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The Voyagers by Neil McPherson, from the 185th Annual Exhibition at the Royal Scottish Academy in Edinburgh, on until June 8. See review, page 8/9 this issue.

Don't let them wreck the Royal Mail!

VIJA CELMINS



Image: Vija Celmins, *Untitled (Source Materials)*, 2001 ©Vija Celmins, courtesy McKee Gallery, New York

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Picking Daisies 2, 2010, Layne Rowe. Photo: Nick Moss

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Guide

Aberdeen

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Until September 11
An Early copy of Raphael's Madonna Della Sedia.
Until May 28
Aberdeen Artists Society 77th Annual Exhibition.
ABERDEEN MARITIME MUSEUM, Shiprow, AB11 5BY
Until May 21
Seamarking.
Until June 11
What Might Have Been.
PROVOST SKENE'S HOUSE, Gueetrow, (between Broad Street and Flourmill Lane), AB10 1AS, 01224 641 086, Fax: 01224 632 133, www.augm.co.uk
Until May 7
Aberdeen's Designer Wardrobe.
May 21 - July 30
Fairytale Weddings.
THE TOLBOOTH MUSEUM, Castle Street, AB10 1EX, 01224 621 167, Fax: 01224 523 666, www.augm.co.uk
GRAYS SCHOOL OF ART, Robert Gordon University, Garthdee Road, AB10 7QB, www.rgu.ac.uk
June 18 - 25
Gray's School of Art Degree Show.
FOYER RESTAURANT & GALLERY, 82a Crown Street, AB11 0ET, 01224 882 277, www.foyerrestaurant.com
Until May 7
Tim Winters, Japan Diary.
May 10 - June 25
Lennox Dunbar, 47 Prints, Digital paintings.
June 28 - August 20
Rosaland Lawless, Painting and prints
GALLERY HEINZEL, 24 Thistle Street, AB10 1XD, 01224 625 629, www.galleryheinzel.com
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Bill Thompson, Rupture.
RENDEZVOUS GALLERY, 100 Forest Avenue, AB15 4TL, 01224 323 247, www.rendezvous-gallery.co.uk
May
Jack Morrocco
June
Paul Muzni.
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CLAREMONT STUDIO, 66 Claremont Street, AB10 6QY, 01224 596 999, claremontstudio@gmail.com
May 14 - June 25
Doug Cocker.
July 2 - 30
Aberdeen Artists Print Show.
THE NICOLE PORTER GALLERY, 88 King Street, AB24 5BA, 01224 566 477, www.nicoleporter-gallery.com
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An arts boom in Berwick

It's not all slash and burn in the arts, as Denis Inch found when he went down the Tweed

HALF a gale was blowing up the mouth of the Tweed and people were holding on to their hats on the town ramparts, but in Marygate, although it was breezy, the spring sun was decidedly warm in a blue sky.

It could have been a metaphor for the cultural scene in Berwick-upon-Tweed. Many arts organisations in England have been feeling only a cold blast recently, particularly after Arts Council England's 15 per cent cuts, but the border town is getting a warm feeling of support from various directions.

ACE has been generous to The Maltings Theatre and Cinema, more than tripling its current £42,000 funding over the next three years. That's on top of European money largely paying for a £93,000 refit of its 100-seat studio theatre, newly reopened.

The Maltings has been granted £175,000 in 2012, rising to £184,000 in 2014. Miles Gregory, artistic director, said: "It's going to change the arts in Berwick."

With part of the ACE funding The Maltings plans to appoint a visual arts director and create a visual arts programme in various spaces around the town. It is also expected to take on the fellowship programme now run from the Gymnasium Gallery.

Berwick, unenviably labelled one of England's poorest towns – as well as its most northern – has had top priority for regeneration in the north-east in recent years. One result is a new art gallery.

The Granary Gallery is part of a leading regeneration project, the refurbishment of an 18th-century store for grain from Berwick's hinterland awaiting shipment. The building was badly damaged by fire in 1815, giving it a dramatic lean greater than Pisa's famous tower. Now an internal steel framework holds the place together, giving support to the structure and reassurance to the visitor.

The whole of one of the building's six floors forms the 175-square metre gallery, fitted out to environmental standards that will allow it to borrow works of art from national institutions. Its first exhibition, Transformation, is of photographs by the Berwick artist and photographer Mark Irving taken over the two years of the granary's £5 million restoration.

