

Number 164 Pick up your own FREE copy and find out what's really happening in the arts November/December 2010



Detail from Others There, 1994, by the late Caroline McNairn, from the exhibition A Line in Paint, at the Wilton Lodge Museum in Hawick until December 11. Inside this issue Denis Inch reviews this exhibition which marks the museum's centenary. © McNairn family.

In the ArtWork Guide inside (and online): all the Winter and Christmas shows

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Aberdeen

ABERDEEN ART GALLERY & MUSEUM, Schoolhill, AB10 1FQ 01224 523 700, www.aagm.co.uk Tue-Sat 10am-5pm; Sun 2pm-5pm; Closed Monday

5pm; Closed Monday Until March 6 2011 Collected: Applied Art Past resent Futur ABERDEEN MARITIME MU

EUM, Shiprow, AB11 5BY Until November 14 Marine Stamps. GRAYS SCHOOL OF ART, Rob-

Road, AB10 7OB, www.rgu.ac.uk ABERDEEN ARTS CENTRE, 33 King Street, AB24 5AA, 01224 635 208, www.aberdeenartscentre

Org.uk Until November 13 Dod Dow, Pair

BELVIDERE GALLERY, 221 Rosemount Place, AB25 2XS, 01224 627 164, www.belvidereg BRIDGE VIEW GALLERY, 1 North Esplanade West, AB11 5QF, 01224 592 719, www.bridge-view.

co.uk Until November 27 Various artists. Mer

FOYER RESTAURANT & GALLERY, 82a Crown Street, AB11 6ET, 01224 582 277, www.

foyerrestaurant.com Until November 27 Julia Gardiner. Mixed Media. THE ART GALLERY, Gra Hospitals Art Trust, Aberde

Hospitals Art 1rust, Aberdeen Royal Infirmary, Foresterhill, AB25 2ZN, 01224 552 429 GALLERY HEINZEL, 24 Thistle Street, AB10 1XD, 01224 625 629, www.galleryheinzel.com

Mon - Sat from 10am ovember 13 - February 2011

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96 617 Limited edition prints by many of

Gallery Heinzel's artist PEACOCK VISUAL ARTS, 21 Castle Street, AB11 5BQ, 01224 639 539, www.peacockvisualarts. co.uk November 13 - 20

Phil Thompson : Me-Iuca. RENDEZVOUS GALLERY, 100 Forest Avenue, AB15 4TL, 01224

co.uk 10am - 6pm, closed Sundays THE NICOLE PORTER GAL-LERY, 88 King Street, AB24 5B/ 01224 566 477, www.thenicole-

01224 566 477, www.thenicole-portergallery.com From September 10 Opening Exhibition. Work by Nicole Porter JUNCTION ART AND GIFTS, 282 Holburn Street, AB10 6DD,

11224 595 655, www.junction-artandgifts.co.uk Tue-Fri 10am-5.30pm, Thu 10an 7pm, Sat 10am - 5pm, Closed Sun & Mon Art, ceramics, jewellery, hand-bags, cards, fashion accessories and much, much more INVERURIE MUSIC, Benview

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ww.aagm.co.uk Mon - Sat 10am - 5pm. Closed THE TOLBOOTH MUSEUM, Castle Street, AB10 1EX, 01224 621 167, Fax: 01224 523 666, www

ROBERT GORDON UNIVER-SITY, Faculty of Health Building, Garthdee Road, AB10 7QQ, www. rgu.ac.uk/areas-of-study/subjects/ art-and-design/news-and-events/

Aberdeenshire

BRAEMAR GALLERY, Mar Road, Braemar, AB35 5YL, 01339 741 681, www.braemargallery.

co.uk THE BUTTERWORTH GAL-LERY, Ballogie, Near Aboyne, AB34 5DP, 01339 886 104, www. LARKS GALLERY, 10 Braemar Road, Ballater, AB35 5RL, 01339

www.artwork.co.uk

755 888, www.larksgallery.co VICTORIA HALL, Station Square, Ballater, AB35 5QB, CRANNACH COFFEE SHOP & GALLERY, Cambus O'May, Bal-later, AB35 55D, 01339 755 126,

www.crannacn.com THE CREEL INN, Catterline, Stonehaven, AB39 2UL, 01569 254, www.thecreelinn.co.uk 7 days a week - all year round LANG BYRE GALLERY, Woodend Barn Arts Centre, Bu Voodend Barn Arts Centre, Bur)'Bennie, Banchory, AB31 5QA 1330 825 431, www.woodendbar or more a Jane Frere. In the shadow of

the Wall. December 5 - 18 Christmas Show - small works by artists associated with Lang Byre and Woodend THE LOST GALLERY, Aldachuie, Strathdon, AB36 8UJ, 0197 651 287, Fax: 01975 651 287, www

t**galléry.co.uk** 1am - 5pm, closed Tuesdays. By MILTON ART GALLERY, Milton of Crathes, Nr Banchory, AB31 5QH, 01330 844 664, www.milton-art.com Mon-Sat 10am-5pm; Sun

11am-5pm November 20 - February 2011 Christmas/Winter Exhibition STARFISH STUDIO, 3 Anchor Lane, Johnshaven, Montrose, DD10 0EN, 01561 360 118, www

Featuring paintings by Kate THE STUDIO, Braeside Croft, Mintlaw, Peterhead, AB42 4HH, 01771 622989, www.joycetaylor.

OLD MANSE GALLERY, West-ern Road, Insch, Inverurie, AB52 6LU, 01464 820392 Celtic and oriental hand-made Celtic and oriental have rugs, kilims & textile OTTISH SCULPTURE WORKSHOP, 1 Mai Lumsden, Huntly, AB54 4JN 01464 861372, Fax: 01464 86

lquhon-gallery.co.uk ov 7 - December 21

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ecember 11/12 (12noon - 5pm Xmas extra: paintings, prints, cards and books

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SYLLAVETHY GALLERY, Syllavethy, Montgarrie, Alford, AB33 8AQ, 01975 562 273, www llavethy.com 11am-6pm or by appoint closed on Tuesdays

Blair Young. Blair Young: Strange Arrangements of Light. Sound and TOLQUHON GALLERY, Tolquhon, Tarves, Ellon, AB4 7LP, 01651 842 343, www. visual art installation
vovember 27 - December 23
Christmas at Peacock. Selec of works.
Phil Thompson : Me-Idea.

rorest Avenue, AB 323 247, www.rend

1224 593 653, www.junction

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PETERHEAD MARITIME HEE ITAGE, South Road, Peterhead, AB42 2UP, 01779 473000, www. aberdeenshire.gov.uk/museums/ visit/locations/peterhead.asp Call for opening times Experience Peterhead's maritim life past and present LEFT BANK, 5 Bridge Street, Tarland, AB34 4YN, 013398 81603, www.leftbank.gallery. wordpress.com, leftbank. tarland@googlemail.com

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Aberfeldy ABERFELDY GALLERY, 9 Ken-more Street, PH15 2BL, 01887 825 129, www.aberfeldygallery.co.uk

Mon-Sat (ex. Weds.) 10am-5pm Wed 10am-1.30pm, Sunday

T HAS recently been announced that a ollection relating to the Scottish shale oil ining industry held by The Almond Valley Heritage Centre in Livingston has become the 37th Recognised Collection of National Significance.

There's history – lots of it – in them thar bings

West Lothian has long been noted for he red shale bings which dominate the vironment and are a constant reminder of the brief period when Scotland was one of the first major oil producers in the world. ndustrial heritage is indeed a crucial aspect of West Lothian's identity and, in visual art terms, has been celebrated frequently, an example being the earth sculpture by the M8 notorway near Bathgate (complete with red sheep) which has echoes of the monumental shale bing known as The Five Sisters.

