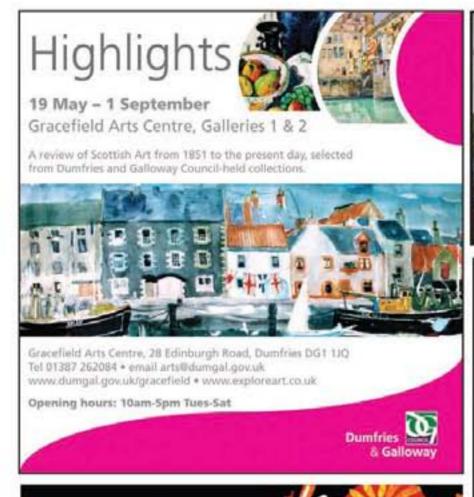




Detail, Lys Hansen: Blue Neck with Red, from the exhibition 'Across the Divide' at the Murray Edwards College, Huntingdon Road, Cambridge, until May 25

Inside: Wilhelmina Barns-Graham in Aberfeldy and Tom Shanks in Glasgow, plus The Guide

artWORK 173 May/June 2012 Page 2







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Goudie Collection Tam o'Shanter Ongoing exhibition.

Coastal Connections Artists and Artefacts from the Collections until 1 July.

Craft Shop A superb range of unique crafts & gifts including fused glass, metalwork & silver jewellery colourful ceramics, woodcraft & cords.

THE MACLAURIN ART GALLERY

The Royal Scottish Society of Painters in Watercolour Summer Exhibition, 13 May — 10 June.

Maclaurin Art Exhibition 2012 Art & Craft from South Ayrshire Schools, 21 June — 22 July Rozelle House & Madaurin Galleries Open: Man, Wed — Sat 10am — Spm (Closed Tues) Sun 12noon — Spm Manument Rd, Ayr KA7 4NQ T: 01292 445447/443708

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Small World Collections in Miniature 30 June – 29 September.

McKechnie Open Art Exhibition Paintings by Local Artists, 30 June – 29 September.

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ART EXTRAORDINARY GALLERY - PITTENWEEM

The Scottish Collection of Art Extraordinary is to be rehoused to the Glasgow Museums Resource Centre.

Preparations for the transfer include filming, documenting and conserving which will take some time before the Collection is held at GMBC.

Students, researchers or galleries interested in seeing any of the works within the next six months, may do so by appointment ortextroonlinarytrust#jubooccusk thereafter at GABIC.

loyce Laing Convenor, The Art Extraordinary Trust will continue as hon curator,

The collection, the only one of its kind in Scotland, has links with the Collection de lart brut in Lausanne, the original collection by the Frenci surrealist Jean Dubuffet and the Halle St Pierre at Paris.

The Scottish collection not only shows raw art discovered in Scotland but records many of the medical therapy and social changes that have occurred during the past century.

The collection includes the works of Angus McPhee and new art inspired by his art include poetry by Chrys Sult and Rager Hutchinson and a play produced by Horse and Bamboo entitled Angus wearer of grass.

Amazing replicas and plant neaving alongside some original McPhee's by Jounne Kournell also be on show at Pittennovenn Arts Festival, 28. July to 5 August.

Sources for Courses

Pottery Weekends & Weekly Classes in Arbroath, Angus



30th June-1st July 29th-30th Sept. 27th-28th Oct. 01241 439714 or

www.franmarquis@btinternet.com



Annual Summer Programme 2012

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rtimentación CERLUIE TOWN HALL.

ALLERY AT FIFTY FIVE, 55

Aberfeldy

ACROSS THE DIVIDE is the title of an exhibition of Lys Hansen's work on during May at Murray Edwards College, Cambridge Amongst works on show

goes to

Lys Hansen

Cambridge

are one entitled Stagefright, (shown below) donated to the New Hall Collection at the college and to be seen hanging on the central walkway of the

Hansen, a graduate of Edinburgh College of Art and of Moray House, has been a prolific painter and exhibitor since completing her education. She was the co-founder, back in 1966, of the annual Crowsteps Art Exhibition which enjoyed a long run of success.



