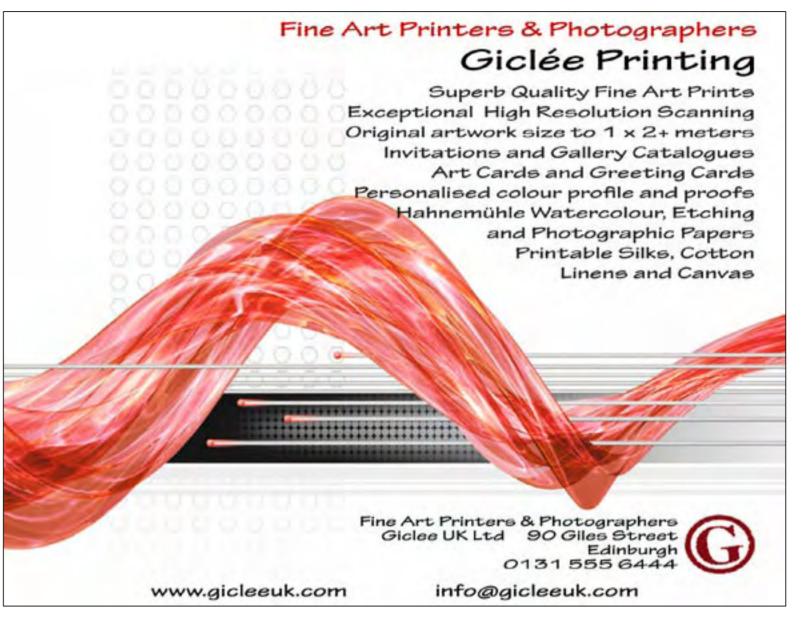


At work in his studio in the Far North of Scotland, Neil McPherson, who has just enjoyed another spectacular success at a gallery in the North. Recession? What recession? See interview inside this paper, pages 8 and 9. Also: ArtXtrA looks at 2012.

Inside: Glasgow's Collins Gallery to close in March







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YOU ARE IN safe hands when you visit Elizabeth Blackadder's retrospective exhibition at the Scottish National Gallery. After all she is, as the catalogue blurb states, one of Scotland's most popular artists and a highly respected figure.

It is indeed remarkable the way this retired Edinburgh College of Art lecturer, who is 80 this year, has stayed the course her first Edinburgh exhibition was in

Blackadder is not only the first woman artist to have been admitted into the Royal Scottish Academy and the Royal Academy, but ten years ago she became Her Majesty's Painter and Limner in Scotland (a position once occupied by Sir Henry Raeburn).

The recently widowed Dame Elizaeth (her husband, John Houston, died in 2008) is a much-loved Edinburgh figure and it is easy to see why. This retrospec tive (spanning 60 years of her work), is full of warmth, colour and energy. Not only is she an excellent draughtsman, but she is versatile in technique and materials, which include pencil, pen and ink, water colour, oils, etchings, lithographs, print-making and tapestry.

Your humble *ArtWork* reporter was drawn to her early work (perhaps the later analytically observed water colours of flowers are too familiar to make an impact as lately they have been reproduced and used to decorate mugs, notebooks and place-

Most inspiring are the lesser-known Italian and Greek landscapes, lithographs of the Fife countryside, brooding views of Harris and Scalpay, along with a north of England landscape commissioned by the Post Office for the purpose of encouraging the public to use their postal codes.

The artist's recent paintings of Venetian landmarks, avoiding cliché, are also remarkable for their economy and clarity At times a very painterly painter. Dame Elizabeth undeniably deserves the honours conferred upon her as she combines discioline with a tremendous eye for detail.

I came away from the exhibition, delighted with the landscapes, happy with the portrayal of the Blackadder cats (never represented sentimentally), intrigued by he Japanese-inspired studies, bored by the lowers and regretful that there were so few ortraits.

It would be churlish to disagree with the NGS's director-general, John Leighton who views our octogenarian painter as a national treasure. Who should argue with nim? More importantly, is she the only one? Shouldn't this country foster and ecognise more?

First-rate women artists of any nationality, like the recently deceased French/ American Louise Bourgeois, are rare. As 'one of Scotland's greatest painters". Blackadder obviously occupies (along with Perpetua Pope perhaps) the top notch. But are there not others who deserve a show in the



Others There, Caroline McNairn, 1994

National Gallery of Scotland? The late Wilhelmina Barnes-Graham was one and for longevity, at least, she competed with the

Some years younger are Carole Gibbons, Barbara Rae and Victoria Crowe. And why limit the status of "national treasure" to painters? What about makers like the jeweller and silversmith, Dorothy Hogg or Maureen Hodge, the tapestry artist?

At some point, maybe 25 years hence. the powers-that-be will have to consider a replacement for their female artistic icon(s). I'm wondering who she (or they) might be. Caithness-born Fionna Carlisle or June Redfern, both of whom burgeoned in the 1980s and like Blackadder before them. studied at Edinburgh College of Art? In age, Alison Watt is not far behind this pair.

However, it's our children or grandchildren who will celebrate Katie Paterson as Scotland's national treasure in the 2060s (that's if the NGS decides to honour her on her 80th birthday). The 27 year old concentual artist, not long out of the Slade and whose territory is technological and ecological, is (with the help of enlightened galleries like the Ingleby) fast-tracking her way to being one of Scotland's brightest artistic

While on this subject, the NGS could reserve space and even an exhibition or two for the "might-have-been national treasures". I mean the Scottish woman artist who, due to financial pressure, demands of parenthood and even premature death is unable to chalk up a body of work spanning six decades

I need go no farther in my search into the untimely ends of Scottish women artists than those of Joan Eardley and Caroline McNairn (see above), the latter of whom died in poverty at the age of 55.

It seems that to become a national treasure, you not only need to have discipline and talent but also a secure teaching post and/or an enlightened funding body. inspired gallery owners and curators, loads of luck and longevity.

MARY GLADSTONE

EARLIER THIS year (ArtWork 167), we asked the question of whether the Collins Gallery in Glasgow, part of Strathclyde Iniversity, would be closed in the way that the University of St Andrews closed the Crawford Gallery some years ago.

Our fears have now been realised March the Collins will hold its final xhibition, devoted to paper works and tems from his home by George Wyllie part of the festival bearing his name that alminates in a big exhibition of his work n the Mitchell Library, Glasgow next lovember

The Collins has, in fact, been given most a year's extension to its demise to allow Ľaura Hamilton, its curator, to organise two more exhibitions: Fire & Fibre, that pairs Scottish basketmakers with Scottish potters, and opens on November 19; and an exhibition of pattern cuttings by Jeanette Sendler that incorporates a workshop and a conference on Scottish extiles, in February.

These will bring the number of exhibitions curated by Ms Hamilton to almost 300 since her appointment in 1988. Part of the legacy of the Collins is that

Strathclyde now holds Wyllie's archives. which will be available to anyone seriously tudving his work.

The university also holds the Helen Cargill-Thompson Collection, consisting of paintings and small sculptures donated over many years for the purpose of enabling artworks to be installed in the university offices. At the moment, no-one seems esponsible for curating the collection

The university will also have the Collins's own paper archives containing correspondence (going back to letters from oseph Beuvs) to press releases, newspaper cuttings, invitation cards, etc., that record the life of the gallery since it opened in



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Editorial Comment What's behind the Big Display?

DAVID Cameron may want the Big Society, but cities on the east coast of Scotland, it seems, want the Big Display. In Dundee, the promotion of the Victoria & Albert at Dundee – a idea of an intimate centre for Scottish contemporary crafts and, instead, will boast an enormous central hall and two eateries - comes at the cost of emasculating the McManus Museum & Art Gallery which, despite its recent renovation and remodeling. has lost three of its galleries, its Curator for Decorative Art, its Deputy Curator, its photographer and its taxidermist. It is hard to see how the Mc-Manus can continue to function in the way it has since it opened in 1867.

The same drive towards a Big Display is also affecting Aberdeen, which has been showing six designs by some of the world's leading architectural practices for the transformation of the Union Terrace Gardens.

They range from one described as the 'Granite Web,' that looks as if it's a hard-edged version of what

Charles Jencks might have done, and a Winter Garden that doubles the size of the existing gardens and has a curved, glass canopy at its centre, to a very architectural design that design that totally ignores the original features a huge, granite cultural centre at one end of the gardens whose appearance has been likened to a Star Trek 'Borg' cube

However, what is missing is any reference to a fully-funded alternative, that prepared by Brisac Gonzalez Architects for the Peacocl Visual Arts Centre. It seems that the Union Ter-

race Gardens competition sets out to ignore any other possibility – let alone the evidence provided by the Friends of Union Terrace Gardens who claim that the public wants the gardens to remain as they are.

And then, there is the question of Aberdeen's Art Gallery & Museum, which would like to extend its exhibition space by building an additional floor on its roof. Will that idea be abandoned in favour of the Big Display?

Corrupted by moth – and rust?

SCOTLAND'S PR machine is being on their desks and lining up for cranked up for a major exercise in the their free lunches when they were spring when the shiny 'new' Forth Bridge will be formally re-opened after its very extensive – and superb - re-paint job.

No doubt we will be treated to the usual self congratulatory pr guff and a good time will be had by all.

It is worth reflecting, however, on the background to this happy outcome. When the railways were in the care of the appalling Railtrack there was a very real chance that the bridge would be left to rust away.

In one of their more fatuous declarations, the bosses of Railtrack revealed to the world that the nasty brown flaky stuff falling off the devoted to serious news gathering bridge was not rust as we know it and are further depleted to leave the the problem was merely a 'cosmetic' one which could be dealt with by, if you please, Historic Scotland.

With hardly an exception the press were prepared to buy the pr vertionship to the truth. sion of events, dutifully reprinting the Railtrack ptess releases as they landed You can forget it.

laid before them Thanks to the tolerance of our

long suffering readers. ArtWork was able to put the other side of the story. (We even commissioned a silver necklace from a promiment Scottish silversmith incorporating a piece of the infamous 'rust' that wasn't rust.)

Yet it could so easily have been different. In all the agitation about phone hacking there is a real danger that the far more serious threat to our press will be ignored

As budgets come under increasing pressure the resources columns open to straight press release material and the inane wit terings of the blogosphere, which might or might not bean some rela-

Proper investigative research?

And why bring Turner into it?

THE NEWS that, yet again, Scottish artists are in the race to win the Turner Prize (they are Martin Boyce and Karla Black, both ex-Glasgow School of Art; the other contenders are George Shaw and Hilary Lloyd) no doubt raises a cheer from patriots in the Scottish art world.

