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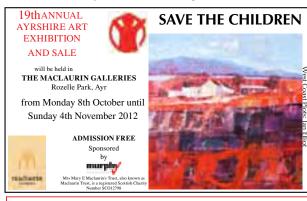
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Inside: John Calder on the bleak future for the printed book, plus tributes to Cyril Gerber and Chris Holmes



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Where am I? It does smell like Glasgow

HOW DOES Glasgow smell? Apparently Glasgow smells more of perfume than any other city – as it

s the smell of re-invention

Perfume and builders' dust are two f the signature scents of Glasgow - along with carbolic soap, which people often put their bathrooms when selling a house it evokes that proper clean smell and also ndicates a very well cleaned tenement

Who says so? Graphic designer and ensory map expert Kate McLean has spent our months analysing the smells and scents of the city before

evising her own sensory map – part of series - which is now on show at The lasgow Science centre.

This is her fourth sensory map – having ompleted maps of Paris, Edinburgh and ewport, Rhode Island.

For the Paris map she included the smell to people you get the most Gauloises, fresh baked bread and even the beautiful history with them all-pervading smell of urine that creeps into

For Edinburgh, she managed to ombine varying smells from the breweries penguins, along with cherry blossom in e Meadows, underground city vaults, fish and-chip shops, cut grass, coffee shops and even the smell of the sea and beach.

After months of stopping strangers in he streets and asking them about the city's unique aromas, Kate McLean then produces

nap' of the area She produced a collection of nine bottled smells which capture the essence of the city. Before Glasgow her last installation was at the

Edinburgh College of Art degree show where she has been Designer in Residence or the past year

Visitors to her exhibitions are invited open the bottles and sniff the city. They can also locate the smells on an Ordnance Survey map which reveals how far their ungency ranges, although McLean admits is is not an exact science.

"The whole idea came from walking and of Edinburgh was the sea and the beach

running around Edinburgh when I arrived here two years ago. All my senses were alive and I was taking it all in for the first time."

She then turned her kitchen into a science lab and began recreating the smells in small brown glass bottles. To create the Paris smells she had a friend smoke a whole pack of Gauloises cigarettes and blow all the smoke into a plastic bag with a black velvet pouch to

capture them all. One of her favourite smells of Edinburgh was the brewery, "It is amazing, not just because I like the smell but because when you talk describing the days when there seemed to be 'a cloud of malt' hanging over the city.

"That smell has the most resonance and you smell it in more places in Edinburgh in anything else.' McLean, a former IT teacher, said the

project also forces people to use one of the five senses which is often neglected but which stirs memories. She began studying graphic design in her

"We are privileged now that it is a lot easier for us to change career at any point in

Canterbury After completing a year as Designer in Residence at Edinburgh College of Art she has just taken up a senior lecturing position in graphic

our lives," she said from her new home in

design at Canterbury Christchurch University

She has incorporated many different peoples' feelings and observations into her work. A Polish worker immediately said that for him the scent

and that he could smell the salt and the sea in the wind the

minute he got off the plane.

While the city she dreams of mapping is Rio de Janeiro, which hosts the Olympics in 2016, she says she would love to get

'map' other cities in Scotland. She added that other cities like

Aberdeen have their own unique smells too "Aberdeen evokes the smells of the fish market, the exotic plants in the Winter Gardens and the very distinctive smell of fresh 'rowies' or

butteries being baked when you're walking home from the pub or a night out."

McLean was one of the finalists in the 10,000 Deutsche Bank Design Awards 2011 and in March won the Scottish Institute for Enterprise New Ideas award.

Although she adores analysing the smells of each city, only two perfumes have ever interested her: DKNY and Acqua di Gio. More: http://www.sensorvmaps.com

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Editorial Comment

Compass course for Glasgow

Egg on face dept. (cont.)

OH DEAR, oh dear! Poor old Creative Scotland, poor old BBC Scotland, poor old Aberdeen Press and Journal. Large quantities of egg on their grim faces come October when. You've Been Trumped, the film they tried to bury, finally gets a national showing on BBC2.

So-called 'Creative Scotland' (they thought they were still called Scottish Screen until quite recently – vide *The* Sunday Times) first offered the film backing of £10,000, then promptly withdrew the offer when they realised this might displease their political bosses

Their pathetic excuse was that the film was not likely to attract an audience. (It has, of course, since won numerous film festivals around the world and has now finally won screening nationwide).

BBC Scotland, stuck in their evening of uncomfortable usual complacent timewarp of cosy irrelevance, ignored the film, again most probably for fear gets a proper airing.

of offending powerful people in Holyrood. ONE OF the differences between Glasgow

The Press and Journal, who should have been digging deep into the story themselves denied Trump objectors a fair hearing in their paper with the bizarre reasoning that the protest group was largely made up of people who were not native to the area.

When the harassed film maker had his cameras impounded by the police (ves this happened in Scotland!) it should have been front page news in the papers and on television. It was largely

And did local MSP, one Alec Salmond, make a big noise about it? Check the records and awards, been shown at countless see how loudly he protested at this incredible assault on our freedoms

It should make for an viewing for a whole lot of cosy nay sayers when this brave film difficult for artists to run a gallery because you're selecting work and dealing with other

Time to de-rail the gravy trains become a critic."

SO THE BEARDED Richard Branson doesn't like having his tov trains taken away from him and is having a strop.

Having (with the devout Mr Souter of Stagecoach) made millions out of running the service on the West Coast main line over the years he is appalled at the thought of someone else getting in on the act.

Not that there isn't some strength in the arguments being put forward. There are plenty of precedents for bidders for rail franchises promising the earth and not being able to come up

with it. The East Coast mainline had to be taken into a sort of national ownership when its bus group bidder walked away from a contract it found it couldn't

The solution to this shambles is a glaringly obvious one we have been promoting ever since our railway system was first wrecked by that nice Mr Major and his friends - take it back under proper national

Ironically, some of the under-bidders for the West Coast contract were proper national rail outfits from other European countries who had resisted the crackpot calls to split their systems up into an unworkable mess. If we can't run our own

railways in a rational way at least we could get them run properly by real rail outfits fr our European neighbours. As it is we have an

to earn a living" and, after all this time with the Compass, art seemed to be what he knew embarassing third world set up most about. But he chose to specialise in this that is hugely costly and inept. pre-contemporary period, so he would not be in competition with the Compass.

