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# artWORK

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Anne Redpath, *Window in Menton*, 1948. From *Anne Redpath and her Circle*, Granary Gallery, Berwick-upon-Tweed, May 20 - October 5. Credits: page 7

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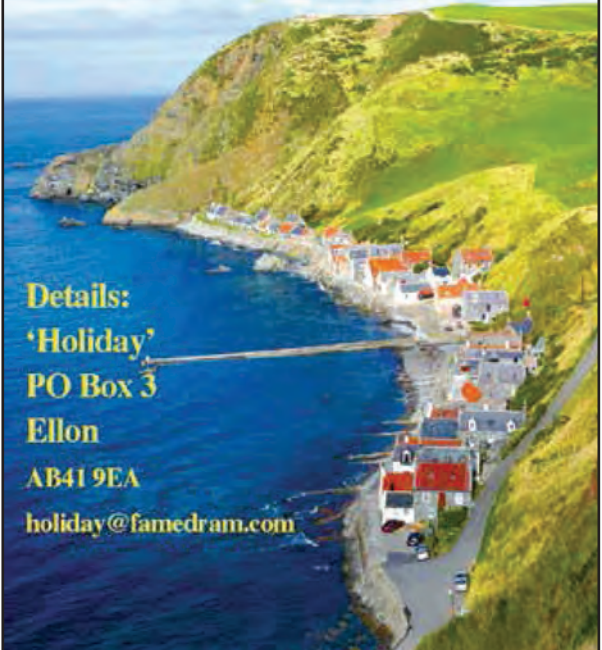
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# The

## On and off the rails on Fife's Artline

Nick Jones boards the 11.45 from Edinburgh's Waverley station to visit Fife's inspired reviving of dying rail stations – the Artline initiative – affording valuable studio and display space to working artists.

TURNER set more than a hare running with Rain Steam and Speed, shown at the Royal Academy in London in 1844. Soon artists were joined by poets, composers and writers, all seduced by the romance of the railways.

More recently, it's been the other way round, with rail operators looking to artists for inspiration, as you'll know if you've watched the uplifting, moving series The Piano with Lang Lang and Mika set in four mainline stations in London, Birmingham, Leeds, and Glasgow.

It's tempting to rail against a Government that doesn't appear to understand or recognise the value of any, or all of the arts, creating a debilitating 'can't do' mentality, strangling green shoots of creativity, and mummifying them in red-tape.

One green shoot still hanging on in there in Fife is Artline. Set up in 2015, it went like a train on the Fife Circle Line until the pandemic changed the signals to red. Now, they're amber – proceed with caution.

Describing itself as 'A mixture of art, history and architecture,' it's the brainchild of founder and chairman, Lynette Gray. She saw station after station with waiting rooms, parcel offices and ladies' powder rooms locked up, redundant, mouldering away, attracting damp and mice.

An artist herself, she knew how hard it can be to find studio space. She also recognised the intrinsic worth of these stations as part of our railway heritage. With help from the Railway Heritage Trust, the Stations Community Regeneration Fund, Scotrail, Network Rail, and the now defunct Community Rail Fund she enabled the refurbishing and repurposing of redundant spaces at eight stations on the line between Edinburgh and Dundee: North Queensferry, Inverkeithing, Aberdour, Burntisland, Kinghorn, Kirkcaldy, Ladybank, and Cupar.

Now they are artists' studios or heritage centres So I'm on the 11.45 from Waverley, heading for Burntisland. Surprisingly, there are two stations there. The original one, by the docks, has a grand entrance (below) complete, with Corinthian columns. From 1850 this was the railhead for the



Granton Ferry, the first Roll-on, Roll-off train ferry ever. The present station is just up the hill. It's not obvious at first, but look closely and there's a message on a door, a waiting room, perhaps? No, instead, artist Leo du Feu's studio lies within! Inside, the south facing windows make for a well lit space, looking out across the Firth

towards Leith, and Edinburgh, with Arthur's Seat and Salisbury Crags emerging from a low mist.

Below, part of the old station, are six Platform Studios. Weaver Susie Redman's door is open, and I'm welcomed in. Susie points me in the direction of Fibreshed Scotland, a growing community of producers, makers, consumers, and educators who work with and promote locally produced wool, linen, leather and natural dye products.

It's unpredictable connections like these that make taking a ride on the Artline so interest-

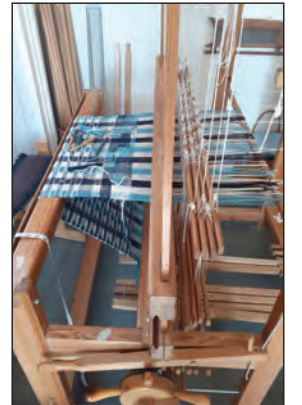
ing. You never know where it'll take you. Next door are jewellers Sally Grant and Grace Girvan; textile and ceramic artists Gingerbread Designs; and fine artists Sophie McKay Knight and Lara Scouller.



Going south, North Queensferry hosts the Forth Bridge Heritage Centre; Inverkeithing promised Rail Art and Writing posters by Sheena Barry and Maureen Sangster; Aberdour has a heritage centre and award-winning gardens; Aberdour Signal Box is Lynette Gray's ceramics studio; and she also has studio and gallery space at Kinghorn shared with her artist husband Douglas Gray.

'Unveiling the Madonna', the oldest artwork in the OnFife Museum collection, recently restored, and full of secrets; ARTspace, more from the collection; Favourite Centres, works by the Scottish Courists, the Glasgow boys and William McTaggart; and New Flavours, some recent acquisitions.

Ladybank's Off the Rails Arthouse hosts Kirsty Lorenz, whose work is inspired by plants, especially healing herbs. And Cupar? A museum and heritage centre telling the story of this ancient burgh, golf clubs and all.



Susie Redman: weaving in action Burntisland. Photo: Nick Jones

So, plenty to see along the line, but check opening times first – most studios are by appointment only except on Open Studio days. So everything's rosy then? Well yes and no.

The Artline engine needs to get up a head of steam again. It's such a brilliant idea, and clearly suits those artists who have been able to take advantage of the opportunities it offers. Time for funding and support partners to recognise this asset for what it is, and help keep it on track.

Reminds me of the Travelling Gallery. Remember that? A brilliant Scottish initiative that converted a double-decker bus, bringing art to all sorts of remote places in the Borders, Highlands

and Islands and even, amazingly, across into Sasenach territory like Cumbria's Eden Valley.

Now I'm pipe-dreaming of an ArtTrain, showcasing the best of railway art, film, music, sculpture, poetry down the line, with a decent bar and coffee shop on board too. Come on Scotrail, be the first: you can do it!

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# Editorial Comment

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## Strike down the band?

SOMEONE needed to say it – and there is probably no one better suited to the job than the outgoing leader of the London Symphony Orchestra, Sir Simon Rattle.

In a swingeing attack, principally on Arts Council England, but which also took in recent BBC classical music decisions, Rattle pulled no punches. The head of ACE, Sir Nicolas Serota, was deemed ‘clueless’ on classical music and BBC bosses were castigated for decisions such as the axing (later halted) of the BBC Singers and the erosion of BBC orchestras by a policy of not replacing retiring or leaving members.

While public pressure has led to the pausing of the BBC’s moves, ACE seems to be going ahead with what seems a catastrophic decision to move English National Opera out of London.

In his damning critique Sir Simon was careful to acknowledge the difficult times the economy

## Scotrail’s missed opportunities

ON THE PAGE that faces this column, in a report on an imaginative move to take advantage of vacant railway station space in Fife, our ‘man on the train’, Nick Jones, recalls the much missed Travelling Gallery that once spread artistic inspiration around the more remote parts of Scotland.