Fortunately the voice of reason is still to be heard in the land. Under the heading "Even up north, the Turner Prize is still grim" the Scotsman's ever sane art critic Duncan Macmillan concluded his withering review with this question:

"Has the media machine worked its evil alchemy so that good and bad no longer matter? Is this the X Factor of art where occasionally a genuine talent may emerge, but quality is immaterial." And yet... while this year's

contenders paint the ugliness of run down shops and pubs (Shaw), sculpt sharp, aerodynamic triangular forms (Boyce), and landscapes cre-

ated out of pale, chalked-up sugar paper (Black), and make videos of tower blocks and clock towers (Lloyd), all on display in the Baltic there is a magnificent chance to see an alternative form of art as created by two Scottish colourists.

For feelings of warmth and good living in these harsh times. go to see the paintings Fergusson did in France on show in the Hunterian in Glasgow, or his paintings of women in the Scottish Gallery in Edinburgh; or, if you like looking at elegant women in big hats, visit the work of Cadell in the National Galleries of Scotland. The latter died in penury in

1937 aged 54, while Fergusson, after living in Paris at a time when it was centre for artists, returned to Scotland in 1939 in financially straitened circumstances. He died in 1961. Neither, if the record is anything to go by, would have been given a Turner Prize. And as for Turner himself.

The force and form of Cyril

THIS MONTH Cyril Gerber celebrates his 94th birthday. And this month, the joining of his former art gallery with the Compass Gallery in Glasgow is being celebrated by an exhibition called The Force & Form of Memory. It brings together more than

70 artists promoted by Cyril Gerber across half a century in his quest to show the best of contemporary art in Scotland. Many will remember the days when he toured the annual degree shows in the country's four art colleges looking for the next generation of artists. This is a practice continued by his daughter,

The idea of the exhibition began with looking for a theme, since themes have regularly been used as the basis for exhibitions in the past. And, since this year there has been no New Generation exhibition - nor, for that matter, the annual art fair in City Square, itself conceived by Cyril, who regrets the decline in standards and the increasing commercialism over the years - the core of the exhibition began with around 30 artists, some old and some new

All have shown in both Glasgow galleries, or at the Royal Scottish Academy or at Gimpel Fils and other galleries in London (or a combination of all or some of these venues).

There were, however, limitations: the Compass Gallery has only two exhibition rooms below street level, so that most of the paintings and sculpture are fairly small. In addition, given that the exhibition was put together in a year, it had to be accepted that many of the exhibits would not be new or conceived with the exhibition's title in mind.

Thus, for example, there is a small oil painting by Alan Davie called Memory of a Marble Place from 1960. The title is spot on and, at £ 21,6000, it is the most expensive piece in the show. But

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Cyril Gerber Fine Art - en fête for the founder's 90th - now merged with nearby Compa looking at it, even the brush strokes demonstrate how the past can continue to haunt us, as in Ana

seem tired.

There are others whose links with memory are stated in their titles, such as Adrian Wiszeniewski's very illustrative Les Tempus Perdue and Helen Angell-Preece's I Play, Yellow (though you'd have to look up the relevant issue of The Courier to find out what is her favourite song).

There is also the beautiful and small bronze sculpture called Blitz Survivors by Robert Truscott. It is not hard to imagine running from German bombs during the Second World War There are also paintings in

which memory is implied, such as Elsbeth Lamb's mysterious Alice Pursuing the White Rabbit (memories of being read to as a child?) and David Gillander's haunting portrait of Charlotte (both digital prints).

And the disorderly chaos of memory seems to be suggested by Barry Atherton's pastel and Conté Study for Portrait of Ray McKenzie. who is surrounded by a plethora of paintings, prints and sculpture suggesting that he is an ageing art historian. There are even notes in the margins to help the viewer (or the subject?) get to grips with the

And there are images that

Maria Pacheco's drypoint print Dark Events VII. or become melancholic, as in Joyce Cairns's oil, Remember Dovecot Grove. The past can also be transformed into a surrealist vision, as in Neil MacPherson's Moonlight Serenade, or forgotten, as in Lys Hansen's If Only I Could Remember.

That title is strangely appropriate because the proceeds from exhibition are being shared with Alzheimer Scotland and, when the exhibition begins its travels, it will start off in January at Hampden's football ground because the club is a strong supporter of the charity.

The exhibition then moves to the Smith Art Gallery in Stirling and on to galleries in Wick, Thurso, Inverness, Greenock and Aberdeen (ending in October). It will also enable Jill Gerber to introduce new (and maybe larger) pieces as the exhibition travels, while anyone who purchases pieces will be asked to lend them to the next two shows before taking possession of them. Thus The Force & Form of Memory will become a moveable feast!

RICHARD CARR



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Gilfedder, owner of Alpha Art Gallery in **Hamilton Place.**

"There's a vibrant art scene here where people like to stroll around visiting one gallery

her long, narrow gallery space, situated on a prime site opposite Stockbridge Public Library. Gilfedder's business came about through her passion for contemporary art rather than from a desire to make monev.

One of her 35 artists is the well-known, Glasgow figurative painter and war artist, Peter Howson. After the first exhibition in 2009 when she invited Howson and his proté gé , Frank McFadden, to exhibit their paintings, there was



Gilfedder staged another the following year; now for a third time these artists' work is on display

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John Constable, The Vale Dedham; Looking in Wor John Tenniell's Alice ill MEADOWLANDS GALLERY

"We're not quite at the same stage that Denmark is where every household owns at least one original painting," he admits. According to Walker, in Denmark, large

companies even hold raffles for their continued from page 6... employees, offering as prizes paintings and

other forms of original contemporary art. Farther along the street, past café s, ontinued on page 13.

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Tapestry in the City – then and now

Scotland's tapestry weavers, re-grouped, have brought their work together in Edinburgh's City Art Centre

WEAVING tapestries in Scotland has had a turbulent history since the Second World War. The Dovecot (Edinburgh Tapestry Ltd) was founded by the 4th Marquess of Bute in 1912, following discussions his father had with William Morris in the previous decade.

It developed from weaving tapestries solely for the Bute family to being a commercial concern, first run by the family and then by John Noble and Harry Jefferson Barnes, before returning to Bute ownership in the 1980s.

Under the artistic directorship of Joanne Soroka the company tried to widen its commercial appeal by undertaking revolutionary projects such as the silk kites designed by Sam Ainsley for a petroleum company in Fife and the less revolutionary idea of making tufted rugs.

When the 7th Marquess inherited the company in 1996, he decided that weaving tapestries was no longer viable and it seemed that the Dovecot would be permanently closed However, it was rescued by David Weir and the Salvesen family and is now operated from a restored and converted Victorian steamie in Infirmary Street, Edinburgh.

During its lifetime since the Second World War, the Dovecot has been closely associated with the tapestry department in Edinburgh College of Art, a number of whose graduates (including Soroka) worked for the company, while others designed for it. And even before the 1990s, when the weaving department was closed, many of them had formed STAG (the Scottish Tapestry Artists Group), holding exhibitions both in the Dovecot itself and in Edinburgh College of Art.

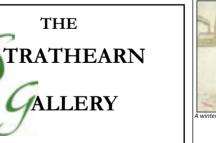
The group had also shown once in London, when the entire exhibition was stolen, none of the works ever to be seen again. Is there somewhere a paranoic tapestry collector with a room full of tapestries that can never be shown to the public in case any of the work is recognised?

Juno Design Gallery Xmas Exhibition Selected Artists from 2011 Program Runs from 12th Nove Includes Paintings by : Deborah Phillips, nne Healey, Brian Phillips, Stuart Herd, Georgo Muir & Martin Oates Plus an Eclectic Mix of Design Led Gifts

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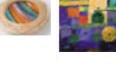
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What happened in London may have been Tapestry Weaving: Design & Technique that discouraging, so that STAG disintegrated, but gives a very clear and short history of tapestry four years ago it was resurrected in the form of before describing its processes, using diagrams to STAR* (Scottish Tapestry Artists Regrouped). illustrate setting up a loom and starting to weave They are now holding a retrospective exhibition in a way that is similar to Ann Sutton's use of in the City Arts Centre in Edinburgh called That diagrams in the book your correspondent wrote was Then: This is Now. with her. The Art & History of Tartans, in 1985. The exhibition is based on three principles

that it includes work going back to the Inspirational Work from Contemporary foundation of Edinburgh College of Art's weaving department some 50 years ago; that it includes work by young weavers: and that it includes tapestries given to the City Art Centre in a bequest made by Jean Watson. Thus, the exhibition includes tapestries by

Archie Brennan, who is now in his 80s (and, like City Art Centre, Edinburgh until January 8, Soroka, was an artistic director of the Dovecot), 2012. as well as by Paul Penice, who is in his 20s. But Tapestry Weaving: Design & Technique, the majority of weavers are in their 40s – and are *Crowood £25*.

The tapestries also range from large pieces such as Winter Wood by Maureen Hodge that uses clever techniques to create a silhouette of dark trees, to many small pieces contained in transparent boxes that are like miniature jewels Reminiscent of the fashion for miniature textiles that dates from the 1970s, and acknowledging that tapestries are usually expensive whereas these can be bought for around £500, the boxes contain pieces that make clear references to the outside world, such as those created by Jo McDonald, who builds on structures created by cutting up books and

ARTeries **Christmas Exhibition**



ovember at 5.30pm till 8.00pm Featuring a wonderful variety of work from some of Scotlands best painters including Alexande Gardner, Denise Findlay, Robert Kelsey, Ronald F Smith, Alexande Millar, Jagueline Orr, Graham McKean and Georgina McMaster

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THE GALLERY AT LAURIES That was Then: This is Now coincides with on, DG7 2PW, 01644 450 235,

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GLASGOW - Royal Concert Hall, Sauchiehall St

Many are represented in the exhibition. The book is an excellent introduction to the craft. That was Then: This is Now continues at the RICHARD CARR

STUDIO

OPEN

Very different is the work by Linda Green,

Among the most illustrative tapestries are

Soroka also includes a section called

Tapestry Weavers that describes the work of

17 weavers accompanied by brief biographies.

Cornwall ROYAL CORNWALL MUSEUM, River Street, Truro, TR1 2SJ, 01872 272 205, Fax: 01872 240514 Until January 28 2012

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8 000, www.rheged.com ntil January 8 2012

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range of prints at £80 each.

With recent anxiety about the plummeting

value of shares on the stock market, some peopl

once shy of investing in art, are now taking the

and acts as a consultancy for such purchases.