Huge green jobs bonanza, eh?

STAND BY all press release journalists. News coming in which must be reproduced

"Big jobs boost for Scotland' "Green energy bonanza" What it is this time?

A sub-sea cable linking

Scotland with Norway. How many jobs? "At least 100" Benefits? "Too many to

This is roughly how the news of the planned expenditure of more than a billion linking Scotland's power system to Norway was greeted.

Apparently those clever chaps in Norway - not only did they keep most of their oil money but they have spent some of it on something called hydro electricity.

Cleverer still, they have gone massive premium. one step further and worked out

a way of storing the electricity. It's called pumped storage apparently Hold on a moment, weren't

we doing that here in Scotland in the 50s and don't we have some of the finest installations anywhere in the world? Yes, but we sold them off

buyers to persuade us they were done and would need enormou subsidies to re-furbish them. Edge-textileartists-scotland A Stitch in Rhyme until 24 September. So why are we going cap Save the Children Annual Art Exhibition and Sale 8 October — 4 November in hand to the Norwegians to Rozelle House & Maclaurin Galleries Open: Mon, Wed — Sat 10am — 5pm (Closed Tues) Sun 12noon — 5pm Rozelle Park, Monument Rd, Ayr KA7 4NQ T: 01292 445447/443708 buy their pumped storage pow

for a pittance and allowed the

when we could be doing it here This is the deal - when there's lots of wind we sell our surplus power to them for a pittance and when there's no wind (like in the dead of winter), we buy it back for a

Clever thinking, isn't it?

February 1984, shortly after the opening of Cyril Gerber Fine Art. but there was a long, long gap after that when Gibbons and Douglas Abercrombie. However. by the time the first show had opened the four

Cyril Gerber, photographed by Douglas Corrance shortly after the opening of Cyril Gerber Fine Art in Glasgow

boo vake

the south side of Glasgow and, as a matter of interest, he said, wouldn't live anywhere else. philosophy of not He went to Pollokshields School and when he making a business of selling living artists' work (and the carpet business wasn't doing badly enough to give up altogether).

Cyril Gerber – art lover who set a new

Cyril Gerber, who died at the beginning of September, was a pioneer of the gallery scene

in Glasgow. This interview, by Elizabeth Lyon, first appeared in ArtWork 6, published in

and Edinburgh is that while there are about

guidebook to them - for 16 years in Glagow

The position once was, he explained

in Edinburgh – enough for there to be a

there has been mostly just the one, the

that Glasgow had produced wonderful

collections by wealthy shipowners through

the encouragement of enlightened dealers,

very little happened. So that in the early 60s

artists of the calibre of Bet Low, say, took to

Botanic Gardens in the absence of anywhere

The first gallery he was involved with

vas the New Charing Cross Gallery, above

Sauchiehall Street where Boots the chemist i

The gallery had been the inspiration of

Duthies, a print and reproduction shop in

some artists: Bet Low, John Taylor, Carole

This was where Cyril came in. "It's

artists, and in effect, in rejecting work, you

The artists invited Cyril to run the

gallery, which he did from December 6, 1963

until 1968, when the property was sold, Cyril

an artist and feeling that he had 'a mission' to

left entered the family business. They used to

have a general warehouse, of what he called

He graduated to running the family

chain of sweet shops until that was sold and

now he earns his living with a carpet business in the back shop and dealing in late 19th and

early 20th century from Cyril Gerber Fine

He started up this business just last

year because he needed "a viable business

"I was also trying to keep to the

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Art, a few doors down from the Compass

'typical Glasgow mixed merchandise."

serve the cause of contemporary art.

Gerber had the double advantage of not being

Cyril Gerber was hom and brought up on

exhibiting their work on the railings at the

else to show it.

d fallen out.

Compass, and Cyril Gerber runs it.

50 gaileries dealing with contemporary work

When the New Charing Cross Gallery had closed, Cyril had sent out a circular to everyone who had been interested saying that they would be looking for somewhere else. "There was never any question of not having a gallery."

In the meantime Continued overleaf, on page 6

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ArtWork

Remembering Cyril Gerber (from p 5)

George Singleton of the Cosmo cinema said he could take over doing the exhibitions they had in their foyer, because they too were having trouble coping with the

"So of course I jumped at that – between the closing of the New Charing Cross Gallery and the opening of the Compass, there was a oid which was painful!"

He started looking for premises. "I vanted it to be in this area (West Regent Street). To be near the Cosmo, the Art School. and the Art Club. If there is any centre of art in Glasgow, it's in this half mile. There's a lot of background – old studios, gilders and ramers around these streets.

"I needed £ 4,000 to buy and re-do a operty. It doesn't sound like much but it was a lot 16 years ago. I had absolutely no noney I could use myself. First I thought it was impossible. Then I thought, if you think in terms of 40 people giving £ 100 each you don't need £ 4,000, you only need 40 people.

This way he raised £ 2,500. The Scottish Arts Council gave him £ 500 to do the place up, and a revenue grant to help towards running costs. They opened with a great xhibition of all the artists they had been nvolved with before, and it went I like a bomb om the start.

"It was new and exciting and there was st nothing like it at all in Glasgow, nor had ere been for ages."

They formed a proper charity and applied for arts council support. The directors were Betty and Cyril Gerber and George Singleton unior. The artists weren't in it.

"Although we were close friends, they aid yes, we want to see a gallery, but no, we don't want to be involved with running a gallery." When his wife died, Cyril Gerber nvited the artist Johnny Taylor to become a

I asked him how he thought of calling it the Compass. Oh, God, he said, everybody asks that. The answer is he and his wife and kids went through every goddam name, and finally he thought of Compass because "we wanted something that would indicate a breadth of interest, and maybe something to

do with pointing in the right direction. "We didn't want something that was too nporary, just a fashion name like the name of a boutique which would pass. We wanted something modem and permanent at the same

His daughter, who was at the art school at hetime, designed the logo and they've used it

"But you see, I've never been involved in rt for personal gain, ever till now. I'm not

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saying I didn't get a reward. I've had lots of reward in other ways."

