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Number 166 Pick up your own FREE copy and find out what's really happening in the arts March/April 2011



TORRIN, Isle of Skye, watercolour by Gillian Jones, from her exhibition at the Castle Gallery, Inverness from April 30 - May 21. See p. 8/9.

**Stop this windfarm madness – p. 5**(And join the march in Edinburgh on March 16)

artWORK 166 March/April 2011 Page 3 artWORK 166 March/April 2011 Page 2

## Gruffaloes spotted in Falkirk



Gruffalo & Stickman by Axel Scheffler

THE PARK GALLERY, now in Callendar House in the park of the same name just outside Falkirk, is hosting an enterprising exhibition during March and April.

The Illustrators features the work of more than a dozen illustrators of contemporary children's books. It has been put together by Julia Donaldson, who, with Axel Scheffler, has some 150 children's books to her name.

Julia is a patron of the charity Artlink Central, which brings artists into schools, hospitals, prisons and community centres to build bonds between the various communities.

Arts development officer Gillian

Smith told ArtWork:

"We are delighted to collaborate with Artlink Central in inviting Julia Donaldson to curate this exhibition."

For Artlink Central director Kevin Harrison said:

"We are hugely grateful to Julia Donaldson, Axel Scheffler and other contributors, their agents and publishers who have all generously supported the ambitions of this project."

The Illustrators: an exhibition of contemporary children's book illustration is at The Park Gallery, Callendar House, Callendar Park, Falkirk from March 12 to May 2.

ONE OF Scotland's principal open studios events, the South West of Scotland's Spring Fling, will take place throughout Dumfries and Galloway this year from May 28 to 30. Over 85 participants across the county will open their doors to the public over the bank holiday weekend giving the opportunity to "see artists at work, join a workshop or just buy, while travelling to studios amid some of the most spectacular scenery in Scotland."

More from: www.spring-fling.co.uk.

CUPAR ARTS, whose autumn festival goes from strength to strength, are on the lookout for supporters with some time to spare to help distibute publicity, invigilate exhibitions, assist at events,

and "many many other things."

The festival has changed its e-mail to: cupararts@yahoo.co.ukThis year's festival will run from October 8 - 18.

STILL IN Cupar (as BBC Scotland would probably say) the artist Alison Strachan is rolling out a new gallery, Maisie & Mac, at 2 Crossgate. Opening is scheduled for next month (April).

More on www.alisonstrachan.co.uk

SCOTLAND'S 'other' art school, the Leith School of Art, is once more running week long courses during the summer. The very popular courses are tailored for all levels of ability. Brochure or booking from: jo@leithschoolart.co.uk

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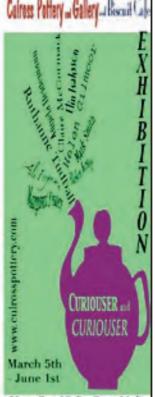
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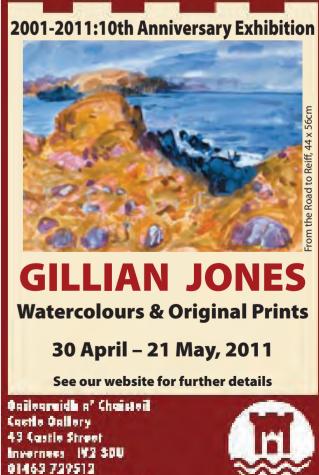
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'postcard' auction was suggested

some time ago by Trish Gibson.

The annual 'postcard' auction by

the Royal College of Art, London

ent is 'the meeting of friends'; a concept which holds a great truth

for Demarco 'that all enduring art

Venus + Demarco + Beuys

is produced from the meeting of

tional 'meeting of friends' by par

ticipating artists from, Scotland,

England, Ireland, Wales, Canada

USA, Japan, Germany, Italy, Mal-

ta. France. Netherlands and more

I can imagine that the late

that her beloved Glasgow School

Cordelia Oliver would approve,

especially since it was her wish

of Art might one day bestow a

prize for 'mechanical' drawing in

+ Beuvs may also in some small

way acknowledge Cordelia Oli-

ver's belief in drawing and that

'the art of drawing is both eternal

DAVID GIBSON

the name of George and Cordelia

Perhaps, Venus + Demarco

countries beside.

and international

will, therefore, be an interna-

is now established, however, the

thing that will make Venus +

Demarco + Beuys quite differ

The idea to raise funds by a

or approximately so.

friends'

# Guide

#### Aberdeen

ARERDEEN MARITIME MIL

GRAYS SCHOOL OF ART, Robert Gordon University, Garthdee Road, AB10 7QB,

ABERDEEN ARTS CENTRE 33 King Street, AB24 5AA, 01224 635 208, www.aberdeenartscen-BELVIDERE GALLERY, 221

01224 627 164, www.belvid BRIDGE VIEW GALLERY.

