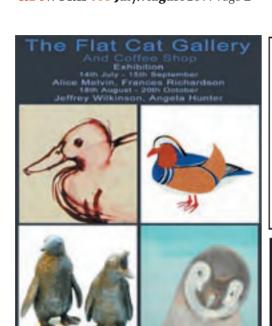




Computer visualisation is a wonderful thing. It also saves all the trouble of actually doing bricks and mortar. Above, fine dining overlooking the Tay with waiter in attendance. But is the new V & A beginning to look like just another tourist venue in the making? See p 8/9

Who exactly got Trumped in the end? See p 4

artWORK 168 July/August 2011 Page 2 artWORK 168 July/August 2011 Page 3



GROWING - CHARLES POULSEN

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Aberfeldy

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ANG BYRE GALLERY

THE recent Aberdeen premiere of the LARKS GALLERY, 10 Braemar Road, Ballater, AB35 5RL, 01339 documentary 'You've Been Trumped', produced for its director, Anthony Baxter, a standing ovation. CRANNACH COFFEE SHOP & GALLERY, Cambus O'May Ballater, AB35 55D, 01339 755 The son of a Montrose woman and,

unusually, a Cistercian monk who met in Nottingham, Baxter decided at an early age that he wanted to go into film. He started his career as a journalist in Darlington. His first job with the BBC was working

Trumpeting

Trumped"

on Top Gear. "I was perhaps the only employee who not only had no interest in cars but didn't even own one," he said.

He went on to make documentaries in fghanistan and Africa.

His desire to make a film on the Trump story was ignited after working on a Face the Facts documentary for Radio 4, an nvestigation into coastal erosion in the UK.

As Trump announced plans for his Menie golf course, the lack of any critical press coverage on the matter, even after a public outcry, led Baxter to believe something had to

He and a colleague, Richard Phinney, made a pitch to Creative Scotland for project funding. He says he was assured that they would be granted £10,000 for the film's development, a massive boost to their funds

However on the day they were expecting confirmation of the payment, they instead received a rejection letter stating that "there was a lack of audience interest."

Considering that each showing at The Belmont Cinema in Aberdeen has been a sellout with more screenings added, this seemed urious, to say the least.

The other disappointment Baxter faced was rejection by the Edinburgh Film Festival. Again, given that they had actually persuaded Baxter to submit 'You've been Trumped' in the first place, this seemed an odd change of heart and was especially disappointing to Baxter as the Film Festival had waived its director's fee, normally required when submitting a fina

piece. As Baxter put it simply, it was "a disgrace.

replacement funding

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Baxter and threatened neighbours of the Menie estate on the green carpet for the launch of You've Been Trun

for the documentary. Baxter has shown great resourcefulness and finding himself unable to attract investors did not deter him. The film was relatively low budget because Baxter and Phinney didn't employ anyone else, doing everything themselves, including publicity and handling the media.

Baxter refers to the cost of the movie as firrelevant' making light of the fact that he helped fund it through the remortgage of his own house, perhaps the biggest indicator of his desire and determination to complete the

Baxter's original inspiration has been David Livingstone, President of marketing and distribution at Working Title Films, the film production company who helped to market the classic and highly lucrative 'Four Weddings and a Funeral'.

In an industry where no one lends a hand unless they have a direct financial interest, Livingstone took a personal interest in Baxter, heart. offering contacts and help simply because he felt it was a good project and a worthy cause.

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'You've Been Trumped' can only be a positive step for Baxter's future career and his aim is to have the documentary showing in cinemas nationwide

He remarks, with no small hint of sarcasm, that this is a big break for Trump too, as it will be his big screen debut.

After finally getting his project finished he wants as many people as possible to go and see the movie and make up their own minds.

He expects to have his detractors but he says he can live with this. Baxter's passion is documentaries and his next project highlights a children's hospital in Afghanistan in which he aims to look at Western medicine meeting Eastern practices, as well as the effects on daily life in Afghanistan of three decades of

Looking back on the whole saga, despite the struggles and many disappointme Baxter says he kept going by "following his

JAMIE REMP

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Heartlands At the **Inspired by...Gallery** The Moors National Park Centre, Danby 13 to 21 July 2011

Editorial Comment

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

More Creative accounting

IT IS now getting on for a year sors to Scottish Screen seemed since Creative Scotland swept up the remains of the old Scottish

prepared to offer their support. £10,000 funding was pencilled Arts Council and Scottish Screen in. The Edinburgh Film Festival to give us a funding body "fit for the New Scotland.