Irving's keen observation documents the dirt, scars and bruises acquired in the 239-year-old building's lifetime, followed by the hard graft of its transformation and on to its topping-out celebration.

Its next exhibition, Artists in Berwick:

Inspiration and Celebration, will feature artists past and present who have connections with the town, including William Turner, I. S. Lowry and Emrys Williams.

One of the gallery's directors, John Smithson, said its exhibition programme would complement that of the Gymnasium Gallery, which concentrates on contemporary art, and would show more traditional work, although it would not neglect contemporary art altogether.

A special feature of the Granary's programme, it is hoped, would be displaying items from the substantial part of the collection of Sir William Burrell which is stored at Berwick Museum. Not all the 8,000 pieces amassed by the millionaire ship owner, who lived near Berwick at Hutton Castle, are housed at Glasgow's Pollok Park.

Asked about the Granary's future in uncertain financial times, Smithson said: "We are feeling quite bullish about it because there is collaboration among the arts venues in Berwick."

"There is a desire and intention to create an arts hub within Berwick and to make this a significant arts town."

"The increase in funding which The Maltings and its Berwick Film Festival has won should benefit us all and a lot of bodies have a vested interest in us having a sustainable future."

The Maltings is now expected to take over running the fellowship programme from the Gymnasium Gallery at English Heritage's Berwick Barracks.

Since 1993 fellowships have been awarded annually to professional artists to give them time to produce a body of work relating to the area.

This summer the Gymnasium is showing work by the latest two fellowship artists, both painters. David Wightman uses layers of precision-cut wallpaper and paint rather like marquetry to produce landscape and abstract paintings.

Hannah Maybank works in layers of acrylic paint and latex, parts of which are later removed.

The Gymnasium is currently staging Sculpt It, one of a series of exhibitions of sculpture, painting, glass and video art from the region. Sculpt It sets out to demonstrate the breadth of sculpture in north-east England and the Scottish Borders with just half a dozen exhibitors.

Charles Poulson has several ways of working with lead, sometimes encasing objects – a tree trunk or hand tools, say – in sheets of the metal or sandcasting interlacing patterns. David Teager-Portman has curved standing wooden shapes which seem on the edge of balance.



Lead lined tree by Charles Poulson

Zoe Walker and Neil Bromwich's piece is the biggest and brightest in the show, an inflatable snowcapped green mountain with a yellow slide running down each side. Friendly Frontier is meant to be a 'lightweight solution' to the problems of international borders. Michelle de Bruin has a natural history collection in the form of sharply cut stone carvings of animals with highly textured surfaces, like an armadillo, an octopus, platypus, birds and fish.

Matthew Walmesley offers a smaller replica of the sheds made of half a rowing boat that are a feature on nearby Lindisfarne Island, plus a little surprise – a clue to that is his other job, the Gymnasium's curator.

DENIS INCH

** Transformation, The Granary Gallery, Dewar's Lane, Berwick, until May 15 (closed Tuesdays).*
** Sculpt It, The Gymnasium Gallery, The Barracks, The Parade, Berwick, sculptors from the north-east and Scottish Borders, until June 5 (open Wed - Sun)*
** Artists in Berwick: Inspiration and Celebration, The Granary Gallery, Dewar's Lane, Berwick, May 19-June 7 (closed Tuesdays).*
** Fellowship programme: David Wightman and Hannah Maybank, The Gymnasium Gallery, The Barracks, The Parade, Berwick, June 11-July 31 (open Wed-Sun).*

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Editorial Comment

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Creative accounting needed

ELSEWHERE in this issue, we examine the threat to close the Collins Gallery in Glasgow and how that echoes the closure of the Crawford Arts Centre in St Andrews some years ago. Not only does the former illustrate how the cutbacks in spending on the arts in Scotland are now making themselves felt. It also demonstrates how financing the arts is shifting from the public to the private sector.

Maybe it will not be long before we experience the situation in North America, where almost every performance and every opening of an art exhibition is preceded by public thanks to all the sponsors – corporate bodies and wealthy individuals alike – who have made such events possible.

