

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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Guide 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 anisations in England have been feeling only a old blast recently, particularly after Arts Council England's 15 per cent cuts, but the border town s getting a warm feeling of support from various rection

ACE has been generous to The Maltings heatre 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 opened.

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 Berwick.

With part of the ACE funding The Maltings ans 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 orthern – 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 ntury store for grain from Berwick's hinterland waiting shipment. The building was badly maged by fire in 1815, giving it a dramatic lean reater than Pisa's famous tower. Now an internal steel framework holds the place together, giving support to the structure and reassurance to the

The whole of one of the building's six floors forms the 175-square metre gallery, fitted out o environmental standards that will allow it to orrow works of art from national institutions. Its irst exhibition, Transformation, is of photographs y the Berwick artist and photographer Mark ving taken over the two years of the granary's £ nillion 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 lebration Its next exhibition, Artists in Berwick:

Inspiration and Celebration, will feature artists past and present who have connections with the town, including William Turner, L 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 ms 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 fron 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

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

The Gymnnasium 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 Poulso

Gymnasium's curator.

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 oblems 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 Walmsley 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

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 trate 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

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 collection for Creative Scotland. In the recent 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 provision of £200.000; and the government has also stepped in with $\pounds 2m$ 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 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

Now, the charity is introducing hustings, both the SNP's and Labour's its National Art Pass. For f.35 a yea it offers free entry to more than 200 charging museums and galleries, as well as free or cut-price entry into 28 titutions, among them Dumfries House in Avrshire and the National Museum of Flight in East Lothian.

So maybe some clouds have a silver lining.

Cheques and balances

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 sup-

port 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

THE NATIONAL Galleries of

Scotland are apparently planning

to sell a Lowry painting in order to

raise money to buy contemporary art.

ArtWork does not know whether the

gallery has the legal right to sell but,

bought, such action could deter others

What is clear is that the Tate

mission to reproduce Lowry's

f the Lowry was donated and not

Gallery in London is being refused

Industrial Landscape 1955 (which

it does own) by Lowry's executor,

Carol Ann Lowry, as punishment

only this work out of the 25 others

said, illustrates the disdain meted

that the Tate owns. This, it has been

out to one of the most successful of

for the gallery's failure to show

from donating works of art.

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 vear 2018. The Payments Council. 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 bee published, Strathclyde University will have nade 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 rage 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 ision which incorporates culture as well as ineering and technology."

And just what he meant is nonstrated 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 course and 'lose the weakest.'

As Mary Senior, Scottish official of he UCU lecturers' union, says, Mr athema to most progressive Scots.'

Opened in 1973, and directed since 988 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 Jilly Blackwood) and The House of Discourse (a water temple by Marlene Ivey).

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 furni 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 Patrick's policy of survival of the fittest was 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 There have also been one-man shows 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 Kyrgzstan, 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 r 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 nov 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**





Jyne Studios

Scottish Society of Architect Artists - Members' Exhibition, 15th May Maclaurin Art Exhibition 2011 - Artwork by Young People in South Avrshire

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Coastal Lives - Pinwherry and Barrhill Primaries' Community Pro

Britain's 20th century artists. As Noel Gallagher, who wrote the Oasis song, The Masterplan, as a tribute to Lowry, has said, "Lowry's

No strings attached? paintings are not considered Tate-

worthy. Or is he discriminated against just because he's a Northerner

Also, a French court has to consider whether a box of Picasso sketches and paintings worth up to £100m belongs to the electrician who claimsthe artist gave them to him. Picasso's heirs say No. But Genevieve Laporte, one of Picasso's many mistresses, says that he was an extremely generous man who stuffed her gloves with bank notes whenever she went shopping. He also lavished paintings on his chauffeur, doctors and scrap merchants! Now the judge has to rule on whether or not the box was stolen by 'persons unknown.'

Maybe, because Picasso loved playing games, he is smiling with ent in his grave at the furore the box of his sketches and paintings is causing today

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Brae, off Argyll Square, Oban, PA34 4AZ, 01631 562 303, www. ORSAY, 2 Stevenson Street, OBAN, PA34 5NB, 01631 569 988, w.orsay.uk.com ewellery, ceramics, glass metal

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co,David McClure

and winnan Europoint. OATHLAW POTTERY & GAL-LERY, Oathlaw, Forfar, DD8 3PQ, 01307 850 272, www.oathlawpot-tervandgallery.com, enquiries@oatk. South_aryshire_goot.uk/goalleries/ Until May 8 1916-1996. celebration of a Painter 19 15 - June 5 Cottish Social of Architect Art iune 15 - July 17 Maclaurin Art Exhibition 2011 Artwork by Young people in South Ayrshire Schools

ArtWork

Budget filming makes the Grade

A TALE of two sisters is one way to describe a new Scottish feature film directed by the Edinburgh based artist and filmmaker David

Hutchison Graders is a mystery chiller set mainly in seafood factory in the Highlands. The film evolves around the story of two Polish sisters who ork in the factory, one of the sisters goes missing and the other one sets out on a quest to find her.

However, as with any chiller movie orth watching, there are various twists and strange goings on as events unfold. Hutchison's background as a sculptor comes through in the villainous character of Dr Balm who collects atomical models

Balm's prized possession is a modelled head of the Italian painter Morandi that has an interchangeable brain. Without giving too much of the plot away, the model brain plays a crucial part n the outcome of the film.

Graders, Hutchison's debut feature film was ot on location in Assynt (where he comes from riginally). Buckie and Edinburgh over three onths from November 2010.

Interestingly, the film started out as a 30nute comedy script for the BBC, which he submitted as part of his MA in screenwriting. Realising that the script was not funny enough he set it aside only going back to it when he decided write a feature screenplay in his favourite genre f horror for his final term at Screen Academy.