Above: Visitation at The Blocks. Berlin - below: Blue neck with Red (wood block)



Lys Hansen traces island of Bornholm from which her migrated to Scotland and some critics have seen links in early by the Danish painter, Carl-Henning Pedersen. whose work is quoted by Mette ligaard in her hapter, A Danish erspective, in the book Passionate Paint: the Art of Lys Hansen, by Giles Sutherland (Mainstream 1998).

Hansen has spent much time in Berlin and a collection of her Berlin drawings Behind the Lines, is in preparation at



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Editorial Comment

New formula for artistic giving – at the

Winds of change

SCOTLAND'S proliferating windmills are finally whipping up a political storm, but the focus of the debate is still skewed very much towards the visual impact of these subsidy engines rather than their overall inefficiency.

In large part this is due to the limitations of the planning process, which rules out of order consideration of the more fundamental issues such as their efficiency and appropriateness for the task in hand.

Policitcians of all hues are happy to wave them through as they see an easy way to meet so-called green targets without having to find any ot their own money to do it. The poor old punter will pay through inflated power bills.

Aware of the shortcomings of an intermittent and unreliable power supply, windfarm apologists are beginning to put forward fanciful and largely untested solutions for storing the energy produced.

forwards - money no object, of course, someone else will pay. And vet, and vet. As we never tire of pointing

underground caverns pumped

full of compressed air and even

banks of batteries are being put

out, Scotland already led the way in pioneering truly "green" and properly renewable energy under the inspired North pf Scotland Hydro-Electric Board.

The ambitious pumped storage schemes being introduced in the years before the Board was flogged off ticked all the boxes. They also gave employment in Scotland to engineers doing proper jobs under national control. They created a series of magnificent national assets which shoild never have been sold.

After leeching billions and billions in subsidy payments, the windmills will, mercifully, fall silent (give them 20 years). We will be left with rusting hulks.

Did someone say Darien?

Survival of the artist

IN THESE difficult times, with our High Streets being ravaged, and charity shops appearing on every corner, something remarkable is happening in the art world.

New galleries are opening. Not a lot of them, maybe, but it goes to prove that there is plenty of life in the artistic body yet, particularly in Scotland.

The headlong rush into larger and larger retail groups, which has turned many towns throughout the country into carbon copies of each other, is grinding to a halt.

in the arts are used to hard times and those that have learned to live without handouts are

remarkably skilled at making a little go a long way.

Many self employed artists and craft workers will have let forth a wry chuckle when they heard popular stories of those suffering hardship on 'several hundred pounds' a week. |Try running your own show, they will have muttered.

And yet, through sheer hard graft and enterprise, the show goes on - and flourishes. In this paper we tell the story of a gallery owner who is pioneering a new and clever way of attracting custom. Very People who make their living personal get togethers, where the customer gets the chance to

Mr Trump goes to Holyrood

surroundings - and it works!

see what he likes in calm, quiet

AT THE END OF April much of Scotland watched with jaw dropped fascination the sight developer Donald Trump addressing a consultation committee of the Scottish parliament for over an hour on the subject of the wind turbines that are due to be sited two miles trend. offshore from his new golf course near Aberdeen.

belligerent, arrogant and, in the view of many there, some of what he said was bordered on the duplicitous.

either in support or against Mr Trump, his entrepreneurial nature certainly has much to commend it, whatever his style at Hollyrood.

What is not in doubt is that the theatricality of Mr Trump's performance produced a great day in Scottish politics.