But he felt very uneasy, it seems, about Cyril Gerber Fine Art. "I thought people might say, what the hell does he know about that period. He's contemporary art. But then I've had quite a lot compliments and that gives me courage.

"I do tend to handle things that I respect. They've got to have some kind of quality, not

"I am also dealing with an earlier period here, because I am interested in contemporary work. I'm trying to bridge the gap because I believe contemporary work developed out of good earlier work.

"That's why I'm keen to have some pieces by Fergusson and Leslie Hunter, and even more recently, Joan Eardley, right up to Roger Hilton, whose work we showed at the Compass. I want these gaps filled in, so that there's a continuity through from the last century to the contemporary scene – without interfering with the gallery's activity up the

At home, he has what he calls 'a smashing collection.'

"I still keep buying contemporary work, carefully. I've really not got any room. Haven't got much money either because it's all in this (the new gallery). I try not to buy paintings for myself from here. If I take them home it's fatal. "I've never sold a painting that I've

bought for the house. Even these here I've bought to sell. I find it difficult to part with. He has a half reserve spot on a I. D. Fergusson nude "because I'm not really sure I want to sell it. I'd really love to take it home,

but if I take it home it will not come back ... I must try to avoid that." Anyway, the next best thing to buying a painting is selling one, he says. "It's a marriage. You've got to find the person who falls in love with the painting, and really

appreciates it, and can also afford it - and that

can take a long time, months, maybe a year." Ideally, he says, people should buy for "the sheer love of the thing, like listening to music or reading poetry." Buying purely for capital appreciation is perhaps the poorest reason for buying.

"Art isn't an absolute essential except to people who are really smitten. They have to decide that they want it more - than a fridge. or a week in Majorca. Quite a lot of people will spend a couple of hundred pounds on a painting, fewer will spend £ 500, and people

tend to pass out at the thought of £ 5,000. We went from the peaceful primrose atmosphere of the Fine Art to the shock of the new up the road, where it was the very last

day of the Compass Christmas show. This has built up to a fantastically successful show of over 300 exhibits. There, in spite of the facts – huge overdraft, unpaid-for other pictures etc., I bought another picture.

ELIZABETH LYON

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The Caravaggio of the camera comes to Linlithgow

AN EXHIBITION of photographs by the acclaimed American photographer Robert Mapplethorpe is now on show at Linlithgow Burgh Halls. The collection of around twenty superb photographs is an impressive show by a world-class photographer – a conjurer in grey, black and white.

His work is on a par with the legendary Cecil Beaton, but with a darker side He could be thought of as the Caravaggio of the camera the way he manipulates the medium in an almost painterly fashion, capturing dramatic chiaroscuro effects.

The portrait of Andy Warhol, for example, appears as a disembodied floating head with contrasting black and white zones position. building up an image, which is stark to the point of discomfort.

His more traditional society type portrait shots of Truman Capote (1989), Louise Bourgeois (1982), and Eva Amurri (1988) are certainly of the quality of Beaton. however, they clearly have the Mapplethorpe and slender form she could almost fly away stamp on them.

The photograph of Louise Bourgeois for example is characterised by the phallic object she is holding (possibly one of her own works). The photographs are traditiona in their use of props such as Capote's sunglasses, Bourgeois' phallic sculpture and Amurri's cuddly toy rabbit.

Some of the photographs function on a sculptural level focusing mainly on the human form. In the photograph of Arnold Schwarzenegger (1976) it might seem to be all about the body. He is shown in the classic body-builder pose popularised by Charles Atlas, yet the composition hints at something the sophistication of Truman Capote, the more. The bulk of Schwarzenegger's body is set off to one side, the other side of the picture space being filled with a heavy swept-

This sculptural and somewhat

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Credit for image: Brian and Pat Samson

Gracefield Arts Centre Collection

classical aspect of the work is reinforced in photographs such as Derrick Cross (1983), which shows a male torso, and Ken Moody (1983) a male head and shoulders. Both images work with light and shade to create a sense of weightiness and solidity. Moody's closed eyelids evoke a feeling of being weighed down; the skin appears to have the texture of mahogany or marble.

Two nude studies of Lisa Lyon (1982) differ from the nude Patti Smith (1976). Lyon is depicted to suggest a kind of Playboy playfulness whereas Smith appears vulnerable as she clings to a radiator beside a bare brick wall posed in a foetal-like

Again the image has a sense of being weighted down, which contrasts, noticeably with the other image of Smith from 1979 where she holds two white doves. In this photograph there is a feeling of weightlessness, with her light muslin dress with the birds she has perched on each hand. Laocoon With his

While Smith might fly away Lindsay Key (1985) seems to be on the verge of being blown away. This is a heartbreakingly wistful image of a little girl in a white dress with bare feet; she is shown in profile, her hair blowing across her face as she stands on what looks like an urban street. It is the impermanence of youth being symbolically swept away before the viewer's eyes, both beautiful and sad at the same time.

In the course of a handful of images Mapplethorpe runs the gamut of expression from the outrageousness of Grace Iones to self-assuredness of Louise Bourgeois to the inscrutability of Andy Warhol. He plays with ideas of light and shade,

lightness and heaviness, superficiality and pathos. There are four self-portraits in the exhibition two from

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1980, one from 1983 and a later one from 1988 the year before he passed away. The two early photographs and the later one

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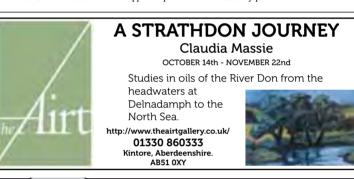
are interesting in that they clearly reveal Mapplethorpe speedily space of just a few years, the defiance of youth turning to a kind of resigned worldliness in later years.