That this may happen is shown by the doubt now surrounding funding for Creative Scotland. In the recent hustings, both the SNP's and Labour's cultural spokespersons failed to give any guarantee on Creative Scotland's budget beyond 2011-2012, while the cutbacks that have already taken place include the withdrawal of Highland Council's funding for the National Centre of Excellence in Traditional Music at Plockton.

In the end, the school has been rescued by the Scottish Government's provision of £200,000; and the government has also stepped in with £2m to make sure the refurbishment of the National Portrait Gallery in Edinburgh is completed for its scheduled November re-opening.

As for the Collins, the possible action of a private benefactor may persuade Strathclyde University to withdraw its closure plans, while the charity, the Art Fund, is boosting its spending on the arts in Scotland by 50 per cent to meet the 'severe financial pressure' on the country's galleries and museums.

During the past five years the fund has helped get more than 100 works into Scottish collections, including those of the d'Offay collection.

Now, the charity is introducing its National Art Pass. For £35 a year it offers free entry to more than 200 charging museums and galleries, as well as free or cut-price entry into 28 institutions, among them Dumfries House in Ayrshire and the National Museum of Flight in East Lothian.

So maybe some clouds have a silver lining.

TWO ISSUES that will have a profound impact on many businesses based in the more remote areas of this country are not being given the attention they should.

Plans to sell off the collection and delivery arm of the Post Office – already neatly portioned off as "the Royal Mail" – are quietly grinding ahead, despite little or no public support for the move.

If the experience of other European countries is anything to go by, one of the existing parcel delivery companies will get the prize and will immediately begin to run the service down in order to please their main clients – big businesses who want to swamp us with junk mail.

Instead of a properly trained and fairly employed work force they will, on the Continental pattern, employ an army of part timers – housewives and retired folk screwed down to a derisory sum for each item delivered in much the way that some catalogue and directory companies now operate.

The implications for businesses located in the country are frankly terrifying. Many rural firms depend heavily on the postal service both to get their supplies and raw materials (even if these are ordered online) and

to get the finished product off to their customers.

The delivery companies' ideas of what constitutes "remote" areas is constantly being re-defined, with the service being downgraded and the costs rising all the time.

We need to make more of a fuss now – before a great service is totally dismantled, out of simple greed.

A similar threat is posed by the plan to withdraw cheques by the year 2018. The Payments Council, a self-appointed industry body made up mainly of those lovely people who run our banks, has decided that cheques are too much trouble for them, despite being very convenient for a number of business uses.

Electronic or card payments are not the answer for all transactions and cheques remain highly useful in a number of business circumstances. The Payments Council make this fatuous promise: "If required, we will ensure a viable paper alternative is in place to satisfy the requirements of the most vulnerable members of our society."

Or just keep cheques and settle for tiny bit smaller bonuses maybe?

Will the Collins Gallery go the way of the Crawford?

BY THE TIME this article has been published, Strathclyde University will have made up its mind on whether to continue with the closure of the Collins Gallery.

Last month, the university announced that it was closing both the gallery and the Ramshorn Theatre, and lay off its musical director, to make savings of around £300,000 a year, while at the same time it has given one of its managers £100,000 to re-examine the university's 'cultural provision.' More power to the bureaucrats since it seems that the manager 'has no experience in the field.'

The announcement has provoked outrage from Emeritus Professor Peter Reed (a former vice-Principal of Strathclyde), who has said that:

"The promotion of culture demonstrates a university's understanding of what higher education is about... The university should not get into tunnel vision on its objectives. It has to have a wider vision which incorporates culture as well as engineering and technology."

And just what he meant is demonstrated by the attitude of Stuart Patrick, chief executive of Glasgow Chamber of Commerce. To him, the cuts are not 'life threatening' and it is no surprise that universities, facing funding cuts, should retain their strongest courses and 'lose the weakest.'

As Mary Senior, Scottish official of the UCU lecturers' union, says, Mr Patrick's policy of survival of the fittest was 'anathema to most progressive Scots.'

Opened in 1973, and directed since 1988 by Laura Hamilton, the Collins Gallery has been notable for hosting a long list of important exhibitions, among them The Plate Show, Chocolate, Felt Nation

(textiles from Mongolia), The Joy of Living (textiles, furnishings and costumes by Jill Blackwood) and The House of Discourse (a water temple by Marlene Ivey).

