brought unexpected

nversation, resulting sometimes in friendship

when, before the pandemic, these contacts were just

nodding acquaintances. Restrictions on movement

have forced people to get to know and appreciate

their locale, rather than fly off to distant places.

Nepotism or not, I must mention Lucy

Gladstone, my niece, whose restaurant in Ardfern,

establishment. Fitted out with new coffee machine

ovens, crockery and loos, they expected a successful

season, with their menu of locally-sourced seafood,

eef and chicken, along with vegetarian dishes.

Within weeks they had to close. Anxiety

followed until they came up with the idea of serving

Argyll, suffered a setback. On February 28 Lucy,

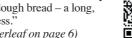
with three colleagues, opened her new-build

Queuing at supermarkets encourages

ake-aways on Friday and Saturday evenings. Advertising online with a new menu, they invited Both artists have produced books covering each orders. With the pubs closed, a community wellbody of work. There are available now directly from disposed towards them and good food on offer, the artists or from the gallery. Dominique Cameron Lucy was soon catering for 60 to 80 customers each collaborated with the poet Mark Goodwin for her evening. Soon afterwards, they opened their doors book. *Moor*. which includes Mark's words inspired by six days a week.

Had it not been for lockdown, with extra time on her hands and a need to diversify, Lucy would not have started her bakery. So she could offer fresh food, she learned how to make sour-dough bread, paguettes and croissants. Added to these, she bakes cakes, quiches and Scotch eggs. "This experience

has been a mixture of real panic and utter joy. I've mastered a new skill by making sour-dough bread – a long, nvolved process.





# Gerber Fine Art 19th – 21st Century British Drawings, Paintings & Sculpture David Martin (Fl 1887-1935), Landing the Fish, oil on canvas

178 West Regent Street Glasgow G2 4RL Tel: 0141 221 3095

Open By Appointment 0141 221 3095 mail@gerberfineart.co.uk

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gerberfineart.co.uk

## **Editorial Comment**

ArtWork PO Box 3 AB41 9EA :: artwork@famedram.com

As a result of a fatally flawed privatisation, including the Iron

Failure properly to maintain

these assets famously put

painting programme.

bridge too far.

operation.

great deal to ask.

the health of even Scotland's

'Eiffel Tower' (the super-iconic

centenarian Forth Rail Bridge) at

structure was suffering corrosion

To be fair, there were those

and then a seriously botched re-

in government at the time of

Lady herself (not a reference

planned move was indeed a

in breaking up the system in

the first place and an equally

honest attempt to learn from

to care for the whole system and

take joined up decisions about its

From a government that

seems to be hell bent on a zig-zag

field of operation this may seem a

likely effects of climate change

which bring the prospect of

flooding and high winds and

the situation grows still more

severe weather effects such as

Add in to this equation the

to the Bridge) who thought the

## Needed: a joined-up system

IT IS TOO EARLY to speculate on the causes of the recent tragic Aberdeenshire rail accident that mercifully took only three lives (it could have been so much worse had the early morning train risk with an absurd denial that the from Aberdeen to Glasgow not been almost empty).

However, the overall state of our railway system can only induce a feeling of deep concern.

franchising procedure and the fragmented nature of the whole rail network – broken into a hundred different pieces in an orgy of litigation at the time of privatisation – we are now faced with an almost de facto act of re-nationalisation. Most of the operating companies, facing appalling financial difficulties thanks to the Covid lockdown. are being taken back under the government's wings.

Critics of the original ill thought out programme (and this modest paper was one of the fiercest) argued that the system needed to be kept more or less intact for it to be workable.

One does not need a particularly sharp memory to recall the spate of serious incidents – many involving fatalities – in the early days of the operation of Railtrack, the privatised body tasked with owning and operating the physical assets of the railways.

will not be surprised to learn

that we have *not* had recourse

to any of the rescue packages kindly provided for small

by Mr Sunak (and our own

repeatedly get from our loval

there is out there should go to

more deserving causes - and,

heaven help us, there are plenty

in this issue will see that most

Close readers of the Guide

advertisers, we believe any help

Creative Scotland).

businesses and arts enterprises

Help where it's needed most... FOLLOWERS of these columns visual arts venues are emerging cautiously from lockdown to

welcome visitors once more. Though intelligent recourse has been had throughout the period of closure to online resources, there is nothing to compare with the real experience Given the heroic support we of seeing artists' creations (and their creators!) in the flesh, as it

In the weeks and months ahead many arts enterprises are going to be in intensive care. We must all do everything we can to support them and get them strutting their stuff once more.