How different is the new body from the ones it replaced? Stories in the pages of this issue could cast some light.

The account we print on the facing page does not inspire massive confidence in the new body.

For many months now the North East of Scotland has faced ising their career prospects? regular invasions from across the Atlantic of the developer Mr tion MAP, very much a product Trump and his extensive pr machine. The local press and the local MSP, none other than revered baby - it is difficult to decide leader Alex Salmond, have shown whether Creative Scotland themselves only too happy to roll decided to pull the plug and stop out the red carnet.

So when a local documentary film maker wanted to put the the end of what always looked other side of the story the succes- like a pretty lonely road.

THERE HAS been a long

restoration of St Peter's College,

Cardross, designed by Gillespie,

Kidd & Coia and built from

distinguished by its stepped

accommodation blocks and

jutting concrete chapels that

rise amid a wooded landscape

extravagantly poetic buildings

that are the equal of any of the

religious buildings built by Le Corbusier.

been empty and is now in very

attempted to find a way to save

developer, Urban Splash, which

hoped to develop the site but

failed to secure public funds to

tackle a £5m budget shortfall.

IN RECENT issues, ArtWork

commissioning wildly expensive

public works of art as a means

particular place. Now, it seems,

A recent failure to achieve

has noted the fashion for

of drawing attention to a

there may be a backlash.

desired results comes in the

series of green flashing neon

waves commissioned by North

Lanarkshire Council that cost £

320,000 and are sited at the side

of the A8011 in Cumbernauld.

It seems there could be an

As for the grotesque

'modren' thistle mooted for

On a less grandiose

scale, however, Edinburgh is

elephants, crocodiles, orang-

utans, tigers and exotic birds

that are taking over buildings,

shortly going to be over-run by

Gretna, one can only hope this

will fall victim to the cutbacks. It

electrical fault.

certainly should.

Several bodies have

the building, including the

serious decline

But, because of the decline

The seminary is

1959-66.

running campaing for the

New saviour for St Peter's?

of recruits, the seminary has long has said, "The opportunity to

Jungle City – even without trams

expressed a keen desire to show

Then someone realised that teacher might not be pleased and suddenly and mysteriously all support melted away.

Have we been here before? Ambitious arts administrators reluctant to touch anything too controversial for fear of jeapord

As for the ill-fated publicaof the old Scottish Arts Council - indeed it might be called their throwing good money after bad or whether the mag just reached

the Archdiocese of Glasgow

by the public arts charity,

NVA, which is beginning a

two-year fund-raising drive

to find the £10m needed to

the surrounding Kilmahew

Wood. A masterplan is being

developed with the support

expected to be completed by

As Angus Farquhar

purchase St Peter's concludes

years of speculation about

future for the site and the

special significance."

park benches, fountains,

City, they follow a highly

pavements, lamp-posts and even

Called collectively Jungle

successful trial run which raised

prodigious sums in London last

traffic lights during the Festival.

the seminary buildings and

marks the beginning of a new

many people for whom it has a

Watch this (long derelict)

of Creative Scotland and is

the end of the summer

creative director of NVA

partly restore the building and

announced in 2004 with the Scottish Arts Council promising initial funding of £170,000. The Scotsman arrounced that seminary has been bought from "A new magazine promoting Scotland's contemporary visual arts scene is set to appear on

MAP, the glossy arts magazine

set up with a flourish by

the Scottish Arts Council

predecessor to the current

to have ceased publication

editorial in the current issue.

number 25, states: "...we are

aware of how the climate of

rspectives.

publishing has changed and are

now adapting towards these nev

A somewhat impenetrable

The article, which appeared on April 3, 2004, went on: "The Edinburgh-based publishers of The List, the fortnightly arts and entertainment magazine, have teamed up with the Scottish Arts Council for the venture.

of backing from the funding

Sràid Choinnich

Steòrnabhagh

Eilean Leòdhais

Stornoway

Kenneth Street

than a couple of years and the Creative Scotland body – appears magazine moved from its base in Edinburgh to the campus at Duncan of Iordanstone in Dundee. From there it resting place, the Centre for

In what is described as "the last outing in the present structure," readers are told that: "More will appear on our website over the coming

When ArtWork went to ress at the beginning of July, the website, www.mapmagazine co.uk, was still heralding the arrival of Issue 24, with a box stating: "MAP #24 is out now. The winter edition of MAP is on sale now.' MAP's launch was

scenes and countries." Ouite.

news stands around the world.