Not far away in Raeburn Place at the long

established Henderson Art shop is James Walker.

who has lived and worked in New York and

Denmark. He has noticed an increased interest

in the visual arts since he took over the shop ten

plunge and buying it. Alpha Art Gallery advises

Taking stock of Stockbridge

nushroomed during the past few years. While you person's pocket; one or two of his oil paintings are might be excused for believing that Dundas Street priced at £ 25,000. However, his drawings, many is the place to visit, it is to Stockbridge on the edge on a Christian theme, are priced more modestly a of the New Town, that some discerning punters

"It's become the thing to do." says Claire

Since 2007 this young enthusiast has rented



IONA GALLERY AND POTuntil the end of the month. k KRANENBURG FINE ART, Sta Brae, off Argyll Square, Oban, PA34 4AZ, 01631 562 303, www.

> 01343 820500 - mail@justart.co.uk Our Christmas show opens

> > Tuesday-Saturday 10-1 & 2-5

The website is always open at



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GLENBUCK ARTS, Glenbuck £ 1,500 to £ 2,000. The gallery also offers a good "People buy original art to cheer themselves up," admits Gilfedder. "And for enjoyment."

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Beauly KILMORACK GALLERY, The Old Kilmorack Church, IV4 7AL 01463 783 230, www.kilmorackga

THE BEAULY GALLERY, The

Berkshire THE CONTEMPORARY FINE ART GALLERY, 31 High Street, Eton, Windsor, SL4 6AX, 01753 854 315, Fax: 01753 620 390, ww

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mere, LA22 9SH, 015394 35544, www.wordsworth.org.u November 12 - April 15 2012 Rediscovered.

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621 958, www.farfieldmill.org
November 12 - January 1 2012
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Until January 15 2012

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Various artists. Post-War Artist

Neil McPherson: at work in the Far North with a rowan tree and a green dog "To take yourself seriously turned out to be a huge success.

HAVE YOU ever wondered, if you had given your time and thought in great detail

Having the talent is clearly one necessity, and nurturing it another, yet for the artist, Neil McPherson, his epiphany came whilst working as an art teacher in one of the Highlands' largest secondary

Neil had first felt the artistic calling when as a young child, he observed his pottery teacher, and remarked to himself hat this man seemed to be very happy.

when he finished his degree at Glasgow School of Art, he set off to train as a teacher at Iordanhill College.

His inclination to teach, however, eturned to Glasgow to focus on painting full time and put together his first one man

This was at Cyril Gerber's Compass Gallery in 1986, when Neil was just 32. It Now his inimitable style of

painting, using strong bold colours and figurative works, sells for many thousands. His collectors include Phil Collins, Chrissie Hynde, Bob Geldof and Blondie. His work has been shown around the world, from New York to Madrid.

Based in a farmhouse overlooking the wild moors of Caithness. Neil recently showed an exhibition of his work at Brown's Gallery in Tain. As if to confirm that his style of painting seems pretty recession proof, ten of his paintings

Neil lives with his partner Anne, a teacher, and their two children. Ian, 15 and Claire, 19.

He is not keen to encourage

life of an artist, "There are too many casualties

"I have been fortunate to keep over the world," he said.







nages from the exhibition Life's Tender Journey at Brown's Gallery, Tain, Easter Ross.

GROAM

HOUSE≥

spent sticking to his canvases in his studio in an adjoining farm building a short walk from his house, built up his body of work. "Usually it takes around 19 months to build up the work for an exhibition." Neil explained how he works.

However, Neil's success was not

garnered overnight. Many nine to six days

"I start with the colour first, then the painting comes secondary. Usually I will sketch out an idea with Indian ink and then build up the colour on the canvas.

rather than on the palette," he said. "A lot of artists are scared of using too much colour. For me colour is everything," he enthused.

I like to mix the colour on the painting

"The painting is prepared with the colour and then I add more colour on to that, so I never start on plain white", he

"I find that this part of the world, in Caithness, has the best light for painting. Some people say it is St Ives. but here I believe it has everything", he explained.

"Often in one day you can have every type of weather, and you can see for miles - skies for 30 miles each way and to Orkney on one side."

Usually the seasons inform his colour choices.

"In the summer. I tend to use a lot of bright reds and yellows, whereas in the winter time, things are toned down; they are still full of colour but I use more rples and blues."

Neil has lived in the Highlands for

"I love living in the country, all my ideas come from living in country - but I need the city too for the contrast.

pictures, is very hard to get anything done, If you're trying to create any body of work

elements in Neil's work: pictures of water diviners and rowan trees often appear,

"The rowan tree is an ancient Celtic symbol of good luck and wards off evil. It is a tree of hope and protection If you move or build a new house you are meant to plant a rowan tree," he said.

Often there are pictures of a green dog in his work too, another Celtic legend, that everyone has a guiding spirit.

"I'm not religious at all," McPherson

"But living in the countryside it becomes fascinating - you wonder why people go along with so much religious dogma. You do get some sort of spiritual bond with the land, much more so than some sort of man-made religion that has been created in England or Rome or Edinburgh."

His own spiritual connection with the land is apparent in his clear and devoted depiction of it in his paintings. While school students may have lost an inspiring teacher, the art world can rejoice in claiming him as their own.

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ton Place, S.
10131 226 7126, www.
gallery.co.uk
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www.stills.org
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Allan Sekula. Film Retrospec
January 21 2012 - March 18
Allan Sekula. Ship of Fools. ADAM HOUSE, 3 Chambers Street, EH1 1HR, 0131 650 8058 November 26/27

son Row, EH3 5BJ, 0131 557

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THE WEST END GALLERY.

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3-45 West Bridge Street, FK1 5AZ, 01324 613 100, www.thewestend-

KING'S COURT GALLERIES. ne Picture Shop, 1-7 Kings ourt, FK1 1PG, 01324 631 002,

DELTA STUDIOS, Lochlands Business Park, Larbert, FK5 3NS 01324 555 500, www.deltastudios.

Artists studios and workspaces for

rg, eastneukstudios@yahoo.co.tovember 12 - 13
Open Studios. Paintings, drawings, prints, ceramics, etchings, illustrations, jewellery, weaving

GERRY PINE GALLERY, Gerr Pine, 67 Nethergate North, Crail, KY10 3TX, 01333 450 842, www.

RT GALLERY, War Men ARI GALLERI, WAR Memorial Gdns, Abbotshall Road, Kirkcaldy, KY1 1YG, 01592 412 860, www.fife.gov.uk/atoz/in-dex.cfm?fuseaction=facility. display&facid=40F4B75A-9E96-

T: 01224 625629 E: info@galleryheinzel.com

CHRISTMAS EXHIBITION 201

drawing, painting and jewellery

16th & 17th December

Annual postcard sale of work by

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All proceeds go towards our

Work on show by all our students

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A selection of more than 150 works by over 40 Scottish artists

February 2012

THE QUEEN'S GALLERY, Pal-EH8 8DX, 0131 556 5100, www Intil January 15

2211, www.trg.ed.ac.uk November 19 - February 18 David Hume: Beholder - part of

Vivants.

Karen McPhail New Ceramic

THE SCOTTISH GALLERY, 16

EXHIBITION

LEITH

Open Monday to Saturday from 10am - Sundays in December from 11am to 4pt 24 Thistle Street, Aberdeen ABIO IXD

bull. James Cummi BOURNE FINE ART, 6 Dunday

OPEN EYE GALLERY, 34 Aber-cromby Place, EH3 6QE, 0131 55 1020, www.openeyegallery.co.uk November 11 - 29 We are now taking bookings for term 2 part-time classes in

PETER POTTER GALLERY christmas exhibition

IAL EVENT SAT 26th NOVEMBER 2-5pm 10% OFF EVERYTH haddington | 01620 822080 | peterpottergallery.org

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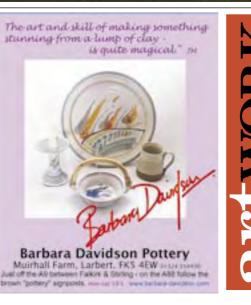
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e.mail:krysztynart@gmail.com

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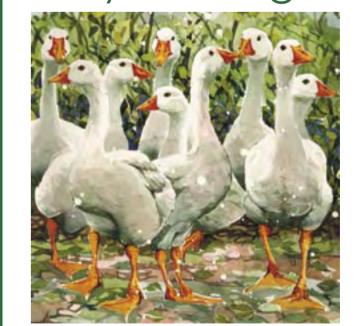


PANTO AT THE BYRE! 30H NOV - 30TH DEC

ABBEY ST, ST ANDREWS, FIFE, KY16 9L/



mary ann rogers



Christmas open days Nov 25 26 27 & Dec 3 4 11am-5pm Exhibition of new paintings, prints, cards, designer gifts also chocolates, jewellery, animal bronzes and other exquisite gifts Visitors are welcomed with mulled wine and mince pies. Leam studio, west woodburn, hexham, northumberland.

www.marogers.com 01434 270216

cemented his dedication to his art, as living in the city was full of myriad distractions

TORRANCE GALLERY, 36

6366, www.torranceg December 2 - January 15 Sheana Stephen. Jewellery THE DUNDAS STREET GAL LERY, 6a Dundas Street, EH3

THE HENDERSON GALLERY 4 Thistle Street Lane, EH2 1DA 0131 225 7464 Gallery available to let: details mail@hendersonsofedinburgh

Road, EH8 8DL, 0131 556 4441, www.inglebygallery.com Until January 28 Alison Watt with Don Paterson and Francesca Woodman. Hidin

Programme 2011.

**cember 22 - January 12

Christmas Window Exhibit

The gallery will be closed a exhibition can be viewed fr

CORN EXCHANGE GALLERY. Constitution Street, EH6 7BS, 0131 561 7300, Fax: 0131 555 0707, www.cornexenangeganery.com EDINBURGH PRINTMAKERS WORKSHOP GALLERY, 23 Union Street, EH1 3LR, 0131 557 2479, Fax: 0131 558 8418, www.

Rutland Square, EH1 2BE, www

Falkirk

ax: 01324 631002, www.kings

courses in the medieval fishing village of Crail - one of the dri

A dazzling array of gifts including jewellery, ceramics, alass, paintings, prints and textiles.

you have to give yourself space and time"

to an emerging talent, how your life might nave progressed?

schools Fort William

"I shall do the same," he thought, and

urned out to be short-lived, and after 18 nonths in the schoolroom, he realised t wasn't his best career choice and he

sold on the first night.

either of his children to follow the in the art world, too many fall outs. I have many friends from my Glasgow School of Art days who have not

exasperating career at times," he said. my work going and have built up great connections with galleries all

made it. Painting is a solitary and





















over 20 years. But it was his move in the late 80s that

STR *** attraction Culross Pottery and Gallery

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George Bain, Master of Celtic Crafts an talla solais, Ullapool 17 March - 16 April 2012 For details go to



01334 475000 WWW.BYRETHEATRE.COM

"Constant friends coming to your door, asking you to go for a pint or to the you have to do that on your own," he cleverly explained.