There have also been one-man shows by Tom McKendrick, Alasdair Gray, George Wyllie and Tim Stead, and – most recently – the first-ever Scottish exhibition



Zebra table by John Makepeace

of furniture by John Makepeace. This was supplemented by a symposium on furniture design and making in Scotland today.

In fact, last year more than 4000 delegates/participants were involved in symposia, workshops and guided tours organized by the Collins, while it also received some 30,000 visitors. What Strathclyde University means by 'poor visitor numbers' is questionable given that this figure compares favourably with those relating to Glasgow's Trongate 103, the Centre for Contemporary Arts and Glasgow School of Art.

The Collins has also commissioned/sited public art in the form of three stained glass windows for the Barony Hall by John Clerk; The Chase, a bronze frieze by Shona Kinloch; Prometheus, a sculpture in stainless steel by Jack Sloan; Maternity, a giant safety pin by George Wyllie; and an untitled textile wall-piece by Philip O'Reilly.

Exhibitions planned for the future include one on Kyrgyz textile art, From Quilts to Couture in Kyrgyzstan, planned for August, and The George Wyllie Archive Show, which is scheduled for April and May next year. Ms Hamilton has programmed over 280 exhibitions during her time at the Collins.

What is happening at the Collins seems to be a re-run of St Andrew's University's approach to the Crawford Arts Gallery, which for years held many national and international exhibitions as well as working with the university's post-graduate course on museum curatorship. In the end, the university closed the Crawford and now all that remains is a store.

In this case, as we described in Ordered Chaos in St Andrews (ArtWork 164), its director, Diana Sykes, has managed to resurrect the Crawford in the form of Fife Contemporary Art & Craft, which has no gallery of its own but instead concentrates on holding exhibitions in other people's spaces and providing on-line and other services.

It would be a disgrace were Laura Hamilton forced to do likewise.

RICHARD CARR

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Until May 8
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SCOTTISH NATIONAL PORTRAIT GALLERY, 1 Queen St, EH1 1JD, 0131 624 6200, www.nationalgalleries.org
SCOTTISH NATIONAL GALLERY OF MODERN ART, 75 Belford Road, EH4 3DR, 0131 624 6200, www.natgalscot.ac.uk
Until July 10
August Sander. People of the 20th century
DEAN GALLERY, 75 Belford Road, EH4 3DR, 0131 624 6200, www.natgalscot.ac.uk
Until September 4
Portrait of the Nation. A preview of the transformed Portrait Gallery
CITY ART CENTRE, 1-3 Market Street, EH1 1DE, 0131 529 3993, Fax: 0131 529 4097
THE FRUITMARKET GALLERY, 45 Market Street, EH1 1DF, 0131 225 2383, Fax: 0131 220 3130, www.fruitmarket.co.uk
Until June 26
Narcissus Reflected. Curated by David Lomas and Dawn Ades
INVERLEITH HOUSE, Royal Botanic Garden, 20a Inverleith Row, EH3 5LR, 0131 248 2971, www.rbg.org.uk
THE QUEEN'S GALLERY, Palace of Holyroodhouse, Abbeyhill, EH8 8DX, 0131 556 5100 www.royalcollection.org.uk
Until June 5
Marcus Adams, Royal Photographer
Until October 9
Treasures from the Royal Collection
Dutch Landscapes
TALBOT RICE GALLERY, University of Edinburgh, Old College,

Head, Ivegill, Carlisle, CA4 0PJ, 01697 473 552, www.highhead-sculpturevalley.co.uk
Until June 14
Serena Charters and Jennifer Taylor: Staithes, Dalston Art Group
June 16 - August 16
Gallery exhibitions, Bella Green, Mary Mackay, Linda Whelpdale, Caldwell School, Tim Brown, Dancing Peacock, Sandra Howe

GRACEFIELD ARTS CENTRE, 28 Edinburgh Road, DG1 1JQ, 01387 262 084, www.artandcraft-southwestscotland.com/index.php?page=gracefield
May 21 - July 30
Vija Celmins - Artist Rooms
DUMFRIES AND GALLOWAY ARTS, Mistlepe, High Street, DG1 2BH, 01387 253 363, Fax: 01387 253 303, www.dgarts.co.uk, info@dgarts.co.uk
OTTERSBURN GALLERY, 2A Nith Avenue, Dumfries, DG1 1EF, 01387 247128, www.ottersburn.com, ottersburngall@ncl.com
Original paintings, drawings, prints and crafts
CLEUCH HOUSE, John Mellis Candlesmaking, Auldgrith, DG2 0TF, 01848 332280
Beeswax candles, hand-made beeswax furniture polish, hand-painted candle pots
WILLIAM NEAL, The Studio, Harbour Road, Wigton, DG1 9EN, 01988 402607, www.william-neal.co.uk
Recent paintings may be viewed throughout the year by appointment