May's council elections will see only a tiny percentage,

probably less than half of the

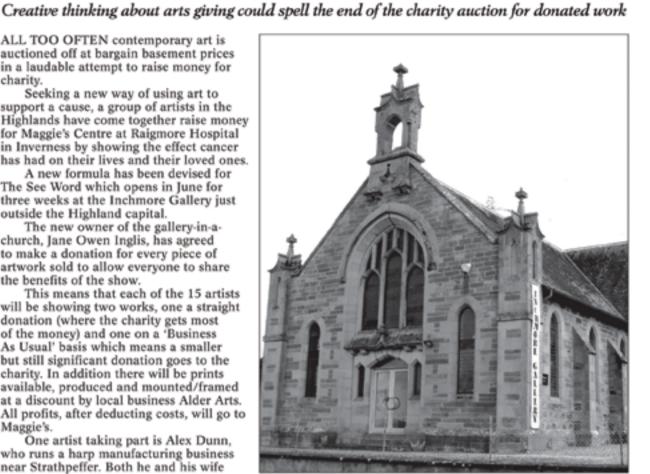
potential electorate, engage in their democratic right of electing their council officials.

This does not bode well for the future of our country, whatever the result of the 2014 referendum. The ever increasing lack of engagement in the political process is a worrying

One of the things that was mportant about Tuesday's His manner was pugnacious, performance by Mr Trump was that he managed to engage the voting public. His use of the English language may not be particularly refined, but he does Yet without taking a position at least communicate with his

Perhaps some of those MSPS who took him on, with their stuttering, convoluted arguments, might do well to take a leaf from his book. He had much to teach them. Like him or loathe him

the man certainly has presence and for how many of our home grown politicians can you say



The Inchmore Gallery, one of four former churches north of nverness that have found new life as art galleries.

Ingeborg Smith, Erlend Tait, Pamela Tait,

between art and illness by persuading his local surgery to make available a wall for around twenty-five untitled paintings which she had never shown.

overwhelmed to have her first exhibition elebrate the first show and it will contain in the company of these artists, many of whom she admired very much," he said

statements from each of the artists about interested in what she painted.

More information is available at maggiescentres.org

CAROLE GIBBONS

Eugenie Vronskaya.
The original idea came from Simon Berry whose wife Colleen Godley died from thymic cancer last summer, leaving

Laing, Allan MacDonald, Rosie Newman,

www.inchmoregallery.co.uk and www.

Paintings

"I know Colleen would have been

"During her lifetime, though, she never believed anyone would have been

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uch as possible."

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See Word exhibition

Seeking a new way of using art to

The new owner of the gallery-in-a-

church, Jane Owen Inglis, has agreed

to make a donation for every piece of

donation (where the charity gets most

of the money) and one on a 'Business

As Usual' basis which means a smaller

Zan have had surgery to remove tumours.

He will be donating a drawing which will be priced at around £ 400. "Although

it's an abstract work I believe someone

will buy it if it's competitively priced. At

a charity show it is important to sell as

Alex has already created a link

new paintings by local artists which he

A catalogue is being produced to

Those represented are: Clare Blois.

Kirstie Cohen, Alex Dunn, Eva Faber,

Michael Forbes, Colleen Godley, James

Hawkins, Jennifer Houliston, Gerald

refreshes every few months.

his/her link to cancer.

outside the Highland capital.

the benefits of the show.

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IT IS, in my experi-

ence, pretty rare that anybody who

vrites abour art is

npressed with new

The eternal

upply of the unem-ployable kids of rich

ly see looking at the

intings next time

ou go to an opening

And so it was

hat when I was in-

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Monica Dineen, who

Hotel (highly recom-mended if cheap and

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Too often mod-

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THE STABLE GALLERY, Church Square, Inversery, PAJ2 8TY,

TGHNABREARCH GALLERY. PA21 200L 01700 811 683, www.