Hutchison later pitched Graders to a panel at Edinburgh Film Festival and the feedback from there and the Glasgow-based film production ompany Black Camel encouraged him to try and get the film made

He discovered that Scottish Screen would only invest in it if it had a budget of over £ 30,000. He thinks the reasons for this are valid, saving "for everyone to be paid Equity and BECTU rates that would be a minimum for six actors and six crew on a ten day shoot". However, as a first time eature director, it was unlikely that he would find backing to the tune of £ 30,000; therefore, it was apparent that he would have to look for an



alternative method of financing the film So, with advise from Black Camel producers Arabella Croft and Kieran Parker, Hutchison

looked into how other low budget films had been made. For example, the highly successful Blair Witch Project was made on weekends and holidays with cast and crew doubling up. Eventually, using his own savings, he was

able to make the film on a micro-budget by utilising procedures such as deferred payment agreement whereby, if the film were financially successful, everyone involved would share the profit. He also made use of film making social network sites such as Shooting People, Talent Circle and CallPro to find cast and crew. He was particularly keen to have the sisters played by real Polish actors and was able to achieve this through these networks.

The soundtrack, which can lend much atmosphere to a film, is an interesting mix of traditional and contemporary music. Both Hutchison's mother and aunt have composed original pieces for the film and have also played some of the music.

There are traditional Polish and Hungarian songs with more modern electronic music by Edinburgh bands Ferral and Brainz in Jarz. Willie Buchan, who plays in Ferral (and formerly the punk band The Exploited), worked on the sound effects. It also features Italian Opera and a Gaelic ong about Dr Who by singer Eilidh McKenzie.

In these days of austerity in the arts it is encouraging that artists are out there taking the initiative. Some of Hutchinson's favourite films such as Cat People and Seventh Victim were produced in the 1940's when money was scarce. he states, "Graders is more in the vein of these chillers and the horror is suggested rather than shown

The film is produced by Evedoll Productions. for more info visit - www.gradersthemovie.co.uk

CATH BELL



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Guide

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THE GALLERY, 75/77 Main Street, Craft Town, West Kilbrid KA23 9AP, 01294 829 179, Fax: 07951 948 165, www.westkilbrid

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80, www.overtgallery.com Painting by Leila Neal and ot THE STIRRUP CUP, West Bank side Farm, Geirston Road, Kil-birnie, KA25 7LQ, 01503 683338

ACQUET HALL, Eglinton ountry Park, Kilwinning, Irvi A12 8TA, 01294 324 210 THE WAVE CRAFT GALLERY 4 Knockcushan Street, Girvan, KA26 9AG, 01465 712 897

Banff

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KILMORACK GALLERY, Th Old Kilmorack Church, IV4 7AL 1463 783 230, www.kilmorackga ery.co.uk Until July 30 Broderick, Colin Brown. Spring

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01463 783 508, www.beaulygal IRDE GALLERY. House of

Road, IV4 7EH, 01381 621 133 Berkshire

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Berwick-upon-Tweed

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July 31 (open Wed-Sun) THE GRANARY GALLERY

's Lane, TD15 1HJ, 0128 til May 15 (closed Tuesdays)

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1 111 orary work from artist

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226 002 GALA ART, 9a Bank Street, Galashiels, TD1 1EN, 01986 759 079, www.galaart.co.uk FHE CHRISTOPHER BOYD

ALLERY, Old Gala House, ott Cresent, Galashiels, TD1 3JS

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D7 4DG, 01750 722 341, www

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ERY, St Ellas Place, Eyemouth D14 5HP, 018907 52116, www.

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767, www.realwor

ing paintings by Joh

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France still flying the flag for culture in Edinburgh

MENTION the French Institute at Randolph Crescent in Edinburgh's West End and you might be excused for thinking it is all about French language-speaking courses, winetasting and the occasional piano recital of Debussy, Poulenc or Satie.

Although this 65 year old organisation (financed by the French Government) still promotes traditional French culture it has now become a venue for an ambitious new programme of events. The French Institute in Edinburgh is finding its feet again after several years of uncertainty - in 2009 it was threatened with closure by President Sarkozy's when he brings to Edinburgh the hugely cutbacks.

Given a reprieve at the beginning of last year, it now has at its helm the youthful Vincent Guerin who has infused the four storey building with scintillating projects, some of which are startlingly avant-garde. Nowhere is this more evident than in the Institute's programme of exhibitions. Acting as a shop window for cross-cultural exchange these shows advertise the Institute's raison d'ê tre, which is to promote the French language and culture.

The building in Randolph Crescent has an excellent space for this purpose on the first of different disciplines and genres. "Poch floor: a large airy room whose north wall is taken up by a window looking out over the Dean Bridge. Guerin and his main staff of eight are no slouches: this season they have staged a different show every six weeks. Since gigs" it is impractical to bring to Scotland French art for each exhibition, they choose work that has an affiliation with France.

"Last winter," explains Vanessa Bismuth, "we had 'Impressions de Paris', an exhibition of paintings by Douglas Davies, an artist with strong ties to the Scottish Borders."

Davies loves to visit Paris and wander its streets so he can sketch, take photographs and absorb "the unique sounds, sights and smells". Prompted by the success of their

inaugural exhibition two years ago, STAR (Scottish Tapestry Artists Regrouped) returned musicians, writers, story-tellers and dramatists. last month with another show (Vive la

Tapisserie 2); these artists' weaving techniques stem from the famous French Gobelin method.

This month Randolph Crescent has a photographic show, 'Collection One', in which a newly-formed artists' collective launch their work. These six Edinburgh-based photographers "explore diverse approaches" from "landscapes, portraits to still life images and spontaneous photographs".

Perhaps it is in his June show that Vincent Guerin has the chance to demonstrate his strong personality and tastes popular Breton artist, Patrice Poch

Based in Rennes and self-taught Poch owes more to street artist Banksy than to any art college training. Over two decades this 39 year old has painted images on Parisian walls and even on the sides of trains and has regarded the cities of Europe as a graffiti playground.