## Thank you, Janet Henderson!

Covid pandemic and lockdown has been the iconic Edinburgh vegetarian institution Henderson's. Founded by the inspired Janet Henderson back in the 60s as an outet for the family farm's produce and maintained and grown by her family over the years, Henderson's Salad Table was a must-visit destination for food lovers over the

have been recorded in two slim

Sadly, the effects of the Coronavirus shut down were too much for an organisation that was already finding it difficult to adapt to a changing world. Fortuately, some of the finest recipes

ONE OF THE early casualties of the volumes that this company has been proud to keep in print over the years.

> Henderson's Wholefood Cookbook and Henderson's Book of Salads reveal the kitchen secrets that made customers happy to negotiate the tricky steps down from the street over the years to enjoy the delights of Janet's inspired vegetarian cookery. The two titles will remain in

print and readers can take advantage of a special offer in this paper to acquire both of them at a very special

See coupon on page 3 or visit www. northernbooks.co.uk.



# A freedom to let go of the past?

Nick Jones considers the opportunities unexpectedly opened up by the chaos of the pandemic to re-think the way we look at support for the arts – especially if  $\pounds 1.5$ billion is on offer

THE GOVERNMENT'S announcement in wspitalist economy when art and artists July that it would inject around £1.5 billion embodied and expressed humanity's into the arts economy was welcomed by the 'industry'. It recognised that Britain is an important player in the global cultural economy, worth supporting for the good of the country's image and bank balance. Cities like London and Edinburgh rely on foreign tourists coming to see, hear and experience some of the best contemporary culture, often at considerable cost.

Unfortunately it came too late to save the jobs of a great many employed by hapless orchestras, theatres, museums and galleries struggling to survive in straightened times. Nor did it offer much for the majority of creative people who are self-employed.

To restore faith in this vital The relationship between artist and part of our infrastructure, there atron has always been edgy. Beethoven needs to be honest recognition scratched out the dedication of his Eroica that a major mistake was made symphony to Napoleon Bonaparte in fury and despair when he realised the great champion of freedom was just another Then he walked away from his chief these mistakes and put in place a new structure that will be able

efactor, Liknowsky, famously saying: Prince, what you are, you are through nce and birth; what I am, I am through my own labour. There are many princes and few? re will continue to be thousands more but there is only one Beethoven." In our time, the Chinese artist and activist Ai Weiwei left China to live in this

course of U turns in almost every country to retain his independence and freedom of expression. Both men reflect the value we give to individual artists, but it was not always thus, and perhaps now, as we face ongoing uncertainty and upheaval, it's time to review the significance of the lone artist to our culture, and reconsider the

Writing in The Death and Resurrection of the Arts, four decades ago, John Lane considered creative individualism to reflect a relatively short period since the Renaissance, coinciding

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increasing isolation, alienation, and separation from each other, nature, and the spirit. Just like lock-down

Lane goes on: "As the dominant paradigm of art in western culture loses its authority the symphony, the proscenium play, the domestic novel and gallery painting will inevitably lose their present hold on our imagination. The great western tradition of art has ceased to communicate anything to the majority of people. We should let it go."

He felt we were witnessing the death throes of art, quoting William Morris: "I do in reason, how infinite in faculty! In form Rather than art live a thin poor life among a few, despising those beneath them for an ignorance for which they themselves are responsible, I would the world should sweep away all art for a while.'

Opportune words in a time of much sweeping, cleansing and sanitising. What if artists were anonymous, as in the Middle Ages, when there was little distinction between artist and craftsman? What if artistic creativity was integral to everyday life, rather than an optional extra for the

Shouldn't everyone have opportunities to be creative? Establishments don't like changes, especially ones that enable their subjects to think creatively, question, challenge even. Be it religious elite, state royalty or dictatorship, they all want control of the arts, emasculating anything potentially dangerous, subversive or

Hitler's repression of 'Degenerate Arts' and Stalin's 'Social Realism' did it in crude, blatant, and ultimately counterproductive ways. The British are more subtle, linking

cultural success and recognition to wealth and power.