WHITHORN VISITOR CENTRE, 45 - 47 George Street, Whithorn, DG8 8NS, 01988 500 508, www.whithorn.com, whithorn-visitors-centre@bt.com
THOMAS TOSH, 19 East Morton Street & 55 Drumlaurig Street, Thornhill, DG3 5LZ, 01848 331 553, www.thomastosh.com, info@thomastosh.com
Until May 14
Jacky Al-Sammarraie, May 17 - June 18
Geri Loup Nolan. Drawings and painted sketches
THE MCGILL-DUNCAN GALLERY, Douglas, DG7 1DE, 01848 332280, www.mcgillduncangallery.com

Dumfries
GRACEFIELD ARTS CENTRE, 28 Edinburgh Road, DG1 1JQ, 01387 262 084, www.artandcraft-southwestscotland.com/index.php?page=gracefield
May 21 - July 30
Vija Celmins - Artist Rooms
DUMFRIES AND GALLOWAY ARTS, Mistlepe, High Street, DG1 2BH, 01387 253 363, Fax: 01387 253 303, www.dgarts.co.uk, info@dgarts.co.uk
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WILLIAM NEAL, The Studio, Harbour Road, Wigton, DG1 9EN, 01988 402607, www.william-neal.co.uk
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BOWES MUSEUM, Newgate, Barnard Castle, DL12 5NP, 01833 690 606, Fax: 01833 637163, www.thebowesmuseum.org.uk



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Edinburgh
NATIONAL GALLERY OF SCOTLAND, The Mound, Princes Street, EH2 2EL, 0131 624 6200, www.nationalgalleries.org
THE ROYAL SCOTTISH ACADEMY BUILDING, Upper Galleries, The Mound, EH2 2EL, 0131 225 6671, Fax: 0131 220 6016, www.royalscottishacademy.org
Until June 16
Folk, Yarn and Fancy
Until June 8
RSA 185th Annual Exhibition. New works from across Scotland and beyond
SCOTTISH NATIONAL PORTRAIT GALLERY, 1 Queen St, EH1 1JD, 0131 624 6200, www.nationalgalleries.org
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THE QUEEN'S GALLERY, Palace of Holyroodhouse, Abbeyhill, EH8 8DX, 0131 556 5100 www.royalcollection.org.uk
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The RSA @ The Mound

TWO philosophers have had different ideas on how people 'see' art: Schopenhauer believed that a given image was all that was needed; Nietzsche believed that to truly understand the image some context had to be known. In the case of this year's annual exhibition of members (and invited artists) of the Royal Scottish Academy, there is an opportunity to experience the latter.

The opportunity has been provided by Sylvia Crowe, this year's convener, whose Winter Caveat is a large painting of a wintry garden with, down one side, panels suggesting the development of abstract form. The key to understanding, in Nietzsche's sense, is the accompanying showcase filled with sketches, drawings, photographs and analyses of possible compositions. The viewer is given an insight into how the artist works.

Maybe this is made clearer by Stuart Duffin, who explains that in 1996 and 1998 he spent time in the Printmakers' Workshop in Jerusalem, and shows etchings in their various stages of production. Photographs of Jerusalem take the viewer to his place of study, while a case full of books, tools and a copper plate help to explain the technique and other items - a compass, astronomical symbols, shards of pottery and blue and white glass paperweights - indicate a variety of sources for contemplation and inspiration.

The same insight is given into the sculpture called Panmure Passage by Marion Smith. Now located close to the RRS Discovery in Dundee, her exhibit in the RSA shows how she developed the idea of making a sculpture based on sections through the hull of the ship, and how this was achieved through maquettes and templates, and by stonemasons cutting out the forms from a massive block of granite (or is it marble? The catalogue fails to list any of

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the materials used by artists in the exhibition). Photographs record the sculptural and installation processes.