However, could there be a fifth selfportrait hidden in the exhibition? Looking closely at The Snake Man (1981) it is possible to imagine that it is Mapplethorpe himself depicted wearing a mask with a snake wrapped around his body. The image is reminiscent of the Roman sculpture Sons (25 BC) having a distinctly classical look, strangely though the unknown sitter is wearing a contemporary wristwatch and bearing in mind Mapplethorpe's liking of props, this would seem deliberate. If this were Mapplethorpe it would seem that he considered himself a renaissance man who was still completely rooted in his own





Patti Smith 1979 © Robert Mapplethorpe Foundation. Used by permission







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Fifty years on from the famous writers' conference, publisher John Calder is gloomy about the future of the book trade Perhaps the writer with whom the EVER A trouble-maker, John Calder has now reached his mid eighties but he shows no signs of easing up. However, today the outspoken publisher resembles a Casandra more than the

his warnings about the state of present-day publishing are worth listening to "What is happening is dire!" he says as e accounts for recent developments in the book trade and attributes the difficulty in selling books to 'print on demand' and the falling numbers of independent publishers and

'enfant terrible' that he once was. Of course, the

fiercely independent and most litigated-against

octogenarian is also a confirmed pessimist but

The rise also of internet publishing, widespread takeovers by conglomerates and the erosion of copyright all sound the death-knell for the book industry. The publishing world is in thrall to sensationalism and mono-culturism which injures the cause of serious literature and freedom of thought. "As for writers themselves the only thing for them," he explains, "is to get a salary from the state like they do, or did, in communist countries."

Calder's father came from a Scottish prewing family and his mother was Canadian but the boy's relations with both were strained because of their Catholicism and right wing



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publisher was most strongly associated was Samuel Beckett. After attending a production in 1955 of "Waiting for Godot", Calder offered to publish the play ("I knew I was dealing with a genius who hadn't then been published much") but a rival firm (Faber) pipped him to the post. Nevertheless, Calder became a firm friend of the Irish playwright and ended up publishing the great bulk of his work.

From the start Calder was fearless. Not long after he brought out "The Question" by Henri Alleg about the French army in Algiers with an introduction by Jean-Paul Sartre, he published "Gangrene" by Lord Altrincham but was warned beforehand that, if he did, he would be tried for treason and after publishing Eddie Milne's "No Shining Armour" in 1976 in which he exposed Labour party corruption, Calder dealt with 36 individual libel claims.

A decade earlier he was tried for obscenity when he published Hubert Selby Jr's "Last Exit to Brooklyn". When asked what drove him to take such risks he explained that it wasn't only about shocking people but that he had a commitment to what was genuine and in authors with an original talent and who said something about the world that the reader did not know before.

The sixties were heady days. When the opera-loving Calder inherited Ledlanet, a country estate near Milnathort, he seized the opportunity of turning the house into a venue for musical performance. Ledlanet Nights opened in 1963 "people still feel very nostalgic about it," he says, and for 15 years it ran successfully with an autumn and spring

In 1962, Calder organized a Writers' Conference in Edinburgh to promote new wave literature. **MEADOWLANDS**

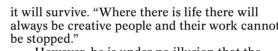
This event is regarded as the impetus for an explosion of literary festivals, including



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However, he is under no illusion that the future will be easy. "We'll return to post-war austerity, have rationing and maybe there'll even be a third world war. Whatever happens, with such high unemployment, we will all have to learn to share again.

Chris Holmes – cabinet maker extraordinary

I WAS saddened to discover that the furniture maker Chris Holmes had passed away in June. He and I had two things in common; craftsmanship and a love of old Saab cars. I suspect that over the years we spent more time discussing cars than we did the merits of arts and crafts.

In 2007, during renovation work at Forest Fire's St Mary's Street stove emporium, we found sawdust behind board panelling which was the last remains of Chris's workshop occupancy from 30 years earlier

After this brief spell working in the Old Town, in 1979 Chris moved out to Gogar Church (by the airport). This was to be his workshop and second home for the rest of his making career of nearly 40 years

Chris was a true craftsman who was passionate about the process of working with wood and about being technically fastidious. He worked in oak, elm, ash, cherry and yew. all sourced locally wherever and whenever possible

He was an important figure in the promotion of home grown timber and Scottish furniture making; he believed that timber products made in Scotland, by businesses based in Scotland from woodland materials sourced from Scottish trees was a sustainable

Over the years Chris and his Gogar workshops hosted and assisted many aspiring wood butchers in the ways of fine

cabinetmaking. Many have had the benefit of his pioneering philosophy. Many of Chris's commissions often came by MARY GLADSTON | happenstance and turned into labours



of love for which most of his clients were fully appreciative, many becoming friends along the

For many years Chris was a familiar sight in Edinburgh's Old Town, with one or other of his beloved dogs either returning from a walk in the park or with dog in passenger seat heading off to the Gogar cabinet works in one of his early bumble bee Saabs. He was, of course, ever the frugal

Yorkshire man who made his home in Scotland.

He will be missed by those who knew him both in and outside the Scottish furniture making and woodland community. His legacy is the body of work he has left behind for its current and future owners to use, love and appreciate



George Garson: a retrospective

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Cling..... THE DI ROLLO GALLERY, 18a Dundas Street, EH3 6HZ, 0131 557 5227, www.dirollogallery.co.uk DPEN EYE GALLERY, 34 Aber-cromby Place, EH3 6OE, 0131 557 POLDRATE ARTS AND CRAFTS CENTRE, Poldrate Granary, Hac dington, EH41 4DA, 01620 823 73 www.pacc.org.uk, info@pacc.org. Saturday, November 4, 10-4

020, www.openeyegallery.co.ul eptember 7 - 25 Kym Needle & Henry Marsh Painted Trees. Paintings and Poems Judith Rowe. Somewhere in

EYE TWO GALLERY, 34 Abe **Edinburgh**

1200, Fax: 0131-558-3900, www. THE ROYAL SCOTTISH ACADEMY BUILDING, Upper Galleries The Mound, EH2 2EL, 0131 225 6671, Fax: 0131 220 6016, www.

sculpture
TORRANCE GALLERY, 36
Dundas Street, EH3 6JN, 0131 556
6366, www.torrancegallery.co.uk,
enquiries@torrancegallery.co.uk
Until September 15
Lynn Rodgie & Sheila Fowler.

ptember 22 - October 13 James Orr & Joseph Maxwe October 20 - November 3
Dronma.

