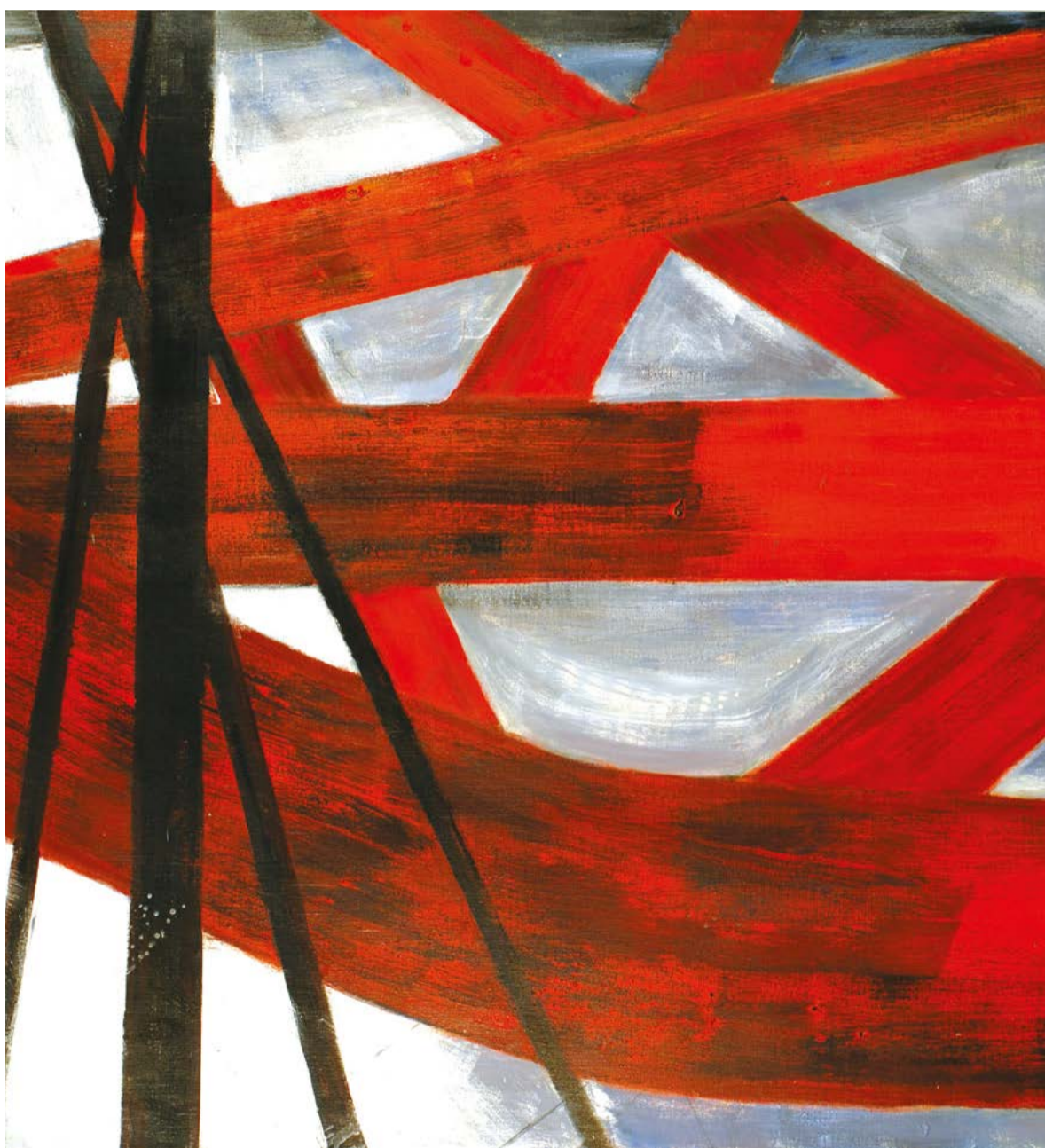


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Detail from *Untitled – Firth of Forth Series* by Wilhelmina Barns-Graham, a recent acquisition for the Edinburgh City Art Centre's collection. The painting has gone on show in the Centre's new permanent gallery space as part of the exhibition – *A-Z: An Alphabetical Tour of Scottish Art*.