There are many spiritual and mystical

INGLEBY GALLERY, 15 Caltor

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Fife EAST NEUK OF FIFE OPEN STUDIOS, East Neuk, 01333 730

KIRKCALDY MUSEUM &

www.artwork.co.uk

artwork@famedram.com

The

CRAIL POTTERY, 75 Net

SCOTTISH FISHERIES MU-SEUM, St Ayles, Harbourhead, Anstruther, KY10 3AB, 01333 310 628, www.scotfishmuseum.org November 6 - February 26 2012 Knitting Socials.
November 18 - March 4 2012

FISHER STUDIO AND GAL-LERY, 11-13 High S eem, KY10 2LA, 01333 312 255, www.fishergal

THE ART EXTRAORDINARY GALLERY, 27 High Street, Pitter weem, KY10 2LA, 01333 311 425.

THE COACH HOUSE GAL School Wynd, Pittenweether, KY10 2PN, 01333 Anstruti

311 254, www.blu THE LITTLE GALLERY, 20 High Street, Pittenweem, KY10 2LA, 01333 311 227

FOURSTICKS FRAMING GRISELDA HILL POTTERY

CUPAR ARTS & HERITAGE PROJECT (CAHP), 5 Ashlar Park, Lovers Lane, Cupar, KY15 5AQ, www.cupararts.org.uk PETE CURA PICTURE FRAM-ING. At the Gallery, Burnside. upar, KY15 4BH, 01334 652 353

Caricatures by Donald Smart, New editions by Sonas MacLe Framing: over 100 mouldings

KILNS GALLERY & GIFT SHOP, 15 Main Street, Limekilr KY11 3HL, 01383 872 706, www ilnsgallery.co.uk Exhibition of new works by loc

KINGHORN GALLERY, King horn, KY3 9RT, 01592 890 218, SUN GALLERY, 154 High Str

ABERDONA GALLERY, Bety Forestmill and Dollar, Allo Clackmannanshire, FK10 2QP, 01259 750 094

Designer clothes, knitwear accessories, paintings cerar and prints

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ARTIS-33, 33 High Stree Aberdour, KY3 0SH, 01383 860 705, Fax: 01383 860705, www.

demon.co.uk

THE QUAY GALLERY, The Shore, Aberdour, KY3 0TY, 0138 860 602, www.thequaygallery.co.u

Markinch, Glenrothes, Tayside KY7 6NE, 01592 753 743, Fax: 01592 753 743 Alison & Roy Murray goldsm

TWIST FIBRE CRAFT STUDIO.

88 High Street, Newburgh, Cupa KY14 6AQ, 01337 842 843, Fax:

42 Marketgate South, Crai KY10 3TL, 01333 450 797,

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OPEN STUDIOS FIFE, The Hollies, 2 Low Road, Auchtermuchty KY14 7AU, 01337 827 087, www. FUNKY SCOTTISH, 41 High eem, KY10 2PG 01333 312 567 MAISIE & MAC ART AND CON

CONTEMPORARY ARTS DUNFERMLINE (CAD), Upper Iall, The Kingsgate, Dunfo ww.thisiscad.org

mic Glass and wood

Glasgow

KELVINGROVE ART GALLERY & MUSEUM, Argyle Street, G3 8AG, 0141 287 2699, Fax: 0141 276

GALLERY OF MODERN ART,

Videonale, 1. Until June 10

Alasdair Gray I**ntil March 18** You, Me, Something Else MUSEUM OF TRANSPORT. 2720, www.glasgowmuseums.cor GLASGOW MUSEUMS, Cultur and Sport Glasgow, 20 Trongate

G1 5ES, 0141 287 4350, www. Call or visit website for full ST MUNGO MUSEUM OF RELI

GIOUS LIFE AND ART, 2 Castle Street, Glasgow City, G4 0RH, 0141 276 1625, Fax: 0141 276 1626 SCOTLAND STREET SCHOOL G5 8OB, 0141 287 0500, Fax: 0141

LASCOW MUSEUM

RESOURCE CENTRE, 200
Woodhead Road, South Nitshill
Industrial Estate, G53 7NN, 0141 276 9300, www.gla

ArtWork

Pioneers of design in Britain

A CHANCE to see how benchmarks were laid down for design – especially graphic design - in the years immediately after the Second World War is provided by an exhibition that has just opened in Duncan of Jordanstone College of Art, Dundee.

Devoted to the work of the Design Re search Unit (DRII) from 1942 to 1970 it demonstrates how industrial designers put into practice the belief, initially expressed by the wartime coalition government, that Britain could not return to producing the kinds of products that it had before the war began but instead, had to concentrate on products that were absolutely up-to-date. The responsibility for ensuring this happened was given to the Council of Industrial Design (CoID).

With links going back to the pre-war years, but with a record that included establishing the Society of Industrial Artists and the Artists' International Association, the two senior partners of DRU were well placed to help the CoID promote this policy.

They were Milner Gray and Misha Black. Hence DRU was involved in the exhibition, Britain Can Make It, held in an empty Victoria & Albert Museum in London in 1944 (it was enamed the 'Britain Can't Have It exhibition' because most of the products were for export only) and the Festival of Britain of 1951 which, despite some Press hostility, really did turn out to be a 'Tonic for the Nation.'

DRU then played a major role in the design policy developed for the newly nation alised railways, developing schemes for carriage interiors and railway uniforms, and the BR logo and station signage designed by a for mer DRU associate, lock Kinnear with Margaret Calvert. Their approach was later adopted by Danish railways while the two designers went on to design Britain's road signage.

GALLERY

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original gifts from makers & designers

However, DRU became particularly associated with what were originally called house styles' before they turned into corporate dentity designs that included design manuals. Among the major clients were Ilford, Watneys and ICI. And Misha Black co-ordinated the design policy adapted for London Transport's Victoria Line that opened in 1969, commissioning Abram Games and Edward Bawden (among others) to develop ceramic murals for station platforms.

Rossetti: Painter and Poet, J B Bullen A hefty, richly illustrated volume on the flamboyant Dante Gabriel Rossetti, who inspired the first Pre-Raphaelite generation of 1849 and whose poetry also acted as a stimulus to many writers at the end of the century. The book traces the development of his painting and poetry in the context of the drama of his own life.

A taster for the exhibition coming to Tate Britain in 2012 - Pre-Raphaelites, the Victorian Avant-Garde Frances Lincoln Ltd., ISBN 978 071123225-9, Hardback, £ 35

Leonardo, Martin Kemp

This new edition includes the two newly discovered works by the great master – La Bella Principessa and the Salvatore Mundi. Martin Kemp in his notes for the 2011 edition also reports the recovery of the stolen Madonna of the Yarnwinder from the Buccleuch collection.

This is a must paperback – "A succinct introduction ..." – from a world authority on Leonardo to prepare the reader for the exhibition just opened at The National

Gallery in London. Oxford University Press, ISBN 978

Natalie Aird

Laurie Campbell Philip Raskin Shiela Fleet Morag Muir



The Creel Inn, Catterline, Stonehav from the 8th of November 20

103 Argyll St, G3 8ND, 0141 564 Inverness CHRISTO'S GALLERY, 595 EDEN COURT THEATRE, Eden

Guide

COLLINS GALLERY, University of Strathclyde, 22 Richmor Street, G1 1XQ, 0141 548 2558

ation & Scottish Baske estive gifts. Fallery then closed until Febru

farch 10 - April 21 (closed Apri

George Wyllie: Treasures from t. Artist's Archive CENTRE FOR CONTEMPO-RARY ARTS (CCA), 350 Sauch iehall Street, G2 3JD, 0141 352 4900, Fax: 0141 332 3226, www. -glasgow.com cember 1 - 17

GLASGOW SCHOOL OF ART, 67 Renfrew Street, G3 6RQ, 0141 53 4589, www.gsa.ac.uk Intil December 17

MACKINTOSH CHURCH CRM Society, Queen's Cross Church, 870 Garscube Road, G20 7EL, 0141 946 6600. Fax: 0141 946 7276 HUNTERIAN ART GALLERY, reet, G12 8QQ, 0141 330 5431,

Intil January 8 2012 Colour Rhyd Tunter and F.C.B. Cadell. The Art of the Poster: Mackintosh the Macdonald sisters, Toulouse-Lautree, Alphonse Mucha and Jules Cheret

HUNTERIAN MUSEUM, Gilbert Scott Building, University of Glasgow, University Avenue, G12 8QQ, 0141 330 4221, www.hunterian.

MCLELLAN GALLERIES, 270 Sauchiehall Street, G2 3EH, 0141 565 4137 RGI KELLY GALLERY, 118 Douglas Street, G2 4ET, 0141 248 6386

THE ANNAN GALLERY, 164

332 0028, www.annanart.com November 26 - December 31 Winter Show. ROGER BILLCLIFFE GAL-LERY, 134 Blythswood Street, G2 4EL, 0141 332 4027, Fax: 0141 332

4EL, 0141 552 4027, Fax: 0141 5 6573, www.billcliffegallery.com Until November 22 Karen Suzuki. The Cloth Menagerie. Carlo Rossi. Memorial Exhibition. DOCGAN. Canine Sculptures and Ceramics. Michael Durning

COMPASS GALLERY, 178 West Regent Street, G2 4RL, 0141 221 6370, www.compassgallery.co.uk (Incorporating Cyril Gerber

MACGREGOR FINE ART, 5th EWAN MUNDY FINE ART, 211 West George Street, G2 2LW, 01-248 9755, Fax: 0141 248 9744, ASGOW PRINT STUDIO

ALLERY, 48 King Street, G1 QT, 0141 552 0704, Fax: 0141 552

OYAL CONCERT HALL, 2

ANSFIELD PARK GALLERY, Hyndland Street, G11 5QE, 014

ery.com HUGHSON GALLERY, 1 Cleveden Gardens, G12 0PU, 0141 334 2473, www.hughsong GLASGOW SCULPTURE STU-IOS, 145 Kelvinhaugh Street, 3 8PX, 0141 204 1740, Fax: 014:

THE HIDDEN LANE GALLERY

PLATFORM, The Bridge, 1800 Westerhouse Road, G34 9JW, 0141 276 9696, Fax: 0141 276 9678, www.platform-online.co.uk LORENTINA GALLERIES, THE GATEHOUSE GALLERY, Roukenglen Road, Giffnock, G46 7UG, 0141 620 0235, www. EASTWOOD PARK GAL-ERY/THEATRE, East

Park, Roukenglen Road, Giffnocl G46 6UG, 0141 577 4970, www.