A new project begun early on in 2010 ngages with another aspect of the shale dustry. Commissioned as part of The rassroots Public Art Project and entitled he Shale People, the works focus on the shale oil workers and their families, thereby inging a human dimension into the frame

Arguably, this side of the industry could e said to have been somewhat forgotten.

vershadowed by the enormity and impact of ne discovery and its significance in shaping e modern world. The Shale People Project acceeds in rectifying this, giving the workers ne recognition other aspects of the industry as hitherto received.

A group of contemporary visual artists ave collaborated to create a series of public rt works specifically dedicated to the shale orkers. Project co-ordinator Shirley-Anne Murdoch has throughout the year been working alongside fellow artists Dr Andrew rummy, Mike Inglis and Al McInnes and Fin Macrae (the duo known as DUFI) on everal site-specific installations in the

oxburn and Uphall areas of West Lothian These include a mural 'Homage to the Shale Workers' by Andrew Crummy (the esigner of The Prestonpans Tapestry), Clocking Off' by DUFI and 'Shale People

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Trail' by Mike Inglis. The latter involved the artist conversing with groups of local senior citizens during meetings. which became known as 'chewin' the fat' sessions. Inglis has used the stories and tales related to him in the

sessions to develop narratives as a basis for art works which have been placed in strategic locations throughout the area.

The 'Clocking Off' piece was also aided by the community in the shape of pupils from Broxburn Academy. The installation aptly positioned on the exterior walls of the local swimming pool considers pastimes and leisure activities enjoyed by the workers in their free time such as the game of quoits and gala days.

The project has gained extensive community support, which has led to the setting up of Artichange, a community group whose aim is to continue the work of visual generation in the area and maintain the existing art work in the future. Shirley-Anne's initial inspiration to pay homage to the shale people arose from her own family connection with the industry. She feels too that previous projects have concentrated on the interests of the landed gentry rather than "those hard working people who had come as economic migrants"

She is confident that the project will develop and grow even though it is officially due to end in December. There is scope, she maintains, for other areas in West Lothian to set up Artichange groups and there are also encouraging signs from local secondary schools that they are communicating and sharing local histories

FAIRS

EDINBURGH - Assembly Rooms, George St

at 27-Sun 28 November & Sat 11-Sun 12 December

GLASGOW - Royal Concert Hall, Sauchiehall St

Sat 20-Sun 21 Nov, Sun 5 Dec & Sat 18-Sun 19 Dec

All events open 10.30am - 5.00pm each day

as a result of creative workshops with DUFI



and Andrew Crummy

It would be interesting also if some interaction could happen between the heritage centre and the artists who are now bringing the shale oil industry back to life in the community.

Shirley-Anne would welcome the opportunity to exhibit aspects of the project at the centre in some format. She has discussed the potential of joint projects with Dr Robin Chester from the museum however, she understands that this would depend on the Trust's remit.

Dr Chester seems equally enthusiastic, being impressed by the research and historical accuracy of The Shale People Project. He admits that it might be difficult logistically to exhibit contemporary art in the centre but, significantly, does not rule out the possibility of some interaction in the future.

So, bearing in mind that recognised collections are allowed access to special funding from Museums and Galleries Scotland to "explore new and exciting ways to deliver their viewers experience"; it might provide an opportunity to consider options that could make this possible?

CATHY BELL More from www.shalepeopleproject. wordpress.com

EXHIBITION

of production







(a)



7 November to 21 December CHRISTMAS EXHIBITION

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www.tolquhon-gallery.co.uk

The great mistake we have all made over the years is to ask him to undertake the wrong tasks and not help him sufficiently to undertake the ones for which he is so outstandingly suited. Riccardo (ArtWork's

it seemed that Tullie House in Carlisle has failed in its helmet, found in Cumbria, which was put up for auction a corrected. short time ago. In just under three weeks, the museum raised £1.45million, but was outbid by an anonymous buyer who paid £2m. What is known about the buyer is that he lives one of only four or five of its in Britain, so Tullie House is now hoping to negotiate so that it can display the helmet on loan.

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

Notes of harmony

Lanark stood as an empty relic of Scotland's industrial past, owned by a scrap dealer who seemed intent on denuding the place of anything he could sell. Fortunately, great efforts were made by a small number of people to achieve the preservation and restoration of Robert Owen's legacy, which is now a UNESCO World Heritage

There, he demonstrated that to preach his ideas on the an owner of cotton mills at the height of Britain's industrial decent wages, facilitate their education, provide decent housing and sell them goods at prices that were not inflated to his advantage. Thus Owen became the father of the Cooperative movement. Now, the Scottish government has backed the Bank on Owen' campaign that seeks to commemorate Owen on a Scottish banknote in time

THERE WAS a time, in the mid 1970s, when the village of New the Co-operative in 2012. The campaign has the support of 6 campaign has the support of 65 MSPs across the chamber and a considerable groundswell of support has built up since the launch of the campaign. As for the Co-operative movement in Scotland its worth to the economy is estimated at £3billion

What many may not know, however, is that Owen established New Harmony in America, where he continued importance of education, the need to pay workers a proper revolution could pay his workers wage, and the need for a fair distribution of goods and services

He also advocated equal pay for men and women. His time at New Harmony is celebrated in a marvellous building by Richard Meier but. what is interesting, is that the Americans play down his social reforms while emphasizing his pioneering spirit. Maybe they also need his picture on one of for the UN International Year of their banknotes.

And about time too...

IN THE coming months, in a number of locations across Edinburgh, long overdue tribute is being paid to one of the great movers and shakers on the Scottish artistic scene for many decades past.

Richard Demarco's 80th birthday is being celebrated from across the artistic globe. the Mound to Dundas Street and beyond

While the recognition is welcome it has come far too late. Ricky is a tricky person to label and even trickier to tie down. He can be infuriating. exasperating and maddening. Many of his very generous backers over the years will have felt on occasion that he had failed them

preferred name for our *fratello*) is above all else a people person. If the word networker was not coined to describe him then it should have been.

And it is these supreme skills which we should have encouraged him to deploy

Instead, in a mean, valuefor-money sort of way, we have insisted that he should be lumbered with the burden of a hundred leaking roofs, rotten timbers and dodgy leases.

into his dazzling people skills to breathe life into our brain dead cultural institutions like our 'national' galleries and the once inspiring Edinburgh International Festival.

Someone should have been big enough to take the risk and manage this wayward and erratic genius for the best. Instead he has been surrounded by pygmies. Sorry,

Riccardo - s'pose that's life

Moment of truth for Dundee's **Discovery Point**

FOR THE PAST month people have been pouring in to see the exhibition in the library of Abertay University, Dundee showing the six shortlisted designs for the V&A at Dundee, which is due to open in 2014.

More than 120 architectural practices took part in the competition for the £ 47million building that will be built next to Captain Scott's ship, RRS Discovery on a site that will project out into the River Tay. The winner of the competition will be announced this month

Undoubtedly, the inspiration for having an outpost of London's Victoria & Albert Museum in a brand new and, if possible. spectacular building is the Suggenheim Museum in Bilbao n Northern Spain, which has done much to put this somewhat undistinguished industrial city on the tourist map.

And there are, indeed, many ilarities between Bilbao and Dundee. So, since the hope is that V&A at Dundee will attract 500.000 visitors annually, employ 900 people and add £ 5.5m a year to the city's income, do any of the competition entries seem likely to fulfill this promise?

Unfortunately, the one Scottish entry, by Sutherland Hussey Architects, is an unexciting composition of rectangles and squares which one visitor to the exhibition described as 'looking ike a sewage works.' The architects describe it as 'a crannog."