"Around £ 170,000 worth body has been secured for the

The List's involvement is not thought to have lasted more subsequently moved to its current Contemporary Arts in Glasgow

This nomadic existence

Off the MAP? Scotland's arts mag that was not

so much local as 'proximal', and 'sharing common

vernaculars' disappears after £399,000 in grants

is described in the current issue's editorial in the following dense prose: "Throughout our publishing, MAP has been careful not to hold one exclusive position, nor be bound to a single location of production peripatetic offices in Edinburgh Dundee and Glasgow, with editors in London, Berlin and New York, have been key in

expressing the quality of the local' as something not simply understood as that which is proximal, but as a range of particularities sharing common vernaculars across communities.

Getting hard facts about the publication has proved almost as difficult as understanding its convoluted prose style.

Creative Scotland told us that total support from their predecessors and themselves came to a staggering £399,000, out when asked about circulation figures they referred us to the

A team of reporters from ArtWork (actually a trusty intern – who did get paid) failed to elicit any information from the numbers given for the mag, being

told by staff at the CCA in Glasgow tha representatives of the magazine were

"rarely in the office."

Attempts to discover the level of sales from actual outlets were little more successful. At the estimable art shop at Dundee Contemporary Crafts an enquirer was told sales figures were not accessible because the "till records were not available

On the possibly fairly generous assumption of sales per issue of 2000 copies, each copy of the ill-fated mag appears to have been subsidised to the tune of £8 by the SAC/Creative Scotland alone.

This figure does not allow for possible additional funding from other sources

BILL WILLIAMS



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Jungle City is being given 84th ANNUAL EXHIBITION another trial in Edinburgh before being taken to other cities such as Sydney and New York.

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Maybe all those statues of Field Marshalls and forgotten politicians that litter Edinburgh streets might also be rounded up and sold for charity - or maybe iust melted down and sold to

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and sale of works by members of the

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Rum Bulloghs

THIS IS an important book for the future of Scotland, and relevant to today and the eferendum on independ ence that is now almost certainly less than three years away.

Let me explain. First, an outline of the book. The Isle of Rum lies in the nner Hebrides and is a by-word for the Clearances, almost all of the islanders having been forcibly evicted on a single day so that sheep could be introduced. the island was bought by billionaires (at today's values) who established there a castle of quite staggering indulgence, which the

ame family left to the nation in 1957. This is the most extensive study of this astle and in particular Sir George Bullough, son of the family whose wanton lifestyle s an established legend in the islands. The book is an astonishing read, the result of Kylerhea-based Scott's three years of unčtilious reseach

Its relevance relates to what is appening in London where the mega wealthy, many of them foreign, are now inflating the top end of the housing narket to such an extent that one flat ir Knightsbridge recently sold for £ 140 million and I hear that houses in the most popular street now have an average price tag in

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So let's confront the issue. Should the gentleman who purchased the flat in London so wish he can buy one hundred and forty top iconic properties in Scotland for the

If the £140 million instance sounds a bit ludicrous step back and think of the £9 million one. There are now literally thousands of people in the south of England capable of selling their houses, buying large parts of Scotland and living off the interest.

This may be wonderful. A new source of income for the Highlands, but is this really what we dream of for a new Scotland - to be janitors for the mega rich? And so into this situation comes Alastair Scott's book which defines what can happen when people of limitless wealth buy large parts of the Highlands. First he confronts the

According to the legendary tales that are often heard in the islands, the castle has a ball room designed for orgies, pools for alligators and turtles centrally heated kennels for the dogs and both the laird and his wife had separate areas to entertain the various lovers.

She kept a picture of herself naked outside her bedroom to encourage, or possibly warn, her lovers and also built a aundry village miles from the castle so that the riff raff would never see

(continued n 13)

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5, www.culture24.org.uk/n ttil July 31 (open Wed-Sun

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Glasgow – still spooked by Mackintosh

up for sale.

convert it into a hotel.

doesn't really like Charles Rennie Mackintosh. No-one noticed when he and his wife. Margaret, left Glasgow for Walberswick in Suffolk in 1914 where, as the First World War began, he was arrested as a German spy because the locals couldn't understand his Glasgow accent.

And no-one in Glasgow took any notice when Mackintosh died in London in 1928. though they may have been surprised when an exhibition was staged in London in 1968 to mark the centenary of his birth.

Nor, when Glasgow City Council began its grandiose motorway expansion in the 1970s, was there much opposition to the city's plans to demolish Mackintosh's Scotland Street School (1904) and Martyrs Memorial School (1895) to make way for cars. The city even planned to surround his Queen's Cross Church (1899) by building a motorway interchange around it. Only lack of funds prevented those ideas from going ahead.