Victorian theatres arranged division

into private boxes for affluent culturati, uncomfortable seats for the upwardly mobile, and standing room or separate entrances for the hoi-poloi.

Until 2020 the arts 'experience continued to be very successfully marketed to the world's upwardly mobile as a must-have cultural commodity, fuelling countless flights, bed-nights, and tickets to exhibitions, performances, festivals, 'iconic buildings and heritage sites. Carbon footprint considerations apart

this model looks so last year now. When Hamlet, that great individual, observed "What a piece of work is a man! How noble not want art, education or freedom for a few. and moving how express and admirable! In action how like an angel, in apprehension how like a god!", he articulated a deeper

The hunger to worship at the altar of past cultures suggests an emptiness that material well-being cannot fill, a desire to rediscover and re-define aspects of our humanity lost or suppressed when people are reduced to numbers at best, collateral damage at worst.

So, back to the drawing board, but where next? Crises breed opportunities, and creative solutions. The beauty of the current uncertainty is that, by definition, it embodies a freedom to let go of the past.

Accepting this creates the space and silence essential for the new and unexpected to be seen and heard. Noticing, speculating, magining and creating – all qualities that both artists and scientists excel in. They're the ones to watch, support and invest in encouraging joint collaborations for the good of people and planet.

A £1.5 billion short term fix for traditional culture rooted in the past is good but at least the same for creative innovation and experiment for a better future would be so much better

Over to you, Rishi!





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Dundee

ship has moored up since Christmas 1806. RAF Boulmer Control and Reporting Centre being so close, there could be spies everywhere. But how would you know? That spire-shaped tree? It's a mobile phone mast. The station is open, but the branch-line to Alnwick? Gone, although not for long – Aln Valley Railway is on the case. And is that Criquet being played

cleaning a beach hut, part of the business that he and his wife Penny run. It's busy, even more so oost lockdown, as people scramble for the beautiful orthumberland coast, if they can make it through the logjam of campervans!

gh ceiling, lots of light. The playground is full of tables and chairs, perfect for coffee alfresco and a

otography at the Northern School oster design. Penny studied nderpinning it, a love of art and ne gallery shop, and on-line.

never easy, but they're doing OK which, in these tricky times, means good, Partly

There's no shortage of talent to choose from a Northumberland. Alnmouth, sitting pretty on a narrow spit of land between the North Sea and the Aln estuary, has been a backwater since that

ferocious storm blocked the estuary in 1806. Just the sort of place artists love! There's a featured artist every couple of months. Coming up. from September 4 to October 19, new work from

Jonathan Lloyd. Initially an ice sculptor, he is a

master of the woodcut, drawing inspiration from the way abstract geometry can dissolve solid form. 'Altarpiece in Dazzle Camouflage' was



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attracted a full house of red dots within hours at the Royal Academy Summer Exhibition in 2015.

also inspire; so much so that, in 2019, Jonathan undertook a 3,000 mile round trip by bicycle to Arezzo, in their footsteps. You'll see some of the resulting work in his

> Then comes Clive He brings to book illustration insight and

Life after lockdown (continued from page 4)

vould never have contemplated had it not been for

experience from a career embracing theatre, film,

one of the most individual and complete artists

Armitage's Hansel & Gretel: a Nightmare in Eight

Scenes, his show runs from October 25 to January

York, set up more than a decade ago by Dan Bugg

who studied printmaking at the Royal College of

He produces beautifully editioned prints,

books, wallpapers and more. So this too is one of

up to Christmas.

those must-see exhibitions, nicely timed in the run-

The Old School is more than an excellent

gallery. Future plans include artist retreats, in association with the Baltic in Gateshead, and

collaborative residencies for artists, writer and

nusicians. It also runs a programme of one and

two day workshops, so that you can get hands-on

28, 2021, in a collaboration with the Penfold Press in

of our time." Recently awarded the V&A 2020

Illustrated Book Award for his work on Simon

dance, puppeteering, choreography and stage design.