Why not, he suggested, follow up that initiative with a rail based equivalent? A specially converted Art Train that could showcase all the arts – and include a ‘decent bar and coffee shop too.’

A great idea! It is a while now since the Scotrail operation was taken under national control and since this happened there has been a singular lack of ideas, great or small coming out of Holyrood. Granted there have been other distractions – particularly mobile based ones!

This paper has long advocated an imaginative programme to

## Your chatbot will see you now...

IN THIS ISSUE readers will find we have consulted the latest oracle – artificial intelligence’s natty solution to the blank page – ChatGPT.

Just type in your topic and the eager chatbot will come back at once with what looks like a pretty credible stream of words to write that essay, prepare that presentation or, perish the thought, produce that after dinner speech.

To the question ‘what do we do about the ruined Glasgow School of Art’ it came back with a pretty credible either/or type situationer. Nothing original, but a very credible laying out of the issues and the options available.

Easy enough to catch out with a clever dick question and, lazy students beware, there is

is facing, but both from the BBC and the Arts Council there seems to have been a serious failure to consult any of the interested parties in a meaningful way.

The BBC is facing serious challenges across the board: not only is the music programme being seriously cut back, but local radio, the World Service and reporting strength in general, all are being weakened.

It seems inevitable that the financing model of the BBC is going to have to face changes,

Maintaining any orchestra is a seriously costly exercise and once weakened it can be very difficult to re-build.

The arts in general are facing especially difficult times. Nearer home Edinburgh’s world renowned festivals – all of them – are looking at a very challenging future.

At the very least, hasty, ill thought out decisions must be avoided. Too much is at stake.

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Back at the time when the Beeching axe was falling on rural rail lines all over Britain, MacPuff and his doughty backers fought a valiant battle to save at least one of the lines – the one that snakes through the hills from Dingwall to Kyle of Lochalsh.

Similar campaigning kept the fish specials running from Mallaig down the West Highland line to London and the sleeper service still coming across Rannoch Moor.

These lines are incredible tourist assets that should be exploited to the maximum. Back in BR times even there were special observation cars attached to some service trains.

Let’s have some imaginative thinking please, Scotrail!

already software out there that will alert your lecturer to your ruse.

But, as well as the serious concerns being raised about the rapid apparently uncontrolled spread of artificial intelligence, for creatives, there is the question of major copyright infringement.

Nothing, it would appear, is sacred. Both the written word and the drawn/painted image can be raided with, it would seem, complete impunity.

We have been here before, of course. It has taken forever to try and bring the tech giants under any sort of control and the efforts now being belatedly made are hardly draconian.

Large, legible warning signs need to be raised. Beware!

# What the Dickens?

Mary Gladstone, far from harrumphing at *Peaky Blinders*’ Steven Knight’s woke *Great Expectations*, quite likes what she sees. At least, she concludes, “There’s no harm in it.”

CHARLES DICKENS’S novel, *Great Expectations* has already been given eighteen notable screen adaptations but the most recent BBC version, by the *Peaky Blinders*’ screen-writer Steven Knight, has got people, if not talking, then harrumphing.

Knight’s way is the woke way and barmy Miss Havisham, scintillatingly played by Olivia Colman, is a perfect peg to hang it on. She smokes opium. Well, why not? Many Victorians did, if not for recreation, then for pain relief; and like most rich Brits, her readies come from African slave labour in the Caribbean. Eminently woke is Knight’s strong, diverse, non-white cast, like cold-hearted Estella (Shalom Brune-Franklin) and sinister Jaggers, superbly played by Ashley Thomas.

Additional woke references are to Pip (Fionn Whitehead) the blacksmith’s boy, refusing to forge manacles for the African slave trade (and possibly an anachronism as the trade was abolished before the era in which the novel is set) and Estella’s revulsion for ivory “I like elephants and I don’t want you to take their tusks.”

In general, Dickens translates well into our post-9/11, post-pandemic age with a war on our door-step and approaching catastrophe in NE Africa. It doesn’t take much to compare the nightmare of individuals transported to Australia on an early 19th century convict ship with the terrifying sea journey of a present-day migrant.

Dickens’s simple prose, particularly in his dialogue, has been appreciated and sometimes included in this tv drama. No amount of 21st century idioms can destroy Dickens, especially the scene where Miss Havisham remonstrates with Estella for her lack of gratitude towards her.

The one thing Knight avoids, like the plague is the genteel. We’re not spared much, especially when ambitious Pip comes to town: maggots, rats, butchery of piglets, drinking troughs used as latrines.

Added to the visceral is a drench of non-drawing room expletives. And why not? Each ‘f’ and ‘b’ is appropriate to the utterer and situation. We’re watching East-End felons, not vapid aristos. Jean Genet, if you like and not Julian Fellowes.

The one quarrel your ArtWork reviewer might pick is the BDSM scene where Pip’s sister, Sarah Gargery, spansks pompous, unctuous Mr Pumblehook.

Charlotte Moore, the BBC’s chief content officer, however, claims that “everything in the show comes from what is alluded to.” In other words, we’ve got to read between the lines. As a Victorian, Dickens had to censor his sexual fantasies, so it’s up to us new Caroleans to fill in the blanks, as Knight has obligingly done.

You might say that novel adaptations for tv and the silver screen, are notoriously unfaithful to the original text. Knight’s version is no exception.

Robert Douglas-Fairhurst, author of *The Turning Point*, a study of Dickens’s later years, is all for it. It serves as a ‘claxon’, he says, compared to the more subtle insinuations of the original novel. Loud and brassy, it’s in yer face.

Maybe, in the end, subtle cinematic conversions are preferable, like Ang Lee’s 1995 *Sense & Sensibility*, with its faithfulness to Austen’s language and era or James Ivory’s 1993 movie

of Kazuo Ishiguro’s *The Remains of the Day*, which rely on the thoughtful renditions of actors like Emma Thompson, Hugh Grant and Anthony Hopkins.

Sadly, even Olivia Colman’s fabulous Miss Havisham hasn’t convinced most reviewers that this recent *Great Expectations* is up to scratch. However, ArtWork’s humble reviewer doesn’t agree. On viewing Knight’s episodes for the past few weeks, her enthusiasm for Dickens, a contemporary of Karl Marx and every bit as concerned about society’s wrongs but far more readable, has grown.

While Knight’s re-invention shocks, it also probes and questions. If its woke-ry grates in its finger-wagging, it gets people thinking and brings old, loved texts to a new audience.

In the end, you could use the words of one of Dickens’s characters in *Bleak House* as a suitable response to Steven Knight’s recent tv series of ‘*Great Expectations*’. “There’s no harm in it,” mumbles Harold Skimpole.. None at all, I’d say.