THE DUNDAS STREET GAL-LERY, 6a Dundas Street, EH3 6H INGLEBY GALLERY, 15 Calton Road, EH8 8DL, 0131 556 4441, www.inglebysallery.com

Intil October 27

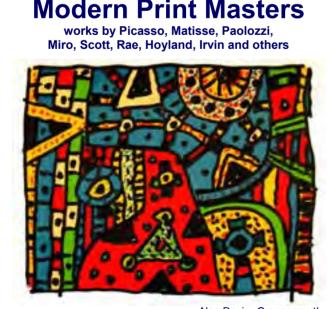
COLLECTIVE GALLERY, 22-28 Cockburn Street, EH1 1NY, 1 220 1260, www.collectivegall

ntil September 30 Mick Peter and B.S. Johnson Lying and Liars.

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Paterson and Sarah Tripp

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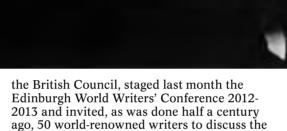
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and others.

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same five keynote issues as before. They also

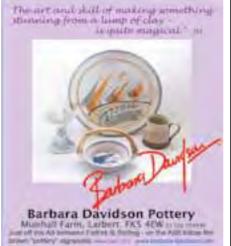
asked John Calder to speak. Taking up several of the conference's keynote issues for discussion, ArtWork's reporter asked if Calder thought literature should be political. "You can't call all authors the same," he says. "Joyce avoided World War One by settling in neutral countries to write "Ulvsses" which was all about a day in 1904 when he fell in love, while Zola couldn't help himself from championing political causes like the Dreyfus

Calder argues that censorship still exists "but in another form" and the recent case of Julian Assange. who has fallen foul of the law for disseminating information, he

sees as an example. "His case is all about censorship, which is another method of preventing knowledge from getting out."

As for 'style versus content,' Calder remembers how William Burroughs loved to write but was unimpressed by editing and when the publisher altered the sequence of "The Naked Lunch", the author had no objections. Beckett, however, was "a great craftsman who was careful about editing his work."

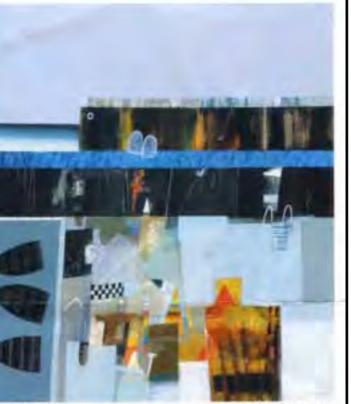
Whereas many predict the novel's demise, Calder believes





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

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George Garson: a retrospective. THE WEST END GALLERY, 3-45 West Bridge Street, FK1 5AZ, 01324

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rial Gdns, Abbotshall Road, Kirkcaldy, KY1 1YG, 01592 412 860, www.fife.gov.uk/atoz

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tival Office, 47 High Street, Pit weem, KY10 2PG, 01333 313 9

ABBOT HOUSE, 21 Maygate, Dunfermline, KY12 7NE, 01383 623

ART ROOM 59, 59 Townhill Road, Dunfermline, KY12 0JF, 01383 625 186, www.artroom59.co.uk

ne Square, Cra 51 212, www.cr

CRAIL POTTERY, 75 Nethergate, The Square, Crail, KY10 3TX, 01333

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TISHER STUDIO AND GALLERY,

KY10 2LA, 01333 312 255, www.

to October 26 (Open by appointment only during this period)

Fife

Guide

The

org.uk MUSEUM OF CHILDHOOD, 42 High Street, Royal Mile, High Stre EH1 1TG, 0131 529 4142, www. EDINBURGH PRINTMAKERS Until September 30

rary interventions at September 15 - Noven Again, A Time Mach PATRIOTHALL GALLERY @ WASPS, 1d Patriothall, off Hamilto Place, Stockbridge, EH3 5AY, 0131

ROYAL FINE ART COMMISSIO GALLERY, Bakehouse Close, 146 Canongate, Midlothian, EH8 8DD STILLS GALLERY, 23 Cockbur Street, EH1 1BP, 0131 622 6200,

ADAM HOUSE, 3 Chambers Str EH1 1HR, 0131 650 8058 TARTAN GALLERY AT THE LAUREL GALLERY, The Laurel Gallery, 58 St Stephen Street, Sto-bridge, EH3 5AL, 0131 226 5022, www.tartangallery.com, enquiries

THE ADAM POTTERY, 76 Henderson Row, EH3 5BJ, 0131 557 3978,

PENICUIK COMMUNITY ARTS ASSOCIATION, 4 West Street, Peni-cuik, Midlothian, EH26 9DL, 01968 EDINBURGH COLLEGE OF ART, LEITH SCHOOL OF ART. 25 North

Junction Street, EH6 6HW, 0131 554 5761, Fax: 0131 554 5514, www. NATIONAL MUSEUM OF SCOT-LAND, Chambers Street, EH1 1HF, 0131 225 7534, www.nms.ac.uk

Until October 21 Melvin Moti. One

NATIONAL LIBRARY OF SCOT-LAND & EDINBURGH UNIVER-SITY LIBRARY, George IV Brid EH1 1EW, 0131 226 4531 ISTITUTO ITALIANO DI

DANISH CULTURAL INSTITUTE, Pine, 67 Nethergate North, Cra KY10 3TX, 01333 450 842, www

225 /189, Fax: 0151 220 6162, www. dancult.co.uk Check website for more details L'INSTITUT FRANÇAIS D'ECOSSE, 13 Randolph Crescent, EH3 7TT, 0131 225 5366, Fax: 0131 MCCREA GALLERY, 298 Portobello High Street, EH15 2AS, mccreagallery.wordpress.com GREYFRIARS KIRK, 86 Candle-maker Row, EH1 2QQ, 0131 225 1900, www.greyfriarskirk.com MORNING SIDE GALLERY, 94 Morningside Road, EH10 4BY, 0131 447 3041., www.morningsidegal-lery.co.td.