It was not until the euphoria of Glasgow being selected as European City of Design 1999 that there was a brief official acknowledgement of Mackintosh's importance

This led to the refurbishment of his Glasgow Herald building in Renfrew Street (1901), which became The Lighthouse. complete with a permanent Mackintosh exhibition. But now, all the excitement of The Lighthouse's exhibition and conference programme has evaporated and the building is marking time while the city decides what to do

The Aviemore Gallery

an ignominious end. And, as Professor Isi As for the two schools, Stuart Robertson,

Metzstein has said, "If such a superb and

director of the Charles Rennie Mackintosh

(CRM) Society, has warned that Scotland

mothballed) are being allowed to fall into

Willow Tea Rooms in Sauchiehall Street,

which opened in 1901 and were saved from

demolition in the 1970s by the CRM Society,

over the future of the remains of Mackintosh's

now buried within the former BBC television

Queen Margaret Medical College (1894-6),

Finally, Mackintosh isn't the only

Instead, Souter plans to replace the

Having lain empty for 30 years, it is a disgrace

Egyptian Halls with a modern building

that the Egyptian Halls should suffer such

is also in bad repair, while questions hang

and the Public Martys School (now

Street School (now an educational museum)

And that's not the end of the story: the





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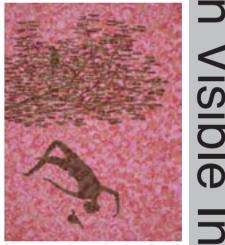
Saved: the Mackintosh house formerly at Southpark Avenue, reborn at the Hunterian,

adaptable building can be at risk, then no A tv adaptation of The Hunchback of building in Glasgow is safe from uncaring Notre Dame showed Quasimodo swinging nhilistinism? from its tower, which masqueraded as the roof Another Mackintosh building – The Hill of the Paris cathedral. There were plans to House in Helensburgh (1901) - is proving to turn the BBC Centre into a boutique hotel but

be very expensive for the National Trust of these have fallen through and the complex is Scotland - its owner - to keep in good repair. Soon after the trust acquired the building in the 1980s, it discovered that the exterior architect of major significance whose heritage walls had sandstone laid vertically below the in Glasgow is being ignored. Alexander roof with the result that rain got in and split 'Greek' Thomson's Egyptian Halls - built in the stone. Part of the walls had to be rebuilt 1873 and widely regarded as a masterpiece in commercial architecture – now face And now it's been found that the mortar used in buildings of that age in Helensburgh has demolition as its owner and developer, Derek always been faulty: more expensive repairs are Souter, has given up waiting for approval of public grants towards his £ 20m plan to **RICHARD CARR**

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July 23 - August 20

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gallery book shop, coffee shop

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co.uk

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> EDEN ARTS, No 1 Sandgat rith, CA11 7TP, 01768 899 444 Fax: 01768 895920, www.ede

Carrbridge NG, 01434 382 157, www. RED BARN GALLERY, Melkinthorpe, Penrith, CA10 2DR, 01931 212 767, www.

TUDIO, Main Stree Cairngorms National Park, 'H23 3AS, 01479 841 328, www.

Castle **Douglas** CASTLE DOUGLAS ART ALLERY, Market St

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org.uk Until August 28 Ozawa Ransetsu.

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ulliehouse.co.uk Until July 17 Ergonomics: Real Design Galloway
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446 139, Fax: 015394 88486, www

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Roy Fleming. Retospect uly 23 - September 11 Rhiannon Lowe. Rhiann

PENNINE POTTERY, Cargil

TUDIO, Main Street, PH23 AS, 01479 841 247, www. ANCIENT SPACE, St Michael'

> MUSEUM OF LAKELAND LIFE, Abbot Hall, Kirkland, Kendal, LA9 5AL, 01539 722 464, Fax: 01539 722 494, www. WILLOWPOOL DESIGNS,

056, Fax: 08701 248 924, www.

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The

HIGH HEAD SCULPTURE VALLEY AND GALLERY, High Head, Ivegill, Carlisle, CA4 0PJ, 01697 473 552, www highheadsculptui Until August 16

BRANTWOOD, The Bran

Trust, Coniston, LA21 8AD, 015. 441 396, Fax: 01539 441 263, ww of Arthur Ransome. Dra

Until July 24 Vivienne Pooley. Eyes to the Hills.