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**THE HARBOUR GALLERY, Knap, Harbour Street, Tarbert, PA29 6UA, 01880 821170, www.theharbourgallery.com, info@theharbourgallery.com**

**COMFREY COTTAGE STUDIO, 1 Tayness, Kilmartin, PA31 8QF, aneamkwillson@gmail.com**  
Small gallery where there are an assortment of paintings on view, painted in various media

**IONA HOSTEL, Lagadorain, Isle of Iona, PA76 6SW, 01681 700 642, www.ionahostel.co.uk, info@ionahostel.co.uk**  
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**THE ARCHWAY, 7 Union Street, Lochgigh, PA31 8JS, 01546 606 894**

**STUDIO BARN ARGYLL, Leac Na Ban, Tayvallich, Lochgigh, PA31 8PF, 01546 870 310**  
Seasonal exhibition of original art

**FYNE STUDIOS - THE HIDDEN GALLERY, Newton, Strachur, (off the A886), PA27 8DB, 01369 860 379**  
Gallery of two Scottish artists Don McNeil & Jean Bell

**JUNO DESIGN GALLERY, 159 Argyll Street, Dunoon, PA23 7DD, 01369 707 767**

**THE STABLE GALLERY, Church Square, Inveraray, PA32 8TY, 01499 302 800**  
Paintings, reproductions, greetings cards, exclusive post cards

**IONA HERITAGE CENTRE, Isle of Iona, PA76 6SJ, 01681 700 576**

**IONA GALLERY AND POTTERY, Isle of Iona, PA76 6SW, 01681 700 439**

**ORSAY, 2 Stevenson Street, Oban, PA34 5NB, 01631 569 988**  
Jewellery, ceramics, glass metal, textiles, wood lights, cards

**INVERBEG GALLERIES, Inverbeg, Argyll & Bute, Loch Lomond, G83 8PD, 01436 860 277**

**CAOL RUADH SCULPTURE PARK, Caol Ruadh, Colintravaie, PA22 3AR, 07771 996656**  
Scottish sculpture park with work by Karen Scotland and Anne Edmonds

**THE JETTY GALLERY, 100 George Street, Oban, PA34 5NR, 01631 570102**  
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**BENMORE BOTANIC GARDEN, Dunoon, PA23 8QU, 01369 706261**  
**Until October 31**  
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## Ayr

**MACLAURIN ART GALLERY, Rozelle Estate, Monument Road, KA7 4NQ, 01292 443 708, www.themaclaurin.org.uk/**

**ROZELLE HOUSE GALLERIES, Rozelle Park, Monument Road, KA7 4NQ, 01292 443 708, www.south-ayrshire.gov.uk/article/24234/Rozelle-House-museum-and-galleries**

**Ongoing**  
Alexander Goudie, Tam O'Shanter: A Tale Told in Pictures.

**Ongoing**  
Online Stories. 22 works of Art and Sculpture from the South Ayrshire Council Collections

**Ayrshire**  
**OPEN STUDIOS AYRSHIRE, Venues throughout Ayrshire, www.openstudiosayrshire.com**  
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**ARRAN OPEN STUDIO, KA27, www.arranopenstudios.com**  
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**HARBOUR ARTS CENTRE, 114-116 Harbour Street, Irvine, KA12 8EE, 01294 274 059, thehac.co.uk/, harbourarts@north-ayrshire.gov.uk**  
**May 11 - June 25**  
Gillian Park. Driven to Abstraction.

**MCKECHNIE INSTITUTE, Dalrymple Street, Girvan, KA26 9AE, 01465 713 643, www.south-ayrshire.gov.uk/galleries**

**ART'N'JOY GALLERY AND PICTURE FRAMERS, 52 Hamilton Street, Saltcoats, North Ayrshire, KA51 5DS, 01294 472 222, www.artnjoy.co.uk**

**THE FRAMEWORK GALLERY, 83 Portland Street, Troon, KA10 6QU, 01292 316 144**  
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**GLENBUCK ARTS, Glenbuck Cottage, Glenbuck, East Ayrshire, KA18 3SB, 01290 661 784**  
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**CRAFT TOWN SCOTLAND, The Barony Centre, West Kilbride, KA23 9AW, 01294 829179**  
**May 11 - June 10**  
Roots. Artists and makers from the Cowal with their interpretations of this year's theme, 'Roots'

**June 22 - July 15**  
North Ayrshire Pupil's Photographic Exhibition. Pupils of North Ayrshire Secondary Schools

**THE WELLINGTON GALLERY, 13 Wellington Street, Kilmarnock, KA13 1DW, 01563 523 176**  
Original paintings, prints and other artworks mainly from Scottish artists

**ARTI FARTI EXHIBITION GALLERY, 48 Hamilton Street, Saltcoats, KA21 5DS, 01294 287207, www.arti-farti.co.uk, artfarti48@aol.com**  
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# A prophet not without honour?

*Cathy Bell finds, yet again, Charles Rennie Mackintosh's memory being honoured more faithfully in the South of France than on his own home patch.*

IN THE SUMMER of 2022 an exhibition entitled Collioure – Babel des Arts 1905-1945 was held in the small coastal town of Collioure in the Pyrénées Orientales region of south west France.

Although well-known artists such as Pablo Picasso and Henri Matisse lived and worked in the town at some point, this exhibition focused on a group of artists, most of whom were lesser known, who passed through the area during a period in their life and career.

This mixture of artists included men and women mostly from a European background. They were all working in a modernist, you could say avant-garde style producing paintings and sculpture with subjects ranging from figurative studies, still life, landscape/townscape and, later on, various takes on abstraction and cubism.

The collection of artists represented is varied and interesting. For example, the female artist Fernande Barrey (born 1893) left her home in Saint-Valéry-sur Somme at the age of fifteen where she survived the life of a child prostitute in Paris.

She became a model for the Italian painter Amedeo Modigliani and the Russian Chaim Soutine. The latter suggested that she study art history and painting at the Ecole Nationale des Beaux-Arts in Paris which she did and eventually became an artist in her own right.

Another woman represented in the exhibition Olga Merson (born 1880) was a Russian who studied under Wassily Kandinsky and also Matisse. Even though she was a model for Matisse, she actually painted a portrait of him in 1911. This was unusual as he did not often pose for paintings or photographs, however, in the painting he looks relaxed and in repose, indicating that the pair had an intimate relationship.

Of course, there are many male artists represented, however, it is interesting to note that, out of a group of twenty artists, five are women showing that the female influence at the time was gaining some ground.

As mentioned, the European artists were drawn to this area, in particular the picturesque town of Collioure. It was in the early 1920's that the Scottish architect and designer Charles Rennie Mackintosh and his wife Margaret McDonald Mackintosh relocated to this part of France. It has been suggested that the Mackintosh's were persuaded to move there by the Scottish painter Edgar Hereford (born 1886) and his English friend Rudolph Ihlee (born 1883) who had both moved to Collioure in around 1920.

Mackintosh and Hereford, who was from Gourrock

in Renfrewshire, were already friends. Having studied at the Slade in London, Hereford was familiar with the London art scene as was Mackintosh, who was almost twenty years older than Hereford having been born in 1868.

It is believed that the two men would drink together at the Blue Cockatoo club in Chelsea. Hereford and fellow artist Ihlee shared lodgings in London and then travelled together to the Pyrénées Orientales, Charles and Margaret Mackintosh arrived a few years later in 1923.

Four UK artists are represented in the Babel des Arts exhibition, that is, Hereford, Ihlee, Mackintosh and the Welsh born painter James Dickson Innes (born 1887). Innes was another Slade graduate and promising artist, sadly he died from tuberculosis at the age of twenty-seven.

As has been well documented, Mackintosh became ill in France and was forced to return to the UK. It was his friend Edgar Hereford who accompanied him on his journey back home.

However, in 1928 his wife Margaret returned to Port Vendres, the town next to Collioure, in order to scatter her husband's ashes in the harbour there.

The year 2023 is a significant one as it marks the 100th year anniversary of when the Mackintosh's arrived in the Pyrénées Orientales and, for several years, made their home there. To mark the occasion the Charles Rennie Mackintosh Association in Roussillon are planning a series of events taking in the areas where they lived and visited.