MCNAUGHTAN'S BOOKSHOPS AND GALLERY, 3a & 4a Hadding-ton Place, EH7 4AE, 0131 556 5897,

ARTS COMPLEX, St Margaret's House, 151 London Road, EH8 7TG., www.artscomplex.org September 28 - October 14

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com September 26 - 27 Deidre Nelson. Bird Yarns. Brings knitters from Mull and across the UK Until October 7
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THE ART EXTRAORDINARY GALLERY, 27 High Street, Pit-tenweem, KY10 2LA, 01333 311 425 www.artextraordinarytrust.co.uk. COBURG HOUSE ART STUDIOS 15 Coburg Street, EH6 6ET, 0131 553 2266, coburghouseartstudios. wordpress.com, coburg.house@

www.artwork.co.uk

School Wynd, Pittenweem, Anstru ther, KY10 2PN, 01333 313 700 THE LITTLE GALLERY, 20 High

SCOTTISH SOCIETY OF ARCHI-TECT ARTISTS, RIAS, 15 Rutland Square, EH1 2BE, www.ssaagallery.

HERON GALLERY AND BISTRO 15A High Street, Pittenweem, KY10 2LA, 01333 311 014, www.herongal-

ArtWork

What a way to run a postal service!



Back in April postal charges shot up by a massive amount. So far, it would seem, the extra revenue has not got through to grass roots level (literally). Pictured above, amongst the weeds, is the main posting box for Aberdeen. The paint is fading, there is rust creeping in and, of course, the clock (shown inset) is not working. And try and discover online when the last collection is made? - Forget it. Maybe it is no longer used. (For the record it is supposed to be 19.30 weekdays and 4pm on Saturdays).

SCOTIA DEPICTA

From you bonnie banks, still sinking in the mire of Lochan Greed, to the mac sporting architect, drenched in a plummeting dooncome of rainy words in the auld Scots tongue. come and revel in Murray Grigor's Scotia DePicta, a print exhibition of visual mischief and sheer delight.

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way that different artists respond Cottage, Greenbrig Rd, Barnya Cilconquhar, KY9 1PA, 01333 40658, www.foursticksframing RISELDA HILL POTTERY LTD.

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NG, At the Gallery, Burnside, upar, KY15 4BH, 01334 652 353 Call or visit website for full detail Until September 30

KINGHORN GALLERY, Kinghorn KY3 9RT, 01592 890 218, carole. SUN GALLERY, 154 High Street, Newburgh, KY14 6DZ, 01337 842323, www.sungallery.co.uk COTLAND STREET SCHOOL

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The Further Tale of Pete iaven, Cuiross, (near Dunierm XY12 8JG, 01383 882176, Fax:

LASGOW MUSEUM RESOURCE mber 8 - 15 (Also Sept. 15-22) CENTRE, 200 Woodhead Road, South Nitshill Industrial Estate, G53 7NN, 0141 276 9300, www.glasgow-SHORELINE STUDIO, 2 Shore Road, Aberdour, KY3 0TR, 01383 860 705, Fax: 01383 860705, www. OPEN MUSEUM, 200 Woodhead oad, South Nitshill Industrial Es-te, G53 7NN, 0141 276 9368, www

GLASGOW SCHOOL OF ART, 167 Renfrew Street, G3 6RQ, 0141 353

MACKINTOSH CHURCH, CRM

iversity of Glasgow, 82 Hillhe reet, G12 8QQ, 0141 330 5431

September 15 - December 2
Rembrandt and the Passion
HUNTERIAN MUSEUM, Gilber

RGI KELLY GALLERY, 118 Dou

THE ANNAN GALLERY, 164

ROGER BILLCLIFFE GALLERY.

COMPASS GALLERY, 178 West

THE QUAY GALLERY, The Shore, Aberdour, KY3 0TY, 01383 860 602, CENTRE FOR CONTEMPORARY BELLCRAIG STUDIO, By Leslie, KY6 3JE, 01592 741754, www.ireneptember 21 - October 13
Various artists. 21 Revolution
Two Decades of Changing blair.com, iegblair@hotmail.cor ALBIRNIE CRAFT CENTRE,

WIST FIBRE CRAFT STUDIO.

HUNTERIAN ART GALLERY.

THE OUTBYE GALLERY, 3 Scho KY10 2RR, 01333 313485, www. THE IERDAN GALLERY 42

Sculpture garden, Jewellery, Ceramics, Woodwork, Glass & 19/20th Century Art Until September 16 Muriel Barclay. Summer Sensa

ptember 22 - October 28
Last exhibition: Philip Raskin Autumn view.
PEN STUDIOS FIFE, The Hollies,
Low Road, Auchtermuchty, KY14

FUNKY SCOTTISH, 41 High Stree Pittenweem, KY10 2PG, 01333 312

MAISIE & MAC ART AND CONTEMPORARY CRAFT, 2 Prossgate, Cupar, KY15 5HH, 01334 56 523, www.maisieandmac.com Paintings prints are 15 feb.

Glasgow

Regent Street, G2 4RL, 0141 221 6370, www.compassgallery.co.uk September/October Cyril Gerber: 1917-2012 MACGREGOR FINE ART. 5th KELVINGROVE ART GALLERY & MUSEUM, Argyle Street, G3 AG, 0141 287 2699, Fax: 0141 276 EWAN MUNDY FINE ART. 211 GLASGOW PRINT STUDIO GAL LERY, 48 King Street, G1 5QT, 014 552 0704, Fax: 0141 552 2919, www.

ntil September 30 THE BURRELL COLLECTION

Jasgowmuseums.com Until January 6 2013 GALLERY OF MODERN ART, Royal Exchange Square, G1 3AH, Binding.
October 20 - 21
Casting Paper.
AULD KIRK MUSEUM, Cowgate irkintilloch, East Dunb 66 1HN, 0141 578 0144 ntil September 20 42nd Annual Art Exhibit of Kirkintilloch, Bishopb nzie & Campsie Artis

The

PLATFORM, The Bridge, 1800 Westerhouse Road, G34 9JW, 014 276 9696, Fax: 0141 276 9678, www platform-online.co.uk FLORENTINA GALLERIES, 26-28 Battlefield Road, Langside, Lanarkshire, G42 9QH, 0141 649 8888, Fax: 0141 649 1423 THE GATEHOUSE GALLERY, Roukenglen Road, Giffnock, G46 7UG, 0141 620 0235, www.