Hence Simon Callow's description of him as

for limited government assistance, but she was relieved to get it. Nonetheless, she had to put work on hold during lockdown due to her suppliers closing and clients postponing commissions. Her real challenge, apart from financial, was 'getting through the mental highs and lows'. She came to look forward to her daily 45 minute cycle ride from her claustrophobic Edinburgh flat to her studio in Dalkeith as it involved a

KELSO POTTERY

making pottery in Kelso with an Exhibition in November.

Telephone: (01573) 224027





#### camping huts look out over the North Sea, but you may have to wait a while. Or perhaps you can lay hands on a passing narrow boat, yacht, or redundan cruise liner? Just don't try bringing it up-river! l Gallery, Alnmouth, NE66 3NH. 01665 830554.

mixed-media work.

www.theoldschoolgallery.co.uk NICK JONES

With this in mind, and time on her hands, she worked

on converting her van so that in the future, hopefully,

During these past months Jackie has been

cutting on stone the words of John Muir, the East

Lothian-born naturalist, 'And into the forest I go to

Here's a taster from derailed plans, hopefully

back on track soon: Making wire bird sculpture

with Zoe Robinson; Making a children's picture-

book with Orange Beak Studio, award winning

Ness Wood, and Pam Smy; An introduction to

illustrators and designers Maisie Paradise Shearing,

Intentional Camera Movement (ICM) photography

with Andrew Gray; A sketchbook workshop with

Jenny Bloomfield, exploring new materials and at

outdoors and translating work into larger scale

different scales; Acrylic painting with Ken Spencer; and a sketching workshop with Kittie Jones, working

Need somewhere to stay? Dale and Penny's

## how important the sea, forests and hills are to her.

o feed locals, the yachting fraternity and visitors.

Although she has always been aware of the outdoor life, it was lockdown that made her realise lose my mind and find my soul'. This is destined for an exhibition at the Garden Gallery, Hampshire marking the tercentenary of the naturalist, Gilbert

she can make cross-country trips in it.

She has worked on a second stone with another John Muir quotation, 'This grand show is eternal. It is always sunrise somewhere,' which will feature in an exhibition at The Lettering Centre in Suffolk. Inspired by Muir's words, Jackie admits that

"as bleak as this period has been, and remains so for many, new beginnings hopefully await and I continue to remind myself of this all the time." A video of Jackie, creating this piece will go online as a substitute for it being shown at the end of August at the, now-cancelled, East Lothian Traditional Skills Festival.

MARY GLADSTONE

*right*), whose water supply

Anthony Baxter's cinema documentary You've Been Trumped Too was completed in

control-freakery with spine-chilling precision.

All of which makes it remarkable that You've

was made of sterner stuff and You've Been Trumped

Too was selected for the International Documentary

It is at this point the Scottish Government or

Creative Scotland – which funded You've Been

Anthony Baxter is one of Scotland's

Film Festival in Amsterdam.

usually worse than his legal bite

Scottish-based distribution industry.

much).

A host of colourful racters are also on hand, including Molly's crofter son whose rusty tractor sends Donald Junior into a rage. And the neighbour who lives in a lighthouse. who was caught short while walking in what remains of the precious sand dunes the Trump organisation has re-positioned, only to find she had been covertly photographed peeing by Trump security.

SURREY-BASED Journeyman Pictures, a UK

ertain shy politician named Donald Trump.

independent distributor, has finally stepped in to

provide an outlet for a brave piece of cinema. And the

ason for the film's long wait for public showing? A

You've Been Trumped Too continues director

anthony Baxter's witty but serious documentary

equence in which he mercilessly exposes Trump's

Donald has ridden roughshod over the inhabitants of

Menie Links, near Aberdeen, where the American

Baxter's film centres

the wonderful, 96-year

old Molly Forbes (seen.