Influenced by punk rock, he plays with different materials like collage, stencil and acrylic painting. Most significantly, this show demonstrates the French Institute's desire (under Guerin) to see art as a fusion reminds us that the Rock universe is not exclusively musical but also visual." His art is energised by incorporating DIY culture, "doc martens, distorted guitars and high energy

It says something for Guerin's selfconfidence that he can embrace such modernity by promoting France's most renowned graffiti artist. Where the new director is most ambitious is in the focal part he is playing in this year's cultural exchange between Scotland and Brittany (Bretagne/ Ecosse 2011).

Working with Brittany Tourism, A Tout France and Creative Scotland, Guerin and his team will facilitate an intermingling of the two Celtic cultures in an exchange of artists. While Scotland goes to Brittany, Brittany



Still the home of culture – Edinburgh's French Institute. Photograph: Erwan Lemoigne

will come here and during the Festival. Guering and associates will devote their unique space to a Fringe show themed on Brittany. As with the Poch exhibition earlier in the summer, where different art forms are seen to combine the Festival spectacle will involve not only drama and music but also painting and design

the traditional: a slurp of wine-tasting is still on the agenda, maybe even the viewing of a film noir; however, this "little corner of Franc in the heart of Edinburgh" is set to rock this summer. So, put on your Doc Martens and

MARY GLADSTONI



www.strathearn-gallery.com

Guide

Café and walk

BUY DESIGN GALLERY, 1

Harestanes by Ancrum, Je FD8 6UQ, 01835 830 718, v

wood, metal, glas

2300, www.arnolfini.org.uk May 12 - July 3 Various artists. Magical Con-

individual ceramic slipca

Saltglaze and Raku

NORTH LANDS CREA

229, www.northlandsgl

FIVE GLASS. Ouatre Bra

LVTH ARTS CENTRE Lyth

Fax: 01955 641360, www.lvth

Wick, KW1 4UD, 01955 641 27

SWANSON GALLERY, Davids Lane, Thurso, KW14 7AS, 0184' 896 357

ST FERGUS GALLERY, Wick

Library, Sinclair Terrace, Wick, KW1 5AB, 01955 603 489

Cambridge

KETTLE'S YARD, Castle Stree CB3 0AQ, 01223 748100, www. kettlesyard.co.uk Until May 8

Various artists. Artists for Kettle Yard. May 14 - July 10

bster, KW3 6BN, 01593 721

sciousness. May 12 - July 3

TRATHEARN GALLERY, 32 Vest High Street, PH7 4DL, 01764 56 100, www.strathearn-gallery. om, info@stra Intil May 21 Rowena Laing.. The Artist's Way

Cumbria

ABBOT HALL ART GALLERY ndal, LA9 5AL, 01539 722464 x: 01539 722494, www.abboth

l.org.uk Exhibition talks, holiday workshops, gallery book shop coffee shop ntil June 25

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Britain. ntil June 25

SIACKWELL, Bowness-on-Vindermere, LA23 3JT, 01539 46 139, Fax: 015394 88486, wy BREWERY ARTS CENTRE,

ghgate, Kendal, LA9 4HE, 539 725 133, www.breweryarts

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DEN ARTS, No 1 Sandgate, Penrith, CA11 7TP, 01768 899 444 ax: 01768 895920, www.edenarts

PENNINE POTTERY, Cargill Head House, Alston, CA9 3NG, 01434 382 157, www.penninepo

ry.co.uk Pottery & kiln work of ceramicis Peter Lascelles - please telephon

RED BARN GALLERY, Mel e, Penrith, CA10 2DR)1931 212 767. www.redb rv.co.uk

NCIENT SPACE. St Michael's CIENA 5..... aurch, Bongate, Appleby-in-/estmorland, CA16 6UR, 01768 352 221 MUSEUM OF LAKELAND

MUSEUM OF LAKELAND LIFE, Abbot Hall, Kirkland, Ken-dal, LA9 5AL, 01539 722 464, Fax 01539 722 494, www.lakelandmumorguk

wull.LOWPOOL DESIGNS, 9 Weston Houses, Endmoor, Kenda LA8 0HA, 01539 567 056, Fax: 18701 248 924, www.willowpoold

igns.co.uk Willow work by Simone Siegan & Steve Fuller

OVE COTTAGE. The Wordsseum and Art Gallery smere, LA22 9SH, 015394 544, www.wordsworth.org.uk ntil June 12

Savage Grandeur and Noblest Thoughts: Discovery of the Lake District 1750-1820.

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ww.millyardstudios.co.uk fay 20 - June 12 oy Grindrod, David Penn, Sally Toms and Pam Williamson. Four ULLIE HOUSE MUSEUM AND RT GALLERY, Castle Stree arlisle, CA3 8TP, 01228 618 8, Fax: 01228 810 249, www

illiehouse.co.uk ntil May 13 Various artists, Oor Bit - Ou

ay 14 - July 17

 Design.

 'HE RHEGED CENTRE, Re-hills, Penrith, CA11 0DQ, 01768

 68 000, www.rheged.com

 Jntil May 15

Wildlife photographer of the year 2010. ENTHEAD MINES HERITAGE

ENTRE, Nent ENTRE, Nenthead, Alston, CA9 PD, 01434 382 726, Fax: 01434 382043, www.npht. UPFRONT GALLERY AND

OFFEE SHOP. Nr Hu he-Forest, Unthank, Penrith, CA11 9TG, 01768 484 538, www.

p-front.com Jntil June 5 Various artists. Group of Seven Various artists. Group of Seven. THE WATERMILL, Little Salkeld, Penrith, CA10 1NN, 01768 881 523, Fax: 01768 881 04

ww.organicmill.co.uk Intil July 2 Kittie Jones. British Birds. Recent

ROWN GALLERY, 5 Lonsdale et. Carlisle. CA1 1BJ. 01228 5 055, www.cro HIGH HEAD SCULPTURE VALLEY AND GALLERY, High



Guerin, it seems, has not sloughed off

come along!