THE HIDDEN LANE, 1103 Argyl Street, G3 8ND, 0141 564 1363,

CHRISTO'S GALLERY, 595 Grea Western Road, G12 8HX, 0141 579 0004 www.christosgallery.com

Tuner with regular gallery artist EASTWOOD PARK GALLERY/ THEATRE, Eastwood Park, Rouk englen Road, Giffnock, G46 6UG, 0141 577 4970, www.eastrenfrews-hire.gov.uk/arts LILLIE ART GALLERY, Station Road, Milngavie, G62 8BZ, 0141 578 8847, Fax: 0141 570 0244, www

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CLYDE MARITIME CENTRE, 100 Stobcross Rd, G3 8QQ, 0141 339 0631 The Tall Ship at Glasgow Harbour, Glenlee (1896), one of

Harbour. Glenlee (1896), one of only 5 Clyde-built sailing ships left afloat TRAMWAY, 25 Albert Drive, G41 2PE, 0141 276 0950, Fax: 0141 276 Until September 23

STREET LEVEL PHOTOWOR 48 King Street, Trongate 103, G1 5HD, 0141 552 2151, Fax: 0141

ART FORUM, 50 Station Road, Milngavie, G62 8AB, 0141 956 6765 www.artforum-scotland.co.uk Peter Howson, Pam Carter, Mary Davidson, Walter Awlson, Marior Drummond and many Until September 29

JOHN GREEN FINE ART, 182 Roth Street. Lanarkshire, G2 4H Bath Street, Lanarkshire, G 0141 333 1991, www.glasgov

GALLERY III, 25 King Street, Townhead, G1 5OZ, 0141 552 070

THE ROYAL GLASGOW INSTI-TUTE OF THE FINE ARTS, 118 Douglas Street, G2 4ET, 0141 248 6386, Fax: 0141 221 0417, www. The Mitchell, North Street, G3 7D September 16 - October 6 151st Annual Exhibition.

EAST KILBRIDE ARTS CENTRI 51-53 Old Coach Road, East Kilbride, G74 4DU, 01355 261 000, WASPS ARTISTS STUDIOS, The Briggait, 141 Bridgegate, G1 5HZ, 0141 553 5890, Fax: 0141 237 4543.

www.waspsstudios.org.uk September 15 - 16 Glasgow Doors Open Weekend 2012. A selection of artists open EALAIN GALLERY, 36-42 Main Street, Drymen, Stirlingshire, G63 OBG, 01360 660 996, www.

September/October
Through The Fence. Garry Jo

ARTERIES GALLERY, 185a Bath Street, G2 4HU, 0141 222 2830, www.arteriesgallery.co.uk, neil_mo-tion@btconnect.com September 28 - October 31 New gallery artists, including

Georgina McMaster, Frank Co clough, Kevin Day, James Orr, Joe O'Brien - and more DOWNIE ALLISON DOWNIE BOOKBINDERS LTD, Unit H, Purdon Street, Partick, G11 6AF, 0141 339 0333, www.dadbookbind

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Inverness DEN COURT THEATRE, Eder ourt, Bishops Road, IV3 5SA, 463 234 234, www.eden-court.

CASTLE GALLERY, 43 Castle Street, IV2 3DU, 01463 729 512, ww.castlegallery.co.uk eptember 8 - 29 Arie Vardi Paintings and Jewel-lery with Wildlife Sculptural Ceramics by Paul Szeiler

GHLAND PRINT STUDIO, 20 nk Street, IV1 1OU, 01463 718

NCHMORE GALLERY, In-5 7PX, 01463 831 573, www mber 22 - October 27

... n Exhibition Scottish Po photographic exmonsor.
HE SQUASHED FROG STUDI

Glenmoriston, IV63 7YN 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

ICA (HIGHLAND INSTITUTE

CICTURE THIS, 18 Church Street V1 1EB, 01463 238823

Inverness-shire OCH SHIEL SPRING FESTI

L, c/o Station Cottage, Glenfi n, PH37 4LT, 01397 722 334, HE AVIEMORE GALLERY.

Cameron, Jane Lannagan, Pa Bartlett and Jenny McLaren LENFINNAN STATION MU-EUM, Station Cottage, H37 4LT, 01397 722 295

Isle of Arran

niery, The Douglas Centre, odick, KA27 8AJ, 01770 303 707

THE BURNSIDE, Auchrannie Road, Brodick, KA27 8BZ, 01770 03 888, www.theburnside.com TUDIO 4, Shore Road, Lamlasi (A27 8LA, 01770 600 919, www.

Lively contemporary art, Masak Ritchie, Barbara Young, Scott Irvine, Kirti Mandir, R. Lele nev

Isle of Bute

10UNT STUART, Mount Stua PA20 9LR, 01700 503 877, Fax: 1700 505313, www.mountstuar

m ntil October 31 Ian Bourn, Gill Clarke, Lucy Skaer, Nina Danino and Kate Davis. Visual Arts Exhibition

THE CASTLE GALLERY, 13 Hi reet, Rothesay, PA20 9AS, 0170 00 159, Fax: 01700 500 159, www Until September 15
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A YEAR AFTER the release of Anthony Baxter and Richard Phinney's documentary 'You've Been Trumped'. ArtWork was keen to find out how the men who took on Donald Trump had fared in their battle to get their movie out to the general public.