LILLIE ART GALLERY, Statio Road, Milngavie, G62 8BZ, 0141 578 8847, Fax: 0141 570 0244, CRAIGEND VISITOR CENTRE TRAMWAY, 25 Albert Drive, G4

2PE, 0141 276 0950, Fax: 0141 276 Intil December 11

STREET LEVEL PHOTOW ORKS, 48 King Street, Trongate 103, G1 5HD, 0141 552 2151, Fa 0141 552 2323, www.streetlevel-

Gueneau. Language For Sale. December 17 - February 25 2012 Harry Papadopoulos. What

o.uk November 18 - December 24 Christmas Crackers.

JOHN GREEN FINE ART, 182 Bath Street, Lanarkshire, G2 4HG, 0141 333 1991 GALLERY III, 25 King Street, Townhead, G1 5QZ, 0141 552 0704 Trongate 103 - opening September 12.

GLASGOW ART CLUB, 185 Bath Street, G2 4HU, 0141 248 5210, Fax: 0141 221 7161, www

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

Kim Canale and Patricia Cain

EAST KILBRIDE ARTS CEN-IRE, 51-53 Old Coach Road, East Kilbride, G74 4DU, 01355 261 000, www.eastkilbride.org.uk

EALAIN GALLERY, 36-42 Main G63 OBG, 01360 660 996, www.

ealaingallery.com November 6 - December 31 Christmas Cracker. SCOTLANDART.COM GLAS-G2 4HU, 0141 221 4502, www. ARTERIES GALLERY, 185a

PULP PAPER ARTS WORK-

Partick, G11 6AF, 0141 337 2842

The

Boad, IV5 7PX, 01463 831 573,

Artists, New Work' along side artwork for Christmas January 8 - February 17 Gllery closed. Dates may

- please check the website or phone February 18 - March 16 New Artists, New Works. March 17 - April 28 Helen I. Robertson Soft past

TORE TWO. Inverness Airpo

ounges), IV2 7.IB, 01463 871444

HICA (HIGHLAND INSTITUTE OF CONTEMPORARY ART), Dalcrombie, Loch Ruthven, Dores, IV2 6UA, 1808 521 306,

ww.h-i-c-a.org Closed until April 2012

PICTURE THIS, 18 Church Street, IV1 1EB, 01463 238823

Inverness-shire

THE AVIEMORE GALLERY,

Isle of Arran

MAIN FINE ART, Michael Ma Gallery, The Douglas Centre.

LOCH SHIEL SPRING

334, www.shielf

919, www.stu

THE SQUASHED FROG STU TORE ART GALLERY, Tore Highland, (five miles north of Inverness), IV6 7RT, 01463 871 444, www.tore-art-gallery.co.uk clare@tore-art-gallery.co.uk Hours 10.30 to 4.30 daily ex

Carols with Musick Fyne & Ornsay, Sleat, IV43 8QR, 01471 833 439, Fax: 01471 833 275, www

> DIANA MACKIE, 10 Borrerai Working studio and gallery - paintings depict the climatic changes of the Highlands and Islands

ORBOST GALLERY, Half Bolvean, nr Dunvegan, IV55 8ZB 01470 521 207, www.orbostgal-

RAVEN PRESS GALLERY, Colbost, Dunvegan, IV55 8ZS, 01470 511 748, www.kathleenli

ey.co.uk Wood engravings of landscap and wildlife. Resist dyed silk-hand knit design. Working stu of engraver Kathleen Lindsle nan, PH37 4LT, 01397 72 IV49 9AE, 01471 822 011, www

1QH, 01479 811 987. www.th GLENFINNAN STATION MU-SEUM, Station Cottage, Glenfir nan, PH37 4LT, 01397 722 295

Kendal KENDAL MUSEUM, Station Road, LA9 6BT, 01539 815597, nuseum.org.uk Intil January 20 2012

STUDIO 4, Shore Road, Lamlash, KA27 8LA, 01770 600 **Kilmarnock**

DICK INSTITUTE, 1 Elmbank Avenue, KA1 3BU, 01563 554 340

IONA GALLERY, Duke Street PH21 1JG, 01540 664 535 November 26/7, December 3/4 Christmas Art and Craft Marke (All items made in the Cairn-

CORNERWAYS STUDIO, 7 Sel-kirk Road, DG6 4BL, 01557 331

JO GALLANT TEXTILE ART

HARBOUR VIEW GALLERY,

and ask him what the devil they were playing **Isle of Skye** Of course I demurred. Explained that I AROS SKYE HERITAGE ČENound the milk bill confusing, let alone high RE, Viewfield Road, Portree, V51 9EU, 01478 613 649, Fax: nance, wouldn't know what to talk about

nent exhibition of man

and approached several other people known to him, business collegues, his local parish minister, that sort of thing. Two weeks ago met a senior academic also known to this businessman, and we fell to talking. Eventually he confessed. He had taken the bait and gone to Zurich. I was fascinated. Had he known anything about international finance before he went?

No. Was it all not a little embarassing trangely, it hadn't been. The gnome he had met had been hungry to have some kind of discussion on the morality of what he was

wealthy philanthropic businessman with a

proposition. He said he wanted me to go to

and that the whole thing would be excuriat-

ngly embarassing for everyone concerned.

Now this gentleman wasn't put off easily

ArtWork

Switzerland, find one of the gnomes of Zurich that democracy mattered, that we had the

sands of people have been having the same

ultimate control over our country's destiny

but now it suddenly seems that we are only

allowed to play with some of the less dan-

gerous toys in the toy box and that when

t comes to the big decisions we had better

and if we don't comply we will all be sent

could trust Dad, but it seems he is madder

than we once thought our benefactor was.

constantly that they have everything under

and proficient at their black art and I fully

acknowledge that they are infinitely brighter

end game. The end game? Yes. Where they

want to take us. The elephant in the room

of all our discussions on the current crisis

is that all the sums, all the theories, all the

ingenious plans are all based on the notion

are only so many sweeties in the sweet shop

and the hideous, painful reality is that if we

go along with their broad proposition of ori-

thing being predicated on a growth model.

We all have to learn to live simply if we are

our new masters fail to factor into their equa-

I still find the milk bill confusing, but

art gallery

more artists than ever

on the Black Isle and all on-line

MAXWELL MACLEOD

that is a truth that even I can comprehend.

TORE

will ensue.

oress to photograph.

enting everything towards growth then chaos

that we have to expand and grow, when there

Except for one rather critical factor. The

control may be clever, and well educated

in every which way than this writer.

leave it to Dad who understands these things

This would all be perfectly fine if we

Because these financiers who tell us

thoughts. We had all been deluding ourselves

In retrospect the businessman was beng rather ingenuous. At least half a dozen of his pals and associates had been lying in heir beds confronting the issue that they knew next to nothing about high finance and empted by the offer of the free trip, wonderng why this character was so keen that they ould step outside their comfort zone and enter the lions' den.

During the last few bizarre weeks all

FISHER STUDIO & GALLERY



James Fraser Marie Clark Jan Fisher Janette Easee Shela Mitchel Floru Wileo Jernifer Pettlares

pen most week-ends January & February, check before travel High Street PITTENWEEM Fife www.fishergellerv.co.uk to live at all and that is a cast iron reality that

The Ottersburn Gallery

CHRISTMAS CRACKERS

PAINTINGS, PRINTS AND CRAFTS



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WWW.OTTERSBURN.COM

THE STEWARTRY MUSEUM, 7 St Mary's Street, Dumfries 5 Galloway, DG6 4DU, 01557 KIRKCUDBRIGHT TOWN

HALL, Town Hall, St Mary Stre DG6 4AA, 01557 33108 TOLBOOTH ART CENTRE. High Street, DG6 4JL, 015: 556, Fax: 01557 330 005 THE FAED GALLERY, The Mil

on the Fleet Visitor Centre, 56 High Street, Gatehouse of Flee DG7 2HP, 01557 814 458, www HENRY MOORE INSTITUTE NORTH GLEN GALLERY, Noi

blowing, oil lamps, ROCKCLIFFE GALLERY. Coast, DG5 4QF, 01556 630 475, Fax: 01556 630 328, www.rock-

THE NAIL FACTORY, 56 South & Galloway, DG5 4EW, 01556 61 686, www.nailfactory.org.uk December: 2-4, 9-11, 16-18

org.uk/liverpool
Until April 1 2012
Various artists. DLA Piper Kyle GRAMARYE STUDIO, An IV3 8UU. 01599 577 264, www

THE KYLE ART MARKET, Station Road, Kyle of Lochalsh, V40 8AE, 01599 530 039, www.

Recently a millionaire in Australia called Dick Smith went to his bank and withdrew a Lanarkshire million dollars in cash and laid it out for the Standing above this pile of loot he an-

GOLD AND SILVER-ETC ART GALLERY, 123 High Street, ML11 7LN, 01555 665 342 Work by June Shirreffs, inc. Be-

ANARK GALLERY AND CHINA SHOP, 116-118 North He wasn't trying to discredit the greens his concern was genuine, just like my earlier nel. ML11 7PT, 01555 662 56

benefactor he was saving it was time to stop being infantilized by the financiers and recognise that they don't have the right answer WILLIAM WILSON FINE ART because we don't ask them the right question PHOTOGRAPHER, 75 Hyndfor Road, ML11 9AU, 01555 660 023 There is nothing complex to understand.

Lancashire

BLACKBURN MUSEUM & ART GALLERY, Museum Str kburn, BB1 7AJ, 01254 667 130. www.blackbu BOLTON MUSEUM ART GAL LERY & AQUARIUM, Le Mans Crescent, Bolton, BL1 1SE, 01204

332 211. www.bol Various artists. Open Art.

MID PENNINE ARTS & GALLERY, York Street, Burnley, BB11
1HD, 01282 421986, www.midpenninearts.orc.uk

ninearts.org.uk TURNPIKE GALLERY, Civic Square, Leigh, WN7 1EB, 01942 404 469, Fax: 01942 828 540, www wlct.org KEN BROMLEY ART

Curzon Road, Bolton, BL1 4RW, 01204 381900, Fax: 01204 sales@artsupplies.co.uk BACK-RIDGE GALLERY, Twitter Lane, Waddington, Clithero BB73LQ, 01200 427304, www.

PETER SCOTT GALLERY, Lancaster University, LA1 4YW, 01524 594 151, Fax: 01524 847 298

Collection.

ovember 23 - December 16

Various artists. Was I there?