50F. 01224 592 719. www.brid view.co.uk March 10 - May 28 FOYER RESTAURANT &

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629, www.galleryheinzel.com
From 10am daily
March 26 - April 30
Anna King - solo show of som

Anna King - solo show of so 30 new works HOLBURN GALLERY, 83

Holburn Street, AB10 6BQ, 01224 596 617 Limited edition prints by ma of Gallery Heinzel's artists OPUS OF ABERDEEN, 45-49

Holburn Street, AB10 6BR, 01224 577 325 Mon-Fri 10am-5pm Sat

PEACOCK VISUAL ARTS, 21 Castle Street, AB11 5BQ, 01224 639 539, www.peacockvisualarts.

co.uk March 19 - April 30 Katri Walker. North West Katri Walker. Video work RENDEZVOUS GALLERY, 100 Forest Avenue, AB15 4TL, 01224 323 247, www.rendezvous-gal-lery.co.uk 10am - 6pm, closed Sundays March 12 - 26

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narywellgallery.co.uk Visit website for more details FORECOURT ART GROUP, Underpass of Aberdeen City Council Office, Broad Street, AB10 IFV. www.fo PROVOST SKENE'S HOUSE,

Guestrow, (between Broad Strand Flourmill Lane), AB10 1A 01224 641 086, Fax: 01224 632 133, www.aagm.co.uk Mon - Sat 10am - 5pm. Closed

# Report on an arts residency They do things differently in the US, as painter Brian Crawford Young discovered

AS A BREED, abstract painters seem to have a lot in common with heoretical physicists. We stand in front f the chalkboard/easel and try to solve oblems whilst forgetting to pay the ills. Only a small elite group (usually of our choosing) understand what we re trying to achieve and the pain we go rough with our process.

As a painter I am inclined to think hat any time not spent at the canvas is not productive time, notwithstanding the eed to shop, eat, drink whisky and have life. So the idea of setting aside time every week to look at what is going on in the wider world of art, and applying for rants and residencies by filling in forms esigned by Edinburgh bureaucrats is not

I had taken part in this ritual before, ut usually it entailed much form filling nd jumping through paper hoops, and cd urning, and journeys to the post office, nly to be rejected months later. You now the sort of thing.

One day last Spring I surfaced from tal immersion in my very own painted vorld, set aside my reluctance to leave he easel, and started looking around. I was checking my emails and came across one from Creative Scotland's News and pportunities weekly newsletter. 'Artist Residence, Art Students' League of ew York. Applications electronically

My kind of town, my kind of people. No cds, no paperwork. Two letters of ecommendation, by email. The only other prerequisite was a website, which l

To my delight I was successful his time, and in October of last year I became an Artist in Residence at their vtlacil campus in Sparkill, Rockland ounty. Well bully for me, but how does his interest you?

The Vytlacil campus was the house an artist of that name. He was one of heir tutors and the house and grounds vere donated after his death. Sparkill s about 45 minutes from Manhattan by ar, and is an annexed campus of the nain art school on 57th Street. Teaching nethods at this school tend towards he traditional. However (or perhaps ccordingly), they have produced an mazing number of world famous artists nce their inception in 1875: Pollock; Iofmann: Rauschenberg: Stella: Cv wombly; Frankenthaler; Barnet Newman on an exciting nd many more.

The art school does not operate in

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the same way as university-attached art schools. There is no curriculum, and no degrees are offered. Seven days a week, all year round, visiting tutors run skillsbased classes, to which anyone can sign up on a pay-as-you-go basis.

My Thought for the Day is this: couldn't we do the same here within the confines of the present system? Is this not a model that could be applied to our smaller art schools such as Morav and Gray's? Academic students would sit side by-side with pay-as-you-go learners for such subjects as life studies or drawing. or specialist workshops.

To some extent that is happening just now in the sense that part-time students can work towards their degree over six to eight years. So why not accommodate drop-in students who pay by the day? Wouldn't this lead to increased money for the art school that hosts it? It would also, importantly, offer the opportunity for students to study and learn in an affordable way, from professional tutors and successful artists, in a way that they can afford, and at a pace to suit themselves.