The last 12 months has not been a great deal easier for Baxter or Phinney and this was evident when no distributor came for ward to enable the pair to get their film into cinemas by the traditional means. Not for the first time, the pair were forced to fight for their right to be heard. First they got the help of UK based cinema booker Martin My ers to get the film into London cinemas and the 'brilliant' publicists Porter Frith to organ ise various press screenings that resulted in some critical 4 and 5 star reviews by various The plan was always to newspapers. have the theatrical trailer's release coincide with the official launch of Trump's golf course and although this was successful, it was not without a few hurdles. This was best

eceived huge praise worldwide. Perhaps most shocking was the demand of the BFI for £ 150 to even screen the film

illustrated by Baxter's criticism of the British

Film Institute (BFI), who were not prepared

to back a British made film that had already

land were more willing to embrace the film and the reputable International Film Circuit helped them enter the USA market. It was up to Baxter and Phinney to cover hiring the publicist, pay for the advertising and projection costs and split the proceeds once the International Film Circuit had been paid. With such a small advertising press and pub licity budget it was no easy task getting the film out and perhaps ironically meant the film was facing another David vs. Goliath

to their executives. Luckily cinemas in Scot

Although Baxter was unable to give exact figures, it is obvious that the project has been a huge financial burden. For example the cost of a digital film package of £ 3000, the shipping of the film to cinemas, posters, publicity and distribution amounting to £ 1000. At one point last year he had to remortgage his house to maintain the cash One memorable success so far has been

the moment the Occupy Wall Street movement decided to adopt the film and cheekily beamed it via an illuminator on to Trump Tower in Manhattan as a show of protest against the super rich per cent in the world Both Baxter and Phinney were very pleased

to be able to contribute to what they felt was an extremely worthy cause.

Another huge moment was meeting Michael Moore, who Baxter describes as an "inspiration to documentary filmmakers around the

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IONA GALLERY, Duke Street, PH21 1JG, 01540 664 535

Kirkcudbright CORNERWAYS STUDIO, 7 Selkirk Road, DG6 4BL, 01557 3 640, www.cornerwaysart.co.uk Miniature paintings & larger

JO GALLANT TEXTILE ART, Ironstones, 70 High Street, DG6 4JL, 01557 331 130, www.jogalla

IARBOUR COTTAGE GAL-ERY, Castlebank, DG6 4LB, LERY, Castlebank, DO 01557 330 073, www.h

Ed Slater.

October 1 - 13
Phil McMenemy, Kim Ayres, Ian Biggar, Ted Leeming & Morag Paterson, Roger Lever & Allan Wright, Isabell Buenz, Julie Holis, Val Horton, Stewart Baillie,

ing Photography.

ctober 15 - 27

Richard Brinley, Jennie Fulton

Ross Fulton and Morag Macph AN LANNTAIR, Town Hall, Kenneth Street, Stornoway, HS1 2DS, HARBOUR VIEW GALLERY, Port of Ness, HS2 0XA, 01851 810 735, www.abarber.co.uk

HIGH ST. GALLERY, 84 High Street, DG6 4JL, 01557 331 660 ORVEN GALLERY, Upper ryas, Outer Hebrides, HS2 00 Barvas, Outer Henriues, 11. 01851 840 216, www.morve ww.highstgallery.co.uk eptember 8 - 30 Peter Jones. Solo exhibition

AROS SKYE HERITAGE CEI 9EU, 01478 613 649, Fax: 01478

DANDELION DESIGNS, Stein Waternish, IV55 8GA, 01470

592 218
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330 223, www.whitehousegallery. **Isle of Skye** ntil October 27 Country Pursuits

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on the Fleet Visitor Centre, 56 High Street, Gatehouse of Fleet DG7 2HP, 01557 814 458, www. ORTH GLEN GALLERY, North en, Palnackie, Castle Dougla 7 1PN, 01556 600 200, Fax:

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THE NAIL FACTORY, 56 South-wick Road, Dalbeatite, Dumfries & Galloway, DG5 4EW, 01556 61 686, www.nailfactory.org.uk Until September 30 Residency Access Art. October 6 - 30 Auld Dalbeattie Exhibition.

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Ring: 01436 672544

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www.artwork.co.uk

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Culreach, Grantown-on-Spey, 3NH, 01479 821 114, www.neth

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6, www.highlandstoneware.com N TALLA SOLAIS, Ullapool Vis Arts, Market Street, IV26 2XE, 854 612 310, www.antallasolais.

rg, joanna@antallasolais.org ntil September 7 Fiona R. Hutchison. Where Two Tides Meet. Woven tapestry, stitched paper and glass inspired by the sea

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(Gwent)

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Until September 29
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Murray, Ken MacLennan, J
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September 30 - October 27
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ntil February 28 2013

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Lizzie McCorquodale, Mary Morrison and Ros White. Sea Moods.

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8EH, 01738 623 780, Fax: 01738
621 206, www.perthshow.co.uk,
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820 820, www.thestudio-killin.co.u
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01350 728 854
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ntil September 23
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ww.fcac.co.uk CA&C @ ST ANDREWS IUSEUM, Kinnesburn Pa M, Kinnesburn Park, kes Road, KY16 9TA. oubledykes Road, KY16 9T. 1334 659 380 eptember 15 - November 1 Chen Hangfeng. Unnatural

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2RQ, 01786 471 917, www.sn

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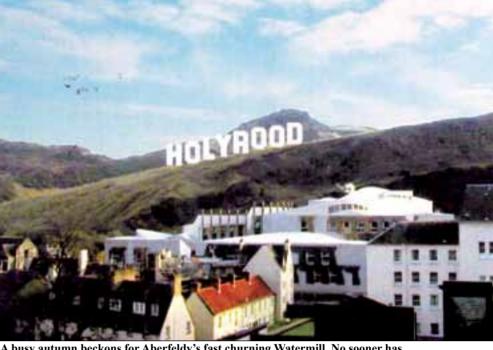
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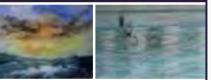
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376, Fax: 01571 844 626, www

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ALLERY ON THE GREEN, The ALLERY ON THE GREEN, The Lurator, Gallery on the Green, Jpper Settle, BD24 9HG, 07908 792 13, www.galleryonthegreen.org.uk Jntil October 13 Gary Fitch. Landscape photog-raphy of the Yorkshire Dales and

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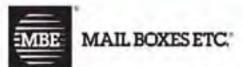
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