Village, Wirral, CH62 5EQ, 0151

THE WALKER, William Brow Street, L3 8EL, 0151 478 4199, www.thewalker.org.uk Until December 4

Sir Peter Blake. An Alphabet.
Until April 15 2012
Henri Matisse. The Art Books o

Livingston

HOWDEN PARK CENTRE

London

culture in London.

Until February 19 2012

Grayson Perry. The Tomb of an Unknown Craftsman. NATIONAL MARITIME MUSE

nmm.ac.uk Until February 12 2012

Astronomy Photograp the Year. Until January 13 2012 High Arctic.

lery.org.uk November 9 - February 5 2012

Photography
Diane Arbus. Artist F
Until January 8 2012

Ring: 01592 891837

nounced that he was prepared to hand it all **CHRISTMAS EXHIBITION** over to anyone under the age of thirty who could come up with a plausible theory on 12 Nov - New Year how the world could be run without every



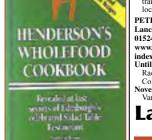
4JL, 01557 331 130, www.joga

Arts and Craits Exhibition.

HIGH ST. GALLERY, 84 High
Street, DG6 4,JL, 01557 331 660,
www.highstgallery.co.uk
November 26 - January 31 2012
Various artists. Christmas

THE WHITEHOUSE GALLERY, 47 St Mary Street, DG6 4DU, 01557 330 223, www.whitehouseg-

1BIGGIESKNOWE, PEEBLES 01721720246 www. McHardysFraming. co.uk



Guide

Leeds

HAREWOOD HOUSE, Har

LEEDS CITY ART GALLERY

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

Liverpool TATE LIVERPOOL, Albert Dock, L3 4BB, 0151 702 7400 Fax: 0151 702 7401, www.tate

Series: This is Sculptus Until January 29 2012

LADY LEVER ART GALLERY

Arts Services, West Lothian Council, Howden Park Centre, EH54 6AE, 01506 773 858, www

howdenparkcentre.co.uk Until November 27 R F Simpson. My Yosemite. December 2 - January 16 2012 Jayne Stokes. Passing Places.

UM, Romney Road, Greenwich SE10 9NF, 0208 858 4422, www

THE NATIONAL GALLERY, Trafalgar Square, WC2N 5DN, 0207 747 2885, www.nationalga

THE BARBICAN, Silk Street, EC2Y 8DS, 0207 638 4141, www

barbican.org.uk Until February 19 2012 OMA/Progress. vovember 9 - January 6 2012 Designer Jewellers Group. TATE MODERN, Bankside, SE1

org.uk/tickets Until January 2 2012 Taryn Simon. Until March 31 2012

TATE BRITAIN, Millbank, SW1P 4RG, 0207 887 8888, ww tate.org.uk/tickets Until February 26 2012

Visit: www.artwork.co.uk

The Square, Crail, KY10 3TX, 01333 451 212, www.crailpotry.com Huge variety of handthrown

THE OUTBYE GALLERY, 3

THE IERDAN GALLERY.

TD, Kirkbrae, Ceres, Cupar, KY15 5ND, 01334 828 273, Fax: 01334 828008 Wemyss Ware. Fife's famous ha

CULROSS POTTERY AND GALLERY (& BISCUIT CAFÉ), Sandhaven, Culross, (near Dunfermline), KY12 8IG. 01383 882176. Fax: 01383

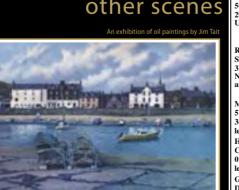
FIFE FOLK MUSEUM, High Street, Ceres, KY15 5NF, 01334 828 180, www.fifefolkmuseum.or Pittenweem, KY10 2RR, 01333 313485, www.theoutbyegallery. com, theoutbyegallery@vahoo

KY15 5HH, 01334 656 523, www.

camilla@culrosspottery.com November 19 - January 16 2012 SHORELINE STUDIO, 2

5 watergate perth ph1 5tf 01738442263

The Aviemore Galler



The North Sea the Mearns &

other scenes

2830, www.arteriesgallery.co.ul HILLHEAD LIBRARY, 348 Byres PEOPLE'S PALACE, Glasgow Green, G40 1AT, 0141 550 0892

Cauld Blast fae the North SOME YEARS AGO I was approached by

MORVEN GALLERY, Upper Barvas, Outer Hebrides, HS2 0QX, 01851 840 216, www.mor

artists, and an interesting rang crafts and pyrography artwork EDINBANE POTTERY, Edinbane, Portree, IV51 9PW, 01470 582 234, Fax: 01470 582 426, www GALLERY AN TALLA DEARG.

Park, Dunvegan, IV55 8ZX, 01470

artworks by local artists in Skye & Highlands

ANDRANK STUDIO, Old Pier

Kelso THE VENNEL GALLERY, 11

rodick, KA27 8AJ, 01770 303 707, www.mainfineart.com
Scottish contemporary paintings
and sculpture inc. L Lesley Main THE BURNSIDE, Auchrannie Road, Brodick, KA27 8BZ, 0177 303 888, www.theburnside.com

eyoung@ymail.com Lively contemporary Isle of Bute MOUNT STUART, Mount Stuart, PA20 9LR, 01700 503 877, Fax: 01700 505313, www

High Street, Rothesay, PA20 9AS 01700 500 159, Fax: 01700 500 Isle Of Harris

THE CASTLE GALLERY, 13

Isle of Islay THE GALLERY, Bowmore

Street, Bowmore, PA43 7JS, 01496 810 441, Fax: 01496 810

Isle of

koon.com Original art, home made cakes

Lewis

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Kingussie MCINTOSH GALLERY/ SHIRAK, 38 High Street, PH21

Kirkcudbright SKOON ART CAFE, 4 Geocral HS3 3HB, 01859 530 268, www.

> Jo Gallant. Wall hangings. HARBOUR COTTAGE GAL-

McHARDY'S ART & FRAMING



tore-art-gallery.co.uk index.htm Until December 16

Larbert



8

THE GALLERY, Elgin Library, Cooper Park, Elgin, IV30 1HS, 01343 562 600 Exhibitions by local artists and

IUST ART, 64 High Street, Foch-abers, IV32 7DH, 01343 820 500, www.justart.co.uk, mail@justart.

LEAP STUDIO & GALLERY, 17

our-on-Spey, AB38 9SR, 01340

LOGIE STEADING ART GAL

736 2ON, 01309 611 378, Fax:

WEETHILLOCK COTTAGE

ALLERY, Alves, near Forres, 36 2RB, 01343 850 393

'ANSIDE, Main Street, Tomin-ul, AB37 9EX, 01479 872 074

NETHYBRIDGÉ POTTERY.

pey, PH26 3NH, 01479 821 114.

Motherwell

10THERWELL HERITAGE

CENTRE, 1 High Street, ML1 3HU, 01698 251 000, www.nort

AN TOBAR ARTS CENTRE,

Fiona R Hutchison. How Calm The Wild Water.

MULL THEATRE, Royal Build

ngs, Main Street, Tobermory, PA75 6QB, 01688 302 828, www

NNEMORE STUDIO, Innie

NAIRN BOOK AND ART FES

BOATH HOUSE, Auldearn, IV1

AWDOR CASTLE, Cawdo

SEAMAN'S HALL, IV12 4AU,

North Berwick

GREENS & BLUES, 59 High

LUES & GREENS, 13 Market Place, EH39 4JF, 01620 893 377

VESTGATE GALLERY, 39-41

RAID IMAGE, 60 Rhodes Park

H39 5NA, 01620 890 780, www

nidimage.co.uk

IRKPORTS GALLERY &

ry.co.uk ecember 3 & 4 Christmas Show

Lodge Carsaig, Pennyghael, PA70 HD, 01681 704 201

Mull

o.uk Intil December 31

Nairn

om November 6

The

JACKSONS ART SUPPLIES LTD, 1 Farleigh Place, N16 7SX 0844 499 8430, Fax: 0844 499

www.iwm.org.uk Until February 26 The Children's War. The home front in Britain through the eye of children Francesc Torres. Memory Remains. Photographs marking tenth anniversary of 9/11

THE OUEEN'S GALLERY 0207 766 7301, www.rovalco lection.org.uk Until January 15 2012

THE ROYAL ACADEMY
OF ARTS, Burlington House,
Piccadilly, W1,J 0BD, 0207 300
8000, Fax: 0207 300 8013, ww

royalacademy.org.ul Until December 11 THE ROYAL HOSPITAL, Roya

Hospital Road, Chelsea, SW3 4SR, 0207 881 5200 GUILDHALL ART GALLERY & ROMAN LONDON'S AMI THEATRE, Guildhall Yard, Off Gresham Street, EC2V 5AE, 020 332 3700, Fax: 0207 332 3341,

MUSEUM OF LONDON, 50 Lo don Wall, EC2Y 5HN, 0207 001 9844, Fax: 0207 001 1058, www museumoflondon.org.uk Until January 29 2012

Guild Awards.
VICTORIA AND ALBERT
MUSEUM, Cromwell Road,
SW7 2RL, 0207 942 2000, www
vam.ac.uk
Until January 2 2012
The Power of Making. A selector over 100 crafted objects

of over 100 crafted objects
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and games
Until December 31 PAINTWORKS LTD. 99 101 Kingsland Road, E2 8AG, 0207 729 7451, Fax: 0207 739 0439, www.paint

aintworks showing the work of

Manchester |

THE WHITWORTH ART GALLERY, The University of Manchester, Oxford Road, M1 Manchester, Oxford Road, M16ER, 0161 275 7451, Fax: 0161 275 7451, www.whitworth.marchester.ac.uk Until January 15, 2012

Shadow_Technology_Art.
Until February 12 2012
Various artists_Air Pressur WORLD CENTRE, Pier 8, Salford Quays, Salford, M5 2AZ, 0161 876 2000

MANCHESTER ART GALLERY Mosley Street, M2 3JL, 0161 235 8888, Fax: 0161 235 8899, www. manchestergalleries.org Until January 29 2012 Ford Madox Brown. Pre-Rapha

Until February 12 2012 CHINESE ARTS CENTRE, Market Buildings, Thomas St M4 1EU, 0161 832 7271, Fax: 0161 832 7513, www.chinese-a entre.org Call for details

COLIN JELLICOE GALLERY, 82 Portland Street, M1 4QX, 0161 236 2716, www.colinjellicoe.co.uk

Moray

MORAY COLLEGE UHI, M Street, Elgin, IV30 1JJ, 01343 576 413. www.moray.ac.uk

PITCLAY GALLERY, Halfland Barns Schoolhouse, EH39 5PW, 01620 893 965, www.pitclaygal-415, www.moray.ac.uk
MORAY ART CENTRE, The
Park, Findhorn, IV36 3TA, 01309
692 426, www.morayartcentre.or
Until November 26
Alicia Bruce. Menie: A Portrait ST ANDREW BLACKADDER CHURCH HALL, St Andre

Street, EH39 4NU, 01620 895 233 For the Guide online

ArtWork

Some memories of the future

IF THE MYSTERY Scotland personally denen and women at the livering the feisty, free Honours' Awards body bi-monthly paper I've ever opt to bestow an contributed to over the ORE MRF or even a nighthood on Bill Wilms (Heaven forbid! - Ed.), it's got to be for outspoken courage and ong service to promotng and reporting on the sual arts

Mind you, such cognition would also ave to be based on the not-so-gentle arts of coercion, silver tongued rsuasion, unbridled nthusiasm and persisence, all laced with an dearing charm.