The same insight is provided into some of the architectural exhibits. Toby Paterson has recorded over 50 years the completion, occupation, abandonment and final demolition of Kildrum Primary School in Cumbernauld, built in 1961 by Isi Metzstein and Andy MacMillan working for Gillespie, Kidd & Coia.

The exhibit, called Overlapping Ghosts, contains photographs, models, books on Scottish architecture since the Second World War and references to other buildings (a school by Denys Lasdun and a project by Mies van der Rohe) - but, perhaps surprisingly, no reference to St Peter's Seminary in Cardross which has suffered almost the same fate, but remains extant.

And finally, there is an exhibit showing how the proposed Medieval & Renaissance Galleries designed by MUMA that will shortly be inserted into the fabric of the Victoria & Albert Museum in London. Photographs show where these seven galleries will be placed and some of the 2000 exhibits they will contain. And there is a model.

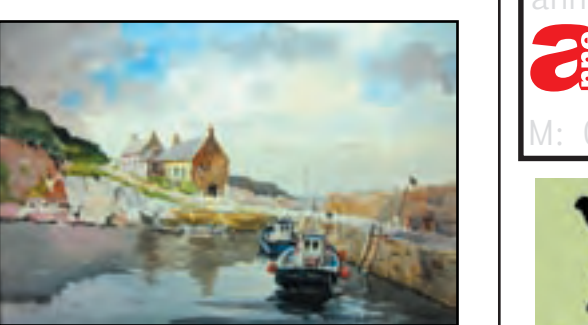
What is surprising, however, is that it doesn't look either Medieval or Renaissance, but rather like part of a Romanesque building complete with an apse. But then, that's much better than the insertion into the V&A proposed by Daniel Libeskind.

Having listened to him talk about his proposal, all I can say is that it demonstrates complete disregard for the existing building. Luckily, it will not be built. The Medieval & Renaissance Galleries are much more in keeping with their setting.