The events will take place over a two-week period in September and will involve trips to Amélie les Bains-Palada, Port Vendres, Collioure, Ill-sur-Tet, Bélesta and Mont Louis/La Llagonne – all



Le Fort Mailly (1927)

places that the Mackintosh's visited and, indeed, some of which they made their home in France.

Sylvie Plas the CRM association's secretary says "this year provides us with the unique opportunity of creating a link between all the spots where the couple dwelt and Charles painted". An academic seminar at the University of Perpignan is also planned, where a group of Mackintosh experts from Glasgow will be in attendance.

Two original paintings by Mackintosh were featured in the Babel des Arts exhibition, Toits en Ardoise, Fetges (1924-27) and Le Fort Mailly (1927) (shown above), these were both on loan from the Glasgow School of Art. It was a special treat for the French admirers of Charles Rennie Mackintosh to be able to view these in the area that was close to the heart of Charles and Margaret and where they spent several happy years together.



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**For Advertising...**

# Following True Blue on to the Golden Arrow

Nick Jones charts the progress of Ultramarine, Indigo, Cerulean, Sapphire and Azure down to the South of France and beyond – and into the paintings of Anne Redpath

ALLOW ME to introduce myself. The name's Blue, True Blue. My family have always been a favourite with soulsearchers, depressives, musicians, and artists. Especially artists. I take them high sky-high and ocean-deep.

Hard to get for centuries, old Lapis Lazuli glistened in dark grey rocks high up the Indus Valley. Travelling west to Christendom to be ground into ultramarine, and being the most expensive of pigments, at first only used for paintings of the Virgin Mary.

One cousin, Indigo, cultivated in India, followed me down the Silk Road. Then there's Cerulean, Sapphire, Azure, and Sky. Not surprising then that, one day in the early 1920s, I bowled Anne Redpath over when she first walked into Greyfriars Art Shop in Auld Reekie, and spied me as powdered pigment in those beautiful glass jars.

Next day, I was with her on the Golden Arrow to Paris, and onwards on Le Train Bleu, bien sur, to Menton on the Cote d'Azur (where else!) along with the rich, the famous, the White Russians, the cream of European aristocracy, and the Scottish Colourists.

Anne and architect husband James Michie ensconced themselves in the boathouse of a villa belonging to an American millionaire. It was the mid 1920s, and Europe was still reeling from the fall-out from the Great War. Redpath, like the Colourists, felt the need to escape the dreich and the dour and head for its antithesis; warmth, light, money, and plenty of blue – sky and sea both.

Shades of the Auld-Alliance too; Scotland and France love each other! The human ego craves what's hard to get, addressing lack, fearing the void, looking for equilibrium. Go too far and it's easy to overbalance. Enough is enough, too much less so. Be it drugs, sex, alcohol, religion, speed, power, art, or money.

Chasing rainbows? Perhaps, but without wealthy, discerning and philanthropic art collectors exhibitions like Anne Redpath and her Circle would be impossible. This show? It all started with Robert Fleming, a successful Dundonian jute manufacturer, who founded his eponymous Investment Bank in 1873. The Fleming Collection, acquiring the best of Scottish art, dates from 1968.

Although the bank was sold on to Chase Manhattan in 2000, the Fleming-Wyfold Art Foundation continues to promote Scottish art with a collection of over six hundred works, like this Museum without Walls exhibition.



The bank's early wealth came in part from financing the opium trade from India to China, and high risk railroad construction in the USA. The might of the British Empire made global markets very profitable, for some.

Perhaps fitting that Fleming Bank became such assiduous collectors of Anne Redpath, who found herself basking in the light, colour, glamour, and wealth of France's Mediterranean seaboard from the 1920s. Until 1934, that is, when, with the collapse of global money markets, she found herself back in Edinburgh, a divorced, penniless mother of three young children.

That shock released her real wealth; her artistic vision. It was simple, modest, homely and soulful. As for me, Blue, I'm in so many of her still lives, domestic scenes and those landscapes of the soul; church interiors and altarpieces.

In Window in Menton you can see me on the hillside almost shrouded in a blue mist, dotted with vernacular buildings that speak of a community of souls. I'm there in the sky, on houses, in fields, and on the table beside a woman sitting in front of an open window, poppies in a jug, looking out. Back in Edinburgh, despite its title, The Pink Table, I'm there, bordering the upper half.

Anne was a master of colour, across the whole spectrum, including those tricky whites and greys. As you'd expect from someone steeped in the Scottish Colourists, but who had also spent years deep in Matisse and Bonnard country. It's not just colour that makes her out-standing, and I choose that word carefully.

You can't get it from reproductions. You have to be there, in front of the picture. Then you can not only see the texture, the three-dimensionality, but also, crucially, the energy and vitality and sheer now-ness of much of her later work. You can almost see her brush lifting off and exiting stage right, they're so fresh. She's so good at composing, placing, embracing. Be it houses clinging to a Mediterranean hillside, or jugs of flowers and china on a table, or red shoes on a Japanese rug, or a church reredos or altarpiece.

She's balancing the extrovert energy zinging out in all directions with holding, shaping, and centring. Everything in its place. Brilliant.

By the late 1940s Anne Redpath was a standard bearer for the Edinburgh School, all of whom had been to Edinburgh School of Art, and in 1952 she became the first female painter to be elected a full member of the Royal Scottish Academy. There was a time when marriage barred election. Unimaginable now, thankfully.

Continuing a run celebrating women artists, this exhibition at Berwick's Granary Gallery also includes work by Elizabeth Blackadder, and even a few men, namely William MacTaggart, William Crozier, and David Michie. All works from the Fleming Collection. A treat not to be missed!

Anne Redpath and her Circle. Granary Gallery, Berwick-upon-Tweed. May 20 to November 5. Wed - Sun 11am to 4pm. Free. [www.maltingsberwick.co.uk](http://www.maltingsberwick.co.uk)

Anne Redpath The Pink Table 1948. The Fleming Collection © The Artist's Estate. All Rights Reserved 2019/Bridgeman Images.

(See also cover illustration this issue)