But it doesn't look too like the crannog that sits in the River Tay beyond Perth.

Then there is the entry by Steven Holl - the American architects responsible for the new ouilding for Glasgow School of Art – but quite frankly this entry looks like a very rushed job. It is a narrow skyscraper that is supposed to float above the River Tay, and the interior consists of odd, narrow and cramped spaces.

Then there are two very horizontal entries, one by the Japanese firm. Kengo Kuma

& Associates, the other by a multidisciplinary team called Snø hetta based in Norway. The former resembles the hull of a wooden ship and certainly has a very dramatic exterior while, inside, it contains basically square and rectangular galleries, a big inner hall and offers reat views looking down the river. The latter 'floats' on the surface of the Tay, suggesting a giant ice flow and, surprisingly, offers very few views of the river from inside Here, there is a big, main hall with galleries on either side. The last two entries are the

most spectacular. That by the Austrian practice, Delugan Meissl Associated Architects, looks like the space ship in the film. The Day the Earth Stood Still, and seems to be balancing precariously on its base. The building even has a long horizontal 'viewing station' facing the centre of Dundee. One can imagine that a robot might descend at any moment. Its interior is dramatic and surprisingly well organized.

The other entry – and maybe the one that best meets the expectation of an iconic design s by the American practice, Rex, and looks like a crystalline shape that has burst open towards the sky. Inside, separate spaces are organized around a central square in a way that, the architects say, allows different programmes to be developed as clusters within the building. It. too, is very dramatic

One of the things that the exhibition did not seem to address is how whichever design is chosen

will affect the setting of RRS Discovery. It will certainly make Discovery Point look even more ridiculous. Also, bringing the V&A to Dundee and rejuvenating the McManus (see ArtWork 160) has not been without cost: this includes the closure of three galleries within the McManus itsef, as well as Barrack Street Museum. It is also expected that the V&A at Dundee will cost £2m a year to run, which could turn out to be a heavy drain on the city's finances.

There is also the sad record of the gallery in Dundee Contemporary Arts which, when opened, was intended to feature exhibitions of an international standing that would bring Britain's art cognoscenti flocking to Dundee.

Nothing like that has happened. Instead, very few exhibitions at the DCA have attracted large crowds exceptions have been those showing work by Will Maclean and the Glasgow practice. One Foot Taller And the fact that the gallery is not available to Dundee Printmakers' Workshop, which is housed within the DCA, does not help the gallery to appeal to local people.

Instead, the gallery seems rather to have helped various curators. including its first - Andrew Nairne enhance their reputations so that they could get a more prestigious job south of the Border. Thus, not only does the building for the V&A at Dundee have to be spectacular; the exhibitions within it must be able to appeal both to a local and a national

RICHARD CARR



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Panto time at the

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More protection for helmets

What is surprising is that, though there is a portable antiquities scheme designed to the law

AT THE TIME of writing this, keep such finds in Britain, it seems that helmets are outside its definition - an anomaly efforts to buy a Roman bronze that Roger Bland of the British Museum says needs to be

> So, those people in Cumbria who raided their piggy banks (among other sources of wealth) in an attempt to buy the helmet, known as the Crosby Garrett Helmet and kind in Britain, must now hope that Tullie House is successful in its negotiations.

And perhaps the new government in London can find the time needed to change

We should have tapped



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ArtWork

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DON'T normally do cookery book reviews. What am I talking about, I don't normally do okery. Well didn't.

Cooking for me, like so many Scots once olved no more than twenty minutes in the ening making a soup, poaching a haddock, fast rying a couple of pigeon breasts.or ok, ok, I admit sometimes micro waving a ready made meal

But then I had this revelation Last spring twenty five of us hired this damp d dismal country house for a week. It was one those places where there wasn't a single room where a coffin would look out of place. Then thank God some magician managed to persuade this famous Scots chef Christopher Trotter to come along and spoil us all rotten. And, no exaggeration

t both changed my life and saved the holiday. A confession. I already knew Christopher s a family friend (his father was my own ather's best man) and over the last twenty years ad proudly watched his career blossom from truggling wee chef to national treasure with an ternational reputation for his Fife restaurant and shop and top of the tree consultancy to the Scottish as bruised old apples are slow cooked with pork urism industry.

But none of that prepared me for watching n close at hand that week with a decent budget nd access to some of the best produce in the orld

During the holiday the sweat poured off him or ten hours a day as he made sauces from the perries of lobsters, twiddled around with venison, callops, wild salmon and organic vegetables. The an's a ruddy genius and rather than go for walks the rain we would sit mesmerised in the kitchen and watch him perform his gastronomic dance. You can write your own adjectives for what

was like for those of us who ate that food. nd don't hold back. Ludicrous superlatives are stified

The thing about Christopher is his passion for cotland and his whimpering zeal for celebrating ur country through an almost manic need to



show us what can be done with its fantastic food. It's as if he wants to make us all better people, and indeed a nation, through teaching us all to take the growing, preparing and cooking of our food more

seriously His latest book, The Whole Hog, written with Carol Wilson, is completely ridiculous, but it's bound to be a best seller.

It's a massive volume, and expensive too. twenty five quid, and it doesn't have a single word in it about diets or restraint.

Instead you are taken on this helter skelter ride of shameless gluttony as every possible morsel of a pig but the oink is jointed, chopped, minced, sliced or squeegeed from the slaughter house floor.

This is primarily a book about cooking bits of pig for eating in cold weather and the recipes come from all over the world. Ragouts and casseroles, goulashes and ragged jack kale, cassoulets and chorizo, castilian pigs' trotters, lardy cake and tripe. It teaches you how to make sausages with rhubarb relish, rejoice in black puddings studded with lumps of white fat, salivate in anticipation

chops to be served with butter-rich peppered mash It's a heart attack between two hard back covers which are appropriately printed as if soaked

in grease and even to read it leaves you dribbling and feeling dirty. This winter I have every intention of growing

even fatter through cooking my way through its pages and if next spring finds me dead on my Cramond Mill House's kitchen floor with Christopher Trotter's magnificent The Whole Hog clutched in my blood grimy hands be assured that I will have a smile on my grease-coated lips.

MAXWELL MACLEOD

The Whole Hog, Christopher Trotter and Carol Wilson, Pavilion £ 25.

RT FAIR

Strathpeffer Pavilion's spectacular annual event, organised by Friends of the Pavilion 400 original works by 150 Highland artists Thurs 18 & Fri 19 Nov 10 am to 8 pm Sat 20 & Sun 21 Nov 10 am to 4 pm

Entry by donation, teas till 4 pm daily ion IV14 9DL 01997 42012

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20th November Berkshire Check website for details

THE CONTEMPORARY FINE ART GALLERY, 31 High Street, Eton, Windsor, SL4 6AX, 01753 854 315, Fax: 01753 620 390, ww Tuesday-Saturday Berwick-10-1 & 2-5 upon-The website is always **Tweed**

open at www.justart.co.uk

Art Room 59

WINTER EXHIBITION 6th Nov - 22nu Jan Alison Midson, Clarabella Kathryn Doherty Alison Strachan, S Wrightson