July 30 - September 4

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Edinburgh

ly 10 Sander. People of the 20th Photographs DYAL SCOTTISH ACAD-

COTTISH NATIONAL GALLERY ww.natgalscot.ac.uk atil July 10 agust Sander. People of the 20th

entury. DEAN GALLERY, 75 Belford Ro H4 3DR, 0131 624 6200, www.

V & A Dundee: Kenzo Kuma's 'living room' above the silvery Tay

18th ANNUAL

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MURPHY FINANCIAL, AYI

ARLIER this year, Kengo Kuma, the Japanese architect ho won the competition to design an outpost in Dundee of time in a city, I always go to the museum and have a e Victoria & Albert Museum in London, gave two lectures coffee Dundee to explain his concept and describe the building ı great detail.

It would be, he said, "a living room space accessible everyone in Dundee" and its inspiration, like that for all is buildings, "started from the place where the project will be In the past I have visited Scotland many times and I am truly in love with the Scottish landscape and nature. urthermore, in my understanding, construction is not nerely about drawings and technology, but it is at the heart of culture and civilization."

The design, which resembles two, monumental terlocked slatted rectangular forms, one of which rises from at the DCA's doors. small base, is notable for its clean lines and the large areas f glass that take full advantage of the building's location. It rill be situated next to Scott of the Antarctic's Dundee-built hip, RRS Discovery, and will project out into the River Tay.

laurelgallery

21st August -24th September 2011

Solo Show: Davy Brown

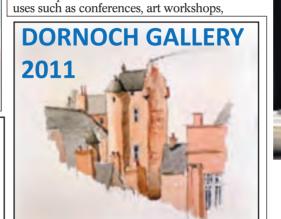
SAVE THE CHILDREN

silversmith Kirsty Eaglesfield

In fact, since Mr Kuma says that "Whenever I have

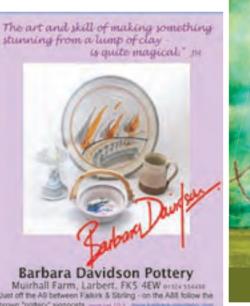
It is perhaps not surprising that there will be two eating areas – a restaurant on the ground floor linked to seating on a terrace that juts out into the river, and a café on the floor above - so that one of the key aims of the V&A in Dundee is to make it a prime destination for people eating out in the city. In this, it echoes Dundee Contemporary Arts (the DCA) in the Perth Road, whose bar and restaurant are extremely successful, especially at weekends. Then, the usually quiet midweek visitors are replaced by a rowdy throng of young and boisterous people whose exuberance means that bouncers have to be placed

Besides the attraction of the eating places, V&A at central space that will be suitable for different





At the Dornoch Social Club - School Hill 1st June to 3rd September 2011. Tuesdays - Saturdays, 10,00-5,0



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SUMMER

EXHIBITION

A selection of

artists

work by gallery

Continues throughout

July and August

white box, a neutral space in which to show artefacts," it is Instead, what will be free admission 06 - 28 August 2011 open every day 11am - 6pm Over 100 artists, designers and

makers selling only their own work Venue 127

St Johns, corner of Princes St and Lothian Rd, Edinburgh



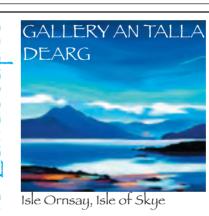
created in Dundee with the backing of the V&A. Given the originally quite modest proposal which. ideally, required a building full of intimate spaces, one wonders whether Dundee's McManus Galleries - or even the 19th century engineering building recently converted into a branch of Border's bookshop (now closed) – would

museum of the crafts – including contemporary crafts – to be

The galleries will be fitted with very sophisticated lighting

and temperature/humidity controls.

have been appropriate, especially if the McManus's paintings and decorative arts were housed elsewhere.



17th July - 18th August (open 7 days For the 20th Year Pam will be present at the Gallery

PAINTINGS BY GEORGINA McMASTER

32 WEST HIGH STREET, CRIEFE PH7 4DL

hard not to believe that this is another reference to the DCA. built bears little relationship to the competition brief and is very likely to cost twice its £ 45m budget. It is also clear that the V&A at Dundee really will be the V&A at Dundee, not a museum devoted to the crafts but instead a showcase for

Dundee was mooted, a reference was immediately made to the success of the Guggenheim in Bilbao and the financial

There were similar hopes for Dundee when the DCA opened. Given its ambitious programme, it will be interesting to see if the V&A at Dundee is much more successful.