Of course the academic institutions may not like this, as it may seem to give them less control of the quality of the students entering their halls. But

students sign up for the academic part of the course they will not be given a degree, so where's the harm? The point is, we have to start finding new ways of educating future artists, ways that do not require rich parents and do not cost £9,000 a year (yes I know this is only happening in

As to my residency? It was all I could have hoped for and more. Many ideas were germinated and I have embarked new series of work culminating in

England, but one

artwork **SUBSCRIPTION** 

ORM ON PAGE 10



"Manhattan Dusk", photograph, 2011

my first solo show with Limousine Bull

BRIAN CRAWFORD YOUNG www.briancrawfordyoung.co.uk

I III

CONTRACTO

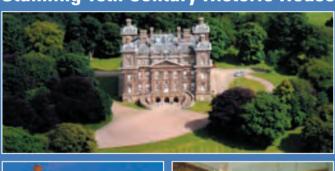
Brian's first solo show is with Limousine Bull, Aberdeen, March 18 - 27 (limousinebull.org.uk)

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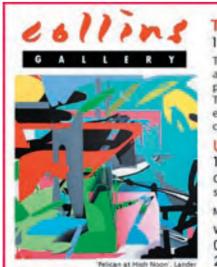






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#### The Chalet: Contemporary Glasgow Artists 12 March - 9 April

The Chalet presents a heady and eclectic mix of new and established talent, offering sculpture, painting, print, lighting, furniture, photography, and more. The 18 artists represented in the exhibition offer an exciting and diverse collection of work which showcases some of the city's best contemporary practice

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## Editorial Comment

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

## Has everyone gone mad?

WE LAST asked that question at the time of railway privatisation when we who are being asked (or made) to hosted STORM's campaign to STOp pay for this madness on their electhis Railway Madness.

Sadly we didn't stop it – though we had a good try and there are now few sane people who would argue that the programme turned out to be anything but a disaster. Britain's railway system is the laughing stock of Europe, save for those avaricious companies who are managing to milk the system for easy, subsidised profits at the expense of the public. Now just the same thing is hap-

pening with so-called green energy. Thanks to technological illiteracy at government level, we are being

well bankrupt the country and leave

us with no reliable sources of power.

The message on wind is at last beginning to get through and people are getting organised to make their feelings known. March 16's protest march in Edinburgh is a good sign.

With bodies like the highly regarded John Muir Trust raising warning signals, the debate has at last got beyond the nimby level to ask some pertinent questions about the policy if any - that lies behind the head long rush into windpower.

tricity bills, governments are quite happy to ladle out subsidies like there was no tomorrow.

But as people are realising. when we actually need the power it simply isn't there. On December 7, 2010, when the UK recorded its 4th highest ever electricity load, the whole UK fleet of windmills was producing just 300MW of power. The much vaunted Whitelee wind farm outside Glasgow managed just 5MW (a load factor of 1.6 per cent). Wind power advocates will

tell you this is the time to turn to landed with a crazy system that could Europe. On that occasion Germany was recording 830MW (3 per cent) and Denmark 142MW (4 per cent). The scramble for subsidies is

having other catastrophic effects like the criminal reduction taking place in hydro output to bring stations built by the old North of Scotland Hydro Board down below the magic 20MW so they qualify for subsidies so their owners (often largely foreign based like our airports), can grow still fatter still. \*Renewable Energy Foundationwww.ref.org,uk

## Celebrity crossing ahead?

THERE IS no doubt that celebrity culture in one form or another is catching. New iconic buildings supposed to turn a particular place into a tourist destination are everywhere - the Sydney Opera House, the Guggenheim in Bilbao and the V&A outpost in Dundee. Now, celebrity culture is demonstrated by enormou sculptures acting as signposts to a

whole region, beginning with Now Scotland's new arts boss, Andrew Dixon, head of Creative Scotland, has decided to back enor mous sculptures to point to a whole country. Hence his plan for a Border Crossing project at Gretna which features work by Charles Jencks and Andy Goldsworthy

The Border Crossing is intended to have three elements: a trail of works by Goldsworthy along the River Sark, an area known as 'the debatable lands'; and a piece of work celebrity status?

by Jencks, well known for his massive earthworks, that will be visible from the M74 motorway linking England to Scotland. The third element will be cre-

ated by one of three shortlisted artists: Cecil Balmond, who is collaborating with Anish Kapoor on the Arcelor Mital Orbit tower for the London Olympics; Ned Kahn, a Californian artist known for creating ethereal fog and cloud features (hiding the Border Crossing sounds like a brilliant idea!); and Chris Wilkinson, who designed the eshead Millennium Bridge.