Tue Wed Thu Fri Sat 10am- 5pm www.artroom59.co.uk Sun (December only) 12-4pm



Tues - Sat 10am - 5pm, closed Mon; Sun 12 - 5pm Painting by Leila Neal and other TD12 4DL, 01890 882 965 OM DAVIDSON GALLERY, ast Mayfield, High Street, arlston, TD4 6BU, 01896 848 898 opular artists. Also grea Picture Framing service THE STIRRUP CUP, West Bank **Birming**le Farm, Geirston Road, Kil-rnie, KA25 7LQ, 01503 683338 ww.thestirrupcup.co.uk 7 days a week 10.00am till late

ham RACOUET HALL, Eglint e online Guide @www.artwork ountry Park, Kilwinning, Irvii A12 8TA, 01294 324 210 Borders

ace, La 2 808,

Nerine Tassie, David Hay, Tom

BORDER GALLERY, 6 Bowmont Street, Kelso, TD5 7JH, 01573 226 002

26 002 Call for details SALA ART, 9a Bank Street, Palachiels, TD1 1EN, 01986 759

HE CHRISTOPHER BOYD

ALLERY, Old Gala House, Scot resent, Galashiels, TD1 3JS

Cresent, Galashiels, TD1 3JS Call for details THE SCOTT GALLERY, Hawick Museum, Wilton Lodge Park, Hawick, TD9 7JL, 01750 20096

fawick, 1D9 / JL, 01/50 20096 Mon - Fri 10am - 12pm and 1 - 5pm; Sat and Sun 2 - 5pm Intil December 12 A Line in Paint - Four Generation of the McNairn Family. Celebrat-ing 100th anniversary of the birth of artist John McNaim (see article ArtWork 164)

OHN NELSON STUDIO GAL ERY, 41 West Port, Selkirk, D7 4DG, 01750 722 341, www.

lsonjohnart.com 10am-5pm (Occasionally close

aturing paintings by John

Nelson HE SMOKEHOUSE GALLERY t Ellas Place, Eyemouth, TD14 HP, 018907 52116, www.smoke-

Hr, 01990/32110, www.sinkte-iousegallery.co.uk (ELSO POTTERY, The Knowes, (elso, TD5 7BH, 01573 224 027 Tues - Sat 10am - 1pm & 2 - 5pm Mugs, jugs, bowls & 'Time Tab-lets' fired in the Kelso Pit Kiln Unarghee (27)

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arn House, Smailholm, Kelso D5 7PH, 01573 460666, www

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Bristol

til November 21

FAL WOOD STUDIOS

Jedburgh, TD8 6TU, 01835 830

And the second studios.com And Fri 9am-6pm Sat 9am-4pm

ARNOLFINI, Bush House, 16 Narrow Quay, BS1 4QA, 0117 917 2300, www.arnolfini.org.uk

Heath Bunting. Status Projec

lass systems Matsuko Yokokoji and Graham Harwood. Coal Fired Computer & Tantalum Memorial. Fun With Software. Various arti

nit 5.18, Paintworks, Arnos V 54 3EH, www.drawingschool

Caithness

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f Forse, Latheron, KW5 6DG, 1593 741 777 Saltglaze and Raku IORTH LANDS CREATIVE LASS, Quatre Bras, Lybster

LASS, Quatre Bras, Lyb W3 6BN, 01593 721 229,

w.northlandsglass.con

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SWANSON GALLERY, Davidson Lane, Thurso, KW14 7AS, 01847 896 357

Why did I buy that? ecember 4 - January 15, 2011

ntil November 27

Made it! Craft spo

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9, www.galaart.c

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THE WAVE CRAFT GALLERY Knockcushan Street, Girvan, XA26 9AG, 01465 712 897 FLAT CAT GALLERY, 2 Market Place, Lauder, TD2 6SR, 01578 722 808. www.flatcatgallery.co.uk

Banff

OUFF HOUSE COUNTRY GALLERY, Duff House, A GALLERY, DUIT HOUSE, AB45 3SX, 01261 818181, Fax: 01261 818900, www.duffhouse.org.uk duff.house@aberdeenshire.gov .house@aberdeenshi ter: Thu-Sun 11am-4 Mindspace. Works in a variety of media as part of an arts and wellbeing project ovember 11 - Feb 13, 2011 The Glasgow Boys ecember 2 - March 20, 2011 Fravels in Stitch: Te EADOWLANDS GALLERY 33 North Castle Street, AB45 1JJ, 11261 818 535 Mon-Sat 9am-5.30pm Douglas Heggie - New work

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WOOD OF SHAWS, Alvah, Banfi AB45 3UL, 01261 821 223 Painting Holidays beside River Deveron in Aberdeenshire. Pain-tescapes to Isle of Skye, Kyle, Eilean Donan Castle also Tuscan

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SALIX POTTERY & GALLERY Greenley Croft, Gamrie, Banff, AB45 3JD, 01261 851 695, www.

ixgallery.com Wed - Sun (Call to confirm). Closed for the winter period nded gallery space and ne

artists TOMINTOUL MUSEUM & VISITOR CENTRE, The Squa Tomintoul, AB37 9ET, 01309 73 701 April - October

OMINTOUL GALLERY, 82 Aain Street, Tomintoul, Ballinda och, AB37 9HA, 01807 580 458,

ILMORACK GALLERY, The Id Kilmorack Church, IV4 7AL 1463 783 230, www.kilmorackga

ry.co.uk ovember 26 - December 24

THE BEAULY GALLERY, The Kirk, Wester Balblair, IV4 7BQ 01463 783 508, www.beaulygal-

AIRDE GALLERY, House of

Road, IV4 7EH, 01381 621 133

Mon - Sat 9.30am - 5pm; sur 10am - 5pm

BERWICK GYMNASIUM ART

535, www.culture24.org.uk/mw(Until Dec 11 (Wed-Sun 12-4pm) Gymnasium Gallery Open 2010

NORTHFIELD FARM, St Abbs Berwickshire, TD14 5QF, 01890

1 111 Thursday - Sunday 10am - 5pm Contemporary work from artists and designer/makers from both sides of the Border

Berwick-

shire

1 1 1 1

ALLERY, Berwick Barracks, e Parade, TD15 1DG, 01289 30

Beauly

Chr

Workout for Border artists

Going to the gym takes on a whole new meaning for arts lovers in Berwick-on-Tweed

GETTING feet over the threshold is a constant preoccupation of galleries everywhere. Contemporary art may be more popular than ever - witness the numbers who visit Tate Modern - but there are still lots of people who shy away from going to see it, especially in spaces smaller than the Turbine Hall.

They may feel a little uncomfortable with something they may not immediately understand or think they know nothing about, or they may have acquired somehow an almost subconscious feeling that art's not for the likes of them. Gallery directors and curators are optimists however, and have faith that once people see the art they'll find interest and enjoyment. They're often right.

It's worked at the Gymnasium Gallery at Berwick-upon-Tweed. The gallery is now running its fourth annual open exhibition, with 137 artists and makers from north east England and the Borders showing their work.

The range of art and craft on show is so wide that there must be something for everyone and since it is a selling show you can take it away if you pay your money.

Curator Matthew Walmsley says: "It's an extremely diverse exhibition, ranging from paintings and sculpture to photography woodwork, textiles, glass, collage, and stone carvings

"There is more woodwork and furniture this year and more of the traditional skills, like wood and stone carving and engraving.

"The exhibitors are a mixture of professional and amateur artists and there is a section

dedicated to encouraging people to take up art, but the first to be purposethe majority of exhibitors

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> **Helen Denerley** Di Hope **Kittie Jones** Joanne B. Kaar Mhairi Killin **Trevor Lockie** Ian Stephen



Real Property in

Christmas Exhibition November 20th - January 15th Tim Cockburn, Christine Woods, de RSW RGI, Jusen RGI RSW. Yvonne Spearing, Madeleine ed. L. Yule, Claire Hardess RSW, Grace Carre ed. Morg Muir, Lice Campbell, Vicen Mor-May Bond RSW, are others.