RICHARD



THE

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The Scottish Artists' Benevolent Association is empowered by the above to provide holidays in Scotland for artists (resident in Scotland for at least two years) who are experiencing difficulties

Application forms may be obtained from: The Secretary, Scottish Artists' Benevolent Association, Second Floor, 5 Oswald Street Glasgow G1 4QR





Dundee will also be notable for its 'living room,' a huge, central space that has been likened to a Great Hall. Mr Kuma described this as "a welcoming and warm flexible

installations, exhibitions of big scale art pieces and other events.' In fact, it will act as a sort of 'public square.' Around this will be gallery spaces that Dundee City

Council's Mike Galloway, Planning Officer and Development Officer (a conflict of interest, surely?) says will be a completely new departure from other exhibition areas within Dundee though, when he says they are "about creating a

Award winning design of the Victoria & Albert Museum for Dundee by Kenzo Kuma, below

 σ an

sland Pam Carter EXHIBITION É

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ArtWork

What me? Retire at the age of 81?

We asked Richard Demarco if he was planning to slow down. Silly Question.

GOD WILLING, in August I will be experiencing Recent events have led me to think of 1997 as my sixty fifth consecutive Edinburgh Festival. Any a special year. That was the year in which the thoughts of slowing down or even retirement have University of Paisley established a Centre for never been an issue as I approach my eighty first Contemporary European Studies. birthday because I know that, ever since 1995, when a part of the Demarco Archive was acquired by The Scottish National Gallery of Modern Art and I was given the opportunity to work as Kingston University Professor of European Cultural Studies, I could continue developing the Archive and adding to the Collection to help provide proof that Scotland's cultural life could be on the influence of French, German and Spanish een to play a vital role in the development of the culture European Union.



Philip Eglin and Tessa Clegg with Carl Nordbruch

'The drive to improvise' Experimental hot glass blowing course 24 Aug – 1 Sept: Ivana Šrámková

'The Pleasures and Difficulties of Choice' Creating sculptures in cast glass 6 - 14 Sept: Michael Rogers 'Out of Thin Air'

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The Centre's Research Programme focused on the transformation of Central and East European countries from Communism towards democracy, as well as the political and economic aspects of European integration in relation to the process of enlargement of the European Union as the resultant regional policies. Emphasis was lais

The Centre's Director was Professor George Blasycka. He was among the prime movers behind the establishment of a consortium bringing together the likes of Glasgow, Strathclyde and Glasgow Caledonian Universities to create 'The uture of Europe,' a consortium bringing toget n informal association through the debating of European matters, particularly in the West of Scotland The group was successful to

the extent that it helped create the ground work for www.glasgownu two day event which took place on Aoril 22 and 3, 2004 at the University of Paisley in the form an international conference entitled 'What does EU enlargement really mean to Scotland?' I found myself invited to speak on the subject of 'Identity and Art.' My contribution was to the session on the second day of the conference which focused on 'Enlargement, Culture, Identity and George Blazyca deserved high praise as the driving force which brought this

storic event into being George Blazyca's father was Polish, a

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ArtWork

"My 65th consecutive Edinburgh Festival..."

rvivor of World War II; his mother was Italian rom Borgotara, a small Tuscan town near Parma. t is sad to think that not long after this conference House in the European Parliament world. It George Blazyca's life was cut short by an nexpected illness

George had invited Alex Salmond to speak and he did so most effectively on the theme of the politics of enlargement. He made clear his own answers to the questions which should be asked by everyone engaged in Scotland's cultural ife. 'Will the enlargement of the European Union marginalise or strengthen Scotland's place n Europe? Will it boost the case for Scottish ndependence? Where will new partnerships nerge? What is the future for the small states in the New Europe?'

These questions were very much on my nd when I found myself planning an exhibition ntitled 'Scotland in Europe: Europe in Scotland.' managed to do so with the invaluable help of Sandy Moffat as the exhibition's curator. This exhibition, which was commissioned by the Scottish Government, should inspire the two-day onference I am planning for this year's Edinburgh George Blazyca because I feel his 2004 dream estival. It will be part of the programme of the emarco European Art Foundation at Craigcrook

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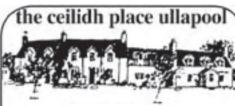
The exhibition in Brussels is in Scotland is coinciding with this year's Venice Biennale commemorating the 150th anniversary of the Unification of Italy. For this reason, the Biennal has, for the first time, a new dimension which involves all the Italian Cultural Institutes worldwide, including Edinburgh, which represent Scotland and Northern Ireland.