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Until October 9 Painting Flower

nd the Impressione 10 - July 10

World Wide Exh

tings 7 - June 26

7 - June 26

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lur.ac.uk/oriental.museum Jntil June 5

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treet, Cockenzie, EH32 0HT, ww.seashoregallery.co.uk Paintings, jewellery, wood, cer-ics, glass, prints, cards

ics, glass, prints, cards May 28 - June 5 3 Harbours Festival Exhibition

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Barbara MacKenzie, Linda

PETER POTTER GALLERY,

10 The Sands, Haddington, EH41 3EY, 01620 822 080,

www.peterpottergallery.org, peter_potter@btconnect.com Until June 4

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Edinburgh

Jntil June 16

Stanley Road (Main Street), Gul ane, EH31 2AD, 01620 843 082,

MacKinnon and Wendy Portwa

oria Knight.

co.uk July 1 - August 15

Until May 29

Elvet Hill, DH1 3TH, 0191 334

5694, Fax: 0191 334 5694, www

n and Jackie Neil

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Regular exhibitions call for ful

s: Fantin-Latou

Head, Ivegill, Carlisle, CA4 0PJ, 01697 473 552, www.highheadsculpturevalle Until June 14

lor. Staithes. Dalston June 16 - August 16

Jallery exmonstrations Moy Mackay, Linda Whelp Caldew School, Tim Brown

Dumfries

GRACEFIELD ARTS CENTRE. gh Road. DG1 1JO 01387 262 084, www.arta index. php?page=gracefield May 21 - July 30

Vija Celmins - Artist Rooms DUMFRIES AND GALLOWAY ARTS, Midsteeple, High Street, DG1 2BH, 01387 253 383, Fax: 01387 253 303, www.dgarts.co.u OTTERSBURN GALLERY, 2A Nith Avenue, Dumfries, DG1 1EF, 01387 247128, www.ottersburn. com, ottersburngall@aol.com Original paintings, drawings, prints and crafts

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Until May 14 Jacky Al-Sammar May 17 - June 18 arraie

POLDRATE ARTS AND CRAFTS CENTRE, Poldrate Granary, Haddington, EH41 4DA, 01620 823 738, www.pacc.org.uk, info@necc.org.uk, THE MCGILL-DUNCAN GAL-LERY, 231 King Street, Castle Douglas, DG7 1DT, 01556 502 468, info@pacc.org.uk May 28 - June 5

Dundee

DUNCAN OF J ORDANSTONE COLLEGE OF ART & DESIGN GALLERIES, University of Dundee, 13 Perth Road, DD1 4HT, 01382 385 330, Fax: 01382 385 363, www.exhibitions.dundee.ac.uk April 30 - May 29 Cabin:Codex Share

LAMB GALLERY, University Dundee, Tower Building, Neth rgate, DD1 4HN, 01382 385330 WWW.dunace... Until May 14

r or Against? Allergy. Until June 18

HANNAH MACLURE CENTRE, University of Abertay, Top Floor, Abertay Student Centre, 1 - 3 Bell Street, DD1 1HP, 01382 308 777 e abertav ac.uk Until May 12

Paola McClur Felling Tales Spe king Truth THE KRYSZTYNA GALLERY, 15A Nelson Street, DD1 2PN, 01382 322 522, www.britishaszimir@lublinska.free

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

co.uk Until August Consider The Lilies. A celebrati

Consider The Lilies. A celebration of the City's collection of Scottish painting from 1910-1980 **IE QUEEN'S GALLERY, 160** Narcissus Reflected. Curated by David Lomas and Dawn Ades THE QUEEN'S GALLERY, 160 Nethergate, DD1 4DU, 01382 220 600, www.queensgallery.co.uk DUNDEE CONTEMPORARY

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Until May 8 ice. DéjàVu

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by Richard Murphy Architects to up the debate about the future of the station. This, and many other architectural matters, are raised in an article in the online version of the paper at www.artwork.co.uk.

Aberfeldy Gallery

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25 June to 28 July Lizzie Rose and Maryann Ryves

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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

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.





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DEAN GALLERY, 75 Belford Road, EH4 3DR, 0131 624 6200, www.natgalscot.ac.uk Until September 4 Portrait of the Nation. A previe

CITY ART CENTRE, 1-3 Market reet, EH1 1DE, 0131 529 3993 Fax: 0131 529 4097 THE FRUITMARKET GAL LERY, 45 Market St 1DF, 0131 225 2383, Fax: 0131 220

David Lomas and Dawn Ades INVERLEITH HOUSE, Royal Botanic Garden, 20a Inverleith Row, EH3 5LR, 0131 248 2971,

www.rbge.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 Photog

rapher. Until October 9

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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

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.

RICHARD CARR



Guide

th Bridge, EH8 9YL, 0131 650 | ASSOCIATION, 4 West Stre an. EH26 9DI 1968 678 804. www.ne

BOURNE FINE ART, 6 Dundas eet, EH3 6HZ, 0131 557 4050 www.bournefineart.com May 13 - June 14 Various artists. New Acquir

211, www.trg.ed.ac.uk 1ay 27 - June 25

From Harvey to H THE DI ROLLO GALLERY, 18a reet, EH3 6HZ, 0131 55 5227, www.dirolle May 21 - June 25

OPEN EYE GALLERY, 34 Aber-cromby Place, EH3 6QE, 0131 557 1020, www.openeyegallery.co.uk May 13 - 31

David Martin. Workforce Inside the Textile Factories of Bangladesh. Sarah Thirlwell. New Jewellery Roger Bennett. Fine Wood

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yegallery.co.uk/12/ itact gallery for more

May 13 - June 18 a Quậte dụ G

THE SCOTTISH GALLERY, 16 Dundas Street, EH3 6HZ, 0131 55 1200, Fax: 0131-558-3900, www. scottish-gallery.co.uk May 4 - June 1 Perpetua Pope. New paintings Sara Keith, Alison McConachic A Shared Palette.