0 Victoria Street Perth PH2 8LW | 01738 631085 www.framesgallery.co.ul

THE LAKE ARTISTS SOCIETY WINTER EXHIBITION 2010 3 DEC 2010 - 14 JAN 2011 • 11AM - 4PM • £

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the standard is relatively high?

The Gymnasium Gallery Open has grown from its first exhibition, when 87 artists took part. Exhibitors are not invited to take part, but respond to adverts about the show. Each year since the first about a third of them have been newcomers, which keeps it fresh

Visitors get a chance to vote for which artist should get the prize for the audience's favourite work in the show.

With such a variety of media that could present difficulties, but Matthew Walmsley says the votes are usually shared by only a handful of pieces that stand out. Schoolchildren, who are also involved in the exhibition, get a separate vote and they usually go for something completely different

"What is important about the Open is that it gives artists within the local community a chance they would not normally get to exhibit in the gallery," Matthew Walmsey said.

"Then they come on board and support a more challenging contemporary art programme that we have through the rests of the season.

"Through the sheer numbers of the exhibition we get a lot of people in -380 people at the first opening - and that has a fantastic knock-on effect.

"It gives the gallery a high profile in the town and people come back." So that's one way to get those feet in the door

For those outside the area, it may seem odd to go to a gym inside a barracks to see art. But the barracks, under the guardianship of English Heritage, have a place in British culture

They were among

Gallery in a gym, camped on Berwick's ramparts

built, in the early 18th century, to the design of Nicholas Hawksmoor, Wren's assistant in the planning of the new St Paul's and architect of nany of London's finest churches after the Great Fire of 1666

The gymnasium, which still has its climbing ladders, dates from 1901 and was used for training soldiers up until the 1960s. The gallery has for 15 years run a fellowship programme offering young artists time and space to develop their work, ending with an exhibition.

DENIS INCH

Open Exhibition, Gymnasium Gallery, The Barracks, Berwick-upon-Tweed, until December 11 (Wed - Sun 12-4pm).



emnants of an Apocalyptic Landscape - Emma Waine BA(Hons) Fine Art Painti Winner of 2008 Travel Award

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Pottery & kiln work of ceramici

nrst ED BARN GALLERY, Mel-inthorne, Penrith, CA10 2DR, 1931 212 767, www.re ANCIENT SPACE, St Michael's

urch, Bongate, Appleby-in-estmorland, CA16 6UR, 01768 MUSEUM OF LAKELAND LIFF Abbot Hall, Kirkland, Kendal, LA9 5AL, 01539 722 464, Fax: 01539 722 494, www.lakelandm

seum.org.uk WILLOWPOOL DESIGNS, 9

Weston Houses, Endmoor, Kendal, LA8 0HA, 01539 567 056, Fax: 08701 248 924, www.willowpoold-

OOVE COTTAGE, The Words

worth Museum and Art Gallery Wrasmere, LA22 9SH, 015394 5544, www.wordsworth.org.uk

ntil December The Bindman Talks. Free talks

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nspired by the Words

il June 12 2011

Savage Grandeur an Thoughts: Discover District 1750-1820.

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ntil November 14 Cas Holmes. Traces. Alice Kettle. Allegory. Maria Walker. Past Lives

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Carlisle, CA3 8TP, 01228 618 /18, Fax: 01228 810 249, www

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gns.co.uk Willow work by Simone Siegan &

Castle Douglas

kettlesyard.co.uk Tues - Sun 11.30am - 5pm Until November 14 John Cage. Every Day is Goo Day. Drawings, watercolours is prints of the artis

Until November 27 Made it! Craft spotlights December 4 - January 15, 2011

Cambridge

KETTLE'S YARD, Castle CB3 0AQ, 01223 748100, v

ard.co.uk

Why did I buy that

CLIENCE STUDIO, 212 King street, DG7 1DS, 01556 504 318 Mon - Sat 10am - 5pm Gallery and working studio Angela Lawrence - also show elected Galloway jewellery

THE MCGILL-DUNCAN GAL ERY, 231 King Street, Castle Jouglas, DG7 1DT, 01556 502 40 ESIGNS GALLERY, 179 King Castle Douglas, DG7 1DZ 556 504 552, www.designsg y.co.uk 9.30am - 5.30pm. (

THE GALLERY AT LAURIES ON, Woodbank House, Laurie n, DG7 2PW, 01644 450 235,

www.pmcphotography.co.uk ARTS OF ALBA, 39/40 Threa Terrace, DG7 1HG, 01556 504 020, www.artsofalba.com, KD@artsofalba.com Featuring the work of Freida Dyson, Sam Mullen and Sheil Mullen Maria waiker, Past Lives, MILL YARD STUDIOS, 3 Mill Yard, Staveley, Kendal, LA8 7LR, www.millyardstudios.co.uk

Cornwall

ROYAL CORNWALL MUSEUM River Street, Truro, TR1 2SJ, 01872 272 205, Fax: 01872 240514 ww.royalcornwallmuseum.org Mon-Sat: 10am-4:45pm Closed Sundays and Bank Holidays Nov 20 - Jan 15 2011 Royal Watercolour Society. LEMON STREET GALLERY (LSG), 13 Lemon Street. Trurco

TR1 2LS, 01872 275 757, www. emonstreetgallery.co.uk Mon-Sat 10.30am-5.30pm; I

AITON FINE ARTS, 63 King Street, PH7 3HB, 01764 655 423, Fax: 01764 655 816 Mon - Fri 9am - 5pm, Sat 9am - 12 noon Contemporary Scottish paintings and prints. Picture restorers and fromare

CRIEFF CERAMICS, Lodge Street, PH7 4DW, 01764 654 416

ww.crieff-ceramics.co.uk Pottery workshop and galler - Individually hand-thrown of

potters wheel STRATHEARN GALLERY, 32 West High Street, PH7 4DL, 017 656 100, www.strathearn-gallery

om November 20 Winter Exhibition

Crieff

Unlikhouse.co.uk Unlikhouse.co.uk Until November 28 Sedition - An uprising of Cum-brian contemporary artists. Works being produced in Cumbria by established & emerging artists established & emerging artists THE RHEGED CENTRE, Re-dhills, Penrith, CA11 0DQ, 01768 868 000, www.rheged.com November 21 - December 20 Santa's post box. December 3 - January 14, 2011

Lake Artists' Society Winter Exhibition (11am - 4pm ENTHEAD MINES HERITAG

ENTRE, Nenthead, Alston, CA9 PD, 01434 382 726, Fax: 01434 82043, www.npht.com/nenthead-Guided valley trails, 1825 planned

Quaker village: N Pennines 'Klondyke'. Lead Mines; Rampgill café PFRONT GALLERY AND OFFEE SHOP, Nr Hutton-ir

e-Forest, Unthank, Penrith, A11 9TG, 01768 484 538, www -front.com 10.30am-4.30pm. Closed Mon

mas to mid-January) ntil December 23 Kate Durdy. Around the Mill. Haberdashery, hand stitching, recycling and sparkle

Dumfries

GRACEFIELD ARTS CENTRI 28 Edinburgh Road, DG1 1JQ, 01387 262 084, www.artandcraf

hp?page=gracefield Tues - Sat 10am - 5pm; Closed Sun and Mon; Visit website for

nore details til November 25 (Gallery 1)

drawing by Greg Burgoyne - an illusion of seeing what one wants

UMFRIES AND GALLOWAY

ARTS, Midsteeple, High Street OG1 2BH, 01387 253 383, Fax: 11387 253 303, www.dgarts.co.u

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fo@dgarts.co.uk Mon – Fri 9am –