Inside: Should the arts be used as part of a national pr soft soap campaign?

FRAMES GALLERY
Liz Yule
Solo Exhibition



3rd - 31st May
 10, Victoria Street, Perth PH2 8LW
 01738631085 info@framesgallery.co.uk
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Alistair Gow
Bill on tour

The exhibition at the East Kilbride Arts Centre Gallery will present a series of paintings, prints and an installation, inspired by travels in South America, that aims to question the possibilities of sharing an experience through visual art.

Wednesday 7 May to Sunday 1 June
10.00am to 8.00pm
Free Admission

Alexander Buchanan Campbell

Marking the centenary year of the architect Alexander Buchanan Campbell's birth, this exhibition looks at his most significant achievement in East Kilbride, the Dollan Baths (Dollan Aqua Centre). Printed archival material from the RCAHMS Collection is complemented by contemporary photographic documentation.

Saturday 7 to Sunday 29 June
10.00am to 8.00pm
Free Admission

East Kilbride Arts Centre, 51 -53 Old Coach Road, East Kilbride, G74 4DU
Tel: 01355 261000

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

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

All information received is Private And Confidential

The Scottish Artists' Benevolent Association

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East Lothian

SEASHORE GALLERY, Marshall Street, Cockenzie, EH23 0HT... DILTON GALLERY, Manse Road, Dilton, EH39 5EL... PETER POTTER GALLERY...

Edinburgh

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Objects – and their more or less secret lives

Mary Gladstone talks to the artist Diana Hope, a self-confessed artistic survivor with new work showing at the Open Eye in Edinburgh

"YES, I AM a survivor," admits Diana Hope.

Over many years, the Edinburgh-based artist has exhibited her paintings regularly in a number of well-known Scottish galleries.



sisters, spent their youths in the Angus countryside and on a hill farm in Glen Roy.

Her landscapes stem from her reliance on memory rather than observation.

Landscapes painting often appeals to the mature artist when he or she is able to remember a landscape in a particular way.

Hope hasn't always found it easy. On choosing to study illustration at Edinburgh College of Art, she found it "was a mistake although I loved drawing."

On graduation, Hope worked as an illustrator but after she gave birth to her first daughter, she took up teaching.

"Blue is the unifying element in all my paintings. For a while I tried not to use so much of it and explored tertiary colours but returned to the blue because I'm most at home with it."

Edinburgh's Open Eye Gallery shows Hope's work. Last year it exhibited her landscapes. These were inspired by her weekly visits to Angus where her 95 year old father (George Mackie, Baron Mackie of Benshie, Liberal MP for Caithness and Sutherland from 1964 to 1966) lives.

"Because of his age, my father likes to talk about the past," she explains. Hope, and her two



"stick to painting" Hope couldn't do that. She wanted to return to the daily discipline of drawing and to the rigours of doing it in public places.

Perhaps Diana Hope's training in illustration has helped her to appreciate the still life form. Four years ago The Open Eye featured "The Secret Life of Objects" which revealed her skills in still life

painting. "I love this form partly because it is despised and regarded as domestic and decorative."

Rather than display the objects as they are (as a conceptual artist might do), Hope has painted Indian purses, vases, bowls and Venetian sugar plums.

Like a list or the chapters in a book and intrinsic to each object is a narrative. The artist has always been comfortable with the cross-over between literature and art.

From the time when she was an illustrator she drew from the poetry of Dylan Thomas and Philip Larkin.

For Norman MacCaig's centenary in 2010 the artist painted five works for an exhibition in Ullapool inspired by the poet's long poem, "A Man in Assynt."

One of these works is richly symbolic and structured in muted greys, Scottish pinks and blue-greys and includes a representation of Suilven mountain.

Having spent much time in this part of the country with her family in a bothy she feels strongly attuned to the landscape. According to Jung, the last third of a person's life can be the most productive and profound.

The artistic career of Diana Hope, in its quality and output, seems to prove the Swiss psychiatrist's point

Guide



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