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other than vacuous

bleed the bored and wealthy of their pare cash and give heir idiot children WERRIEG GALLERIES, Insomething to do that GRO SPD, 85436 Sell 277, www. hey can pretend is a COWAL OPEN STEEDOS, PAZI

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which was not really

going anywhere in

particulaar until h

of the First World

War, an experience

was unable to paint

out his memories for

and awful place that was only alleviated

by drink and mental

turned to nail down

his fury at the scenes

he witnessed and the

results are extrordi-

takes him months as he scrubbles and

ideas, often pausing

to read poetry from

the time or gaze on photographic images

during the day, bright

dio that I am horrifed

to hear he may soon

of the battle fields.

white light pouring

He mostly works

builds around initial

Every painting

Now he has re-

escapism.

several years and was

profound that he

visited the battlefields

Cauld Blast... from across the water

to drop over and see her neighbour who

was an unrecognised

because I found the

Dinean clan so de-

lightful. I was even

more pessimistic

when she told me

that Mauruce Des-

mond, 67, virtually

lives in the local nub

and scarcely eats a

thought. Not more

desperate-for-cash-

m-the-tourists

bloody seascapes and

harbour views and if

I see another mock

oLomo I think I'll

tough life, Born in

reland and educated

by Jesuits he studied

inder the legendary

Limerick and in mid

life was on a journey

This experience

to France when his

wife, also an artist.

died in his arms

seemed to inspire

ack Donovan in

Maurice has had

start to self harm.

thing. Oh God 1

I did so largely

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until 2014 I would be amazed if Maurice Desmond doesn:t new face of Ireland's anger at that war and celebrated in the welter of exhibtions **CALL TO ARTISTS** on that theme that will doubtless mark

that anniversary. Here's hopin he keeps going and off the booze for the next eighteen oths.
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extraordinary talent.

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St Ives comes to Aberfeldy – one hundred years on

The life and work of Wilhelmina Barns-Graham is being celebrated throughout the UK, nowhere more poignantly than in Aberfeldy, not 50 miles from St Andrews where she was born back in 1912

THIS YEAR marks the centenary of the birth of the Scottish artist Wilhelmina Bams-Graham and up and down the country, not only in London and Edinburgh, but also at St. Ives, St. Andrews, Wick, Bideford, Dumfries, Perth, Kingussie and Harrogate exhibitions are being staged of this remarkable twentieth century exponent of British Modem Art.

These touring shows ("A Scottish Artist in St. lves", "A Discipline of the Mind" and "A Different Way of Working") of Bams-Graham's drawings,

paintings and prints aim to explore the different stages of the artist's working life (she died in 2004 in her 92nd year).

Out of all the exhibitions, the one that most intrigues, not least because it is staged by a small, independent gallery in the heart of Scotland, is "A Joy of Colour - the Late Prints and Paintings of Wilhelmina Barns-Graham" at the Watermill Gallery in Aberfeldy.

Situated just 50 miles from St. Andrews "where Bams Graham was bom and finished her

life," explains gallery owner, Kevin Ramage, the Watermill is an appropriate venue. Water, albeit the sea, was important to Bams-Graham and for most of her life she lived close to

it, either in St. Andrews or at St. Ives in Comwall,

where she kept a studio. I am sure the artist would have felt at homeat the Watermill, which is large and rambling. The Ramages have kept in situ some of the original milling apparatus and with its nooks and crannies, seasoned wood and antique flooring, the gallery

space on the top floor could be taken for the interior of an old sailing ship.

From day one, Jayne and Kevin Ramage, who founded the Watermill in 2005, have flown the flag for Modern British art and particularly the work of the St Ives school. One of their first purchases, while visiting Comwall, was Bams-Graham's Millennium Series-Green as they "were struck by her vibrancy of colour and confidence of brush strokes."

Although Barns-Graham is recognized as a Scottish artist, she is chiefly

associated with St. Ives. After training in the Thirties at Edinburgh College of Art, she moved to Cornwall in 1940. Together with Peter Larryon, Naum Gabo, Terry Frost, Patrick Heron, Roger Hilton, Ben Nicholson, Barbara Hepworth and others she was at the centre of the British Modernist movement It was not always

easy. After inheriting a house near St. Andrews in 1960, Bams-Graham began St. Ives and Scotland. However, this arrangement resulted in her being

somewhat neglected by the art establishment in both St. Ives and London, while north of the border her work was given insufficient appreciation. Nevertheless, Bams-Graham persisted in her art

and eventually her dedication raid off. In 1988, when she was 76 years of age, she embarked on her final and, to many, the most successful stage of her artistic In effect it was

a late but brilliant

am, courtesy Simon Norfolk

flowering, which brings to mind other ageing. artists like the novelist Henry James and the composer Brahms, who also excelled with their mature offerings.