was cut off by Trump's

ovides the backbone

to this gentle poke at the

Great Narcissist in the

White House

employees and whose

ctivities in Scotland. And in particular how The

Despite Trump's persistent attempts to get rid of them, the locals display not just fortifude but a wry Scottish sense of the absurd. For instance, after rump brands Mexican immigrants 'rapists', the Menie resistance fighters contrive to fly Mexican flag nywhere the visiting Donald will see them. Which is why the Trump machine has done its darndest to apply pressure to block Baxter's documentary getting cinema release - till now. four years. The lesson here surely is that more effort

Baxter says: "As the attempted suppression of You've Been Trumped Too indicates, the harassment ontinues in terms of the legal threats that always ang over anyone who challenges Donald Trump's ersion of events. The outrageous threats can seem nusing at times but they have a chilling impact those trying to hold him to account. As You've Been Trumped Too documents, Trump International Scotland has also used threats of legal action on a outine basis to subdue local residents.

Tayside film-maker Baxter is part of a new vave of Scottish documentary directors following the inspired example of the late, great John Grierson Baxter – whose latest work is a stunning exposé of contaminated water in Flint, Michigan - has made this genre his own: "I am drawn to situations in which an obvious injustice has taken place, and where ordinary people have not been given a proper voice."

2016. Yet it is only now getting a general release. Frances Anderson explains why. Baxter likes to pop up personally in his films to editorialise, or to harry Trump and his acolytes RIES, University of Dundee, ad, DD1 4HT, 01382 385 330 until the inevitable confrontation takes place – which AMB GALLERY, University of Dundee, Tower Building, Nethergat DD1 4HN, 01382 385330 famously includes Baxter being arrested on camera. The most fascinating scenes are where he interviews Trump in person. The camera catches Trump's

ANNAH MACLURE CENTRE, niversity of Abertay, Top Floor, Abert udent Centre, 1 - 3 Bell Street, DD1 IP, 01382 308 777 SALLERY Q, 160 Nethergate, DD1 DU, 01382 220 600

Been Trumped Too has languished in the cutting room for four years. In true fashion, Trump International issued threats against anyone in America who showed McIntyre at 80

HE MCMANUS: DUNDEE'S ART
ALLERY & MUSEUM, Albert Squar
leadowside, DD1 1DA, 01382 307 200
ntil November 15 usinessman-turned-politician has created his 'luxury Baxter's movie or repeated Molly Forbes's claim about

her lost water supply (though Donald Junior and Trump staff are on the Tay. ntil March 7 2021 Joseph McKenzie. A Dundee: Joseph Mci 1964-1987. Displays camera admitting as As a result, Baxter

found it impossible to get OOPER GALLERY (EXHIBITIONS), incan of Jordanstone College of Art & the normal 'errors and sign (DJCAD), University of Dund Perth Road, DD1 4HT, 01382 385 omissions' insurance that indemnifies distributors when a movie is shown.

This led to the US movie distributor cancelling the America cinema run. Fortunately, the festival circuit

HE KRYSZTYNA GALLERY, 15A elson Street, DD1 2PN, 01382 322 522 Drawings, Paintings and Prints
ROUGHTY CASTLE MUSEUM,
rastle Approach, Broughty Ferry, DD5
TF, 01382 436916
Houses displays on the life and times of

Trumped Too - should have intervened to help Baxter. MCMANUS COLLECTIOS UNIT, Barrack Street, Tayside, DD1 1PG, 01382 307200 Fortunately, Journeyman Pictures has been willing to take a punt, knowing that Trump's Twitter bark is ARTSUPPLIES, 59 Perth Road, DD1 HU, 0330 223 0922, www.iartsupplies.

LIFESPACE SCIENCE ART RE-SEARCH GALLERY, College of Life Sciences, University of Dundee, DD1 SEH, 01382 381023 contemporary film successes. You've Been Trumped, his earlier piece, has been translated into 10 languages LLS OBSERVATORY, Glamis Roa gay Park, DD2 2UB, 01382 435 967 and won more than a dozen awards around the world Baxter should not have been left struggling for the past