Seein' Aint Believin'. Wall

days, unless Bank Holidays THE WATERMILL, Little Salkeld, Penrith, CA10 1NN, 01768 881 523, Fax: 01768 881 047 vw.organicmill.co.uk 10:30am to 5pm (except Christ

Cumbria

ABBOT HALL ART GALLERY Kendal, LA9 5AL, 01539 722464 Fax: 01539 722494, www.abbothll.org.uk

Ill.org.uk Mon - Sat 10.30am - 5.00pm (Nov - Mar); Closed Sundays Exhibition talks, holiday workshops, gallery book shop, coffee shop Intil December 18 Artists of the St Ives School. The Barber Goes North: Treas

The Barber Goes North: T from the Barber Institute BLACKWELL, Bown

Windermere, LA23 3JT, 01539 446 139, Fax: 015394 88486, wy blackwell.org.uk Until January 3, 2011 Arthur Simpson. Aspects of the

Arts & Crafts Mo BREWERY ARTS CENTRE

Highgate, Kendal, LA9 4HE 01539 725 133, www.brewery

Call for full listings. Theatr

restaurant, bars & café Jntil November 21

Alastair Lee. John Norris. Fleurs de M

EDEN ARTS, No 1 Sandgate, Penrith, CA11 7TP, 01768 899 4 Fax: 01768 895920, www.edenar

co.uk Until December 23 Kate Durdy – Around the N November 8 - January 1 2011 Roy Fleming. Photography Exhibition

Beeswax candles, hand-made beeswax furniture polish, handainted candle pot WILLIAM NEAL, The Studio





The

Harbour Road, Wigtown, DG8 9EN, 01988 402667, www.william neal.co.uk ative paintings of peac

themes. Recent pair iewed throughout the year by

WHITHORN VISITOR CENTR 45 - 47 George Street, Whithorr DG8 8NS, 01988 500 508, www. centre.htm THOMAS TOSH, 19 East Mor Street & 55 Drumlanrig Street, Thornhill, DG3 5LZ, 01848 331 553 www.thomastosh.com ecember 6 - January 29, 2011 Kate Phillips: We sleep deep

Dundee

DUNCAN OF JORDANSTONE COLLEGE OF ART & DESIGN GALLERIES, University of Dundee, 13 Perth Road, DD1 4H7 01382 385 330, Fax: 01382 385 36 ww.exhibitions.dundee.ac.uk Mon - Fri 9.30am - 8.30pm; Sa

9.30am - 4.30pm November 13 - December 11 Prints of Darkness. Celebra vinyl record as an abiding a visual artefact

visual artefact LAMB GALLERY, University of Dundee, Tower Building, Neth-ergate, DD1 4HN, 01382 385330, www.dundee.ac.uk/museum Until January 2011 D'Arcy Thompson: Scientist &

Collector. Zoology specimens the D'Arcy Thompson collected for HANNAH MACLURE CENTRI

bertay Student Centre, 1 - 3 Bel treet, DD1 1HP, 01382 308 777, ac.uk Mon - Fri 9.30am - 4.45pm November 11 - January 28 2011

THE KRYSZTYNA GALLERY 15A Nelson Street, DD1 2PN, 15A Nelson Street, DD1 2r1 01382 322 522, www.british

Figurative works, limited editi rints & watercolours - viewing THE MCMANUS: ART GAL-LERY & MUSEUM, Albert Square, Meadowside, DD1 1DA, 01382 307 200, www.mcmanus.

Mon-Sat 10am-5pm, Sun 12.3 4.30pm; Last entry: 15min

pre-gallery closing time Until August 2011 Consider The Lilies. A celeb of the City's co

THE QUEEN'S GALLERY, 160 Nethergate, DD1 4DU, 01382 220 600, www.queensgallery.co.uk Mon - Fri 10am - 5.30pm; Sat

10am - 5pm Until November 20 Pam Carter and Tom Watt. November 27 - December 24

Christmas Exhibition DUNDEE CONTEMPORARY ARTS (DCA), 152 Nethergate, DD1 4DY, 01382 909 900, www dca.org.uk Until November 14

Discovery Exhibition: The Lon

Durham

BOWES MUSEUM, Newgate, Barnard Castle, DL12 8NP, 018 90 606, Fax: 01833 637163, wy thebowesmuseum.org.uk Until January 30 2011 Laura Baxter. A Garden of La Birds - Museumaker.

Until February 27 2011 Damien Hirst: Print Maker DLI MUSEUM & DURHAM ART GALLERY, Aykley Heads, DH1 5TU, 0191 384 2214, Fax: 0191 3861770, county.durham.gr

Regular exhibitions call for ful

listings Until November 28 (Gallery 2) Simon Martin. Durham Cathe Artist in Residence 2009/10 Until November 28 Ierwood Co orary Painte

THE ORIENTAL MUSEUM, EF Hill, DH1 3TH, 0191 334 5694, Fax: 0191 334 5694, www.dur. ac.uk/oriental.museur Until January 30 2011

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www.seashoregallery.co.uk 07935928288 - check opening ti

DIRLETON GALLERY, Manse Road, Dirleton, EH39 5EL, 01620 850 528, www.dirletongallery.co.uk

Winter: Wed - Mon 10.30ar 4.30pm; Closed on Tuesdays ETER POTTER GALLERY,

10 The Sands, Haddington, EH41 3EY, 01620 822 080. eter_potter@btconnect.com NTRE. ton, EH41 4DA, 01620 823 738

ngton, Erf4140, 4, 01620823756, ww.pacc.org.uk, info@pacc.org.ul ntil March 18 2011 Life Classes by tutor Kate Hend-erson. Autumn Term: September 20 – November 26; Spring Term: January 10 – March 18. For ntact Kat 01620 824 130 ULLANE ART GALLERY, 8 nley Road (Main Street), Gu e, EH31 2AD, 01620 843 082

Edinburgh

ATIONAL GALLERY OF COTLAND, The Mound, Prin treet, EH2 2EL, 0131 624 6200 ww.nationalgalleries.org ntil January 9 2011 Another World: Dalí, Magritte,

firó and the Surrealists . eaturing European and British

E ROYAL SCOTTISH ACAD IY BUILDING, The Mound, 12 2EL, 0131 225 6671, Fax: 31 220 6016, www.royalscot-

RSA Open 2010 - New r , film and archite uary 9 201 Richard Demarco at 80: A Life In Pictures. Richard Demarco.

Print Works. vember 27 - January 9 2011 cotland and The European Ava

ary 4 - March 4, 2011 (TBC) RSW 131st Annual Exhibition. ebruary 5 - March 3 SSA Annual Open Exhibition COTTISH NATIONAL POR-RAIT GALLERY, 1 Queen St H2 1JD, 0131 624 6200, www. OTTISH NATIONAL GAL ERY OF MODERN ART, 75 elford Road, EH4 3DR, 0131 62 200, www.natgalscot.ac.uk

EAN GALLERY, 75 Belford oad, EH4 3DR, 0131 624 6200, v.natgalscot.ac.uk I December 19 illiam McTaggart (1835 -

mber 12 Damian Callan. Easel Sketching n the Galler til September 4 2011 Portrait of the Nation. A p

ITY ART CENTRE, 1-3 Market reef. EH1 1DE, 0131 529 3993, ax: 0131 529 4097 HE FRUITMARKET GAL-ERY, 45 Market Street, EH1 DF, 0131 225 2383, Fax: 0131 220 130, www.fruitmarket.co.uk r 19 - January 23 2011 David Hopkins, Childish Th VERLEITH HOUSE, Royal

tanic Garden, 20a Inverleith w, EH3 5LR, 0131 248 2971, ww.rbge.org.uk Monday - Friday 9.30am - 5.00p ntil November 30

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A Hawick dynasty Four generations of an artistic family are in the frame

in a gallery celebrating its own centenary

LIKE father, unlike daughter... when their work is seen side by side, that's the first npression of the two most recent artists in e McNairn family, apart from their both ing painters admired for their use of co-

They can be compared at Hawick's Vilton Lodge Museum, which remarkably s showing paintings by four generations of IcNairns, hence the title of its current exbition, A Line In Paint.