# Guide

- and cards
- BERWICK MUSEUM & ART GALLERY, The Clock Block, Berwick Barracks, The Parade, TD15 1DG, 01289 309 538**  
**Ongoing**  
 Berwick Burrell Collection. A collection of fine art and delightful Oriental porcelain
- May 27 - June 4 (Younger kids)**  
 Runic Codebreakers!. Become a runic codebreaker and work out how to spell your own name in runes!
- THE GRANARY GALLERY, 2nd Floor, Berwick YHA, Dewar's Lane, Berwick upon Tweed, TD15 1HBJ, 01289 303 232**  
**May 20 - November 5**  
 Anne Redpath and her Circle
- NORTHFIELD GALLERY, 47 Bridge Street, TD15 1ES, 07483 873325**  
 Contemporary work from artists and designer/makers from both sides of the Border
- NUMBER FOUR GALLERY, Northfield Farm, St Abbs, Berwickshire, TD14 5QF, 01890 771 111**  
 Contemporary work from artists and designer/makers from both sides of the Border
- PAXTON HOUSE, Paxton house, Paxton, TD15 1SZ**  
**MARTA UTSLER, 01289 763748, www.marta utsler.com, marta utsler@gmail.com**  
 Art Inspires
- FIELDHOUSE GALLERY, 47 Bridge Street, TD15 1ES, 07483 873325, www.fieldhousegallery.com, kerryfieldhouse@btinternet.com**  
 New gallery in Bridge Street
- BERWICK ART GROUP, 23 Bell Tower Park, TD15 1ND**
- Birmingham**
- IKON GALLERY, 1 Oozells Square, Brindleyplace, B1 2HS, 0121 248 0708**
- BIRMINGHAM MUSEUM & ART GALLERY, Chamberlain Square, B3 3DH, 0121 348 8000**  
**June 1 - November 4**  
 Blood & Fire: Our Journey Through Vanley Burke's History. Photography
- Borders**
- THE SCOTT GALLERY, Hawick Museum, Wilton Lodge Park, Hawick, TD9 7JL, 01750 20096**
- THE CHRISTOPHER BOYD GALLERY, Old Gala House, Scott Crescent, Galashiels, TD1 3JS**
- FLAT CAT GALLERY, 2 Market Place, Lauder, TD2 6SR, 01578 722 808, www.flatcatgallery.co.uk, flatcatgallery@btconnect.com**
- THE ROADSTEAD GALLERY, St Ellas Place, Eyemouth, TD14 5HP, 018907 52067**
- REAL WOOD STUDIOS, Monteviot Nurseries, Nr Ancrum, Jedburgh, TD8 6TU, 01835 830 767**  
 Contemporary Scottish furniture Café and walks
- BUY DESIGN GALLERY, 1 Harestanes Craft Workshops, Harestanes by Ancrum, Jedburgh, TD8 6UQ, 01835 830 718**  
 Showspace for quality crafts made in wood, metal, glass, ceramic and textile
- TWEEDSIDE GALLERY, Tweed-side Road, Newtown St Boswells, Roxburghshire, TD6 0PG, 01835 823473**  
 Picture Framing Plus beautiful crafts such as aromatic, ceramics, glass and much more
- EDGE TEXTILE ARTISTS SCOTLAND, Towerhouse, Hawick, www.edge-textileartists-scotland.com**  
 Promoting excellence in textiles by artists based in Scotland
- Bristol**
- ARNOLFINI, Bush House, 16 Narrow Quay, BS1 4QA, 0117 917 2300**
- BRISTOL DRAWING SCHOOL, Unit 5.18, Paintworks, Arnos Vale, BS4 3EH**  
**May 20 - August 13**  
 (Sophie Calle, Helen Cammock, Milena Dragicevic, Anthea Hamilton, Young In Hong, Markéta Luskacová)  
 Found Cities. Lost Objects: Women in the City.
- ROYAL WEST OF ENGLAND ACADEMY, Queens Road, Clifton, BS8 1PX, 0117 973 5129**  
**Until May 21**  
 Artist Network Exhibition 2023. Features work by members of the RWA Artist Network  
**May 20 - July 23**  
 Malcolm Ashman and Stephen Jacobson. Street Life.  
**May 20 - August 13**  
 Found Cities. Lost Objects: Women in the City. Over 60 works of modern and contemporary art.
- Caithness**
- NORTH LANDS CREATIVE GLASS, Quatre Bras, Lybster, KW3 6BN, 01593 721 229, www.northlandscreative.co.uk, info@northlandsglass.com**  
 Closed to the public in response to the Coronavirus Pandemic  
**June 5 - 9**  
 Saman Kalantari. Paper-thin Pâte de Verre. A new approach to produce pieces with thin walls in a very simple way
- June 5 - 9**  
 George William Bell. From Tradition to Innovation.
- LYTH ARTS CENTRE, Lyth, Wick, KW14 4UD, 01955 641 270, www.lytharts.org.uk**  
 Check website for further details
- NORTSHORE POTTERY, Mill of Forse, Lathorne, KW5 6DG, 01593 741 777**  
 Studio pottery and ceramic sculpture by Jenny Mackenzie Ross
- THURSO ART GALLERY, Davidson's Lane, Thurso, KW14 7AS, 01847 896 357**
- Cambridge**
- KETTLE'S YARD, Castle Street, CB3 0AQ, 01223 748100**  
**Until June 25**  
 Lucie Rie. The Adventure of Pottery.
- Castle Douglas**
- CLIENCE STUDIO, 212 King Street, DG7 1DS, 01556 504318, www.cliencestudio.co.uk**  
 Gallery & studio of Angela Lawrence: changing displays of land & seascape paintings & prints, mostly Galloway & Western Isles. Art gifts. Commissions
- DESIGNS GALLERY & CAFE, 179 King Street, DG7 1DZ, 01556 504 552, www.designsgallery.co.uk, admin@designsgallery.co.uk**  
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**THE MCGILL-DUNCAN GALLERY, 231 King Street, DG7 1DT, 01556 502 468**  
**Until May 20**  
 Elizabeth Gilbey, Lisa Hooper, John Threlfall and Helen Wilson. Spring Exhibition 2023. Works  
**ARTS OF ALBA, 39/40 Threave Terrace, DG7 1HG, 01556 504 020**  
 Featuring the work of Freida Dyson, Sam Mullen and Sheila Mullen  
**JANINA'S ART, Meadowview, Springholm, DG7 3LP, 01556 650329**  
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**THE GALLERY AT LAURIESTON, Woodbank House, Laurieston, DG7 2PW, 01644 450 235**  
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**DALBEATIE VISITOR INFORMATION AND CRAFT CENTRE, 24 High Street, Dalbeattie, DG5 4AA, 01556 612 752**  
**NORTH GLEN GALLERY, North Glen, Palnackie, Castle Douglas, DG7 1PN, 01556 600 200**  
 Exhibitions open studio, glassblowing, oil lamps, chandeliers, wine goblets. Call for details
- Cornwall**
- ROYAL CORNWALL MUSEUM, River Street, Truro, TR1 2SJ, 01872 272 205**  
**Until June 24**  
 Rebel Voices. Telling the story of the Cornish Prayer Book Rebellion in 1549
- LEMON STREET GALLERY (LSG), 13 Lemon Street, Truro, TR1 2LS, 01872 275 757**
- County Durham**
- BOWES MUSEUM, Newgate, Barnard Castle, DL12 8NP, 01833 690 606**  
**May 29 - June 2**  
 Family Story Tour: Monkeying Around the Museum. Suitable for ages 5 and over  
**Until January 13 2024 (First Saturday of the month)**  
 Young Creator's Art Club. A great way to boost what you learn in KS3 and develop a portfolio in KS4
- THE ORIENTAL MUSEUM, Elvet Hill, DH1 3TH, 0191 334 5694**  
**Until May 21**  
 There was light: Amunhotep III and his Dazzling Age. Focuses on Tutankhamun's family
- Crieff**
- AITON FINE ARTS, 63 King Street, PH7 3HB, 01764 655 423**  
 Contemporary Scottish paintings and prints. Picture restorers and framers
- THE STRATHEARN GALLERY, 32 West High Street, PH7 4DL, 01764 656 100, www.strathearn-gallery.com, info@strathearn-gallery.com**  
**Until May 21**  
 Claire Harkess. Fine Feather.  
**May 27 - June 25**  
 Helen Glassford. Work  
**July 1 - September 10**  
 2023 Summer Exhibition.
- Cumbria**
- ART IN THE PEN, Borderway Auction Mart, Rosehill Industrial Estate, Montgomery Way, Carlisle, CA1 2RS, www.artinthepen.org.uk**  
 Contemporary art fair
- ABBOT HALL ART GALLERY, Kendal, LA9 5AL, 01539 722464**  
 Exhibition talks, holiday workshops, gallery book shop, coffee shop  
**May 20 - December 30**  
 Julie Brook. What is it That Will Last?
- KENDAL MUSEUM, Station Road, Kendal, LA9 6BT, 01539 815597**  
**May 5 - June 3 (People's Gallery) Di Meth-Cohn. The Last Few Years. Based on life experiences**

29 APRIL – 29 JULY 2023

## DIANE ARBUS

ARTIST ROOMS

© Photo: Roz Kelly / Michael Ochs Archives via Getty Images

**GRACEFIELD ARTS CENTRE**  
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### FINANCIAL HELP FOR SCOTTISH ARTISTS

**The Scottish Artists' Benevolent Association exists to afford relief to distressed artists, their widows, orphans or dependants.**

Grants are payable to those who may be experiencing difficulties due to old age or ill health. Applications are considered in April and November. Assistance may also be given for emergency situations and these are dealt with on an ongoing basis.