**East Lothian** has to be put into creating a bigger and more robust GREENS & BLUES, 59 High Str North Berwick, EH39 4HG, 0162 You've Been Trumped Too will be released on

gust 18 in over 100 countries. Available on demand POLDRATE ARTS AND CRAFTS CENTRE, The Elizabeth Hamilton suildings, Poldrate, Haddington, EH4 IDA, www.thepacc.org.uk, info@ hepacc.org.uk on iTunes, Amazon, GooglePlay, Journeyman VOD and Vimeo from that date https://trumpedfilm.com/ FIDRA FINE ART, 7-8 Stanley Road, Gullane, EH31 2AD, 01620 895057, www.fidrafineart.co.uk.info@fidrafin

https://itunes.apple.com/gb/movie/youve-beentrumped-too/id1523863238] Facebook:@vouvebeentrumpedtoo/

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A Scottish Potters Association exhibition at the Barn Gallery,

For the Guide online

Mysterious Alnmouth – with criquet on the croquet lawn?

NOTHING is quite what it seems in this picturesque seaside village. Or should that be port? Full of granaries, no grain on the Crocket lawn? Best head for the Old School Gallery to find out, just the place for the creative imagination!

I'M IN ALNMOUTH, talking to Dale. He's

The school makes an ideal gallery, big rooms

take-away pizza, or something more exotic from the vintage Citroë n van parked up there. When the Old School came on the market Dale and Penny, ving in Brighton then, but with roots in the north-east, were drawn back.

While studying film and of Art in Middlesbrough, Dale designed record sleeves for his nusical mates, pretty successfully leading to book illustration, and the philosophy of aesthetics. An interesting double-act then, and, design, reflected in the quality and variety of work in their exhibitions, i

because they're creative, adaptable, going with the ow, trying out new ideas all the time

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altarpiece at Thornham Parva in Suffolk, It

Italian artists of the early Renaissance

show. Hicks-Jenkins, Welsh painter, illustrator. producer of artists' books, and much more.

Covid 19. Her aim is to start up a purpose-built bakery, Jackie Perkins is an Edinburgh letter-cutter in vood and stone. Having moved to the capital in 2018 after her training, her fledgling business only qualified

bleasant route by the sea and along the riverside.

100 metres behind the Kelso Abbey in The Knowes Car Park We regret being closed for as long as the lockdown persists. We hope to celebrate this, our 50th year of



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and designers eptember 12 & 13 Lucy Johnstone, Tra EDINBURGH ART SHOP, 129 Lau-riston Place, EH3 9JN, 0131 229 1809, www.EdinburghArtShop.com, info@ riston Piace, EH3 93N, 9131 229 1809, www.EdinburghArtShop.co.mi, info@ EdinburghArtShop.co.mi info@ SCOTTISH SOCIETY OF ARCHI-TECT-ARTISTS, RIAS, 15 Rutland Square, EH1 2BE, www.ssaagallery. org.uk COLLECTIVE GALLERY, City Observatory, 38 Calton Hill, EH7 5AA, 0131 556 1264 Until November 22 Julijonas Urbonas. Planet of People, Work

Julijonas Urbonas. Planet of People. Work THE SALTIRE SOCIETY, 9 Fountain Close, 22 High Street, EHI 11Tr, 0131556 1836, www.saltiresociety.org.uk, saltire@ saltiresociety.org.uk Artistic interests include awards for the weans in Socitish song, and for artists in Arts and Crafts in Architecture

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SELDOM LIKE poetry, I get irritated when I can't understand something. In my book, or ndeed books, words are supposed to be there to mmunicate, not mystify. But I really love this olume of 36 poems by the Shetland poet Robert Allan Jamieson (62) which were written almost every day when he had Covid and often during his ecovery walks along the river bank which is near Cramond home

They are well published by his son under the v imprint, Taproot, and can be bought on line. I think this review will be best served if I

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# ArtWork

## Plague Clothes - Slim volume reviewed by Maxwell Macleod

nply quote verses from some of them:

Now let me admit that RAJ is both my neighbour and my friend so my comments should be viewed with suspicion, but I still think this is an excellent volume quite possibly for the same reasons.

I am losing the habit of speech

Language itself grows strange

I forget the names of all I knew

Colour, shape and texture bond

And realised while reading it

'Closed until further notice'

a substantial part of who I am is

I await renovation

Covid was not RAJ's first attack of ill health in recent years and I have personally witnessed that he approaches adversity with a quiet dignity a fierce focus and an objective determination to succeed.