He's a sort of nmitted, cajoling, crusader come persuade who's needed all these qualities over the years produce ArtWork, plus Perth and Glasgow. fair whack of physical Moravshire mina which allows

past fifteen years. It's been a fantastic, rollercoaster experience. Only last Saturday I had an e-mail from him asking if I'd like to contribute words of reminiscence and/or crystal ball gaz-ing. Deadline? Very relaxed - tomorrow. Now, I hate reminiscing with a visceral

of the past where they do things differently, and I'm strictly all for the present and the hope of tomorrow. So, here goes! My ArtWork patch was to focus on Fife and Dundee with an occasional foray abroad to

I regularly preim...often accompanied the annual Pittenweem

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Charity No: SC007247

who once wrote an irate letter of complaint to Bill about a particular criticism I'd made of their programme. It was considerably longer than the article itself and was accompanied by a request that a special edition be run to feature it. I appreciated Bill's tactful editing of the letter and his integrity in supporting me. It probloathing. It's the territory ably spared me a public

to the approval of its

organising committee

He took a big risk, too, in running a piece I wrote on the antics of the 'doughty denizens of Dysart' who had objected to a dramatic cliff-top installation of a wall by award win-

IN WATERCOLOUR

my crystal ball (courning sculptor Donald tesy of Swarovksi, of Urguhart. Their strident course),however, the fuprotest persuaded Fife ture looks distressingly Council to demolish it fuzzy and enigmati by Maggie...to zip round Arts Festival, not always on the grounds of....wait The numerals 170 drift across it in 72 point Bodoni caps, as does the age of its indefatigable THE ROYAL SCOTTISH ditor....but, for how much longer? Its demise SOCIETY OF PAINTERS ould deprive Scotland

> be a national tragedy big JOHN DI FOLCO

of a truly independent

voice. And that would

for it!...Health and Safe-

ty, and the claim that it

blocked their sea view.

they were contenders

year' Oscar.

It didn't and I suggested

for the 'philistines of the

The article was

picked up by BBC news,

The Times. The Mirror.

Free Press. I just hope it

boosted ArtWork circula-

ArtWork fulfils a

unique role. It reports on

events and issues which

the national press and

the glossies rarely touch

it has attracted contribu-

tors of distinction; it de-

As I peer into

serves a long life.

tion more than some-

The Courier and ban-

ner headlined in Fife

see paintings by Sam Mullen Sheila Mullen Freida Dyson

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Paisley

Guide

North Uist

Northumberland

QUEEN'S HALL, Beaumont Street, Hexham, NE46 3LS, 01434 52 477, www.queens ntil November 19 John Erwin. Elemen

MARY ANN ROGERS, West Woodburn, Hexham, NE48 2SE, 01434 270 216, www.marogers. ARAH RISEROROLIGH 2 The Gables, West Street, Belford NE70 7QB, 01668 213618, www.

CROWN STUDIO GALLERY, Bridge Street, Rothbury, NE65 PHOTOWORKSHOPS, The Ol

SHIRE POTTERY, Miller's Yard Orndhoe Street, Alnwick, NE66 Prudhoe Street, Alny IUW, 01665 602 277 FIFIEFOFUM, Westside Farm, Newton, Near Corbridge, NE43 7TW, 01661 843 778, www.

NSPIRED BY GARDENS, 3 Th

TILLMOUTH VILLAGE HALL, Cornhill on Tweed, TD12 4UP, 01890 883 038 Craft workshops in natural dyes, ving and feltmaking

Orknev

PIER ARTS CENTRE, Victori treet, Stromness, KW16 3AA, 1856 850 209, Fax: 01856 851 4 Christmas Open Exhibition
THE GALLERY, Pierowall,
Westray, KW17 2BZ, 01857 677
770, www.westrayartgallery.co.uk
Ongoing: Contemporary art of
Westray

WATERFRONT GALLERY. W16 3BU, 01856 850 644, ww In the shop: Orkney silver, potter knitwear and gifts. In the Back Room local paintings, prints and designer crafts

designer crafts
YELLOWBIRD GALLERY,
Chocolate Cottage, Birsay, KW17
2LT, 01856 721 360, www.yellow-birdgallery.org
Celebration of birds through

ELLI PEARSON POTTERY, Church Road, St Margarets Hop South Ronaldsay, KW17 2SR, 01856 831 355, Fax: 01856 831 85 browns & vibrant ry.com Original gallery & shop selling prints & watercolours by Orkney artist Jane Glue

Oxford

MODERN ART OXFORD, 30 Pembroke Street, OX1 1BP, 01: 722 733, www.modernartoxford

NORTHLIGHT STUDIO, Stro

www.shoreline.sco.fn Until 24th December (Sat)

ASHMOLEAN MUSEUM, Beaumont Street, OX1 2PH, 01865 278 000, Fax: 01865 278018, www.

shmolean.org Intil January 8 2012

PAISLEY ART CENTRE, New Street, PA1 1EZ, 0141 887 1010, Fax: 0141 887 6300

AREN JAMES CERAMICS. 2a Broomlands Street, PA1 NR, 07732 633 062, www.free

TWEEDDALE MUSEUM AND GALLERY, Chambers Institute, ligh Street, EH45 8AG, 01721 24 820 THE CAIRNS GALLERY, 72 igh Street, EH45 8SW, 01721 29441, Fax: 01721 729488, www.

Peebles

CHARDY'S ART & FRAM-

EEBLES CRAFT CENTRE,

ELTANE STUDIOS, Unit 8, SOUTHPARK INGUSTRIAL ESTATE, EH45 9FD: 01721 724 888. www

TRAQUAIR HOUSE, Traquair louse, Innerleithen, EH44 6PW 1896 830 323, www.traquair. o.uk, enquiries@traquair.co.uk k, enquiries@ ember 26 - 27

CHAPEL STREET GALLERY, Chapel Street, Innerleith H44 6HN, 01896 833 448

SILKWORM GALLERY, 6 Newby Court, EH45 8AL, 07703 888 450, www.silkwormgallery.

Perth

ERTH MUSEUM & ART GALLERY, 78 George Street, 'H1 5LB, 01738 632 488, www. Skin and Bone, Show

FERGUSSON GALLERY, Marshall Place, PH2 8NS, 01738

Fred Daniels. Movement, Light & Shadow TAYBERRY GALLERY (PRE

VIOUSLY ARTISANAT), 19 Princes Street, PH2 8NG, 01738 440 899, www.thetayberrygalery.com FRAMES CONTEMPORARY

1738 631 085, www.framesg THE LOFT GALLERY, ST Mar BOO VAKE (BUTH BHEAG) Watergate, PH1 5TF, 01738 42263, www.boovake.co.uk, ss. KW16 3BY, 01856 850 671 ail@boovake.co.uk
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Call for full listi PERTH CONCERT HALL, Mil HE BIRNAM INSTITUTE,

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TRE, Town Hall, High Street, Invergordon, IV18 0EL, 01349

SCOTTISH BORDERS COUN-CIL (MUSEUM & GALLERY),

Shetland

Auseum
til November 20
Con Sandford, Dra

RONHOGA GALLERY Weis

St Andrews

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

179 880, www.fcac.co.uk

Selkirk

8XA. 01381 600 816

THE RUTHVEN GALLERY. PH3 1AA, 01764 664 233, www BLAIR CASTLE, Blair Castle, Blair Atholl, Pitlochry, PH18 5Tl 01796 481207, Fax: 01796 481487 www.blair-castle.co.uk February 12 - March 31

THE BARN GALLERY, The Bield, Blackruthven, Tibbermo PH1 1PY, 01968 677854, www.

PERTHSHIRE AGRICULTURA org.uk Da Gadderie - new exhibi-

Perthshire

www.perthshireopenstudios.com THE ATHOLL GALLERY, 6 Atholl Street, Dunkeld, PH8 0AR 01350 728 855, www.athollgallery

ro.uk November 12 - January 2. 2012 Lesley McLaren, Walter Watson, Christine O'Keeffe, Jean Feaney. Winter Exhibition. Featuring Kat Philp and Peter Nardini

FORTINGALL ART, Molteno Hall, (8 miles W. of Aberfeldy off B846), Aberfeldy, PH15 2LL, 01887 830 254, Fax: 01887 830 2 9AD, 01334 474 610, Fax: 0133 KILLIN GALLERY, Main Street Killin, FK21 8AB, 01567 820 475, www.killingallery.com FCA&C @ ST ANDREWS

ww.killingallery.com
Ongoing exhibition of etchings
and drypoints BYRE THEATRE, Abbey Stree KY16 9LA, 01334 475 000, www THE STUDIO, Laurel Bank, Ma reet, Killin, FK21 8UW, 0156

Work by Daniel Campbell, Rob YOUNGER HALL, University Street, KY16 9AJ, 01334 462226

WEST DEAN GALLERY. West

PO18 0OZ. 01243 811 316. Fax:

org.uk November 26 - January 16 2012 Effervescence VI

Renfrewshire

CRAFTS OF CALDER GAL-LERY AND FRAMING, 8 High Street, Lochwinnoch, PA12 4DA, 01505 844 980

SEAGULL GALLERY, 25 Kem-

pock Street, Gourock, Invercly PA19 1NB, 01475 632 174, www

seagullgallery.net MCLEAN MUSEUM & ART GALLERY, 15 Kelly Street, Greenock, PA16 8JX, 01475 715 624

Ross-shire

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HIGHLAND MUSEUM OF

421 031, www.highland mofchildhood.org.uk

CHILDHOOD, The Old Stati

GROAM HOUSE MUSEUM,

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

hpeffer, IV14 9DH, 01997

The Square, Strampener, 1 9DL, 01997 420124, www.st

efferpavilion.org November 24 - 27

FRASER GALLERY, 53 South Street, KY16 9QR, 01334 479 64 **Pitlochry**

PITLOCHRY FESTIVAL THEA **Stirling** TRE, Port-Na-Craig, PH16 5DR, 01796 484 626, www.pitlochry.