TORRANCE GALLERY, 36

Dundas Street, EH3 6(N, 013) 55 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 GAL LERY, 6a Dundas Street, EH3 THE HENDERSON GAL

LERY, 4 Thistle Street Lan EH2 1DA, 0131 225 7464, www mail@thehend INGLEBY GALLERY, 15 Calto Road, EH8 8DL, 0131 556 4441

www.ingleby Until July 29

COLLECTIVE GALLERY, 22-28

Cockburn Street, EH1 1NY, 0131 220 1260, www.collectivegallery.n Until May 29

Rania Ho. 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, EDINBURGH PRINTMAKERS WORKSHOP GALLERY, 23 nion Street, EH1 3LR, 0131 557 2479. Fax: 0131 558 8418. www dinburgh-printmakers.co.uk, nfo@edinburgh-printmakers.

PATRIOTHALL GALLERY @ WASPS, 1d Patriothall, off Hamil-ton Place, Stockbridge, EH3 5AY, 0131 226 7126, www.patriothallgallery.co.uk May 5 - 17 Iav 19 - 31

May 19 - 31 Art, Space and Nature June 11 - 13 Robin Sparks June 14 - July 5 Embassy's Annuale July 7 - 19 Ronnie Ryan

KONNIE RYAN ROYAL FINE ART COMMIS-SION GALLERY, Bakehouse Close, 146 Canongate, Midlothi. EH8 8DD STILLS GALLERY, 23 Cockbun Street, EH1 1BP, 0131 622 6200,

www.stills.org Until July 17 Ruth Maclenn TARTAN GALLERY AT THE LAUREL GALLERY, The Lau

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gside, EH10 5.JO, 0131 452 8062, www. edinburg ouse.co.uk

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nms.ac.uk May 20 - September 11 Various artists. A Pass

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6162, www.dancult.co.uk Check website for more de L'INSTITUT FRANÇAIS D'ECOSSE, 13 Randolph Cres cent, EH3 7TT, 0131 225 5366, Fax: 0131 220 0648, www.ifeco

org.uk May 7 - June 4 rom newly created group The Photographers' Collective. **MCCREA GALLERY, 298** tobello High Street, EH15 2AS reagallery, wordpres SSEMBLY ROOMS, 54 Georg eet, EH2 2LR, 0131 220 4348 ax: 0131 220 6812, www. edinburgh co.uk OCEAN TERMINAL SHOPPING EINTRE, Ocean Drive, Leith, EH6 6JJ, 0131 555 8888, www.

oceanterminal.com AXOLOTL GALLERY, 35 Dun-das Street, EH3 6QQ, 0131 557 1460, www.axolotl.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. Until June 12

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

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THE PARK GALLERY AND CALLENDAR HOUSE, Callendar Park, FK1 1YR, 01324 503 789, www.falkirk.gov.uk/services/com-munity/cultural_services/whats_ on/park_gallery_programme.aspx May 7 - July 3 Varioux erister_Breath Taking:

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Artists studios and v ne 4 - 19

Various artists. Showcase Exhib-ion 2011.

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June 18, 19, 25, 26 rtists. Picturesque Eas Various artists. Picturesque _____ Fife. Paintings, drawings, print

OPEN STUDIOS FIFE, The Hol lies, 2 Low Road, Auchtermucht KY14 7AU, 01337 827 087, www sfife.co.ul May 6 - 8

artists. Open Studio Range of work in paint, penci charcoal, textiles, glass, mixed



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media, metal, ceramics and pho-tography plus jewellery, furniture and sculpture KIRKCALDY MUSEUM & ART GALLERY, War Memorial Gdns, Abbotshall Road, Kirkcaldy, KY1

1YG, 01592 583 213 May 7 - June 5

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or call for detai ART ROOM 59, 59 Townhill Road, Dunfermline, KY12 0JF, 01383 625 186, www.artroom59. co.uk. ruth@artroom59.co.uk co.uk, ruth@a From June 4

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842323, www.sungallery.co.uk

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860705 www.sho manmcc@shoreline.demon.co.u May 11 - July 24 Summer Del 11 July 30 - October 22 Autumn Exhibition ly 31 - August 9 ARTIS-33, 33 High Stre

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To Advertise..

Bill Potter of Inhouse

An appreciation by Richard Carr

FOR ANYONE interested in contemporary design, the death of Bill Potter is a tremendous blow. Born in London and educated at Wells Cathedral School (where he was a chorister), Bill then moved to Edinurgh to attend Melville College before going to Duncan of Jordanstone in Dundee to train as an architect. was as an architect working for the Greater London Council that Bill developed his interest in contemporary design and it was as a commuter that he decided, with his wife, Sylvia, to move to Edinburgh in 1981 because he did not want to "grow old on the District Line."

In Edinburgh Bill and his wife found a sports shop or sale in a Georgian terrace in Howe Street. As an architect, he was responsible for converting it into two loors of retail space. At the back of a ground floor devoted to furniture, light fittings and fabrics was an architect's office while a lower ground floor was given ver to accessories.

Among those introduced to Scotland were the ometimes strange and whacky products made by Alessi in Italy

However, Bill also saw his ground floor as an exhibition space for use during the Edinburgh Festival so that in 1982 he launched his first show, the I Maestri Collection introduced that year by Cassina of Italy. Among the products was the library table designed Mackintosh for Glasgow School of Art at the turn

f the 19th/20th centuries, and furniture by Le Corousier dating from the 1920s. The success of Inhouse in Edinburgh enabled Bill to open a second shop which he designed in 1989 as part

f the Ingram Street development in Glasgow's Merchant City. It was, in fact, the first shop of its kind in sgow - where, despite a more restricted space than in Edinburgh, he organized exhibitions of the work of Frank Lloyd Wright and the then relatively unknown Philippe Starck, whom Bill described as being among the foremost designers of the 20th century.

Inhouse took part in Glasgow's City of Design in 1990 but, sadly, the shop closed after 18 years in busi- greatly ess.