Therefore, there is an exhibition in Edinburg representing the Venice Biennale of seven Italo-Scottish artists living and working in Scotland at the Italian Cultural Institute and at the Demarco Foundation's gallery in Craigcrook Castle. Added to these two important exhibitions.

I must consider the challenge I must face in contributing to the programme of performing and visual arts in a new large-scale Festival venue which is located at Summerhall, within walking distance of the centre of the Fringe activity aroun George Square.

I will dedicate my Festival programme to of an expanded Europe still provides me with the nspiration I need when I think of the contribution f Scotland to the cultural identity of Europe

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LEEDS CITY ART GALLERY The Headrow, LS1 3AA, 0113 247 8256

Linlithgow THE LINE GALLERY, 238 High Street, EH49 7ES, 01506 670 268,

Liverpool Livingston

HOWDEN PARK CENTRE, Arts Services, West Lothian Council, Howden Park Centre EH54 6AE, 01506 773 858, www howdenparkce Until July 17

London

Manchester

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

Until August 21 LOWRY ARTS & DIGITAL WORLD CENTRE, Pier 8 MANCHESTER ART GALLERY

Mosley Street, M2 3JL, 0161 235 8888, Fax: 0161 235 8899, www. manchestergalleries.org Until October 9 Exporting Beauty: Pilkingto Pottery and Tiles. Features o pots and tiles made by Pilkin world famous Lancastrian pe

company between 1893 and 1 July 9 - 17 tists. 11 Room CHINESE ARTS CENTRE.

M4 1EU, 0161 832 7271, Fax: 0161 832 7513, www.chi

COLIN JELLICOE GALLERY, 82 Portland Street, M1 4QX, 016: 236 2716, www.colinjellicoe.co.uk

Moray

July 2 - 23

MORAY COLLEGE UHI, Moray Street, Elgin, IV30 1JJ, 01343 576 413, www.moray.ac.uk MORAY ART CENTRE, The Park, Findhorn, IV36 3TA, 01309 692 426, www.morayartcentre.org July 5 - 16 The Art of Golf. Editorialised art

FINDHORN POTTERY, 273 Pineridge, The Park, Findhorn IV36 3TZ, 01309 691 601, www

LEAP STUDIO & GALLERY

THE GALLERY, Elgin Library Cooper Park, Elgin, IV30 1HS, 01343 562 600

North Uist JUST ART, 64 High Str JUST ARI, 64 High Street, Fochabers, IV32 TDH, 01343 820 500, www.justart.co.uk, mail@justart.co.uk Until July 9 Francis Boag. July 24 - September 4 Various artists. Summer Select.

TAIGH CHEARSABHAGH,

org Until August 27

Northumberland

QUEEN'S HALL, Beaumont Street, Hexham, NE46 3LS, 0143/ 652 477, www.queenshall.co.uk Visit website for full programme LOGIE STEADING ART GALLERY, Logie, Dunphail, Forres, IV36 2QN, 01309 611 378, Fax: 01309 611 300, www Until July 16 wim Now and The INSPIRED BY GARDENS, 3 The Courtyard, Ochrelands, Hexhan NE46 1SB, 01661 842 713, www.

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Nairn

NAIRN BOOK AND ART ESTIVAL, 53 King Street, V12 4NP, 01667 451 804, www. airnfestival.co.uk ugust 31 - September 4 Various artists. Nairn Book

BOATH HOUSE, Auldearn, IV1 TE, 01667 454 896, Fax: 01667 AWDOR CASTLE, Cawdor

01667 404 674, www. THE COURT HOUSE, THE SEAMAN'S HALL, IV12 4AU, 01667 458510

North Berwick

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BRAID IMAGE, 60 Rhodes Park EH39 5NA, 01620 890 780, wwy

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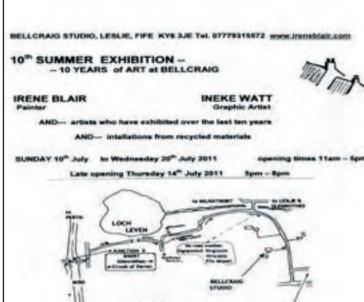
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783 425, www.pkc.gov.uk
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August 5 & 6

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PERTHSHIRE OPEN STUDIO Kinross, KY13, 01738 477 834, nfo@perthshireopenst September 3 - 11, 2011

THE ATHOLL GALLERY, 6 Intil July 26 01350 728 855, www.athollgal co.uk Until August 15