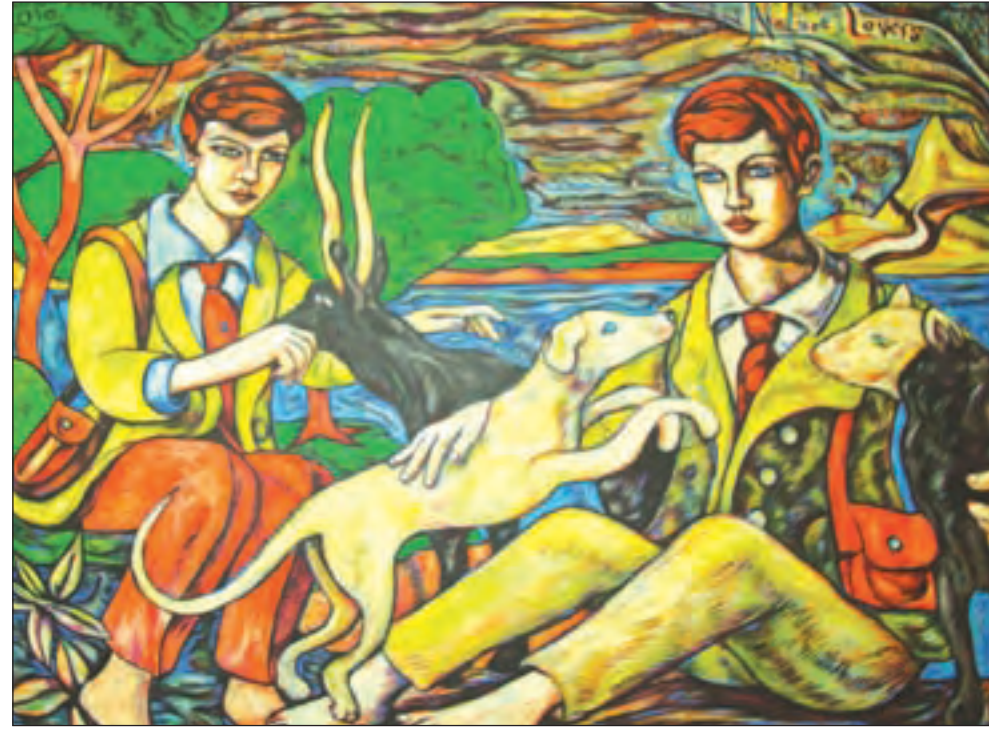
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South Bridge, EH8 9YL, 0131 650 2211, www.trged.ac.uk
May 27 - June 25
Academic Collaborations. Post-graduate Curators
BOURNE FINE ART, 6 Dundas Street, EH3 6HZ, 0131 557 4050, www.bournefineart.com
May 13 - June 14
Various artists. New Acquisitions: From Harvey to Houston.
THE DI ROLLO GALLERY, 18a Dundas Street, EH3 6HZ, 0131 557 5227, www.dirologallery.co.uk
May 21 - June 25
Albie Sinclair and Maryann Ryves
OPEN EYE GALLERY, 34 Abercromby Place, EH3 6QE, 0131 557 1020, www.openeyegallery.co.uk
May 13 - 31
David Martin. Workforce - Inside the Textile Factories of Bangladesh.
Sarah Thirwell. New Jewellery.
Roger Bennett. Fine Wood Vessels.
EYE TWO GALLERY, 34 Abercromby Place, EH3 6QE, 0131 558 9872, Fax: 0131 557 1020, www.openeyegallery.co.uk/12/
Contest gallery for more information
May 13 - June 18
Salvador Dali, La Quête du Graal.
THE SCOTTISH GALLERY, 16 Dundas Street, EH3 6HZ, 0131 558 1200, Fax: 0131-558-3900, www.scottish-gallery.co.uk
May 4 - June 1
Penna Pape. New Paintings
Sara Keith, Alison McConachie.
A Shared Palette.
TORRANCE GALLERY, 36 Dundas Street, EH3 6HZ, 0131 556 6366, www.torrancegallery.co.uk, enquiries@torrancegallery.co.uk
May 14 - 28
Mark Holden and Stuart Herd.
June 4 - 25
Davy Brown
THE DUNDAS STREET GALLERY, 6a Dundas Street, EH3 6HZ
THE HENDERSON GALLERY, 4 Thistle Street Lane, EH2 1DA, 0131 225 7464, www.thehendersongallery.com, mail@thehendersongallery.com
INGLEY GALLERY, 15 Calton Road, EH8 8DD, 0131 556 4441, www.ingleygallery.com
Until July 29
Kenny Hunter. Billboard for Edinburgh
COLLECTIVE GALLERY, 22-28 Cockburn Street, EH1 1NY, 0131 220 1260, www.collectivegallery.net
Until May 29
Raminio, Fountain V.
Various artists. How to Turn the World by Hand.
CORN EXCHANGE GALLERY, Constitution Street, EH6 7BS, 0131 561 7300, Fax: 0131 555 0707, www.cornexchangegallery.com
EDINBURGH PRINTMAKERS WORKSHOP GALLERY, 23 Union Street, EH1 3LR, 0131 557 2479, Fax: 0131 558 8418, www.edinburgh-printmakers.co.uk, info@edinburgh-printmakers.co.uk
May 5 - 17
James Lumsden
May 19 - 31
Various artists - Breath Taking: work in blown glass, by 21 UK makers.
THE WEST END GALLERY, 3-45 West Bridge Street, FK1 5AZ, 01324 613 100, www.thewestend-gallery.co.uk
KING'S COURT GALLERIES, The Picture Shop, 1-7 Kings Court, FK1 1PG, 01324 631 002, www.kings-courtgallery.co.uk
STILLS GALLERY, 23 Cockburn Street, EH1 1BP, 0131 622 6200, www.stills.org
Until July 17
Ruth MacLennan. Anarcadia.
TARTAN GALLERY AT THE LAUREL GALLERY, The Laurel Gallery, 41 St Stephen Street, Stockbridge, EH3 5AH, 0131 226 5022, www.tartangallery.com, enquiries@tartangallery.com
THE ADAM POTTERY, 76 Henderson Row, EH3 5BJ, 0131 557 3978, www.adampottery.co.uk
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WORTHYART, Ferryburn House, 23a Rosebery Avenue, South Queensferry, 07973 188443
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ASSOCIATION, 4 West Street, Penicuik, Midlothian, EH26 9DL, 01968 678 804, www.penicuikarts.org
EDINBURGH COLLEGE OF ART, Lauriston Place, EH3 9DF, 0131 221 6109, Fax: 0131 221 6109, www.ecc.ac.uk
July 8 - August
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LEITH SCHOOL OF ART, 25 North Junction Street, EH6 6HW, 0131 554 5761, Fax: 0131 554 5514, www.leithschoolofart.co.uk
April 26 - May 20
Allan Robertson. Steel Structures.
NATIONAL MUSEUM OF SCOTLAND, Chambers Street, EH1 1HE, 0131 225 7534, www.nms.ac.uk
May 20 - September 11
Various artists. A Passion for Glass.
NATIONAL LIBRARY OF SCOTLAND & EDINBURGH UNIVERSITY LIBRARY, George IV Bridge, EH1 1EW, 0131 226 4531
ISTITUTO ITALIANO DI CULTURA, 42 Nelson Street, EH8 9EW, 0131 668 2232, www.italcult.org.uk/archive/default.htm
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L'INSTITUT FRANCAIS, 13 Randolph Crescent, EH3 7TT, 0131 225 5366, Fax: 0131 220 0648, www.ifecoe.org.uk
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Collection One: photographs from newly created group 'The Photographers' Collective.
MCCREA GALLERY, 298 Portobello High Street, EH15 2AS, mccreagallery.wordpress.com
ASSEMBLY ROOMS, 54 George Street, EH2 2LR, 0131 220 4348, Fax: 0131 220 6812, www.assemblyroomsedinburgh.co.uk
OCEAN TERMINAL SHOPPING CENTRE, Ocean Drive, Leith, EH6 6JJ, 0131 555 8888, www.oceanterminal.com
AXOLOTL GALLERY, 35 Dundas Street, EH3 6QQ, 0131 557 1460, www.axotl.co.uk
THE CONFUCIUS INSTITUTE FOR SCOTLAND, Abden House, 1 Marchhall Crescent, EH16 5HP, 0131 662 2180, Fax: 0131 662 2199, www.confuciusinstitute.ac.uk
John Thomson. Photographs of China 29 March. Speaker: Dr Chung Yarin
LORETTO GALLERY, 1 High Street, Musselburgh, EH21 7AD, 0131 653 4473