A sample of this highly talented painter's triumphant outpouring can be seen at the Watermill until July 15. The exhibition

consists of nearly 40 prints, some of which have not vet been seen by the public, and have been created in junction with the Graal Press. The exhibition promises to turn heads and make

audiences think, if the gallery's brochure is anything to go by. Its cover image displays a screen-print in

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"Discarded Thoughts" 5"-30" May sculptures and sculpted paintings by Mark Long

fiery red and yellow, created in 2002 and goes by the title of 'Celebration at 90'.

The Ramages are delighted to have been asked by Geoffrey Bertram, chairman of the Wilhelmina Bams-Graham Trust to

tage the show. "We've always Bams-Graham's work," said Kevin Ramage The Watermill's annual print exhibition, which

by St Ives artists. Added to this event, the Ramages host several solo shows each year. Kate Downie has exhibited at the Watermill, as has the recently deceased photographer, David Peat. Following the present show is work by Philip

akes place every October, often features artwork

Hughes, who has shown his paintings and prints world-wide, including the Tate, St Ives and Orkney's Pier Arts Centre. In many respects, the Watermill offers a rich

cultural experience. Beneath the gallery at street level is the bookshop, the largest in rural Scotland and voted in 2008 Independent Bookshop of the Year. At ground level is a cafe. Because of the Watermill's relatively remote location, the Ramages

have to offer diversity. "We had to do something that would be sufficiently powerful to draw people in so that they would make the trip here. Art is a very important part of that mix."

Since the gallery's foundation, the Ramages have made a point of introducing to rural Perthshire examples of work from the most outstanding artists of our age, which include prints by Picasso and nien Hirst, the work of Urban Artists such as Blek le Rat, the godfather of graffiti art, and of course the late works of Wilhelmina Bams-Graham

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Tom Shanks: the West Highlands... and more

Tom Shanks has, literally, kept a weather eye on the West Highlands through rain and storm, but, as an exhibition in Glasgow's Compass Gallery shows his canvas has stretched far further than that.

CYRIL GERBER Fine Art, in its new setting of the Compass Gallery in Glasgow, is hosting a very special exhibition of the work of one of the unsung masters of the visual arts of the West of Scotland.

While he may not have benefited from the self serving hype that seems a necessary accompaniment to so many in today's art world, evidence of the strength of Tom's following was evident at the packed opening full of collectors and admirers of this very charming and

On show are more than 50 works, many new, but many also from earlier periods in the artist's life.



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Over his long and very productive life, Tom Shanks has made a speciality of capturing the intense moods of the West of Scotland. Only someone with such an intimate knowledge of the extraordinary weather patterns that this part of the world can produce could capture scenes that might seem to the outsider to be unbelievable

While many of these paintings are dark with a sort of menace, some of the earlier and later work is remarkably light and delicate.

Iill Gerber told ArtWork: "We are extremely proud to be showing work from this outstanding and really unrecognised artist.

She went on: "Seeing his aintings is like breathing fresh air, like being out in the landscape. His pallette has changed, a lot lighter and it seems he is challenging himself to work in a different way, incorporating his pen and ink drawing.

The exhibition is on at the gallery at 178 West Regent Street, Glasgow G2 4RL, until May 19. (Tel: 0141 221 395 www.gerberfineart.co.uk)

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Besides the trademark, dramatic view of theWest Highlands (Elgol, above), Tom Shanks shows a gentle idyllic view of Pittenweem, left, and top Florence.