Portsmouth ASPEX, The Vulcan Building, Gunwharf Quays, PO1 3BF, 023 9277 8080, www.aspex.org.uk Until December 30 MUST HAVE...been something

ntil January 8 2012 orit of the Celt. pary 13 - February 26 January 14 - March 4
Not Just Embroider

FRAMED IMAGES, 31-35 Dumbarton Road, FK8 2LQ, 01786 45 018, Fax: 01786 448530

THE TOLBOOTH, Jail Wynd, FK8 1BE, 01786 274 000, www. THE CHANGING ROOM, The Tolbooth, Jail Wynd, FK8 1DE, 01786 479 361, www.stirling.gov Until December 21 Belinda Gilbert Scott & Su

THE PATHFOOT BUILDING, Pathfoot Building, Department of Philosophy, University of Stirling, FK9 4LA FRINITY CHURCH Albert Place, Dumba HOLY TREST. HALL, Albert P Road, FK8 2QL Bridge of Allan, FK9 4HS, 01786 832 861, www.fotheringhaman

THE GREEN GALLERY, The Casebbouse, Ballamenoch, Buch ie, FK8 3NE, 01360 850 180

BUCHLYVIE POTTERY SHOP Main Street, Buchlyvie, (on A FK8 3LP, 01360 850 405, Fax: 01360 850405, www.buchlyvie PANIK GALLERY, 13 Main SMITHY GALLERY, 74/76 Glas

nber 27 - December 24 Sunderland

gow Road, Blanefield, G63 9HX, 01360 770 551, www.smithygalle

ArtWork

Stockbridge

other forms of original contemporary art. Farther along the street, past café s, delicatessens and charity shops, is business art consultant. Sarah Dallas's gallery and hop. Selling the work of local artists and ome from farther afield, she has had this pace for 18 months where her gallery oubles as her office.

You could say that David Frame nctions in a similar way. Frame runs a reative agency in marketing and design at . South-East Circus Place in a light, airy

Ten months ago, at Number 3, he pened the Doubtfire Gallery, named after

Annabella Coutts) who married four times vas often seen sitting outside her shop. vrapped in shawls and smoking a clay pipe. he was the inspiration for Anne Fine's novel out when Hollywood adapted it, calling the ilm 'Mrs Doubtfire', the main character bore o resemblance to the original figure. Frame's intention in establishing a

onnection with the fine art world. After l, it made sense as both gallery and studio More importantly, by having a gallery he

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Newcastle upon Tyne, NE1 7RU, 0191 222 6057, www.twmuseumoorg.uk/hatten IDE PHOTOGRAPHIC GAL

HANCOCK MUSEUM, Barras Bridge, Haymarket, Newcastle upon Tyne, NE2 4PT, 0191 222 7418, www.twmuseums.org.

DISCOVERY MUSEUM, Bland-ford Square, Newcastle upon Tyn NE1 4JA, 0191 232 6789, www. Nov 8, 15, 22, 29 and Dec 6

Little Discoverers.
Until January 15 2012
John Coatsworth, Pain BALTIC - CENTRE FOR CON-

Until February 12 2012 Bani Abidi.

Guide

Ullapool

THE CEILIDH PLACE, 14 Wes rom Tyne & Wear Mus Argyle Street, IV26 2TY, 01854 book illustrations by Arthur Rackham, Heath Robinson and Walter Crane

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

AN TALLA SOLAIS, Ullapool Visual Arts, Market Street, IV26 2XE, 01854 612 310, www.antalla calcie org. iconpre@entallescleie ARDY GALLERY, Uni VARDY GALLERY, University of Sunderland, Ashbourne House, Ryhope Road, SR2 7EF, 0191 515 2128, regvardygallery.org November 16 - December 13 Until December 15

Sutherland BALNAKEIL CRAFT VILLAGE, Balnakeil, Durness, IV27 4PT, 1971 511 277

Wales ABERYSTWYTH ARTS CEN-OCH CROISPOL BOOKSHO AND RESTAURANT, 2 Baln rness, IV27 4PT, 01971 511 77 LOTTE GLOB CERAMICS, 105 Laid, Loch Eriboll, IV27 4UN, 01971 511 727, www.lotteglob. Vincent Price. Original Movie

FRE, Dunrobin Street, Helmsd: KW8 6JX, 01431 821327, www. Corin Sworn : Unsettling

WILD TILES AND TEXTILES Cul Mor, Elphin, Near Ullapool, IV27 4HH, 01854 666279, www.

MARY GLADSTONE HIGHLAND STONEWARE, Lochinver, IV27 4LP, 01571 844 376, Fax: 01571 844 626, www. HARBOUR COTTAGE

Tain IMPRESSIONS GALLERY. BROWN'S GALLERY, Castle Brae, Ivy Lane, IV19 1AJ, 01862 893 884, www.brownsart.com GLASSTORM CONTEMPOimpressions-gallery.c Until December 31 RARY GLASS STUDIO & GALLERY, 2 Chapel Stree

YORK ART GALLERY, Exhib tion Square, York, YO1 7EW, 01904 687 687, www.yorkartgal

lery.org.uk Until December 31 AD HOC GALLERY, Buddle

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

ORKSHIRE SCULPTURE

ysp.co.uk Until January 22 2012 Jaume Plensa. New ar

GALLERY ON THE GREEN,

Main Square, (above Harlequir Grassington, BD23 5AT, 01756 753099 FOUNTAINS ABBEY AND

Danby, Whitby, YO21 2NB, 01439 772 737, inspiredby.moors.uk.net/

Voyage of Growth and Discove Until January 8 Karla Black, Martin Boyce, Hila

JANETTE RAY BOOKSELI

ne redoubtable Madame Doubtfire who, in e same building some decades back, ran a econd-hand clothes shop for half a century efore she died aged 92 in 1979.

This bohemian lady (real name

gallery alongside his studio was to forge a

ould share facilities

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Barnaby Barford. The Big Win

TEMPORARY ART, Centre for Contemporary Art, Gateshead Quays, South Shore Road, Gateshead, NE8 3BA, 0191 478 1810, Fax: 191 478 1922, www. balticmill com

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could enhance his creative agency's profile while, at the same time, support up-andcoming artists. His gallery space is attractive and the work shown not only has integrity but is modestly priced. Within almost a year they have held a number of exhibitions, one of which was a show by 16 recently graduated artists from Leith School of Art. The present exhibition stages Jill Martin Boualaxai and Jim Dalziel, two artists of contrasting styles. The first paints ornate

buildings in exotic settings in oils lino prints, oil bar and pencil while the second IMESPAN HERITAGE CENconcentrates on fantasy figures and rotund, With this upsurge of galleries in Stockbridge, who knows what will happen next? Maybe each house in this gentrified area of Edinburgh will sport an original

SALT OF THE EARTH, The Sugar House, Llanwenarth, Ab ergavenny, NP7 7ET, 01873 851 669, www.salt-of-the-earth.biz service for disc

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IV19 1EL, 01862 893 189, www Tyne & Wear

LAING ART GALLERY, High

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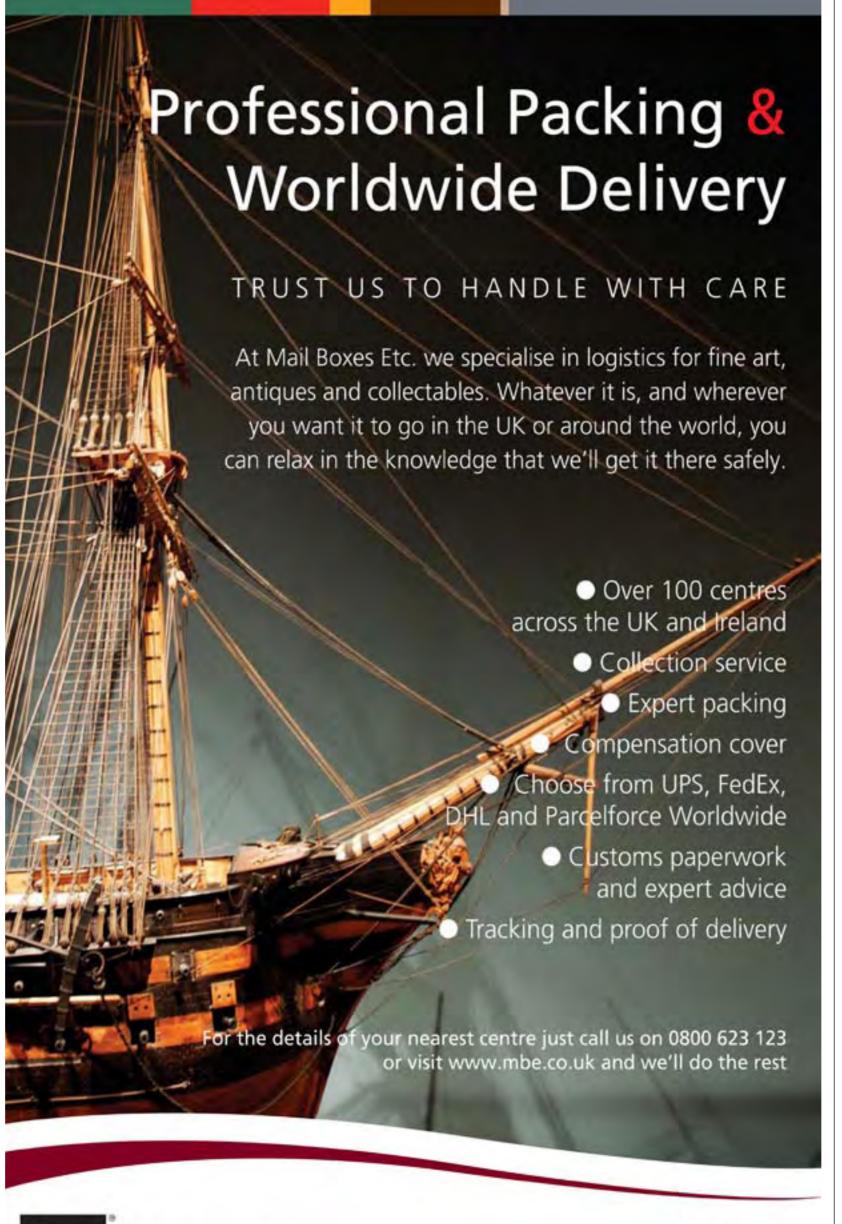
Green, Upper Settle, BD24 9HG, 07908 792 713, www.galleryonthe THE GALLERY UPSTAIRS, OF

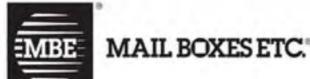
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