**Application forms are available by email from the Secretary Lesley Nicholl: [lesley@robbferguson.co.uk](mailto:lesley@robbferguson.co.uk)**

**All information received will remain strictly confidential**

The Scottish Artists' Benevolent Association  
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 Scottish Artists' Benevolent Association  
 C/o Robb Ferguson, Regent Court  
 70 West Regent Street, Glasgow G2 2QZ

Email: [lesley@robbferguson.co.uk](mailto:lesley@robbferguson.co.uk)

Charity No: SCO11823

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PENNINE POTTERY, Cargill Head House, Alston, CA9 3NG, 01434 382 157  
Pottery & kiln work of ceramicist Peter Lascelles - please telephone first

RED BARN GALLERY, Melkinton, Penrith, CA10 2DR, 01931 212 767

MUSEUM OF LAKE AND LIFE & INDUSTRY, Abbot Hall, Kirkland, Kendal, LA9 5AL, 01539 722 464

WILLOWPOOL DESIGNS, 9 Weston Houses, Endmoor, Kendal, LA8 0HA, 01539 567 056  
Willow work by Simone Siegan & Steve Fuller

DOVE COTTAGE & THE WORDSWORTH MUSEUM, Dove Cottage, Grasmere, LA22 9SH, 015394 35544  
Until December 30  
William and Dorothy Wordsworth. To the Lakes.

FARFIELD MILL, Garsdale Road, Sedburgh, LA10 5LW, 01539 621 958  
Until May 28  
Marisa Crane. Soft By Shine.

Isobelle Stothert. Congruence.

TULLIE HOUSE MUSEUM AND ART GALLERY, Castle Street, Carlisle, CA3 8TP, 01228 618718  
Until December 31  
Black Memories Matter.

Until December 31  
Gabriel Dante Rossetti, Elizabeth Siddal, Edward Burne-Jones, Phoebe Anna Traquair and Arthur Hughes. The Pre-Raphaelites: Women in the Picture.

THE GALLERY AT RHEGED, Rheged Centre, Redhills, Penrith, CA11 0DQ, 01768 868 000  
Until May 8  
Great Prints. Celebrating the art of printmaking. It features hand pulled prints by 58 printmakers from across the UK

UPFRONT GALLERY AND COFFEE SHOP, Nr Hutton-in-the-Forest, Unthank, Penrith, CA11 9TG, 01768 484 538  
Until May 28  
Susan Dobson, Christina Mingard, Kate Dury & Eddie Potts; Chris Cox, Syl Macro, Brian Goodall & Dorit Deutsch, Mary Ann Rogers, Mark A Pearce & Geoffrey Smith. Spring Exhibition.

BRANTWOOD, The Brantwood Trust, Coniston, LA21 8AD, 01539 441 396  
Until July 11  
Dáire Kelly. Tracery - Venice and the Lakes Interfaced. Works

**Devon**

INSPIRED PAINTING HOLIDAYS, Weston House, 6 Luke Street, Bampton, EX16 9NF, 01398 332094, www.inspiredpaintingholidays.co.uk  
Landscapes, gardens, coast painting courses with Catherine Stott  
May 11 - 15  
Late Spring Painting Break. Scenery and Gardens  
May 20 - 27  
Early Summer Gardens & Scenery Week. Landscapes/Gardens  
June 8 - 15  
Devon Scenery & Gardens in Summer Week. Scenery and Gardens  
June 11 - 15  
June Colour Short Break. Scenery and Gardens  
June 22 - 29  
Midsummer Glory Week. Gardens and Scenery  
June 25 - 29  
Midsummer Painting Break. Gardens and Scenery  
July 5 - 9  
Midsummer Gardens & Landscapes Break. Gardens/nature

PLYMOUTH COLLEGE OF ART, Tavistock Place, Plymouth, PL4 8AT, 01752 203 434

**Dumfriesshire**

GRACEFIELD ARTS CENTRE, 28 Edinburgh Road, DG1 1JQ, 01387 262 084, www.dgculture.co.uk/venue/gracefield-arts-centre/, arts@dungal.gov.uk  
Until May 6 (Gallery 1)  
Dumfries Camera Club Annual Exhibition. Selection of over 90 framed works from around 20 club members  
Until July 29  
Diane Arbus. Artists Rooms.

SPRING FLING OPEN STUDIOS, Gracefield Arts Centre, 28 Edinburgh Rd, DG1 1JQ  
May 27 - 29  
Spring Fling Studios 2023. 100 studios taking part in this year's event - this is the largest number of studios EVER!

ROBERT BURNS CENTRE, Mill Road, Dumfries, DG2 7BE, 01387 264808  
Check website for more details

SANQUHAR TOLBOOTH MUSEUM, High Street, Sanquhar, DG6 6BN, 01659 50186  
Discover Sanquhar's world famous knitting tradition and the story of the mines and miners of Sanquhar and Kirkconnel  
Until September 30  
Prisoners of War in Sanquhar. Explore more of the fascinating history of prisoners of war through paintings, displays and film

DUMFRIES MUSEUM AND CAMERA OBSCURA, The Observatory, Rotchell Rd, Dumfries, DG2 7SW, 01387 253 374  
Until January 1 2024  
The Women of Dumfries: Art, Suffrage, Temperance and War. Explores the lives of women in Dumfries from c.1850-1950

**Dundee**

DUNCAN OF JORDANSTONE COLLEGE OF ART & DESIGN GALLERIES, University of Dundee, 13 Perth Road, DD1 4HT, 01382 385 330  
Until December 31  
The Ignorant Art School: Five Sit-ins towards Creative Emancipation. Re-imagines and co-constitutes radical blueprints for a socially transformative art education

LAMB GALLERY, University of Dundee, Tower Building, Nethergate, DD1 4HN, 01382 385330  
Until June 24  
Robert Leishman. The Poet's Dreams. Enter a world of dreams - paintings  
May 13 - July 29  
Got the Message?. Exploring the power of graphic design to change your life!

HANNAH MACLURE CENTRE, University of Abertay, Top Floor, Abertay Student Centre, 1 - 3 Bell Street, DD1 1HP, 01382 308 777  
Until September 30  
Casts and Copies. The mistakes of the past are the lessons of the future  
Until December 31  
Laura Knight, FCB Cadell, Joan Eardley and Scottie Wilson. Hidden Histories.

DUNDEE CONTEMPORARY ARTS (DCA), 152 Nethergate, DD1 4DY, 01382 909 900  
Until August 6  
Zineb Sedira. Can't You See the Sea Changing?

COOPER GALLERY (EXHIBITIONS), Duncan of Jordanstone College of Art & Design (DJCAD), University of Dundee, 13 Perth Road, DD1 4HT, 01382 385 330, www.dundee.ac.uk/cooper-gallery/exhibitions/ May 20 - 28  
DICAD Art & Design Undergraduate Degree Show 2023.  
Until June 7  
What I am Reading Now.  
June 16 - July 1  
Heather Phillipson. Dream Land.  
Until December 31  
The Ignorant Art School: Five Sit-ins towards Creative Emancipation.