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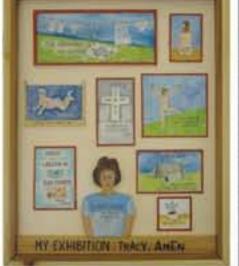
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ArtWork



WHAT could turn out to be a quiet revolution in the way galleries go about selling paintings could be under way in sleepy North Berwick.

Bryan Ross (pictured right, with Jungle City companion) had been running two galleries in the town, One broadly selling originals and the other prints.

into a more intimate, by appointment only, venue where clients could sit comfortably and take their time over what can, after all, be a pretty major investment.

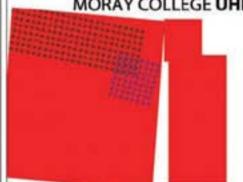
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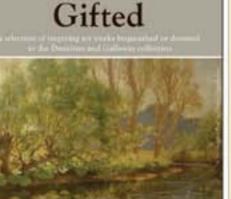
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ArtWork

Some memories of the future

IF THE MYSTERY Scotland personally denen and women at the Honours' Awards body ever opt to bestow an 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 ersuasion, 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

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 remi niscing with a visceral loathing. It's the territory ably spared me a public 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 pre-

viewed events such as im...often accompanied the annual Pittenweem by Maggie...to zip round Arts Festival, not always on the grounds of....wait The numerals 170 drift

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livering the feisty, free organising committee who once wrote an irate bi-monthly paper I've contributed to over the letter of complaint to past fifteen years. It's 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 prob-

to the approval of its

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 Urguhart. Their strident

serves a long life. cliff-top installation of a wall by award winmy crystal ball (courning sculptor Donald tesy of Swarovksi, of course), however, the fuprotest persuaded Fife ture looks distressingly Council to demolish it

THE ROYAL SCOTTISH

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IN WATERCOLOUR

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fuzzy and enigmatic

across it in 72 point

for it!...Health and Safe

ty, and the claim that it

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

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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

The Courier and ban-

ner headlined in Fife

tion more than some-

blocked their sea view

they were contenders

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THE GREEN GALLERY, The Coachhouse, Ballamenoch, Buch lyvie, FK8 3NE, 01360 850 180,

BUCHLYVIE POTTERY SHOP, Main Street, Buchlyvie (on A811)

PANIK GALLERY, 13 Main 551 166, www.panikgallery.con SMITHY GALLERY, 74/76 Glas gow Road, Blanefield, G63 9HX, 01360 770 551, www.smithygalle nber 27 - December 24

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ArtWork

Stockbridge

continued from page 6...
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 opened the Doubtfire Gallery, named after 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 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 allery alongside his studio was to forge a onnection with the fine art world. After l, it made sense as both gallery and studio

ould share facilities. More importantly, by having a gallery he

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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 concentrates on fantasy figures and rotund, colourful still lifes.

With this upsurge of galleries in Stockbridge, who knows what will happer next? Maybe each house in this gentrified area of Edinburgh will sport an original piece of contemporary art, just like they do

Sources

MARY GLADSTONE

HARBOUR COTTAGE

GALLERY Tain

GALLERY, 2 Chapel Stree IV19 1EL, 01862 893 189, www

Tyne & Wear AD HOC GALLERY, Buddle

LAING ART GALLERY, High

Place, New Bridge Street, New-castle upon Tyne, NE1 8AG, 0191 232 7734, www.twmuseums.org. uk/laing Until June 30, 2012 Until September 2 2012
Barnaby Barford. The Big Win

Newcastle upon Tyne, NE1 7RU, 0191 222 6057, www.twmuseumoorg.uk/hatter 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. wmuseums.org.uk/discover lov 8, 15, 22, 29 and Dec 6

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GARDEN, Ripon, Near Harro-gate, North Yorkshire, HG4 3D 01765 608888, www.fountainsab

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

tor KIRKCUDBRIGHT Courses **CRAFTS EXHIBITION** 28th November 5th December Hours of opening: and 2-5 Mon-Sat 2-5 Sundays

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

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