The cost of the project is £3m and the plan is to complete the Border Crossing in time for the Glasgow Commonwealth Games in 2014. What, we wonder, will be done about the A68, which is far more dramatic and deserves its own

#### Battle for the battlefields

PREVIOUS issues of ArtWork noted dents. Last year, Cala sought perthreats to Scotland's historic battlefields, including Bannockburn, now partly buried beneath modern Stirling Bridge Memorial, placed on site in and still threatened by development. But there was also great improvements, as at the new visitors' centre at Culloden.

Now Historic Scotlanda has listed 17 historic battle sites, hoping to give them greater protection in future planning decisions – though the list has no legal power. Detailed maps show today's historians' best guess of where armies marched and fought. Some of the areas shown are already heavily developed.

Scottish battlefields do not always signify ancient wars: the 'Covenanters' Field' at the Battle of Bothwell Bridge on the banks of the Clyde near Motherwell and Hamilton torical period. They are part of the between Cala Homes and local resi-

mission to build 12 luxury homes and relocate the Battle of Bothwell 1903. There's nothing like relocating history! The planning application

lapsed in June but Cala may still appeal. Another site that may be threatened is that of the Battle of Pinkie near Edinburgh, where housing has already been built over the Scottish camp..

ing array of historic information about tactics, soldiers, weapons and even army followers. In the USA, they are regarded

# A hard act to follow? – The Venus 2H drawing pencil

r ArtWork 2, June/July 1983 by Eliza- cil and photographs of him in beth Lyon, re-published in *The Art-*Work Interviews 1993\*. I was drawn to the grade H Venus pencil. the interviewer's note "Pencil connoisseurs might like to note that he never ises anything other than a Venus 2H. which he finds increasingly difficult to

The interview is not, however, the subject of this article, though much of what Demarco said 28 years ago sonates today. Rather, it was the eference to the Venus 2H pencil that aught my attention on reading the inrview in October 2010.

I had often wondered about the anciscan influence on materials when I observed Richard working. Often I have given Richard a pencil to ign a work when he had no pencil at and and often he will be seen with a rm grasp on envelopes, all kinds of pers, and an assortment of pens and

It struck me that Richard was not ways as random in his choice of writng and drawing implements. Here was exhibition and auction commemo oof positive that Richard Demarco ad a preferred choice of pencil, a enus 2H, which is quite an unusual noice of pencil grade for an artist but ot for a draughtsman.

Here, I think, is the distinction ecause the Venus brand pencil was much loved by artists, engineers, and draughtsmen for its quality and the range of available grades – artists nded to use softer B grades whilst draughtsmen and engineers favoured ne precision lines of harder H grades.

I expect that the harder 2H grade Demarco's favoured Venus pencil uited his precise eve for drawing and or the light line it produced, making ideal for adding watercolour which any may recognise s Demarco's trade-FISHER STUDIO & GALLERY

It should come s no surprise then at Joseph Beuys



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Battlefields reveal an astonish

as sacred ground. In Scotland, what inguishes the battlefields is that they occur over such a long, his-

RICHARD Demarco was interviewed would also favour the Venus pen-America in 1974 show him with

The recent Joseph Beuys exhi

bition at K20, Dü sseldorf, included over 300 drawings, in which Beuvs demonstrated the feminine form and presence, literally and symbolically, not least by the fine pencil lines, evident throughout decades of his drawing work. Cur ously, Demarco in the ArtWork interview stated his work was 'orthodox' but also said "It just so happens that the orthodox sometimes looks like Joseph Beuys. You have to have the courage to see that. If it's not orthodox it won't

The idea behind Venus + Demarco + Beuys was to give one of the last Venus H and Venus 2H pencils manufactured to a range of artist 'contemporaries'.

They have been invited to make a drawing for a forthcoming rating the 25th Anniversary of Beuys's death on January 23, 1986 and the date that would have been his 90th birthday - May 12, 2011. By 'book-ending' these dates

and focusing on the life and work of Demarco and Beuys, and their possible legacies, it is hoped that their 'contemporaries' will produce drawings to be auctioned in aid of the Demarco Archive Trust. Over 100 drawings have been

submitted for the exhibition and auction and some 50 more drawings are expected to be received by the March 14 deadline from invited artists. The drawings, it should be noted, are all

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\*From the Richard Demarco Interview, The ArtWork Interviews Northern Books from Famedram copyright 1993, ISBN 0 905489







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tterworthpaintings.co.uk Exhibition of paintings and prints by Howard Butterwo and daughter Mary

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ArtWork Guide

## The phenomenon known as Ricky....

THE RECENT plethora of Richard Demarcorelated events and exhibitions around Edinburgh signalled a kind of homecoming for the wayward and lovable genius that is the phenomenon known

A double page spread in The Times for November 27 recorded Demarco's receipt of top honours from both the Polish and German states for services rendered in the promotion and dissemination of art and ideas from these respective countries.