THE KRYSZTYNA GALLERY, 15A Nelson Street, DD1 2PN, 01382 322 522, krysztyntart@gmail.com  
Drawings, Paintings and Prints

BROUGHTY CASTLE MUSEUM, Castle Approach, Broughty Ferry, DD5 2TE, 01382 436916  
Houses displays on the life and times of Broughty Ferry, its people, the environment and the wildlife that live close by

IARTSUPPLIES, Unit F, Hawkhill Court, DD1 4JG, 0330 223 0922, www.iartsupplies.co.uk  
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LIFESPACE SCIENCE ART RESEARCH GALLERY, College of Life Sciences, University of Dundee, DD1 5EH, 01382 381023  
May 20 - June 16  
SCALE: Exploring Boundaries. Works and ideas in progress by Masters students from the new MFA: Art, Science & Visual Thinking

MILLS OBSERVATORY, Glamis Road, Balcraig Park, DD2 2UB, 01382 435 967  
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GREENS & BLUES, 59 High Street, North Berwick, EH39 4HG, 01620 890 666, www.greensandblues.co.uk, info@greensandblues.co.uk  
From April 7  
Jonathan Mitchell, Mark l'Anson, David Farrant, Karen Fawcett, John

## A Quartet of Artists from the South West look at 'Our Bright Earth' National Museum

WHETHER they write, sketch, take photographs, paint, sculpt or work in clay there's a passion today for the artist to "give expression to the environment and its concerns."

So says Patti Leino, one of four artists from a

concerning landscape and weather in the Cairngorms, it was written in the tradition of Thoreau and John Muir and influenced a tranche of contemporary nature writers like Robert MacFarlane and Richard Mabey.

group set up by 'Upland', which runs Dumfries & Galloway's Spring Fling event (May 27-29), where each year some 90 professional artists and craftspeople open their studios to visitors.

Whereas in the past, painters like Turner, Constable, Monet and O'Keefe interpreted their environment with a pencil or brush, today it's hard for any artist to just sit down, reach for his sketchpad and draw.

That would be tantamount to fiddling while Rome burns. It's axiomatic that, when it comes to Nature and the environment today, we're all in the last chance saloon and these four artists have a particular sensitivity towards that fact.

Patti Leino's mentor is the Aberdeenshire poet, Nan Shepherd (1893-1981) who published in the 1940s *The Living Mountain*. A memoir of field notes

the freedom it offered and liked working with her hands. "It suited her need to be in control."

However, the unpredictability of the firing process was unnerving, if not exciting as she had to give up being in control! She owes much to the Galloway landscape, its mountains, sea, rocks and rivers. Her ceramics are hand-built, smoke-fired, unglazed and decorative, rather than functional.



All four of these artists live in Dumfries & Galloway. They will invite visitors into their studios during this year's Spring Fling and stage a show together,

'Our Bright Earth' at Edinburgh's Dundas Street Gallery (July 16-30). They have exhibited widely in Scotland and NE England.

Heather Armstrong studied art, design and photography after retiring as a NHS doctor. When she began working with clay, she was enthralled by



Left: Patti, Leino, 'Seafarer' Above: Heather Armstrong, 'Bay'

Bella Green is from Glasgow but has lived in Dumfriesshire since 1997. Trained at Norwich School of Art, she was tutor for 20 years in colour and drawing at the Royal College of Art. She gives tuition in courses, classes, workshops and online. Her landscapes are achieved through an immediate, gestural approach, while her still lifes tend to be ordered and structured.

Raised in Jersey, Caroline Hone studied art in England, spent much of her life in Cornwall and moved five years ago to Twynholm, in Galloway.

As a walker and sketcher, she works from memory, beginning with random strokes and continuing until she connects with a recognisable location, season or weather pattern. Working in versatile acrylic, she concentrates on the paint itself, her paintings referring to the environment and her concern for it.

Patti Leino divides her time between WASPS studios in Kirkcudbright and Korpo in Finland. A graduate of Edinburgh University and Cumbria, she taught fine art at Cumbria University from 2001 to 2018.

Leino describes herself as a walking artist who, like Nan Shepherd, likes northerly, fragile-but-resilient places. She speaks out about the climate crisis by using layers, fragments and gestural brushwork.

Her methods and materials are varied. She collects material on her walks, photographs objects and creates sound recordings of terns flying above

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# Guide



Above: Bella Green. 'Sushi for tea'  
Right: Caroline Hone 'Fragmented Landscape'

the waves of the sea, for example, and the clattering of a burn in spate, which is reminiscent of artist, Maggi Hambling's 2015 'Walls of Water', a visual representation of waves crashing on the shore.

In her own way, each artist is engaging with our present environmental crisis and, as in literature's new nature writing, she is trying to create a platform to encourage conversation and dialogue about this predicament.

MARY GLADSTONE



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Scott, Katie Braida, Dorte Pape, Mary Frith, Spring Exhibition. Featuring new works

**POLDRATE ARTS AND CRAFTS CENTRE, The Elizabeth Hamilton Buildings, Poldrate, Haddington, EH41 4DA, www.thepacc.org.uk, info@thepacc.org.uk**

**FIDRA FINE ART, 7-8 Stanley Road, Gullane, EH31 2AD, 01620 895057, www.fidrafineart.co.uk, info@fidrafineart.co.uk**  
200 years of Traditional and Contemporary Scottish Art  
**May 6 - June 8**

Dominique Cameron. Up with the Larks.

**June 24 - September 17**

Birrell, Georgina Bown, John Brown, Alan Connell, Ann Cowan, Amy Dennis, Fee Dickson Reid, Matthew Draper, Alison Dunlop, Neal Greig, Kate Henderson, Phill Jupitus, Alex Knubley, Simon Laurie, Rachel Marshall, John McClenaghan, Ian Neill, Ann Oram, Summer Exhibition. Artists also include Allan Robertson, Saul Robertson, Arran Ross, Michel Ruliere, Jane Smith, Jayne Stokes, Astrid Trigg, Graeme Wilcox, Kenneth Blues Wilson & Adrian Wiszniewski

**SEASHORE GALLERY, Marshall Street, Cockenzie, EH32 0HT, 0793 592 8288**  
Paintings, jewellery, wood, ceramics, glass, prints, cards

**WESTGATE GALLERY, 39-41 Westgate, North Berwick, EH39 4AG, 01620 894 976**  
Paintings, limited edition prints, sculptures, ceramics & glass. Licensed Gallery café

**BRAID IMAGE, 60 Rhodes Park, North Berwick, EH39 5NA, 01620 890 780**  
Large Panoramic Art Photographs. Printed on Canvas. View on-line gallery or visitors by appointment

**ST ANDREW BLACKADDER CHURCH HALL, St Andrew Street, North Berwick, EH39 4NU, 01620 894 196, www.standrew-blackadder.org.uk, stephengovenlock123@btinternet.com**

**GALLERY 27, Dunbar Business Center, 8 Spott Rd, Dunbar, EH42 1RS, 07942 676804**

**BASS ROCK POTTERY, TANTALLON ARTS & CRAFTS STUDIOS, Halfand Barns Schoolhouse, North Berwick, EH39 5PW, 0131 467 8300**

**PAINTBOX ART CLASSES, Cockenzie House & Gardens, 22 Edinburgh Rd, Cockenzie, EH32 0HY, 07852 951 592, www.paintboxartclasses.com, paintboxart@outlook.com**

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**NATIONAL MUSEUM OF FLIGHT, East Fortune Airfield, North Berwick, EH39 5LF, 0300 123 6789**

**Until October 26**  
Behind the Scenes Tours.

**THE SCOTTISH ORNITHOLOGISTS' CLUB (SOC), Waterston House, Aberlady, EH32 0PY**  
**Until June 4**  
Liz Myhill & Lucy Newton. Into the Wild.