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www.fortingallart.co.uk July 30 - August 7 KILLIN GALLERY, Main Stree Killin, FK21 8AB, 01567 820 475

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Pitlochry

SMITH ART GALLERY & MUSEUM, Dumbarton Roa FK8 2RO, 01786 471 917, ww

ASPEX, The Vulcan Building

0277 8080, www.aspex.org.uk Until July 10 WEST DEAN GALLERY, Wes

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Kilbarchan August 27, 28 & 29

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HIGHLAND MUSEUM OF CHILDHOOD, The Old Station Strathpeffer, IV14 9DH, 01997 4 031, www.highlandmuseumofch

V10 8UF, 01381 620 961, THE CROMARTY GALLERY, XX A 01381 600 816

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High Street, TD7 4JX, www.

Shetland

SHETLAND MUSEUM, Hay's Dock, Lerwick, ZE1 0WP, 01595

THE TAIT GALLERY, 11c Uni Street, Lerwick, ZE1 0ET, 0159: 690 143, www.tait-gallery.co.uk BONHOGA GALLERY, Weisc Mill, Weisdale, ZE2 9LW, 0159 830 400

St Andrews FIFE CONTEMPORARY ART AND CRAFT (FCA&C), Town Hall, Queen's Gardens, KY16 9AD, 01334 474 610, Fax: 01334 479 880, www.fcac.co.uk Until July 16

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narf Ouavs, PO1 3BF, 023 July 18 - 31

FRAMED IMAGES, 31-35 org.uk August 26 - 29 West Dean Fest Dumbarton Road, FK8 2LQ, 1786 451 018, Fax: 01786 4485

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Ross-shire

ArtWork

Rum tales from the Inner Hebrides (from p6)

ner knickers hanging on the line. Prostitutes yere brought up from Glasgow, there was a library of pornography, enough erotic devices to make Anne Summers blush and there vas forty instrument machanical orchestra esigneď for Queen Victoria under the stairs. It was in short hardly a typical West

Highland holiday home. Except perhaps in

There are two alarming things about this egend. First, the huge amount of it that is true and second the huge amount of it that isn't, and Scott is enough of a journalist to milk the onsense and enough of an historian to nail

But the additional information on the Bulloughs is even more captivating than the

You learn how George Bullough, who ad an income in excess of many millions oday, lent his yacht to the nation, turned it into a hospital ship and took it off to the Boer war and then transported the injured back to Rum to convalesce. You learn of his voyages ound the world where he acts as an unofficia diplomat, sorting out treaties and wars as he goes. It makes James Bond look like a bbing plumber in contrast.

Any tourist who haphazardly buys this book as a tourist guide to Rum is going to be in for a shock when they get back to the hotel. And

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then a jolly good read.

But finally there is the most fascinating aspect of the entire tale and it concerns you. Because remember that this Kinloch

castle, this fascinating and iconic monument to decadence and Edwardian vulgarity now belongs to you the taxpayer and the fascinating question of whether the nation should pay the cost of its restoration (currently estimated to be about twenty million) is one that has to be addressed and soon, before the place collapses into a mush of Edwardian

It should be said in Mike Russell's favour that he has at least been giving it a go on Rum with some brave initiatives with new crofts and all kinds of bizarre notions. Nationalists have yet to really bite the bullet on land reform.

So here's an interesting thought. Just supposing, and it's far from impossible, that in the next thirty months before the likely referendum, a dozen members of the Russian mafia decide to buy a dozen highland estates Alligator pools take a lot of explaining away.

* Eccentric Wealth: The Bulloughs of Rum, Alastair Scott. Birlinn, 2011, £ 9.99.



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Tain

BROWN'S GALLERY, Castle Brae, Ivy Lane, IV19 1AJ, 01862 893 884, www.brownsart.com GLASSTORM

Tvne & Wear

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Newcastle upon Tyne, NE1 7RU, 0191 222 6057. www.twmuseum theairtgallery.co.uk

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landford Square, Newcastle up
yne, NE1 4JA, 0191 232 6789, Civil War in

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e. 1 Munnings 1878 - 1959. Yorkshire

IMPRESSIONS GALLERY, Centenary Square, 29 Castlegate, Bradford, BD1 1SD, 01904 654724, Fax: 01274 734 635, www.

YORK ART GALLERY, Exhibition Square, York, YO 7EW, 01904 687 687, www. yorkartgallery.org.uk Until October 9

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

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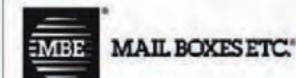
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