Demarco activities in eastern Europe from the late 'sixties onwards signalled his own attempt to 'demolish' the Berlin wall twenty years before it came to pass

His orchestration of a meeting (which also included Sean Connery) between Joseph Beuys and Tadeusz Kantor at 'The Poorhouse' in Edinburgh in 1973 was as symbolic as it was actual. Two giants of the post-war European avant-garde were meeting in Edinburgh under the aegis of The Richard Demarco Gallery at a time when Scotland was co's Roman Catholicism, forever confirmed his mired in its inward-looking industrial decline and effete belle peinturism.

Edinburgh and Scotland weren't ready for euys and Kantor but they came anyway. Without Demarco's intervention and charisma they wouldn't have.

These and some of the enormous totality of arco's other achievements have now been acknowledged by the revamped, reinvigorated RSA under the enlightened leadership of Bill Scott and

Elsewhere, I wrote of this show:

"One of the exhibits here is a short film, dating from around 1970, of a group discussion. The group, which includes the art critic Cordelia Oliver, the Scottish artist Fred Stiven and, pivotally positioned. Richard Demarco discuss the work of anian sculptor Paul Neagu – who is also

"The excerpt is remarkable in a number of ways not least because all, with the exception of Demarco, are no longer alive; but more than this, it illustrates what Demarco was (and still is) all about: dialogue, conversation and what he refers to as the "meeting of friends" as the true catalyst for art and ideas.

"The stature of the artists in this show (10 Dialogues: Richard Demarco, Scotland and The European Avant Garde )— Alastair Maclennan, Ai nslie Yule, David Mach, Magdalena Abakanowicz, Rory McEwen, Paul Neagu, Günther Uecker and Marina Abramovic, as well as Beuys and Kantor

legallery.com 10.30am - 5.30pm, Easter to HIGHLY STRUNG FIGHNABRUAICH GALLERY Seaside House, Tighnabruaich, PA21 2DR, 01700 811 681, www. jewellery, poetry ONA HERITAGE CENTRE, Isle f Iona, PA76 6SJ, 01681 700 576 IONA ABBEY, Abbey & MacLeo Centres, Isle of Iona, PA76 6SN, 01681 700 404, Fax: 01681 700460 Dani Marti Lise Bech Angus McPhee rpottergallery.org | 10 The Sands, Haddin

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#### Spring show opens 19th March until 24th April

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illustrate the regard in which Demarco is held, as well as the internationally acknowledged stature of those with whom he has worked."

It's tempting to regard 10 Dialogues as a coda to Demarco's long, distinguished and, at times, precarious career but rather than rest on his laurels, in the offing, as ever, are a series of events and exhibitions including a show in Brussels and a presence at the Venice Biennale.

Those who were lucky enough to listen to Edi Stark's recent all-too-short interview with Demarco on BBC Radio Scotland (broadcast on December 11) may well have felt pathos (either sympathetic or empathetic) at the image of an eleven-year-old Italian boy being beaten to a pulp in the showers by four older youths in Portobello

Italy had just declared its support for the Naz regime, at a stroke turning all of those with Italian origins from citizens into enemy aliens.

Incidents such as this, coupled with Demaroutsider status. As such he has always served on the side of the underdog, eschewing fame (he had the chance to bring Rothko, Rauschenberg and de Kooning to Scotland) and preferring to be a risktaker in the name of truth. He has a genuine integrity in this regard which is greatly to be respected.

Throughout his life Demarco has combined many roles: teacher, promoter, gallery-owner, writer, lecturer and indefatigable proselytizer for

the necessary healing energy of art.
All of these activities have been undertaken t great cost to his own artistic development. As a draughtsman he has an excellent eve, and his com positional sense – combined with swift, deft onceonly mark-making – singles him out as a recorder of landscape and townscape of great skill.

It is interesting to ponder Demarco's potentia achievements solely as a visual artist had his energy not been channelled into so many other time-

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## Rhue comes down to Edinburgh

A GROUP of West Highland painters Helen Denerley. Over the past 20 are bringing their art to Edinburgh in a determined attempt to gain a wider audience for their work

RhueArt, who take their name from the tiny settlement north of Ullapool, are putting on a show with the title Perception at Edinburgh's Dovecot this spring.

Founding members of the group are the painter James Hawkins, who is based near Rhue, and the sculptor years they have been joined by a number of other artists and craft workers.