## Edinburgh

**THE SCOTTISH NATIONAL GALLERY, The Mound, Princes Street, EH2 2EL, 0131 624 6200**  
**July 2 - November 12**  
Grayson Perry. Smash Hits.  
**June 10 - April 14 2024**  
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**SCOTTISH NATIONAL GALLERY OF MODERN ART, 75 Belford Road, EH4 3DR, 0131 624 6200**

**Ongoing**  
Damien Hirst, Jenny Saville, René Magritte, Salvador Dalí, Oskar Kokoschka, John Bellamy, Marie Harnett and Pablo Picasso. New Arrivals  
**Until January 7 2024**  
(Modern One)

Alberta Whittle. Create Dangerously.

**CITY ART CENTRE, 1-3 Market Street, EH1 1DE, 0131 529 3993**  
**Until May 28**  
Kate Downie, Rachel Maclean, Alison Watt, David Eustace, Peter Howson, Anthony Hatwell and Ian Hamilton Finlay. Incoming: New Acquisitions.  
**June 24 - June 2 2024**

Alexander Nasmyth, John Lavery, SJ Peppoc, William Gillies, Joan Eardley and Victoria Crowe. Shifting Vistas: 250 Years of Scottish Landscape.

**THE ROYAL SCOTTISH ACADEMY BUILDING, Upper Galleries, EH2 2EL, 0131 225 6671, www.royal.scottishacademy.org**  
**May 6 - June 11**

Willie Rodger, Robbie Bushe, Adrian Wiszniewski, Joyce W. Cairns, Jennifer McRae, Doug Cocker and George Donald. Observed from Life.

**May 6 - June 11**

**The 197th RSA Annual Exhibition. THE SCOTTISH GALLERY, 16 Dundas Street, EH3 6HZ, 0131 558 1200, www.scottish-gallery.co.uk, mail@scottish-gallery.co.uk**  
**May 4 - 27**  
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**THE SCOTTISH NATIONAL GALLERY, 16 Dundas Street, EH3 6HZ, 0131 558 1200, www.scottish-gallery.co.uk, mail@scottish-gallery.co.uk**  
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**May 4 - 27**  
Christine McArthur. Borrowed

Gardens.

Katharine Coleman, Nancy Sutcliffe, Emma Bourke, Juli Bolaños-Durman and Choi Keeyong. Nature Reflected. A Collector's Eye. Brings together two private collections, paintings belonging to the late Professor Donald Eccleston and former director of The Scottish Gallery, David Lockhart  
Contemporary Filigree.

**THE FRUITMARKET GALLERY, 45 Market Street, EH1 1DF, 0131 225 2383**  
**Until May 21**  
Poor Things. Sculptures made by 22 artists working across the UK. Artists also includes Rebecca Moss, Janette Parris, Anne Ryan, Aled Simons, Laura Yuille

**NATIONAL MUSEUM OF SCOTLAND, Chambers Street, EH1 1HF, 0131 225 7534**  
**July 1 - October 29**  
Beyond the Little Black Dress. Deconstructs this iconic garment and examines the radical power of the colour black in fashion

**NATIONAL LIBRARY OF SCOTLAND, George IV Bridge, EH1 1EW, 0131 623 3700**  
**May 12 - December 2**  
Blood, sweat and tears - Scotland's HIV Story.

**SCOTTISH NATIONAL PORTRAIT GALLERY, 1 Queen St, EH2 1JD, 0131 624 6200**  
**June 17 - September 10**  
Taylor Wessing Photographic Portrait Prize 2022. Showcases 51 portraits from 36 artists.

**INVERLEITH HOUSE, Royal Botanic Garden, 20a Inverleith Row, EH3 5LR**  
**Until August 27**  
Keg de Souza. Shipping Roots.

**THE QUEEN'S GALLERY, PALACE OF HOLYROODHOUSE, Palace of Holyroodhouse, Abbeyhill, EH8 8DX, 0131 556 5100**  
**Until October 8**  
Style & Society: Dressing the Georgians. Explores what the Georgians wore, from the practical dress of laundry maids to the glittering gowns worn at court

**TALBOT RICE GALLERY, University of Edinburgh, Old College, South Bridge, EH8 9YL, 0131 650 2211**  
**Until May 27**  
Marwa Arsanios, Sammy Baloji, Cian Dayrit, Moyra Davey, Hanna von Goeler, Goldin+Senneby, Lubaina Himid, Hana Miletic, terrao.

**OPEN EYE GALLERY, 34 Abercromby Place, EH3 6QE, 0131 557 1020**  
**May 4 - 21**  
Valentine Bo, Igor Chekachkov, Alexander Chekmenev, Andrii Dostliev & Lia Dostlieva, Sasha Kurmaz & Sasha Burlaka, Viktor Maruschchenko, Evgeniy Pavlov, Victoria Pridus, Vacheslav Poliakov, Polina Polikarpova, Andriy Rachynskiy, Anton Shebetko. Home. Perspectives. Brings together diverse projects from 17 Ukrainian artists

**INGLEBY GALLERY, 33 Barony Street, EH3 6NX, 0131 556 4441**  
**Until June 10**  
David Austen and Hisham Matar. The Boys: an Adventure. Correspondence between two friends - words and drawings

**HENDERSON ARTSHOP, 28a Raeburn Place, Stockbridge, EH4 1HN, 0131 332 7800, www.hendersonartshop.com, info@hendersonartshop.com**  
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**GALLERY TEN, 5 William Street, West End, EH3 7NG, 07957 855 426**

**EDINBURGH PRINTMAKERS WORKSHOP GALLERY, 23 Union Street, EH1 3LR, 0131 557 2479**  
**Until July 2**  
Uprooted Visions. New work showcases the work of 30 international artists

**PATRIOTHALL GALLERY @ WASPS, 1d Patriothall, off Hamilton Place, Stockbridge, EH3 5AY, 0131 226 7126**

**THE DUNDAS STREET GALLERY, 6a Dundas Street, EH3 6HZ, 0131 557 4050, www.dundas-street-gallery.co.uk, art@fasedinburgh.com**  
**July 16 - 30**  
Patti Leino, Bella Green, Caroline Hone & Heather Armstrong. Our Bright Earth. Painting & Ceramics by 4 Artists from Dumfries & Galloway. See pages 8/9.

**ROYAL BOTANIC GARDEN EDINBURGH, 20a Inverleith Row, EH3 5LR, 0131 552 7171**  
**Until May 29**  
Natalie Taylor. Living Soil.  
**Until August 27**  
Keg de Souza. Shipping Roots.

**EDINBURGH COLLEGE OF ART, Lauriston Place, EH3 9DF, 0131 221 6109**  
**Until May 27**  
Marwa Arsanios, Sammy Baloji, Cian Dayrit, Moyra Davey, Hanna von Goeler, Goldin+Senneby, Lubaina Himid, Hana Miletic and terrao. The Accused Share.

**DOVECOT STUDIOS, 10 Infirmary Street, EH1 1LT, 0131 550 3660**  
**Until June 24**  
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