Until we were ill we didn't know how sick our world was

Until all was silent - we didn't know how noise polluted.

Today I saw another another of the many signs

- where the walk to Cramond Isle begins

All this comes over in this volume. I will treasure it. I believe the publishers have only printed 250 and over a hundred have gone, so they will soon be like hen's teeth.

You should buy one, you won't regret it

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# ArtWork

## Tom Shanks, landscape artist

A MAN WHOSE TALENT was matched by nis modesty, Tom Shanks was indisputably one scholarship which gave him the opportunity to of Scotland's finest landscape artists. He was travel to France, Italy and Belgium nspired by a trip to Skye at the age of seven which left a lasting impression that would colour

his remarkably long and ich admired career.

His captivation with he many places to which he travelled continued throughout his life. Taking joy from rugged stormy skies over hills and glens as much as from sun dappled light upon Hebridean beaches, his work presents his homeland of Scotland

with an unparalleled sense

of emotion and intuition.

He prolifically created Tom Shanks RSW RGI PAI 1921 - 2020 vistas of the east and west coasts of Scotland but also let his brushes take him further afield at times, to Italy and Greece for Royal Glasgow Institute of Fine Arts in 1983 and

On leaving school, Tom took a position as apprentice at Glasgow's Templeton carpet nanifest itself in his later paintings.

With art becoming increasingly important to and private collections, including those of the him, Tom began attending evening classes at the Duke of Edinburgh, the House of Lords, and Glasgow School of Art. The director of the school, most recently the Glasgow Hunterian on seeing his work, encouraged him to enrol as a full time student. He graduated in 1950, having met fellow student June who would become his

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secretary@nerthshow.co.u

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Street, Dunkeld, PH8 0AR, 01350 728 &
FORTINGALLART, Molteno Hall, (8
miles W. of Aberfeldy off B846), Aberfeldy, PH15 2LL, 01887 330 254
2020 Fortingall Art cancelled - 2021 Exhibition will be compared to the control of the contr

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OHN MUIR TRUST - WILD SPACE, Tower House, Station Road, PH16 5AN

ROWN'S GALLERY, Castle Brae, Ivy ane, IV19 1AJ, 01862 893 884

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His career which followed was as varied as it was creative. He worked as a scenic artist painter and designer for the Dovecot Studio in Edinburgh, Seeking a more secure income, Tom became an art teacher

> countless pupils, some of whom went on to become professionals. All the while, he would paint the landscapes around him and he was elected a member of the

who would teach the skill

and appreciation of art to

Tom was championed by Cyril Gerber, who began to exhibit his work over 30 years ago in factory. Working his way up to the design team, he both mixed and solo shows up to the present as he developed a sense of pattern and shape that would continued to paint almost daily into his 99 years. His paintings are held in numerous public

Royal Scottish Watercolour Society in 1960, the

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(Appreciation courtesy Cyril Gerber



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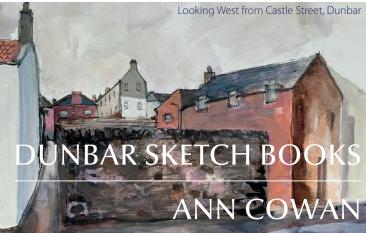
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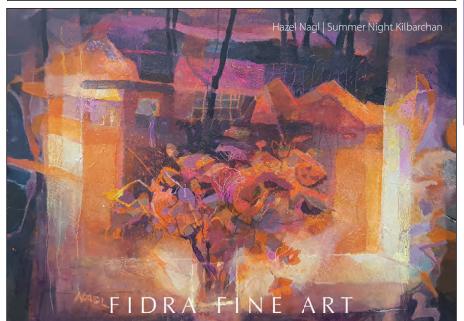
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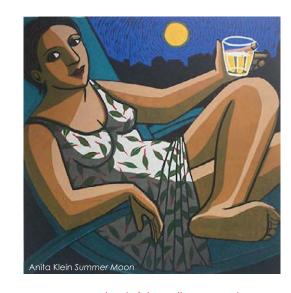


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