Those showing at the Dovecot include the wildlife artist Katy Spong, James Lumsden, the textile artist Mhairi Killin and Mary Bourne the creator of the Carpet of Leaves at the Scottish Poetry Library, Edinburgh.

Besides the art works on show



Loch Shiel Spring Festival 7 - 11 May 2011 Spires outside the Omn



Above: James

A'Mhaighdean

Top right: Helen

Hawkins: Mist below

Denerley: Dreaming

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Iames and Flick Hawkins's films on some of Helen Denerley's works and their micro landform video will be given a screening. In the summer the group are planning to open a new gallery at Rhue - remember the

Perception is at the Dovecot Studios, 10 Infirmary Street, Edinburgh EH1 1LT from

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Juli April 2

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

ww.crieff-ceramics.co.uk Pottery workshop and gallery - Individually hand-thrown of the potters wheel

Various artists. On The Hill Im

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CB3 0AQ, 01223 748100, www. kettlesyard.co.uk Tues - Sun 11.30am - 5pm Until March 13 Lucia Nogueira. Mischief. Sculptures and drawings March 19 - May 8 Various artists. Artists for Ket-tle's Yard. ntackwell.org.uk Intil April 27

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artwork@famedram.con

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The Secretary, Scottish Artists' Benevolent Association, Second Floor, 5 Oswald Street,



# The Castle Gallery–first 10 years in Inverness



Above: Ship in the Moray Firth; right: Showers over Ardesies

# Castlegallery GALLERY HEINZEL

THE CHOICE of Gillian Jones as the subject of the Castle Gallery's tenth anniversary is an appropriate one. Gillian has a long association with the gallery, having been there at the start helping owner Denise Collins roll up her

ArtWork has been an unashamed admirer of the Castle approach since its inception. We love the healthy disregard for the dead hand of bureaucracy and all the so-called 'Enterprise' and other hanger-on bodies - the bêtes noires of this paper; the dedication to the cause and above all the respect for the area and its true culture - not the tat turned out by VisitScotland and all the other tacky pr agencies. Denise's enthusiastic championing of the Gaelic is an excellent example of this, as is

her encouragement of local talent in preference to the tired import of alien self-promoters with louder voices.

What better example of this policy than Gillian Jones, whose work has a vitality and a freshness that overwhelm? Not for nothing does Joan Eardley appear among her influences.

The powerful watercolours on show at the Castle were painted for the most part in situ. As Gillian puts it: "My watercolours are painted 'on the spot', so that the changing light and colour can be captured in the moment...This technique does not lend itself to over working or leave room for correction of mistakes and so there remains a sense of freshness and immediacy and a boldness in the sweep of the brush.





# project Lang Byre Gallery 1st - 26th May 2011 **OPEN CALL FOR IMAGES**



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9872, Fax: 0131 557 1020, www.

John Brown - Alasdair Gray - Anne Finlay - Joe Hogan SCOTTISH PARLIAMENT TORRANCE GALLERY, 36 indas Street, EH3 6.IN, 0131 556 6366, www.torran enquiries@torrancegallery.co Mon - Fri 11am - 6pm, Sat 10.30am - 4pm March 19 - April 2 Ken Ferguson & Pat Keay. April 9 - May 7

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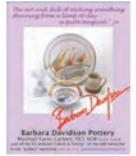
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John Thomson. Photographs of China 29 March. Speaker: Dr Chung Yupin

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## ArtWork

## Joined-up painting by the Bass Rock

WHEN the opportunity arises there is listance painter than to join up with others imilarly employed.

way in the studio without the companionship enjoyed while studying at art schools and colleges, and you miss the chat, the sharing of experiences and eeing other artists' methods of working. The workshop of artist Kirstie Cohen at the Pitclay Gallery, North Berwick last October rovided such an opportunity.

sister Esther and brought the three miles rom the town to the gallery which looks out on to the Bass Rock and Tantallon Castle and where her father, the renowned Dave Cohen, previously head of ceramics at Edinburgh College of Art, still works. Her artist mother, aided by Esther, looked ofter us all with coffees, teas and the most lelicious vegetarian home-cooked lunch.

emonstration by Kirstie. Working with oil paint, lashings of Liquin, turps and palette knife on gesso-prepared boards she very uickly built up a mountainscape and a vpical Kirstie Cohen seascape.

It put me in mind of another ominent artist who shares her secrets nd her way with watercolours via regular

It's that example of the concept of reedom which is so inspiring – lots of accidental surprises on the way, being bold civilized surroundings of a family of - it can be taken away again – scrape it off vith palette knife or sponge off with a rag and start all over again! No rules!

bout each other – the A&E nurse from

BRITISH BIRDS Recent prints by



Liverpool whose husband was flying family, including a grandmother of 104, lived in North Berwick: the head of the local art club; an artist who also worked in palliative care who was about to take off for Boston next morning to Martha's Vineyard to visit her son and a former art student who had studied at Edinburgh with Kirstie who was wanting to get painting again.