The earliest picture on show is a townape of Hawick done in 1871 by the John IcNairn born in about 1830 – or rather it's photograph of the original, which is in the Miró disturbing, but during travels in Spain ollection of the museum, but kept in the extile Tower House in Hawick Ĥigh Street

Then there are a pair of landscapes by ne John McNairn born in 1881, showing views around Hawick, one of them uniden

But the bulk of the show in the mueum's Scott Gallery, and overshadowing heir forebears, is by the John McNairn

born at Hawick in 1910 and by his daughter Caroline, born at Selkirk in 1955. Yet another McNairn gets a look-in

Stella McNairn, Caroline's mother, who is represented by a single harbour scene.

The 1910 McNairn went to study at Edinburgh College of Art in 1927 and, like many of its students at that time, went on to study abroad, in Paris and Spain.

His interest in colour was said to have been inherited from his father and it showed in his attraction to the work of the Fauves and the post-impressionists. He found the work of Surrealists like Dalí and developed a great admiration for El Greco.

He returned to Scotland to teach at West Calder High School, but when war broke out saw service in India. Afterwards he picked up his old job but then became head of the art department at Selkirk High School and with his wife opened a gallery

He painted local scenes in an increas-

 $\langle \nabla \rangle$

VV



ingly loose style. Thin paint is swiftly applied in big brush strokes, often leaving patches of canvas bare. Detail may be added with a thick squidge of pure colour, perhaps a vermilion flower head. It looks almost slapdash, but it's confidence, not carelessness.

The result is work that's decorative in that he used what he saw before him to create a satisfying picture rather than put down an accurate record. What makes his pictures hang together more than anything is his unerring colour sense.

Colours march in balance and harmony across the canvas, whether it's a little exercise in autumn browns

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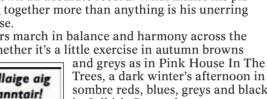
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in Selkirk Gasworks, or a sunny vista in yellows, blues and greens for Selkirk From Broomhill

McNairn's perspective is occasionally a little odd, although his landscapes sometimes achieve turned sculptor Hugh Collins, who was finding a new way of life at the 369 after his release from a life sen

Above, left: Selkirk Gasworks, 1958; above, right: Harbour, St Abbs, 1950 ©McNairn family





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Trees, a dark winter's afternoon in sombre reds, blues, greys and blacks

Barbara Davidson Pottery

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Winter Mixed Show. OPEN EYE GALLERY, 34 Aber cromby Place, EH3 6QE, 0131 55 1020, www.openeyegallery.co.uk Until November 23 Jenifer Wall. New Metalwork November 6 - 23 Leon Morrocco . Cuba, India, Morrocco and Italy Paintings in

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who shared a love for the celet tion of life, nature and Art Grainne Morton. Triumph of Nature. Solo exhibition December 1 - 24 Mark Hearld. A Christmas Ext tion. First solo exhibition Zoe Arnold. Jewellery.

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More details: gillian.smith@falkirk.gov.

CENTRAL Arts is a federation of artists working in, believe it or not, Central Scotland. To celebrate their looming 25th anniversary they are organising a number of events, principal of which is a group exhbition in their favoured location, the remises of G R McFarlane. Watchmaker & eweller, 41 Mill Street, Alloa.

The show runs from November 6 to anuary 22, 2011.

More from enquiries@centralarts. co.uk.

RTWORK'S own Cath Bell is one of a group of artists behind a show in the launting surrounds of the Ocean Terminal n Leith during December.

The show, an exhibition of contemporary art", has been given the title "The Magic Begins"

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studios.org Mon - Sat 9am - 5pm lovember 25 - March 25 2011 Christine Borland, Solo exhibitio

of new work THE HIDDEN LANE, 1103 Argyl itreet, G3 8ND, 0141 564 1363, www.thehiddenlane.co.uk ww.theniddeniane.co.uk HRISTO'S GALLERY, 595 reat Western Road, G12 8HX 141 579 0004, www.christosgal

PLATFORM, The Bridge, 1800 Vesterhouse Road, G34 9JW, 0141 76 9696, Fax: 0141 276 9678, ww.platform-online.co.wk ORENTINA GALLERIES 26-28 Battlefield Road, Langside, Lanarkshire, G42 9QH, 0141 649 8888, Fax: 0141 649 1423 THE GATEHOUSE GALLERY oukenglen Road, Giffnock, 46 7UG, 0141 620 0235, www.

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artists Society of Scottish Artists Red tists Redrawing. mber 25 - December 23

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Ring: 01592 891837

or email: elena.k.@homecall.co.uk www.highlandrussia.org.uk **ATTWORK** SUBSCRIPTION FORM ON PAGE 1 MaryweGALLERY ark Aberdeen AB12 4L Mon - FTI TOWN - Open Sector 4 01224 784300 Tarywellgallery.co.uk Mon - FTI Town - Open Sector 4 pm November 6 - December 21 Moray Hillary and Agnes Ne-drgard, Private World: HILLHEAD LIBRARY, 348 Byr Rd G12 8AP www.JCC-Art.com Tel 01224 784300 www.marvwellaallerv.co.uk Christmas Exhibition 07833 474 639 Opening 19th November featuring some of Scotland finest painters including:

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Heanarmann.co.uk DIANA MACKIE, 10 Borreraig Park, Dunvegan, IV55 8ZX, 01470 511 795, www.diana-mackie.co.uk Working studio and gallery - paintings depict the climatic Christmas Exhibition. Christin O'Keeffe and small works from gallery artists Dec 5 Musick Fyne and Coronach - gallery concert Dec 19

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Janis Menn:e, larger works HICA (HIGHLAND INSTITUTE

For the Guide online

ArtWork

Sir

Sir! - Letters to the Editor

I have just read the article by Cath Bell ArtWork 163. I completely agree!

I suspect that there may be some egative feedback about what she wrote,

ut it needs saying. There is much mediocre art out there

and much of that is produced by subsidy rom councils. The quality of art in Scotland needs to improve. More art does

iot mean better art. Thank you, Cath, for writing what you did

ALISTAIR SHEWAN. (ArtWork 163, p7/8). **East Lothian**

I enjoyed reading Cath Bell's article ntitled An End to Production Line Grants p11, ArtWork 163).

Unfortunately a lot people are ployed to look busy doing nothing - and probably nothing to do with art and culture either. For some a job is only one if

you have a budget to go with it and if you manage to blow it in a year you get a raise romotion maybe, and you can ask for a igger budget. Accountability is very lax... it's art you

anow? I don't.

Things are hopefully going to tighten p intellectually and financially and maybe focus on the real needs and end result. Why are the artists not self financed, thriving on ability, strategy and professionalism Or borrow money like small businesses or iniversity students do.

I was always amazed how paintings ejected by several world class museums

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could find a niche somewhere for £x10 Kelso millions with little local or national interest THE VENNEL GALLERY, 11 Bridge Street, TD5 7HT, 01573 and zero long term cultural benefits, but that's ok when it's someone else's mone **JL DAESCHLER** Kendal

Dunba KENDAL MUSEUM, Station Road, LA9 6BT, 01539 815597 Fax: 01539 737976, www.kend East Lothian

I write regarding the September/October issue of *ArtWork*, which for me included two items of extrreme contrast. I refer to the complete sense expressed in the article by Cath Bell (see above), and the utter nonsense of the article featuring Bea Last

Is Denis (Column) Inch aware that <alistair315@btinternet.com> there are some actual artists in Dumfries and Galloway?