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and specific media such as glass

In the case of those exhibitions that dealt specifically with architect/designers, images of buildings were accompanied by plans and detailed captions, while almost all the exhibitions were accompanied by slide

presentations that put the objects into their historical and cultural contexts The ability to keep Inhouse up-to-date meant that

Bill and Sylvia travelled incessantly, both to the annual Furniture Fairs in Milan and to places of particular design significance in Italy, France, the Czech Republic and elsewhere. Sometimes, they were accompanied by their many

friends, who also joined them for Hogmanay at the Potters' house on Bute and for adventures such as

spending days on the late Marquess of Bute's motor launch, The King Duck, cruising around the Inner Hebrides. Bill, in fact, always saw himself as a sailor and was very proud of his French-designed boat. Flo

The travels and parties also meant that Bill was determined to enjoy life, despite his strong criticism of what has been going on in architecture today. His enjoyment, and his commitment to architecture and design, also infected his friends, who will miss him

RICHARD CARR



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573, www. May 7 - 31 ay 7 - 31 Gordon Mitchell, New Painting COMPASS GALLERY, 178 West egent Street, G2 4RL, 0141 221

370 www.co ACGREGOR FINE ART, 5th loor, The Connal Building, 36 GLASGOW ART CLUB, 185 et. G2 1DA. 014 5210, Fax: 0141 221 7161, www 32 5551. Fax: 0141 332 9967.

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(919, www.gpsart.co.uk Jntil May 15 Sam Ainsley and Roger ' After 'Growth and Form'

QT, 0141 552 0704, Fax: 0141 552

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Easter Exhibition. May 9 - 21

May 9 - 21 Arts and Crafts Exhi May 23 - June 4 Open Exhibition June 6 - 18

Sue Wilkinson June 20 - July 2 Nithsdale Artic

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Various artists. Easter May 21 - June 19

June 25 - August 31



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and Printmanker June 26 - August 7 Ben Southern TORE TWO, Invert Dalcross, (restaurant;concourse; lounges), IV2 7JB, 01463 871444, www.tore-art-gallery.co.uk Until July

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592 218

May 12 - 25

BY THE TIME this issue is on the streets the had evidently denied world will know whether him a thirty thousand junior aristocrat – he's a cousin of Lord Lovat

elected to the Scottish arliament. Here's hoping he has.

I have a profound spicion of the Parliament, not so much turn over hundreds of There are people in the parliament that you vould hide ver weans from. It's hard to work out who are the worse.

Too often Labour look like sloe eved slugs with the morality of farm yard in from the worst parts of Strathclyde; the Tories like dismissed sheriff officers: the Greens wrote a manifesto that gave every impression of ving been concocted someone smoking hash on the backside of Barra; the Liberals seemed to be prepared to say anything at all to stave off their eradication him addressed the core and if the SNP are eventually elected to run

the only ones doing the running They are not so much paid by the state should a parcel of rogues as a

whole post van full. In the midst of this came Kit Fraser, with his Ban the Bankers Bonuse oarty.

Now if the name rings a bell he's the supposed nutter who took his clothes off at the AGM of the Royal Bank saying that he had been stripped

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SUE WILKINSON - COASTAL JOURNEYS

naked by the RBS who pound loan for a new public address system Kit Fraser, 57, has been for his two pubs, one in Inverness's Church street and the other down in

Brixton. The pubs are both award winners and must in principle as in practice, thousands and yet he was rush off and work for denied a thirty thousand pound loan by a state owned company whose CEO was paid seven and upper limit of £2 million vear.

And he's not alone. roosters that have slimed live up to their ridiculous them happy and their gentlemen's agreement to bluff should be called loosen up their lending to after that. small businesses – a huge cost to the nation.

by now probably was, unlikely that he would be elected. Whilst the stunt brought him a certain amount of vulgar that most politicians publicity, little of the fluff were so thirled to the that was written about issue, which was that he was in many ways the country they won't be reflecting the commonly held view that those bankers who are being

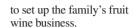
not be earning in the case of that CEO many multiples of what we are paying our senior politicians (£160k if you are David Cameron).

ArtWork

People have simply not been convinced by the argument that if we don't pay our state employed bankers huge bonuses they will someone else, with most that I have spoken to reckoning that if an a half million pounds last were to be paid to the top executives and say $\pounds 1$ million to the lower that The bankers are failing to should be enough to keep and see how many votes

This was certainly Fraser's position. This Now of course it is, or begs the question as to why the main parties didn't come out in favour of Kit's view and his own argument was conventional position that they couldn't break ranks.

Fraser's own background is interesting. to bring it. After Eton he worked as a journalist and then a coal miner before helping



He now runs two hugely successful pubs and a restaurant in Inverness which is unique in that the waiters are all volunteers. He was also a key player behind the hugely successful

So the man is no publicity junkie, he is a successful businessman who was trying to make serious point

In these post election will turn to the results Kit Fraser did achieve, and if it was a reasonable amount here's hoping that they will be asking their representatives to acknowledge the public's feelings and address an issue which is far from fluff and may be a key to the country's revival. I also hope that Kit

continues his political career. He is no nutter. We need more flair in parliament and people like Kit are just the ones



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PERTH THEATRE, 185 High reet, PH1 5UW, 01738 621 031 ww.hor

PERTH CONCERT HALL, Mil eet, PH1 5HZ, 01738 621 031 ww.horsecross.co.uk THE BIRNAM INSTITUTE.

PH8 0DS, 01350 727 674, www.

rnamarts.com Open Studio Time - Birnam Arts ne 4 - 5

ng Weekend Workshop CHRISTIE CAMPBELL FINE RT. Rait Villa Rait. PH2 7RT. 01821 670 379 entury oils, water gs and prints, jev

THE RUTHVEN GALLERY,

a High Street, Auchterarder 3 1AA, 01764 664 233, www. NEIL MCRAE, 125 High Street

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PERTHSHIRE AGRICULTURAI OW. Showg Perth www.perthshow.co.uk, August 5 - 6 at Darth Show

Perthshire

PERTHSHIRE OPEN STUDIOS Kinross, KY13, 01738 477 834, THE ATHOLL GALLERY, 6 Atholl Street, Dunkawa, 01350 728 855, www.ath CO.UK Until May 16

Visit: www.artwork.co.uk

The

Spring Exhibition - 2011. Scott Naismith, Jenny hunter, Tim Cockburn, Madeleine Hand, Mal-May 28 - August 15 - 2011. Ca

erine Rayner, Dor Ferguson, Liz Yul May 28 - June 27 Marion Drummond. July 9 - August 8 Richard Wiatrek and Peter

McDermot FORTINGALL ART. Molteno Hall, (8 miles W. of Aberfeldy off B846), Aberfeldy, PH15 2LL, 01887 830 254, Fax: 01887 830 26 www.fortingallart.co.uk July 30 - August 7

KILLIN GALLERY, Main Stree Killin, FK21 8AB, 01567 820 475 www.killingallery.con

Hain, Calum MacFa

Pitlochrv

PITLOCHRY FESTIVAL THEA

TRE, Port-Na-Craig, PH16 5DR.