All six in the class produced completely different work. All matrials were supplied and Kirstie had prepared boards for us. Everybody loved the day whether it was a day out from stressful jobs or a chance to swap info about ways of working or about products and where to get them at best value and all in the

Laure Prouvost . Spring Exhibition

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552 2919, www.gpsart.co.uk

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TUTE OF THE FINE ARTS, 118 Douglas Street, G2 4ET, 0141 248 6386, Fax: 0141 221 0417, www.

oyalglasgowinstitute.org, curator @royalglasgowinstitute.org Mon-Sat: 10.30am-5pm, Thurs: 10.30 am-7pm, Sun:

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Tue - Sat 11am - 5nm

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hire, G20 8NY, 0141 946 3743

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#### Inverness

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uffered a long illness first in Dundee and then in Manchester, means that Dundee has lost one of the most flambovant and brant characters the city has seen for a

ne city's 800th anniversary in 1991, he quickly became known for her xtraordinary outfits and unmistakable nats her determination to exploit every venue that could make the birthday an nforgettable occasion, her wit, incredible etworking and endless enthusiasm. She as one of the most outgoing people I ave ever met.

Indeed, it was her irrepressible ature that enabled her to achieve a nique position in Dundee because he way she was seen as turning the 00th celebrations into a year-long xtravaganza.

ne celebrations and included Second n Law Hill, was nearly vetoed by Oundee City Council six months earlier,

But others, such as the design for dressed herring by Dundee-born Jean Muir, led to a boost in sales of dressed errings by local fishmongers, while Dundee was decorated with huge, papier mache heads of its famous personalities, anners celebrated its topographical eatures, models of fish by schoolchildren ere strewn across buildings and f its Littlewood store

Across the year. Valentine's Day as celebrated by keep fit classes for ne elderly followed by a tea dance; ne 800th birthday itself by a pageant entred on Dudhope Castle; September Dundee were given special certificates llowed by a party at the end of the year.

However, the success of the 800th elebrations did not end there. In 1995, t the age of 60, Henny King abseiled own a five storey building in Murraygate under a tree planted raise money for charity dressed as a orilla called Henny King Kong; and in 006, she was the driving force in raising £50,000 to erect a statue of Bamse, a Norwegian St Bernard's Dog, who had



the Second World War.

Then, in 2008, she directed the Angus Roots Festival aimed at helping locals and foreigners of Scots origin to discover their roots. King was also involved with the Friends of Camperdown House whose aims are to keep alive the memory of Admiral Duncan (there's a statue of him outside Dundee's Episcopal cathedral)

If King's life in Dundee was extraordinary, so were her earlier years. A lewess born in Austria. Henny King, along with her elder brother. Fred, was put by her father on to a special ship safety of the United States. He and her mother fled to Portugal, re-uniting with their children in Montreal at the end of the war. King then became a Canadian citizen and journalist, and studied Hebrew and acted with the National Theatre of Israel in Jerusalem before marrying the Jewish-American crooner, Soloman King, in 1960.

"He was the only man I knew who could offer me insecurity," was one of he erformance art took place in the window typically pithy comments. That marriage ended in 1980 (Soloman died in 2005) and King married Caswell in 1986. He

Before going to Dundee, King had successful careers in Manchester and Shordine Studio London, where she was on the staff of the Royal College of

Born September 29, 1935; died January 12, 2011 Henny King's ashes have been scattered in memory of Edmund Caswell in the grounds of Duntrune House, by

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THE FAED GALLERY. The Mil

ick Road, Dalbeattie, Dumfr Galloway, DG5 4EW, 01556 11 686, www.nailfactory.org.ufo@nailfactory.org.uk Tues-Sun 11am-6pm

SIGNS GALLERY, 179 King

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nany of its inhabitants did not welcome

World War searchlights beaming coloured and open Camperdown House to the ght into the sky and a fireworks display while an exhibition by her husband, Edmund Caswell, of his paintings of Mussorgsky's Paintings at an Exhibition. had to be cancelled because of unfounded chartered to take Jewish children to the claims that King had helped fund the

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For the Guide online

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Maclaurin Gallery Exhibition Pro