Falkirk
THE PARK GALLERY AND CALLENDAR HOUSE, Callendar Park, FK1 1YR, 01324 503 789, www.falkirk.gov.uk/services/community/cultural_services/whats-on/park_gallery_programme.aspx
May 7 - July 3
Various artists - Breath Taking: work in blown glass, by 21 UK makers.
THE WEST END GALLERY, 3-45 West Bridge Street, FK1 5AZ, 01324 613 100, www.thewestend-gallery.co.uk
KING'S COURT GALLERIES, The Picture Shop, 1-7 Kings Court, FK1 1PG, 01324 631 002, www.kings-courtgallery.co.uk
DELTA STUDIOS, Lochlands Business Park, Larbert, FK5 3NS, 01324 555 500, www.deltastudios.net
Artists studios and workspaces for rent or lease
June 4 - 19
Various artists. Showcase Exhibition 2011.
Fife
EAST NEUK OF FIFE OPEN STUDIOS, East Neuk, 01333 730 249, www.eastneukopenstudios.org, eastneukstudios@yahoo.co.uk
June 18, 19, 25, 26
Various artists. Picturesque East Fife. Paintings, drawings, prints, ceramics, etchings, illustrations, jewellery, weaving, textile art
OPEN STUDIOS FIFE, The Holmes, 2 Low Road, Auchtermuchty, KY14 7AU, 01337 827 087,

The

artwork.co.uk/artworkguide.php

Manchester

THE WHITWORTH ART GALLERY, The University of Manchester, Oxford Road, M15 6ER, 0161 275 7451, www.whitworth.manchester.ac.uk

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Various artists. Who Cares?

Until Summer 2011

Various artists. Family Allowance.

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Mary Kelly, Mary Kelly: Projects

1973 - 2010

Until Summer 2011

Various artists. Private Paradise.

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7513, www.chinese-arts-centre.org

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692 426, www.morayartcentre.org

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6ER, 01688 302 211, www.antoobar.co.uk

MULL THEATRE, Royal Building,

Tobermory, PA75 6QB, 01688 302 828, www.mulltheatre.co.uk

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Beautiful Being.

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www.greensandblues.co.uk

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