01796 484 626, www.pitlochry.

THE STUDIO, Laurel Bank, M Street, Killin, FK21 8UW, 01567 820 820, www.thestudio-killin. FRASER GALLERY, 53 South Street, KY16 9OR, 01334 479 64 Work by Daniel Campbell, Ro

Stirling SMITH ART GALLERY & Alex Summers, Ian Shanlin, Antony Taylor, Morag Duff, Veronica Verden Anderson a

MUSEUM, Dumbarton Road, FK8 2RQ, 01786 471 917, www

BONHOGA GALLERY, Weis Mill, Weisdale, ZE2 9LW, 0159

St Andrews

FIFE CONTEMPORARY ART AND CRAFT (FCA&C), Town

Hall, Queen's Gardens, KY16 9AD, 01334 474 610, Fax: 01334

Craft Pod at Lochgelly Lib (2-4 High Street, Lochgell

FCA&C @ ST ANDREWS

MUSEUM, Kinnesburn Park, Doubledykes Road, KY16 9TA 01334 659 380

BYRE THEATRE, Abbey Street KY16 9LA, 01334 475 000, www.

YOUNGER HALL, University o

t Andrews, Music Centre, North treet, KY16 9AJ, 01334 462226,

479 880, www.fcac.co.uk Until June 27

ale, ZE2 9LW, 0159

museum ... co.uk Until June 5 Dark Into Light. An Exhib' v 13 - 15

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FK9 4LA HOLY TRINITY CHURCH HALL, Albert Place, Dumbarto Road, FK8 2QL THE FOTHERINGHAM GAL-LERY, 78 Henderson Street,

Bridge of Allan, FK9 4HS, 01786 832 861, www.fotherinebergel

THE GREEN GALLERY. The

vie, FK8 3NE, 01360 850 180,

BUCHLYVIE POTTERY SHOI

Main Street, Buchlyvie, (on A8 FK8 3LP, 01360 850 405, Fax:

ASPEX, The Vulcan Building, Gunwharf Quays, POI 3BF, 023 9277 8080, www.aspex.org.uk Until June 26 Karin Kihlberg and Reuben Henry. Afterimage. Adam Bridgland. Be My Guide Toniebt

THE TOLBOOTH, Jail Wynd, FK8 1BE, 01786 274 000, www. stirling.gov.uk/tolbooth WEST DEAN GALLERY, West THE CHANGING ROOM, The Tolbooth, Jail Wynd, FK8 1DE, 01786 479 361, www.stirling.gov Dean, Chichester, West Sussex, PO18 0QZ, 01243 811 316, Fax: 01243 811 343, www.westdeau

Renfrewshire

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pock Street, Gourock, Inverclyde PA19 1NB, 01475 632 174, www. seagullgallery.net MCLEAN MUSEUM & ART

GALLERY, 15 Kelly Street, Greenock, PA16 8JX, 01475 715 624

Ross-shire

t workshops, coffee shop

se.org.u

ition. Fea

GROAM HOUSE MUSEUM,

THE CROMARTY GALLERY

don, IV18 0EL, 01349

High Street, Rosemarkie, IV10 8UF, 01381 620 961,

curator@groamho Until October 31

ing recent acquis Bain and the Cel

STRATHPEFFER PAVILION, The Square, Strathpeffer, IV14 9DL, 01997 420124, www.strathp 360 850405, www.buchly PANIK GALLERY, 13 Main Street, Killearn, G63 9RJ, 01360 551 166, www.panikgallery.com, info@panikgallery.com SOLAS GALLERY, Flowerdale

Bay, Wester-Ross, Gairloch, IV21 2BD, 01445 712626, www.solasgal SMITHY GALLERY, 74/76 Glas gow Road, Blanefield, G63 9HX, 01360 770 551, www.smithygaller

lery.co.uk Paintings, prints & ceramics artists Rob Howard & Lyn Be artists Rob Howard & Lyn Beel HIGHLAND MUSEUM OF CHILDHODD, The Old Station Strathpeffer, IV14 9DH, 01997 421 031, www.highlandmuseu-mofchildhood.org.uk Exhibition: last century in the Highlands from Easter: gift sho craft workshops: coffee shop. Sunderland SUNDERLAND MUSEUM &

ART GALLERY, Burdon Roa SR1 1PP, 0191 553 2323, www .org.uk/sunderland Victorian Dreams watercold from Tyne & Wear Museun Until May 22 nd Photographic Association. Until June 26 Taylor Wessing Ph Portrait Prize 2010 g Photograph

NATIONAL GLASS CENTRE, Liberty Way, SR6 0GL, 0191 51 5555, Fax: 0191 515 5556, www. Until July 11

20 Church Street, Cromarty, IV1 8XA, 01381 600 816 acade. Contemporary gallery il May 31 2012 SUTOR CREEK RESTAURANT VARDY GALLERY, Unive Bank Street, Cron party_IV11.8V INVERGORDON ARTS CEN FRE. Town Hall, Hi

artwork@famedram.com

bunderland, Ashbourne House hope Road, SR2 7EF, 0191 515 Sutherland

Shetland BALNAKEIL CRAFT VILLAGE. Samakeil, Durness, IV27 4PT, 01971 511 277 Studie SHETLAND MUSEUM, Hav's Dock, Lerwick, ZE1 0WP, 01595 695 057, www.shetland-museum ries including oottery, paintings, print wood-turning, clothes, r**g.uk** Da Gadderie - new exhibiion space in the new Shetland DORNOCH GALLERY, Do May 7 - June 5 40 Years of Art at Shetland