At a time when the arts are facing further funding cuts it is pure folly to publicise the work of vet another artist whose Arts Council funded tripe (I refer to both 'art' and statements) can only serve t further alienate the general public

Bea Last's work falls clearly into the category of 'my-kid-could-do-better-thanthat,' and the accounts of her 'challenging year' are unintentionally hilarious. This kind of painting is facile and lazy

and in no sense 'groundbreaking' (which I assume she feels it to be). Must cease ranting now as I need to go

to work. **RICHARD INMAN**

Ainiature paintings & large Kirkcudbright works in oil, pastel & wa by Jane B Gibson

While maintaining a healthy contempt for the inanities of the blogosphere, ArtWork welcomes comments from our readers online to artwork@famedram.com. by post to PO Box 3, Ellon AB41 9EA or by fax to 01651 842180.



550, Fax: 01557 330 005 THE FAED GALLERY, The M on the Fleet Visitor Centre, 56 High Street, Gatehouse of Fleet, DG7 2HP, 01557 814 458, www. gatehouse-of-fleet.co.uk Duncan Currie 9-29 Septembe Mon to Sat - open 10am - 6pm

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cliffegallery.co.uk THE NAIL FACTORY, 56 Sout wick Road, Dalbeattie, Dumfrie & Galloway, DG5 4EW, 01556 (2 Shore Road 686, www.nailfactory.org.uk December 4–5, 11–12 & 18–19 (10.30 - 5.30) Christmas Fayre. ABERDOUR, Fife www.shoreline.sco.fm

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GREENS & BLUES, 59 High Street, EH39 4HG, 01620 890 666, Mon -Thu 10am - 5pm, Fri - Sat

10am - 5.30pm, Sun 1 - 4pm Until November 24 Shazia Mahmood. New work of Scotland's West Coast and

Maitland Place, Fins-town, Orkney Isles, KW17 2EQ, 91856 761142, www.shoreli-'ry.com Highlands December 4 - 31 Christmas Exh

For the Guide online

ArtWork

Ordered chaos in St Andrews

temporary Art & Craft held at St Andrews Museum last month, was, as its curator, Claire Barclay admitted, something of a misnomer. In it, nine artist/craftsmen, including Barclay nerself, showed ceramics, jewellery and culpture that revealed their subversive attitude wards thinking and making, sometimes veloping relationships between different eces, and investigating how sculptural form nd material could affect the viewer both vsically and psychologically.

But, if the title of the exhibition, also companied by a one-day symposium, uggested that a bulldozer might have blazed its ay through the display, this was anything but e case. As one of the delegates noted, those tending the symposium were greeted as they ntered the door of Kinburn Castle, given cups tea or coffee and treats once inside, witnessed belled, and then proceeded to the symposium n St Andrews' Gateway Centre that was run in n orderly and civilized way. So, where was the haos?

Listening to the ceramicist, Richard Slee, Northumberland presented in the exhibition by a Pumpkin Pot QUEEN'S HALL, Beaumont Street, Hexham, NE46 3LS, 01434 652 477 www.queenshall.co.uk Visit website for full programme Until November 20 Brian Waters . Kelly's Pier. Urtil November 20

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THE EXHIBITION Causing Chaos, which Fife it was clear that, to him, it wasn't so much cha that was interesting as the meaninglessness of continuing as a traditional potter. He abandoned making usable pots in 2004 when, as he said, he plucked up enough courage to make a pair o ornaments, one of which was Anvil.

"This was made out of a stupid material pottery," he said, and was followed by a series of garden shears and builders' trowels in which the traditional handles were replaced by ceramic ones. Then, Slee got bolder. He made a coat the traditional handles were replaced by ceramic ones. Then, Slee got bolder. He made a coat hook that was four times the normal size so that, he said, it became a functional object that becomes a representation of itself. There was something in this object that reminded me of Rauschenberg.

If Slee's theme was From Utility to Futility (the title of an exhibition currently at the V & A). then the other speaker at the symposium, Jane Simpson, took as her theme the n exhibition that was immaculately laid out and development of very ordinary items - including Tupperware - into something extraordinary. Sh had developed the technique of making rubber casts while a student at the Royal Academy and other everyday items in ceramics, some



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ArtWork

Continuing Chaos...

f which were shown in the exhibition What is happening is that, by changing their material, utilitarian objects turn into sculpture. (Well, of course, that has always been the case of particularly eautiful earthenware or porcelain ises.)

The destruction of the usual aning of objects continued elsewhere in the exhibition: Hans Stofer showed an pturned silver jug with a slice cut out f it; Johannes Nagel, a cast porcelain Cloud; Shari Pierce, Cardboard emocracy that looked like a ball on a chain made out of discarded cardboard, eftover housepaint and fake gold/ silver chains; and Siobhan Hapaska, a piece called Safe in which the end of a coconut, looking like the head of a nouse, peeps out of a round shell made

n fiberglass. Nothing is quite what it seems to

If one thing is true about Causing Chaos, that a very different approach is being taken o the arts and crafts, and this is also true of the Fife organization that mounted it. Directed y Diana Sykes, who has risen like a phoenix om the ashes of the Crawford Arts Centre in St Andrews, Fife Contemporary Art & Craft is otable for not being based in a gallery but in the former Town Hall of St Andrews, and being funded by Fife Council and Creative Scotland s a catalyst rather than as an exhibiting body

It also has an international remit so at, for example, an exhibition of work from Papua New Guinea has been shown at the Kirkcaldy Musem & Art Gallery and crafts have been offered for sale in the Byre Theatre. St Andrews. In addition, there are two 'Pods'

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Richard Slee's Pumpkin Pot

(mobile units) currently touring libraries, one showing the work of the Spanish jeweller. Arabel Lebrusan, the other work by three artists inspired by books.

The other way in which the organization acts as a catalyst/agency is by working with some 400 artist/craftspeople through an annual forum, a quarterly newletter and 'news flashes'; developing unusual venues - such as shopping malls – and new outlets – such as online shopping; and creating micro artist/ craftspeople residences along Fife's coastal path so that those involved work with local nmunities and also go on a journey.

So, it could be said that Fife Contemporar Art & Craft was born out of the chaos of the destruction of the Crawford Arts Centre (now used as a store!) but that its activities are anything but chaotic!

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In Response 2 - Seven artists respond to the work of Norm McCaig

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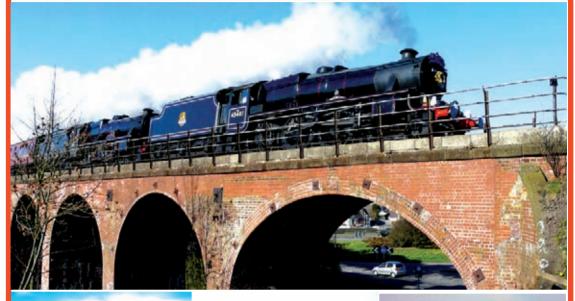
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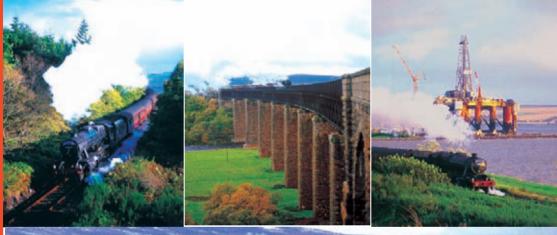
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