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Sheila Mullen Freida Dyson

arts of alba 39/40 Threave Terrace Castle Douglas

Kirkcudbright

Visit: www.artwork.co.uk

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# ArtWork

## Iain Noble: a Gaelic legacy

THE DEATH last Christmas of Sir Iain Noble, third baronet of Ardkinglas and aird of Eilean Iarman on Skye, ends the career of one of Scotland's most maginative businessman who, after the Second World War, worked for the Scottish Council for the Development of controversial: the Skye bridge. When Industry and quickly realised that what Scotland needed were new, innovative

Grossart the merchant bank, Noble Grossart as well the private bank Adam & Company, his own family investment nouse, Noble & Co, Seaforth Maritime and the Lennox Oil Co. At the end of nis life, it was noted that he had a hand in creating no fewer than 26 Scottish companies, most of which are still in existence.

for his passion for Gaelic so that, on nis land on Skye, he insisted that all his employees spoke Gaelic, whether they were involved in his hotel, land holdings, whisky, knitting or fishing. It was run, it has been said, like a Gaelic

These traditional occupations were augmented when, after buying land from he Macdonald family, Sir Iain launched n Sleat. Originally housed in an old steading on his land, it is now a multi



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million pound complex that houses tv production facilities and residences, and is part of the University of the Highlands and Islands. This, surely, is his greatest (There is another that is more

it was proposed, most of the islanders were against it - and the particular price ticket attached to it - and even now it could be said to have spoiled the romance of going 'over the sea to Skye.')

Speaking about Sir Iain, William Berry, who worked with him on a number of boards, said,

"It was his sheer creative energy, invested on behalf of Scotland, which made him so innovative and original. Many of the things he established we take for granted today. But it was his contribution to establishing Gaelic in the wider context of Scottish life which will be remembered as his greatest achievement."

Sir Iain Noble, born September 8, 1935, died on Christmas Day 2010.

RICHARD CARR

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Studios/galieries including: pottery, paintings, printmakin, wood-turning, clothes, baskets, enamelling and jewellery LOCH CROISPOL BOOKSHOI AND RESTAURANT, 2 Balnakei Durness, IV27 4PT, 01971 511 77 Mon - Sun10.30am - 4pm

COTTE GLOB CERAMICS, 10 Laid, Loch Eriboll, IV27 4UN, 01971 511 727, www.lotteglob.

IMESPAN HERITAGE CEN-KW8 6JX, 01431 821327, www. umespan.org.uk Mon - Sat: 10am-5pm; Sunday 12pm-5pm

VILD TILES AND TEXTILES Cul Mor, Elphin, Near Ullapool V27 4HH, 01854 666279, www.

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HIGHLAND STONEWARE, ochinver, IV27 4LP, 01571 844 76, Fax: 01571 844 626, www.

BROWN'S GALLERY, Castle Brae, Ivy Lane, IV19 1AJ, 01862 893 884, www.brownsart.com 10am - 5pm (or by appointmer GLASSTORM CONTEMPO-RARY GLASS STUDIO & GALLERY, 2 Chapel Street, IV19 1EL, 01862 893 189, www. olasstorm.com Zed Nelson. Love Me ery.org.uk

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Place, New Bridge Street, New-castle upon Tyne, NE1 8AG, 019 232 7734, www.twmuseums.org. HATTON GALLERY, Universi of Newcastle, Claremont Road

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ord Square, Newcastle upon T NE1 4JA, 0191 232 6789, www BALTIC - CENTRE FOR CON Contemporary Art, Gateshead Quays, South Shore Road, Gateshead, NE8 3BA, 0191 478 810, Fax: 191 478 1922, www.

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uk/liverpool Until March 13 Nam June Paik. April 1 - June 5 Various artists. A Sense of WEETHILLOCK COTTAGE GALLERY AN V36 2RR 01343 850 393

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craftspeople JUST ART, 64 High Street, Foch-abers, IV32 7DH, 01343 820 500, www.justart.co.uk, mail@justart. co.uk March 19 - April 24 ww.lindseyantiques.co.uk Mainly Scottish 19th and early 20th C oils and watercolours PITCLAY GALLERY, Halflar

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THE TAIT GALLERY, 11c Unio
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690 143, www.tait-gallery.co.uk
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artist

**St Andrews** 

9AD, 01334 474 610, Fax: 0133-479 880, www.fcac.co.uk March 17 - 20 Jila Peacock: Ten Poems fror Hafez (St Andrews Town Ha foyer, as part of StAnza Poeti Festival 2011)

Doubledykes Road, KY16 9TA, BYRE THEATRE, Abbey Stree KY16 9LA, 01334 475 000, www

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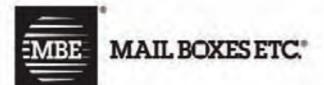
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