Social Club, School Hill 01862 811 898/810 140/811 555 June 1 - September 3 Dornoch Crafts and Arts Guild: THE TAIT GALLERY, 11c Unio eet, Lerwick, ZE1 0ET, 01595 cond Summer Exhi 690 143, www.tait-gallery.co.uk Jim Tait: Marine and landscape LOCH CROISPOL BOOKSHOI AND RESTAURANT, 2 Balnakei







rness, IV27 4PT, 01971 511 777 LOTTE GLOB CERAMICS, 105 Laid, Loch Eriboll, IV27 4UN, 01971 511 727, www.lotteglob. June 11 - July 3 ming. Carved, Mod

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Tyne & Wear

AD HOC GALLERY, Buddle Arts Centre, 258b Station Road Wallsend, NE28 8RH, 0191 200

LAING ART GALLERY, High Place, New Bridge Street, New-castle upon Tyne, NE1 8AG, 0191 232 7734, www.twmuseums.org. k/laing /lay 7, 14 , 21, 28 & Jun 4 , 11, 8, 25

Family ARTve and take part in free activities for all age Until June 30

Visual Dialogues: Last. Young People and Artists Interpreting Iogether U**ntil June 5** John Martin. Heaven & Hell.

HATTON GALLERY, Universit of Newcastle, Claremont Road, Newcastle upon Tyne, NE1 7RU, 0191 222 6057, www.twmuseums

org.uk/hatton Until May 21 Ben Cook. Littoral Drifter. SIDE PHOTOGRAPHIC GAL-LERY, 9 Side, Newcastle Upon Tyne, NE1 3JE, 0191 232 2208

HANCOCK MUSEUM Barre upon Tyne, NE2 4PT, 0191 222 7418. www.twmuseums.org.

uk/greatnorthmuseum 'Venom': deadly cast of wo most poisonous creatures a Until December 31 The Great North Museum

Until May 8 Until May 8 Until May Blar

DISCOVERY MUSEUM, Bland-

ord Square, Newcastle upon Tyn NE1 4JA, 0191 232 6789, www. twmuseums.org.uk/discovery Until June 26 NUFC: For the love of football.

Until October 30 Siege and Storm: Civil War in Intil October 1

Chronicle Photos Through the

BALTIC - CENTRE FOR CON-**FEMPORARY ART, Centre for** Contemporary Art, Gateshead Quays, South Shore Road, Gateshead, NE8 3BA, 0191 478 1810, Fax: 191 478 1922, www.

balticmill.com Until June 12 Lindsay Seers. It has to be this

pectacle. George Shaw. The Sly and Un

ine 11 - September 25 Robert Breer, Paintings

breaking films and ra BLAGDON GALLERY, Milkhope

entre, Berwick Hill Road, Seaton urn, NE13 6DA, 01670 789 944,

Ullapool

THE CEILIDH PLACE, 14 West Argyle Street, IV26 2TY, 01854 612 103, www.theceilidhplace.com ean@theceilidhplace.com Cafe/Bar/Shop. Programm Events and Exhibitions, C AN TALLA SOLAIS, Ullapool

Visual Arts, Market Street, IV26 2XE, 01854 612 310, www.antallais.org. i org May 14 - June 5

North Road, Wester Ross, IV26 2UN, 01571 844 376, Fax: 01571 Wales (Dyfed)

> TRE, Peng 23 232. Fax

il May 12

Work by Cardif Merge | Diverge. work of Call School of Art & Design, 2010 Until May 21 3: Vicki Kerr, Heather Phillip Michelle Sant

May 7 - June 25

Printmakers May 28 - June 9 Clare Thornton. Material Matters. Collecting stories and curiosities; making sculptures, textile pieces, costumes and liv social events incorried by the

materials and objects **ne 25 - September 14** Wild Thing. Brings together a lively celectic selection of

Wales

(Gwent) SALT OF THE EARTH, The arth, Ab enny, NP7 7ET, 01873 851 ergavenny, NP7 7ET, 018/3 051 669, www.salt-of-the-earth.biz,

enquiries@salt-of-the-earth.biz Specialist fine art giclée print and Europe. Alfred Munnings 1878 - 1959.

Landscape Paintings. ntil May 18 Martian Museum of Terro

Art. The premise is that aliens visit earth and try to understan ins by looking at co

Yorkshire

IMPRESSIONS GALLERV ntenary Square, 29 Castlegate Idford, BD1 1SD, 01904 65472 :: 01274 734 635, www.impres-Until May 29

ed Nelson. Love Me. Reflec that drive a global obsession with youth and beauty une 10 - September 3 Murray Bullard. The Pro

YORK ART GALLERY, Exhibi

tion Square, York, YO1 7EW, 01904 687 687, www.yorkartg ry.org.uk ntil October 9

Honest Pots. Until June 12 David Hockney. Bigger Trees

NATIONAL MUSEUM OF PHOTOGRAPHY, Pictureville, Queensbury, Bradford, BD1 1N(01274 203 305, www.nationalme-

YORKSHIRE SCULPTURE PARK, West Bretton, Wakefie WF4 4LG, 01924 832631, www

ysp.co.uk Until September 25 Jaume Plensa. New

GALLERY ON THE GREEN. Th Upper Settle, BD24 9HG, 07908 792 713, www.galleryonthegreen.

org.uk Until May 28 shaft. Look Back i

May 29 - July 30

THE GALLERY UPSTAIRS, Off Main Square (above Harlequin) ngton, BD23 5AT, 0175

STUDLEY ROYAL WATER GARDEN, Ripon, Near Harrogate, North Yorkshire, HG4 3DY, 01765 608888, www.fountainsabbey. org.uk Until October 31 Ma Aichiele Genden Terre

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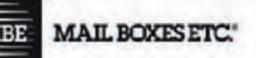
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